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OF SANTIAGO DE GUAYAQUIL**
FACULTY OF ARTS AND HUMANITIES
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TITLE OF PAPER
ANNOTATED TRANSLATION OF THE BOOK
CAMINANTES DEL SOL BY EDNA ITURRALDE

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SUBMITTED IN FULFILLMENT OF THE REQUIREMENT FOR
OBTAINING THE BACHELOR DEGREE IN ENGLISH
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CERTIFICATION

We certify that this research project was presented by and Gómez Naranjo, Yolanda Denisse y Miranda Mantilla, Arhym Maité as a partial fulfillment of the requirements for the **Bachelor Degree in English Language with a Minor in Translation.**

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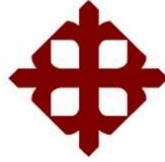
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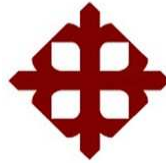
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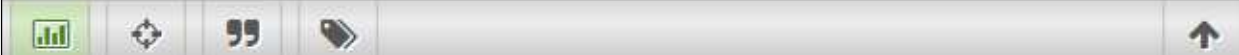
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Denisse Gómez

Arhym Miranda

DEDICATION AND ACKNOWLEDGMENTS

To my mom.

Arhym Miranda Mantilla

To my very supporting family.

Denisse Gómez Naranjo



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ABSTRACT

This annotated translation of “*Caminantes del Sol*” by Edna Iturralde was designed to meet the needs of 10 to 13 year-old children as well as the geographical environment in which the plot evolves. This is a crafted translation of literary work with special attention on language, setting, narrative, lexicon and culture. Such items were observed through linguistic and extralinguistic analysis by extracting the most relevant excerpts from the text arranged on tables confronting textual and paratextual items of the language.

Simultaneously to the translation, there is set of annotations where the authors mention the technique applied and why it was used.

On the extralinguistic analysis, a number of culture-specific items were considered. Among them, the ecology of the region, the material culture with ethnic places, ethnic clothing, tool elements as: utensils and weapons.

This work also contains references to parallel passages on organization customs and ideas reflected on the language as expressions and slangs; ethnic names that hold uniqueness and cultural semantic meaning.

Key words: *annotated translation, linguistic features, extralinguistic features, textual, paratextual, culture-specific items, semantic meaning.*

1. INTRODUCTION

1.1. Topic and Justification

In Ecuador, there are several national representatives in the literary field. In order to mention a few authors that have gained national and international recognition, the first case is Jorge Icaza Coronel whose masterpiece "*Huasipungo*", based on indigenous realism, has been translated into many languages including English (Crowder, 2010). Another relevant Ecuadorian author of all times is Demetrio Aguilera Malta, whose novels full of social protest have also been a referent in international markets thanks to their translations. However, how many people, locals or foreigners, know about these figures, their oeuvres or at least the facts that show the relevance they have had in the field? The lack of a reading culture by the locals and the lack of material available in a standardized language, such as English, according to the report issued by the Cerlalc and UNESCO (2016), are the main reasons for the Ecuadorian literature field to remain disregarded.

The translation blossom of Ecuadorian ethno-literature can be considered as the preface of an era in which authors can find a booster for themselves, as figures, and their works in the international audience to earn national and international appreciation. It is a starting point in translating Ecuadorian authors and an attempt to catapult them onto the international market to achieve national and international recognition. If the translation achieves recognition on the international market, as contradictory as it sounds, it might experience a blooming on the national market too because knowing that a certain novel has been a success in other countries might draw the Ecuadorian reader's attention on it.

Particularly, the novel "*Caminantes del Sol*" by Edna Iturralde portrays the adventures of Andean, and indigenous children, that takes place in exotic settings, and it includes elements written in Quechua. The story also highlights distinctive features of Ecuadorian culture during the period of *inkas*. The translation of this text can help understanding and enhancing

knowledge about these extents that are new for foreigners living in the country and even locals. Therefore, this research paper and the final rendering provided might enrich the awareness people have regarding our historic and cultural background.

Finally, as it has been stated before, the translation of national literary works into English is almost mandatory for achieving global recognition. Nevertheless, it is important to keep in mind that translating local literature is not an easy task, as it carries out a lot of information about circumstances lived in that time and place. As a result, problems may appear when translating and attempting to render a quality final product without stepping into performance.

Given the problematic features encountered during this translation process, several translation strategies, techniques and tools have been considered to successfully tackle them. As a result, we expect these strategies will serve as guidelines and recommendations or future translation projects.

2. STATEMENT OF THE PROBLEM

The most important point to highlight in this section is that sociological aspects such as local dialects, distinctive indigenous items and their ancient traditions serve to the purpose of making our culture acknowledged. These elements have also become rooted to us; the history and the development of our country have been marked by the heritage of our ancestors, which is why it is necessary to emphasize its importance for present and future generations.

The most suitable solution to the aforementioned issue is to provide the translation of national literary works that contains such cultural information and language into the English language. This statement should be considered not only because it is the mother language of many countries but also because it has the capacity to reach a vast audience that includes locals or even non-English speaking foreigners, as they may enjoy reading in English. Some writers such as Jorge Icaza Coronel, Demetrio Aguilera Malta and Edna Iturralde have brilliantly incorporated these aspects in their works. They have captured the essence of our Andean and indigenous communities in every page, giving our country the opportunity to be recognized at a wider level. Therefore, this research paper, which is an annotated translation of the novel "*Caminantes del Sol*" by Edna Iturralde De Howitt, is a fashionable approach to tackle the issue of general unawareness while providing guidelines and recommendations for future translation projects with the same regards.

2.1. Research question

In order to give this research paper a proper structure, multiple questions have been developed which function as guidelines to the main basis of the text. The questions are presented beneath:

- How would a literary work with the ethno-cultural content must be translated to convey the Ecuadorian context?

Subquestions

- What socio-linguistic features of "*Caminantes del Sol*" by Edna Iturralde must be considered for a successful rendering of the work?
- What difficulties might appear when translating the novel?
- What are the techniques available to solve those difficulties?

2.2. General and Specific Objectives

General Objective

To translate a version of "*Caminantes del Sol*" through analysis of the most relevant cultural features and literary devices to allow recognition of the work abroad.

Specific Objectives

- To analyze the linguistic and extralinguistics features within the text of "*Caminantes del Sol*"
- To analyze the different translation procedures and strategies that can be used when creating a text for foreign audiences.
- To render a literary work with special attention to the ethno-cultural features that the book presents.

3. THEORETICAL FRAMEWORK

3.1. Translation: basic notions and related concepts

As Robinson states (1997) the translation process is steeped in power relations between men and women, between the colonizers and the colonized, between academics and professionals. In the academic field, we can find several definitions but particularly the one proposed by Nyda is one of the most accurate and most relatable ones; he defines translation as the reproduction of the closest natural equivalent of the source language message (2003). Following this definition, in the words of Peter Newmark (1991) regarding the definition of translation, translators come across the phrase “natural equivalence”, now of course we all understand what that refers to, but how do we make a translation sound “natural” in our target language? This can be achieved by taking into account several features. Translation analysis and interpretation depends deeply on intra-textual and nonlinguistic aspects. In this matter, Nord (2005) highlights the importance of the reference to extralinguistic reality, thus at this point we can infer that this translation process, requires both linguistic and non-linguistic features to be perceived as a “natural equivalence”.

The national network of translation (2015) considers translating to be a process of transferring written material into another language. It emphasizes that many materials can be translated including; games software, legal documents, advertisements, film subtitles, etc. It is, through this perspective that the understanding that the needs of translators surpass the parameters of knowledge about a language to work. The translator needs to be immersed in the target culture, but equally important is to master the mother tongue and all the aspects of it as well to produce high quality translations.

3.2. Literary translation: Enhancing meaning from L1 to L2

This can be considered one of the most intricate forms of translation one could come across, mainly because of all the hard work it involves regarding Word choice, context and meaning. This form of translation

requires more than just transferring accurate meaning from the source text into the target text; you need to make sure your rendering is “alive” and make it have the same pulse it has on its original language.

One can perfectly translate grammar or simple sentences from one language into another but specifically this kind of translation depends on the creativity of the translator and the sense he will give the text to deliver a perfectly synchronized and flawless translation. In this scenario, taking something living and fresh and transforming it into something dull and dead in another language doesn't seem like genuine faithfulness. This type of translation requires mostly interpretative resources to overcome problems while working with features such as idioms, metaphors, ambiguity, etc. (Frost, 2014)

Olive Classe clarifies (2000), that literary translation is a type of translation of composed texts that are intended for wide or public dissemination or performance. In conventionally agreed contradistinction to technical translation or other texts with scientific content, like technical technological or legal functions. In this context, the word “literature” can refer to any written text or body of texts ranging from a given culture's established canon of famous and admired works. The term “literary” and “literature” imply an aesthetic purpose and the presence of intended stylistic effects like fiction, poetry, drama etc.

The goal of literary translation is publication, as stated by Landers (2001). The dedicated literary translator aims at sharing the result with TL readers for whom the work would otherwise forever remain inaccessible. Of all the forms, that translation can take; such as financial, technical, advertising, etc. only literary translation can let one consistently share in the creative process. The translator experiences the aesthetic joy of working with a great literature and recreating it in a new language; this is enough to motivate a translator. It is a matter of puzzle- solving alternatives when you enjoy this kind of translation.

Literary translation is an art, as mentioned by Robert Weschler (1998). Wechsler, also explains that a translator is a performer without a stage; he takes someone else's composition and performs it in his own way. Just as a musician embodies someone else's notes by moving his body or throat, a translator embodies someone else's thoughts and images by writing in another language. Although the translator's effort and work might be invisible, the translator work is the most problematic one because the translator's performance might be the only one. At least the only one of his generation, and he will not have the opportunity either to improve on it or to try a different approach. The translator has this responsibility on his shoulders, no one can see his difficult performance excepts where he slips up and he is primarily praised for not being seen. Literary translators are not respected, a translator is intended to submit to his authors and always be faithful to them, never make mistakes, work on a piecemeal basis and accept bottom billing at best, translators are not considered artists at all, neither a creator nor a performer but a craftsman; poor and unimportant. A translator performs not with hopes of fame, money or applause but rather out of love, out of a sense of sharing what he loves and loving what he does.

A translator is a subjective presence in the target text, the translator's role as a mediator of foreign cultures was acknowledged thanks to literary translation, as suggested by (Wright, 2016). Translators in the literary field are becoming more relevant in the UK. For example, they are involved in readings, panel discussions and other events as literary experts. Literary translators work with the cultural riches of a diverse population.

3.3. Annotated translation: Features of a particular translation process

The meaning of 'annotation' can be referred to its simpler denotational definition used in everyday language, which consists in adding a note by way of explanation or comment to a text or diagram as given by Oxford Dictionaries. (2018).

Relating this concept with translation studies, annotated translation, a type of translation, can emerge. The singularity of this type of translation method relies on the problematic aspects of a written text that we as translators might encounter.

Once the text has been rendered, there are always some expressions or other linguistic features that require special attention because of its interpretation or impact for the target audience. During the annotated translation process, the translator will make an open analysis about the problems he came across in the target text. There will be presented all the paragraphs and sentences that caused some difficulties while translating along with commentaries about it and how the problematic aspects could manage to be tackled.

From here, it can be said that the solution for these difficulties is in the hands of the translator's decisions since the problematic of translation are mostly found in the pragmatic field, according to Leo Hickey in '*The pragmatics of Translation*' (1998). However, as Vehmas-Lehto indicates (2008), annotated translation cannot be performed as a purely instinctive or empirical task. It is important for the translator to recognize theoretical notions regarding translation in order to obtain comparisons and observations. Therefore, the outcome of these annotations is handy in translation training as they complement theory of the analysis with practical examinations that can be used by translators throughout and after the whole process as many times as necessary.

3.4. Linguistic aspects

Before taking part in the analysis, it is essential define fundamental terminology prior the overall translation process.

ST: This abbreviation specifically refers to the original literary work that is going to be used for the translation process.

TT: In this case, this is the abbreviation of Target text. This is the language in which the literary work is going to be rendered by taking into consideration its audience.

SL: SL stands for Source Language, in this particular case it is Spanish and Quechua Lexicon. SL refers to the language that was used in the original literary work.

TL: this abbreviation means Target Language and it refers concretely to the language that is going to be used in the translation of the text. In this case is English.

Equivalence: Within translation, many aspects represent a challenge. In the particular case of equivalence; it has to be to overcome with and alternative that includes the same functional characteristics and value so that it can be considered as an equal element. The equivalence alternative is rather used because it represents the relationship between the ST and the TT that allows the target text to be considered as a translation of the ST in the first place. Equivalence is the basis of a source language (1997).

Ethnic literature: Ethnic literature is a genre that is characterized by the conveyance of the cultural roots of a literary piece of work. This genre represents the convergence of race, history, ethnicity, and cultural roots with literature (2009).

Venuti: Domestication and Foreignization translation methods

Lawrence Venuti is an American translation theorist known for its posture regarding domestication and foreignization theories, which can be described as translation strategies similar to Newmark's approaches of semantic and communicative approaches for translation. Venuti's approach was developed to handle with cultural elements of the TT; they can be defined as follows:

a) Domestication: Conveying fluency in the TL

Domestication makes reference to a target-culture-oriented translation focused on transforming the unfamiliar expressions of the target culture into familiar statements in order to make the TT flawless and cogent.

Domestication is applied when using more communicative approaches and target-oriented resources such as; transcription, naturalization, paraphrase, modulation, etc. to promote a fluent functional ethno-centric translation. (Venuti, 1995)

b) Foreignization: Resistance towards dominant TL

Foreignization's posture is rather centered in the translator's perspective and perception of the TT in the way that raises the reader's awareness about the foreign features of the target text by prioritizing features from the source text. (Venuti, 1995)

In other words, the translator lets the audience know that they are reading a translation with foreign features, without using communicative nor adaptation techniques. This translation theory intends to depict the importance of loyalty to the form of source language by focusing less or rather sacrificing features like fluency and intelligibility in the end-product.

3.5. Textual and paratextual levels

a) Textual level: Grammar to transmit meaning

Grammatical differences between languages will always represent a major issue for translators as they contribute, in many cases, to loss in translation due to the complexity of configuration of one language or the other. However, it is not impossible to construct meaningful grammatical arrangements while transferring explicit or implicit information within a text.

The main categories contained within this level are lexical and syntactic. Lexis is concerned with small linguistic units, generally known as words, and how they are formed considering inflection, derivation, compounding, adding affixes or suffixes and many other features that Nord (Nord, 2005) points out in her model for text analysis in translation. On the

other hand, syntax deals with word order, which is the arrangement of linguistic units into larger and syntactic constructions.

In order to manage the issues that would emerge when dealing with a text on this level, some strategies are proposed for translators. For instance, transposition, being this the most common and circumlocution, being this the strategy where more words are needed to convey the intended meaning of the ST as it may not exist and exact equivalent in the TL. Although there is grammatical loss here, the semantic purpose is taken into consideration by putting meaning before grammatical structure.

b) Paratextual level: More than words

A text, in a general definition, is presented simply by itself. There are several usual formats for presenting a text. For instance, written, oral, digital, audiovisual or musical format. However, the way it becomes richer is by adding elements such as illustrations, images, colors, titles, prologues, prefaces, introductions, acknowledgements, indexes, footnotes, appendices, jacket covers while also adding information outside the text such as an interview with the author, a general or specialist press review, an advertisement or a previous translation as proposed by Genette (1997). All the elements that follow the text belong to a wide category called paratextual elements. These elements can be brought into two main groups. There are paratexts within the same book, which are called peritexts, and paratexts outside the book, which are called epitexts.

3.6. Extralinguistic aspects

Extralinguistic aspects Language is a living and abstract being. It is always in constant evolution and change. When analyzing a text, it is most of the time the presuppositions, implicatures and inferences the aspects that play a significant role for meaning- grasping within different contexts as presented by Pedersen (2010).

Following Pedersen, Crain suggested that extralinguistic knowledge is essential for sentences processing but one of the complex features of it is

dealing with semantic ambiguities. It goes beyond translation in the way that it includes other variables where connotation, register, tone, discourse, purpose and other features of the language play an important role in the translation. (2009)

He also believed that extralinguistic information cannot serve as a source for resolving ambiguities within a text; background knowledge is needed in some cases to have a broader understanding (2009). Based on these statements it is plausible to think that it is necessary a previous introduction to the general basis of ethno-literature before reading a novel of this particular kind of genre. This literary work not only includes a historic background but it projects the way of living of an entire ancient society thus, proper cultural items identification is almost mandatory during the pre-translation process as well as the practice of translation procedures that comply with the task of maintaining the style and foreignness desired.

3.6.1. Culture-bounds and culture-specific items (CSIs)

Within a society underlies a significant number of characteristics from which derive the ethnic background and origins of our core identity as a community; these include generalized features such as language, folklore and traditions. Language and culture share a strong bond and both influence and feed one another.

Speaking of culture, it is exactly this element the one that will lead us to understanding cultural-specific or cultural bound terms, which in concrete are linguistic phrases or terms that portray the individuality or uniqueness of a source language, these culture bound phrases can be expressed through idioms, proverbs, idiomatic expressions and other cultural reference words. According to the adaptation made by Peter Newmark (1988), culture-specific features can be originated from the following fields:

- **Ecology:** referring to elements belonging to flora, fauna, weather, etc.

- **Material culture:** making reference to group of miscellaneous elements found within a society such as clothing, food, transportation, houses, towns, etc.
- **Social culture:** related to work and leisure activities.
- **Organizations, customs, ideas:** making reference to ideological postures and social constructs such as politics, religion, arts, etc.
- **Gestures and habits**

3.6.2. Translation procedures for culture translation issues

In '*A Textbook of Translation*', Peter Newmark (1988) refers to the pragmatics and semantic reasons a good can have deviate from literal translation. These reasons are not strict rules to follow as methods and principles suggested are subject of evaluation and verification. However, he points out that some generalizations and theories are very handy for translator specially when dealing with texts that depend upon a set of variable contexts.

There is an evident contrast among procedures and methods regarding the field of translation; methods refer to a global approach and decision made by the translator according to his intentions. On the other hand, the concept of procedure makes reference to the actions taken considering just sentences and overall smaller lexical units. (Vinay & Darbelnet, 1995)

As opposed to the very important methods for translation, Newmark offers several translation techniques/procedures to manage particular cases from a text which content focuses more on the communicative purpose of the original text rather than literal meaning.

The techniques are the following: (1) Transference (2) Cultural equivalent (3) Neutralisation (i.e. functional or descriptive equivalent) (4) Literal translation (5) Label (6) Naturalisation (7) Componential analysis (8) Deletion (of redundant stretches of language in non-authoritative texts, especially metaphors and intensifiers) (9) Couplet (10) Accepted standard translation (11) Paraphrase, gloss, notes, etc. (12) Classifier (13) Synonymy

(14) 'Trough translation' (15) Shifts or Transpositions (16) Modulation (17) Compensation (18) Reduction and Expansion, and more. Nonetheless, for the effects of this research project, only the techniques used throughout the translation are described below.

1) Transference

In the words of Catford (1978), when a text is not translated but transferred from the SL to the TL, it can be said that 'transference' or 'transliteration' technique has been applied. The purpose of this procedure, according to Newmark (A Textbook of Translation, 1988), is to provide a rendering that fulfills the cultural requirements of specific items such as names, streets, institutions, geographical names, etc., by taking the word and not translating it but turning it into a 'loan word'. The use of this technique is preferable when the reader is intended to do his or her own research in order to have a better approach of the original material.

2) Shifts or Transpositions

This technique deals with translation problems about grammatical structures in which replacements or changes are needed. This procedure, referred by Catford as 'shifts' (1978) and in a parallel way as 'transposition' by Vinay and Dalbernet (1995), is performed by making changes in the grammar from the SL to the TL. There are many cases when grammatical change can be into action. This can be automatic in the case of strict grammatical structure in the TL or the second case when the grammatical structure from the SL does not exist in the TL. Going from singular to plural, from noun to adjective, from verb to adverb, from complex sentence to simple sentence are some ways to illustrate cases of shifts/transpositions as the authors mention.

3) Modulation

Newmark discusses that modulation is widely described by Vinay and Dalbernet (1995) but the most salient feature that he considers to apply to

CSIs is the one that proposes going from double negative to positive or vice versa in order to convey effect in the TL.

The later authors mentioned, Vinay and Dalbarnet, recommend a series of modulation procedures that focus on the TL being opposed to the TL that serve both grammatical and communicative aim, and they show as follows the most frequent applications: (a) abstract for concrete (b) cause for effect; (c) one part for another; (e) active for passive.

4) Compensation

Compensation is a technique of reducing translation loss in cases where any conventional translation would entail an unacceptable translation loss. This loss might be mitigated by deliberately introducing a less unacceptable one. Important ST effects being approximated in the TT through means other than those used in the ST. It is a conscious, free, one-off choice. We can find compensation in kind, place, compensation by merging and compensation by splitting. (Cragie, Higgins, Hervey, & Gambarotta, 2015)

5) Reduction and Expansion

Reduction and expansion are two different kinds of modulatory translation techniques that are particularly target-language oriented aimed at conveying a natural rendering in the target text content. (Darwish, 2010)

a) Reduction technique

This technique aims at using rather smaller lexical constructions in order to avoid the projection of syntactic or semantically bizarre sentences in the end-result of a translation, caused by the use of rhetorical techniques. (Darwish, 2010)

b) Expansion technique

This translation technique is practically the counterpart of the reduction one. Meaning that its main concern is relying on explicature and descriptions

reflected in the use of sentences, phrases and other similar techniques in order to convey a communicative content in the target text instead on opting for more direct translation forms. It simply means exceeding the number of words in the target text. (Darwish, 2010)

3.7. Literal translation

Literal translation or Communicative translation as denominated by Newmark (1981) seeks to create an effect as faithful as possible on the target audience as the one from the audience of the ST. This translation technique takes into consideration in an overall, the communicative aspect of a text since it does not prioritizes the meaningful aspect of a text and neither focuses on the target audience but on the transfer of a wide range of foreign elements into the target culture in conjunction with their language where needed. Larson (1984), almost in accordance with Newmark, states that Literal translation is a translation form that is centered at following closely the form of the source language.

Hervey, Higgins and Haywood (1995) state that Literal translation is considered a rare translation option, just like the case of Interlineal translation. Interlineal translation is a method that focuses on respecting the details of the source language grammar. In fact, interlineal translation is an extreme form of the much more common literal translation, where the literal meaning of words is taken literally, as it is, as found on a dictionary. Particularly, literal translation is out of context but the target language grammar is respected. Literal translation is a practical extreme of SL bias.

In the same way, Schmid conveys (2016) the idea that literal translation is a form of source-oriented method that is designed to reveal as much as possible of the form and content of the original message. It is the basic translation of actual words, so that the translation sounds as raw and unedited as possible.

Edna Iturralde, a prolific and versatile author

Edna Iturralde has produced 59 books over a career that spans 35 years. As a result of all these literary works and awards received through the years, she has positioned herself as one of Latin America's most skilled, prolific and versatile authors of children's and young adult literature. According to her short biography provided in her website (2015), her book 'Green Was My Forest' was selected as one of the ten best children's books written in Latin America during the 20th Century. In addition, she was been awarded with the Skipping Stones award of the United States thanks to her vast repertoire of ethnic and multicultural literature.

Edna founded 'La Cometa' (in English The Kite), in 1982. It was the first weekly children's magazine to be published in Ecuador. For the next eleven years (1982-1993), she produced the La Cometa every week (with the assistance of only a secretary, an artist, and a pet squirrel), filling its 16 pages only with her own stories, serial novels, comics and games. La Cometa was distributed for free with a newspaper Diario Hoy, considerably increasing its circulation, and reached about 210,000 children weekly. Many of these children lacked money to buy books but learned the pleasure of reading from La Cometa. This magazine provided a model for several other free South American children's magazines.

In 1993, commissioned by the United Nations Children's Emergency Fund (UNICEF) and the Ecuadorian Ministry of Education to write about values children should learn, Edna wrote the 60 amusing stories in the three volumes of To Be and To Share, for three different age groups. She also was a consultant of PLAN International, for which she wrote a humoristic but useful book on social relations.

In 1996, Edna founded the Union of Writers of Literature for Children (UDELI), with the idea of helping writers of children and young adult literature to publish books. At that time, the international publishing houses, which were operating in Ecuador, commercialized only children books from Hispanic writers or translations from other languages.

In 1998 Editorial Santillana, followed by Editorial Norma, the two most important international publishing houses in Ecuador, selected Iturralde's literature for publication. Until then, foreign titles completely dominated children and adolescent literature within Ecuador and most writers had to publish their own work. The success of Iturralde's books *Verde fue mi Selva* and *Y su corazón escapó para convertirse en pájaro*, encouraged these publishers to look into publishing more children literature by Ecuadorian authors. Since then Edna Iturralde has continue to publish with Santillana, Norma and also with Editorial SM, and Penguin Random House, Colombia. She has published 59 books between picture books, novels, chapter books, and collections of short stories in Colombia, Mexico, Spain and the United States.

In 2006, Edna founded and became the first president of the Ecuadorean affiliate of the Latin-American Academy of Children and Young Adults Literature. She was its president until 2012.

Edna has forcefully contributed to promoting reading and raising appreciation of children and young adult literature in Ecuador. She has presented and discussed her literature in hundreds of visits to schools and dozens of radio, television, newspaper and magazine interviews. Her books have been used as the basis for plays and ballets. The National Symphony Orchestra commissioned an orchestral piece based on one of her books, *Los hijos de la Guacamaya*.

Edna's influence has expanded beyond Ecuador. In the United States four of her books were chosen to be part of the Common Core kits in the schools in Los Angeles, California and Houston Texas. The Texas Library Association selected two of her bilingual books for its 2016-17 list of ten recommended bilingual books. Two of her books are part of the Require Summer Reading Books recommended by Scholastic Books. Three of her books have won the Skipping Stones International Book Prize and five of her books won the International Latino Book Award. In Mexico, three of her books were also chosen, in different years, by the SEP, the Mexican Secretariat of Public Education in the contest to choose books to be part of

all the school libraries in that country. Her book *Verde fue mi selva* (Green was my Forest), was selected as one of the ten “essential” books in the Latin-American List of Children and Young Adults Literature of the 20th Century by a panel of 27 experts from Latin American countries. These are substantial achievements for a writer who comes from a small country where opportunities to be known internationally are relatively few.

There is no doubt that Edna Iturralde has made a significant, diverse and substantial contribution to Spanish-American Children’s and Young Adult Literature. She has drawn conspicuous attention to Ecuador, highlighting through her literature its cultural contributions to the world.

The novel: Inti Runañan, Walking to the Sun

This novel was inspired by the children belonging to the Ecuadorian indigenous ethnic group known as Saraguro. It depicts the adventures of princess Kispi Sisa (crystal flower), A little girl that could scape after being selected for a human sacrifice to honor Inti (sun god). The most representatives and historic landscapes where this story takes place include Cusco (capital of the Inka Empire), *tambos*, *llactas* and the *Keshwa Chaca* going from Cusco to Cusibamba.

Regarding the stylistic features, it can be stated that this literary piece includes fictional characters that interact and develop in relevant Andean historical settings. Furthermore, it is described by an omniscient narrator in its whole, following the first person singular tense. Additionally, it provides a complete visual sense for the reader translated in the use of imagery. The aim of Edna Iturralde’s book is targeted at providing modern kids enough cultural background to understand our connection with ancient Andean communities and its relevance in the developing society of these days. Utterly, *Caminantes del sol (Inti Runañan)* is a narrative novel that portrays the story and adventures of a peculiar group of characters living at place and time of great historical value for the Latin American community.

4. METHODOLOGICAL FOCUS

The methodological approach that was applied to conduct this research project stands on a linguistic and extralinguistic analysis of the transfer from the given ST in Spanish-Quecha to the TT in English. The purpose of this work is to determine the main difficulties that may appear when translating narratives that possess a great value of historical and cultural content offered to foreign audiences and the strategies and techniques that can be applied to overcome them. The linguistic analysis is based on the translation method of foreignization and its levels proposed by Lawrence Venuti (1995) and translation techniques established by Peter Newmark (1988).

Analysis Instruments

The linguistic and extralinguistic analysis of this research work has been carried out through charts that have been developed with the information of the issues found during the translation process. They portray the different textual and paratextual levels as well as CSIs categories in which the text was analyzed and the techniques applied in order to overcome the problematic in question.

Tables for Linguistic Analysis of Findings

Level of textual variable	Page-lines	ST	Page-lines	TT
Lexical Level				
Syntactic Level				

Level of paratextual variable	Page-lines	ST	Page-lines	TT
Afterwords				
Footnotes				
Illustrations				
Glossary				

Tables for Extralinguistic Analysis of Findings

Culture-specific item category	Page-lines	ST	Page-lines	TT
Ecology				
Material culture				
Social culture				
Organizations, customs, ideas				
Gestures and habits				

5. LINGUISTIC ANALYSIS

Solutions proposed at a macro level in relation to the techniques applied were established basing on Venuti's domestication and foreignization theoretical postures and culture-bound features. Hence, prioritizing the source language features was vital because of the source material main function: introducing the audience a relatively new cultural environment.

"*Caminantes del Sol*" is not intended to be regarded as book merely for entertainment purposes, it does not belong either to the category of fiction per se. Its cultural-value content contrasts tremendously with the stylistic nuances found within the plot that mixes historical facts with fantasy. Nonetheless, it includes as well a dose of educational content found in the form of footnotes and historically-accurate illustrations in the source material.

The language and stylistic features applied in the final rendering were not influenced by the concept of Skopos theory, meaning that it was not target-audience oriented. The source material provided dialogues with a mixture of styles ranging from informal, conventional and religious-reference content. All of which were targeted at raising awareness about ancient traditions by projecting different dialects and sociolects; which were most of the time associated with different social organization patterns, discourse communities and ideologies from the *époque*. These dialogues had to be faithfully rendered in order to respect the core historical setting and time from the book.

Regarding phrasal construction, linguistic and extra-linguistic features, and the same pattern of source text approach was determined. The alienated nature of some utterances in combination with the multiple foreign terms and a vast range of cultural references represented a lot of new information to digest for such young audience, but faithfulness was the aim and communicative approaches had to be avoided for the sake of content and style preservation and respect of the genre.

5.1. Contextualization

The entire book of *Caminantes del Sol* by Edna Iturralde has been chosen for analysis. It is a text that has not been translated into other languages. It introduces information about a country in which the SL is not spoken. Therefore, the implication of the reader in order to expand knowledge is sometimes necessary. It can be taken as a reference of a multifunctional text because the informative and expressive functions are manifested. It provides many thought-provoking examples of non-standardized terminology since it combines Spanish and *Kichwa* vocabulary.

In terms of the dimensions of the language user, the author, Edna Iturralde, born in Quito in 1948, does not show a marked idiolect nor a regional dialect within the text. The class dialect can be labeled as standard, as the author uses language directed for middle class and educated users of Spanish.

The context has remarkable changes since the publication of the first edition of this book made back in 2002. For instance, geographical denominations and limitations are not the same as well as dialect features that were standardized in 1985 thus the language (Kichwa) was practically renewed for different ethnic groups.

Talking about the audience, in the acknowledgement section it is stated that the readers may be children as its content was inspired by the children of an specific ethnic group (Saraguro ethnic group).

Regarding the purpose of the translation, it can be clearly indentified that the reason of the rendering is mainly to inform and entertain while keeping linguistic and cultural references from the source language into the target language.

Finally, to mention the dimensions of language used, the mode of the text is more likely to be read in silence than to be spoken or read to an audience. However, the latter options are also possible. The presence of the author is unobtrusive as she does appear as a subject within the text. The

text displays explicit reader participation as most of the facts provided do not require extensive decoding by the readers. The author and the reader share an asymmetrical relationship and the field of the text is ethno-literature, that combines some features of fictional literature.

5.2. Textual and paratextual levels

The linguistic analysis has been developed throughout the whole ST by extracting the most relevant pieces of text that featured changes in the TT. The extracts were arranged according to the textual and paratextual levels and their corresponding categories in which they were studied.

5.2.1. Lexical Level

During the whole novel, the author makes use of words proper of the culture being described through the narrative. In many cases, the characters depict the differences in word formation, parts of speech, collocations and idioms and even certain degree of originality regarding this level.

Lexical Level			
Page/ lines	ST	Page/ lines	TT
19- line 26	-Kispi Sisa, veeeeen....	17- line 23	“Kispi Sisa, coooooome ”

In this extract, it can be noted how the use of vowel repetition in the ST creates the effect of someone being addressed. This is a feature usually found in spoken discourse. However, in narratives it is used a tool to illustrate certain actions that are not explicit when written and does not convey the intended effect. In the rendering, the technique applied was literal translation and word lengthening has been brought into the TL the same way it is in the ST but paying special attention to the basics of this feature that says that

letters to be repeated should be those that will not cause confusion or ambiguity to the reader.

27- line 24	<p>¡Nooo, nooo! -gritó. Ella no sabía nadar...y abajo la esperaban las aguas heladas del río que corría enfurecido</p>	25- lines 22, 23	<p>“Nooo, nooo!” shouted Kispi Sisa. She did not know how to swim... and down there the enraged, icy waters of the river awaited her.</p>
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Again in this sample, the use of vowel repetition has been applied to convey the effect of the character shouting. In this way, the reader can have the mental image of the action considering that the text is not intended to be read aloud. The procedure was the same as in the previous example.

32- lines 10, 11	<p>-Tiempo, tiempo, tiempo, ¿acaso no recuerdan lo que significa mi nombre? A ver, ¡tiempoooo...! -gritó la voz- ¡TIEEEEMMMMP!</p>	30- lines 9, 10, 11	<p>“Time...Here we go again with the time...time, time, is that the only thing you can think of?” “Don’t you remember the meaning of my name?” “So, let’s see...tiiiiimmmeee!” shouted Pachakutik “TIIMEEEEE...!</p>
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In the following example, word lengthening is present one more time. Additionally, now the feature of capitalization is introduced. The effect is very similar to the prior examples but this time it has been augmented visually.

35- line 4, 5	- Hablar, hablar, hablar, a ti te encanta hablar. -Bueno, ya lo sé -se burló el Puma- . Está bien, voy a dejar que me vea.	32- lines 37, 38	“ Blah blah blah, you love talk. I know that, I really love to talk for sure” the Puma said in a mocking tone. “It’s fine, relax. I’ll let him see me.”
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By looking at this example, it is noticeable that the onomatopoeic sound in TT was not taken from the ST but included by the translator. This decision was made by following the style that the author have of giving ‘special effects’ to such lines. It is also noticeable the change in structure of the following phrase ‘**se burló el puma**’. In the rendering, the phrase appears with a structure proper of the English language (SVC) as reflexive-verb structures are more limited that they are in Spanish language. In this way, readability is conveyed for the audience.

2, lines 16, 17	Dentro de la litera se encontraba el <i>sapa</i> <i>inka</i> , rey de reyes, el hijo del Inti, el dios Sol, el único mortal que podía beber su luz .	1, lines 32, 33	Inside the golden litter was the <i>sapa inka</i> , the king of kings and the son of the Inti; the Sun god. The only mortal capable of feeding on its rays .
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In this example, the selection of words was made in terms of the communicative aim and collocation feature of the TL. A literal translation would be ‘drinking its light’ but the verb ‘to drink’ is mainly related to the action of taking a liquid into the mouth and swallowing it. Whereas, ‘feed on’ refers to the action of being nourished or sustained by something. In this case, as ‘luz’ is not a liquid but can be taken as ‘something’, it is more accurate to select the second option that is ‘feed on’. Also the decision to use

'rays' and not 'light' despite it being the exact equivalent was because 'rays' is more specific in terms of imagery thus, it creates a more vivid effect of the situation being described.

6, lines 9, 10	...su corazón latía con terror como siempre que tenía que tenía que enfrentarse a Intipachuri...	5, lines 8, 9	...his heart was racing with fear just like every time he had to face the Intipachuri...
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In this example, the change made in the TT was inflection of the verb. In the ST is the preterite imperfect tense '**latía**' while in the TL it is rendered in the past progressive '**was racing**'. This decision was made in order to describe in a better way what/how the character was feeling while the narrative continued.

Título	INTI RUNAÑAN, Caminantes del Sol	Title	INTI RUNAÑAN, Walking to the Sun
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In this example, the change made in the TT was inflection of the verb. In the ST is the preterite imperfect tense '**latía**' while in the TL it is rendered in the past progressive '**was racing**'. This decision was made in order to describe in a better way what/how the character was feeling while the narrative continued.

8, lines 5, 6	(ella) ...sintió un escalofrío.	7, lines 5, 6	...when out of a sudden she found herself shivering.
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In this example, the particularity found that the phrase has been expanded by adding more words to achieve fluency in the reading of the narrative. Also, there is a transposition performed in the word **'escalofrío'** presented in the ST as a noun but transferred to the TT a simple sentence **'she found herself shivering'**.

21, line 34	La niña no comprendía que quería decirle Mama Waku.	18 line 35	The girl did not understand the meaning of Mama Waku's words.
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Transposition technique was applied to the case **'no comprendía que quería decirle'** that in the ST appears as a verb phrase and it was translated as a noun phrase resulting in **'did not understand the meaning of Mama Waku's words.'**

5.2.2. Syntactical level

As it was pointed out in theoretical framework, this level analyzes the characteristics of word order and the grammatical arrangements in which words form complex linguistic units such as sentences and phrases within a given language. In the charts below, extracts have been selected in order to highlight the differences in the ST and the TT between the grammatical structure that sentences and phrases follow in their language system respectively.

Syntactic Level			
Page/ lines	ST	Page/ lines	TT
12- line	-Condenada niña,	11- line	"Aaaarrgh! This

9	como patea...	6	bloody girl, what a strong kick!"
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In this example, the ST presents in a simpler way the action of a person being kicked. However, English language tends to be more expressive in these matters, so onomatopoeia ***Aaaarrgh!***, punctuation (***exclamation marks***) and a grammatical arrangement was applied in order to convey the conventionalities of the TL.

76- lines 15, 28	<p>Una música alegre llegó hasta sus oídos.</p> <p>-Pero, ¿qué es eso?</p> <p>El Puma se revolcó juguetón sobre la hierba.</p> <p>- Ves, Kispi Sisa, resultó y estas en el devenir del tiempo otra vez...y justamente esa música se llamaba la <i>kurikinka</i>.</p> <p>El baile lo hacían cuatro parejas con los <i>muchikus</i>, los hermosos sombreros asentados en el piso y con la boca sostenían una faja que representaba la <i>kuyka</i>, la lombriz de</p>	71- lines 12, 25	<p>Suddenly a happy music reached her ears.</p> <p>Lyrics:</p> <p><i>Look for the wa kurikinka,</i></p> <p><i>Take out the kuyka kurikinka,</i></p> <p><i>Eat the kuyka kurikinka,</i></p> <p><i>kurikinka of my life,</i></p> <p><i>kurikinka of my love¹</i></p> <p>-Wait, what is that?</p> <p>The Puma wallowed playfully on the grass.</p> <p>- You see, Kispi Sisa, apparently you travelled to the future once again ... and particularly that kind of</p>
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	<p>tierra. Los movimientos imitaban los que hace esa ave cuando busca su comida.</p> <p>Busca la wa kurikinka,</p> <p>saca la kuyka kurikinka,</p> <p>come la kuyka kurikinka,</p> <p>kurikinka de mi vida,</p> <p>kurikinka de mi amor¹</p>		<p>music was called the <i>kurikinka</i>.</p> <p>The choreography was done by four couples with their <i>muchikus</i> (hats). The beautiful hats were left on the floor while the couples were holding a strip with their mouth to depict the <i>Kuyka</i>, an earthworm. The dance mimicked the same mannerisms done by this bird while looking for food.</p>
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In this part of the text, the lyrics for a song appear. The verse is written in both Spanish and Quechua and it has a footnote in the ST indicating that those are the words for a traditional song of the Saraguro etnia. The problem with this verse is that it appears a few lines after one of the characters makes the reference that it is a song. Reordering the whole paragraph has been applied because for a foreign reader this would not make sense as probably the whole product (content) is new for them, and having a piece in the correct order, reference and next lyrics, not reference, dialogue and then lyrics, seems more accurate for the requirements of the audience. As for the style Quechua words were kept the same in the TT but they were put in cursive to highlight the switching of language, and Spanish phrases were translated literally as later in the ST it is found in the form of explicature the meaning of

the Quechua terms. Finally, the footnote found in the ST was also brought into the TT

3, lines 37, 39	Ya no se veía la litera del <i>inka</i> , lo cual indicaba que el soberano había entrado al <i>Kurikancha</i> para dar audiencia a las personas con las que quería hablar.	3, lines 14, 16	The <i>inka's</i> golden litter was nowhere to be seen, which could only mean that the sovereign had gone inside the <i>Kurikancha</i> to meet and talk to the people he wanted to.
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In this example, the verb phrase 'dar audiencia' from the ST can represent a case of ambiguity in the TT if translated literal into 'give audience' or it can be taken as a legal term as it also can be found in legal terminology. Considering the audience and the intended meaning, the strategy applied was generalization as the terms chosen are common, avoid ambiguity and in a way explain what 'dar audiencia' was in the period when inka's lived that literally was 'meet people and talk to them'.

50- lines 9, 14	Un amawta, un poeta, que tenía en su frente un cordón rojo decorado con dos plumas de gavián y una grande de cóndor declamó con resonante voz: Yaya kuntur apaway, Padre cóndor llévame, tura waman pusaway, hermano gavián, guíame, mamallayman willapuway.	46- lines 5, 10	An amawta, a poet, who had on his forehead a red cord decorated with two hawk feathers and a large condor feather declaimed with a resounding voice: <i>Yaya kuntur</i> apaway, Father condor take me, <i>tura waman</i> pusaway, brother hawk, guide me, <i>mamallayman</i> <i>willapuway, intercede</i>
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	intercedan por mí ante mi madre.'		for me before my mother. '
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In this example, the verse of a poem is included within the narration. The lines are composed by Quechua and Spanish phrases. The relation between these two is that the Quechua phrases are put into Spanish phrases, next to each other, literally. In the ST it can be evidenced that final words, in Quechua as in Spanish, share prosodic features, for instance, assonance and consonance. In the TT, the translation has been performed by taking the exact Quechua phrases and featuring them with cursive, and then translating the Spanish phrases into English in a literal way. Also the grammatical structure from the ST (Verb + Pronoun) was brought into the TT, resulting in very similar patterns, even conveying the rhyming from the ST as in the case of llévame = take me, guíame = guide me. The communicative aim was not a problem as the previous paragraph explains the context and that what comes next is a poem recited by an inka poet. Additionally, the poem does not make references out of the context.

18, line 28	-¿ Quién eres? - preguntó Apu Puma- tu voz no me es familiar.	16, lines 21, 22	Apu Puma asked who was talking to him was because he could not recognize that voice.
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In this example, transposition was apply by changing the Direct speech from the ST to Indirect Speech in the TT. This decision was in order to avoid a great amount of dialogue that can result tiring for the reader as he/she has to go back and forth from character to character and it even can cause confusion of who is speaking in the dialogue.

2- line 6	La gente de los alrededores se acercó curiosa .	1- line 22	Curious people from the surroundings approached to follow the event.
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Here the grammatical arrangement made refers to the principles of English grammar that states that adjectives go before nouns resulting sometimes in collocations. The decision was also made taking into consideration that the descriptive grammar rules of the TL should be respected in most of the cases.

5.2.3. Paratextual Level

Regarding the novel being studied, the most salient paratextual elements found are dedication, acknowledgements, prologue, footnotes, illustrations, afterword and glossary.

a) Illustrations

According to Genette (1997), paratextual elements such as pictures are extremely important within the translation process as they carry material that is going to be in direct interaction with the reader by creating mental imagery of the non-verbal aspects of the text.

In this part of the ST, several illustrations followed by a title were identified. For the purpose of this research project, only titles, not images, were brought into the TT. The techniques that were dominant in the rendering of these titles was literal translation and transference as Quechua terms referring to names, places and other elements of the culture of the ST remained the same as to continue with a parallel structure (English mixed with Quechua lexicon presented in *cursive*) in relation to the whole rendering. Therefore, the alienated perception that is intended in the readership is conveyed.

Illustrations			
Page	ST	Page	TT

4	Estos dibujos forman parte de un libro escrito e ilustrado por un príncipe inka de privilegio llamado Felipe Guamán Poma de Ayala, quien envió el manuscrito al rey Felipe III de España. El manuscrito se extravió durante siglos y fue encontrado en Dinamarca por el científico alemán Richard Pietschmann a principios del siglo XXI.	3	These illustrations form part of a book written and illustrated by the noble <i>inka</i> prince called Felipe <i>Guamán Poma de Ayala</i> , who sent the manuscript to the king Philip III of Spain. The manuscript got lost for centuries and was found in Denmark by the german scientist Richard Pietschmann in the early 20th century.
4	El <i>sapa inka</i> llevado en andas	3	Illustration: the <i>sapa Inka</i> carried on a litter.
7	<i>Inka</i> Tupak Yupanki	6	Illustration: Inka Tupak Yupanki
10	Las <i>akllas</i>	9	Illustration: The <i>akllas</i>
12	Sacrificio con oro y plata	11	Illustration: Sacrifice made with gold and silver
15	Un <i>chaski</i> tocando el <i>pututu</i>	14	Illustration: A <i>chaski</i> playing a <i>pututu</i>
18	Dama <i>inka</i>	17	Illustration: <i>Inka</i> lady
20	Kuya, reina <i>inka</i>	20	Illustration: Kuya, the <i>inka</i>

	peinándose		queen combing her hair.
23	Kapak Raymi, fiesta del <i>inka</i>	23	Illustration: Kapak Raymi, celebration of the <i>inka</i>
26	<i>Chaka suyuyuk</i> , administrador de puentes	26	Illustration: <i>Chaka suyuyuk</i> , administrator of bridges
30	Pachakutik	30	Illustration: Pachakutik
34	Niño jugando	34	Illustration: Boy playing
44	Gonzalo Pizarro	44	Illustration: Gonzalo Pizarro
49	Fiesta del Chinchaysuyu	48	Illustration: Celebration of the Chinchaysuyu
53	Momia de un <i>sapa inka</i>	52	Illustration: A <i>sapa inka</i> 's mummy
57	El <i>inka</i> adorando a Punchaw, el ídolo del Sol	56	Illustration: And <i>inka</i> worshiping Punchaw, the Sun idol
60	<i>Kipukamayu</i> , contador	59	Illustration: <i>Kipukamayu</i> , information collector
63	<i>Apusuyuk</i> , Administrador del Chinchaysuyu	62	Illustration: <i>Apusuyuk</i> , administrator of the Chinchaysuyu
66	El <i>inka</i> habla con las <i>wakas</i>	65	Illustration: The <i>inka</i> talking to the <i>wakas</i>
70	Bebé gateando	69	Illustration: A baby crawling

b) Footnotes

Another paratextual feature that was also found in the text was footnotes. It is of vital importance to carry this information over the TL as they make immediate references for the reader's comprehension of the text. Additionally, they also create interest in the readers for further personal research in order to know more about facts from the topics, culture, characters, places, myths, customs, beliefs, etc., of the ST.

Footnotes			
Page	ST	Page	TT
1	<p><i>Grafía panandina, oficializada el 18 de noviembre de 1985.</i></p> <p><i>Los plurales están castellanizados para facilitar la comprensión del texto.</i></p>	1	<p><i>Panandine spelling system standardized on November the 18th of 1985.</i></p> <p><i>Plurals have been castilianized for a better comprehension of the text.</i></p>
16	<i>Actual Limatambo</i>	16	<i>Current geographic region of Limatambo.</i>
31	<i>Recopilado y traducido por el cronista español Cristóbal de Molina en el año 1572.</i>	30	<i>Compilation made and translated by the Spaniard chronicler Cristóbal de Molina in the year 1572.</i>
68	<i>Cariamanga, hoy Ganzanama, actualmente</i>	67	<p><i>Current geographical location of Cariamanga.</i></p> <p><i>Current geographical</i></p>

			<i>location of Ganzanama.</i>
72	<i>Canción típica de la etnia Saraguro</i>	71	<i>Typical song from the Saraguro indigenous community</i>

6. EXTRALINGUISTIC ANALYSIS

6.1. Ecology, food and plants

There are many species mentioned, most of the plant species are the ones found in moist environments from the highlands and other Andean landscapes. Food generally consists of tubers and *llama* meat.

Page/lines	ST	Page/ lines	TT
39-line 30	Su carne, principalmente seca en forma de charki, era considerada exquisita. Había llamas blancas, negras, pardas y algunos de colores mezclados. Los rebaños de llamas estaban compuestos según los colores de los animales.	39-line 30	Their meat, mainly dried in the form of charki was considered exquisite. There were black, white, brown and mixed-color llamas. The herds of llamas were classified according to their color.

In this part, the *kichwa* term *charki* was borrowed from the ST. Particularly, the term “pardo” conventionally refers to color brown when talking about animal fur or skin, in the target language exists the word “grizzly” that literally means pardo but it refers to a grey hue of fur which was obviously not a fitting option for this context.

41-line 28	La laguna era un waka sagrada dedicada al dios Pachakamak. Kispi	41-line 28	The lagoon was a sacred waka in honor of god Pachakamak . Kispi Sisa carried a
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	Sisa llevaba un pequeño canasto con mortiños y moras silvestres para ofrecerlos a los espíritus de la laguna.		small basket with mortiños and wild berries to offer them to the spirits of the lagoon.
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This paragraph contains an example of a communicative extract. The part that says “*dedicada al dios Pachakamak*” was rendered considering the honorific position and respect to the character of god Pachakamak. a literal approach could not be used it would not be fitting according to the context because it would sound rather odd; the option “dedicated to” includes a connotative meaning that perhaps does not sound appropriate because the context is talking about a god. The phrase “in honor of “is a conventional phrase that has a more natural impact in the readership and conveys the connotation of respect to the god. In addition, the word *mortiño* had to be borrowed in the TT because, although a generalization could have been used, which in this case was the word berry, it would have represented a loss because “mortiño” has some particularities that does not make them exactly same or transformed it into an equivalent for the word berry.

42-line 27	Se encontraron en un bosque tupido lleno de árboles y arbustos. Kispi Sisa deseó que el Puma apareciera y en ese momento el animal salió, como era de esperarse, detrás de un pumamaki, el árbol de mano de puma.	42-line 27	They found themselves in a dense forest full of trees and shrubs. Kispi Sisa wished the Puma would appear and at that moment the animal came out, as expected, behind a pumamaki , the puma-hand tree.
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This paragraph did not required a lot of analysis nor a huge effort to work in the translation. Overall, the TT is faithful, the Kichwa terms were borrowed and the style is significantly similar to the ST.

45, line 38	El delicioso olor de carne de llama junto con papas, habas y ocas, que las ramas con las que lo tapaban dejaban escapar, bailaba en el aire invitando a la gente a comer.	45, line 38	The exquisite smell of Llama meat served alongside potatoes, lima beans and ocas covered by branches emanated a scent that spread out in the air inviting people to eat.
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The TT contains a borrowing from the ST that is the term “ocas”. It does not exist in the target language because it is a plant exclusive from the Andean mountains and the term itself is in Kichwa. In relation to the lexical choice “scent” in the TT as the translation of the word “olor” it can be said that it was a little bit complicated because it has a lot of synonyms with a variety of connotations; we have the words odor, smell, fragrance, aroma, etc. their connotation range is negative, positive and neutral. According to the context, scent was the most appropriate term because it conveyed a positive connotation. There was a loss that could not be overcome in regards to the expression “bailaba en el aire”. The translation in the TT had to be modulated and adapted to the overall style of the story and interpreted following a more communicative approach in the translation, compromising a little bit the literary and picturesque touch that could not be replicated in the TT in that particular case.

67-line 36	En las copas de los más altos se enredaban las bromelias rojas, y las flores amarillas del tarapu asomaban por todo lado. Las flores blancas de la chilca y las colgantes del wantuk parecían anakus secándose al viento.	67- line 36	The red bromeliads were entangled in the tops of the highest trees and the yellow flowers of the tarapu were everywhere. The white flowers of the chilca and the wantuk climbing plants looked like anakus drying in the wind.
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The following paragraph has an example of compensation in kind. In the first lines of the fragment, the structure of the information was changed; it is first mentioned the flower species and then the trees in the TT, unlike the ST where the trees are mentioned first and later the flowers. The extract that says “asomaban a todo lado” was translated using compensation by merging, replacing it simply with the word “everywhere” in the TT. The ST term “colgantes” was translated by using explicature because in the narrative of the target text it was needed to mention that it was referring to a type of plant. The last sentence “anakus drying in the wind” presents an issue for the readership, because it is implying that the target audience knows already what an anaku is, in the other part of the paragraph there is no explanation about it. Despite that the term was used in previous chapters of the ST, the audience might not clearly remember its definition if the term is used without an explanation.

38-line 9	Y pronto se encontraron caminando junto a los tupidos bosques nativos con abundantes árboles	38-line 9	They found themselves walking next to the dense native forests, full of kishwar trees that
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	de kishwar, que bordeaban grandes zonas agrícolas.		bordered large rural areas.
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This fragment remains faithful to the style of the ST, the narrative is similar to the Spanish version and the borrowing of the kichwa term “Kishwar” remained in the TT.

6.2. Material Culture: Places

This literary piece contains a variety of places that are relevant even nowadays. All of them represent the division of this empire and their geographic limitations. All the names were borrowed to the TT in order to keep the essence of the genre of the book; ethno-literature.

Page/lines	ST	Page/ lines	TT
18 - line 24	Tupac Yupanki volvía a la Jatun Llakta, la Gran ciudad del Cuzco, corazón y cabeza del Tawantinsuyu, luego de varios años de guerra. Regresaba de Suvanpali, en el Chinchasuyu, la ciudad donde se podía observar el sol en su mayor esplendor mientras recorría el firmamento.	18 – line 24	Tupac Yupanki came back to the Jatun Llakta , the great city of Cusco, the head and heart of Tawantinsuyu , after some years of war. He was back from Suvanpali , located in the Chinchaysuyu ; the region where the sun could be seen at its fullness while crossing the firmament.

This literary piece contains a variety of exoticisms and xenisms that clearly reflect the reality of this particular culture; its organization, structure, belief system, idiosyncrasy and mindset in general. Sometimes the features of the ST might not be present in the same way as in the TT because they might not exist in the target language. In relation to places, this story relied on the panadean alphabet to properly write the utterances in Kichwa, which is why the translation approach used was more targeted and focused on the preservation of the ST unique features found in the kichwa terms.

Given the fact that this extract contains a few proper names from places such as cities and regions, the TT must respect the ST's features regarding grammar, most specifically, writing. Nonetheless, concerning the specific contextual information provided, a more word-for-word approach is required, which in this case would be shown by using calque or loan translation.

In the particular case of translating the phrase “la ciudad” into “the region” it can be said that a little research was made in order to determine that this was the best translation alternative instead of “city”. The Tawantinsuyu, definitely and without a doubt was the most important Inca Empire of Latin America. It was known as the empire of the four suyus. This phrasal construction literally means “the four regions together” in its original Kichwa language. Given the contextual information of the source text it is very clear that, since these were regions, they all shared the same ideological, geographical and historical origins along with linguistic and cultural conventions but they used different administrative power. In contrast, a city, is more politically independent and it can follow different religious concepts, a region is a part of a whole, which is why region was a more appropriate translation option.

37- lines 9, 10	Habría calculado que pasaría la muerte de dos lunas antes de llegar a	37- line 9, 10	He realized that he had to witness the death of two moons before arriving to
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	Cusibamba, la Llanura de la Alegría.		Cusibamba , the plain of happiness.
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The complexity of this extract relies on the semantic aspect and little background knowledge about the culture's traditions and manners. Firstly, in the part that says "witness the death of two moons" the figurative meaning has to be grasped within the context although it lacks explicitness. Obviously, the meaning behind this phrase is that 2 days have to pass by before arriving to the place, but the issue was that this phrase could not be modulated that way because if so, it will represent a loss in the essence and style of the ST, which is why a faithful method was applied in this specific case. Additionally, for the part of Cusibamba, the plain of happiness the syntax of the ST construction was preserved using a kind of phraseological calque.

139- lines 8,9,10	Esa noche, cuando se hospedaron en el tampu de Cosanama, se sentían muy preocupados porque estaban seguros de que el kuychi habitaba en ese lugar puesto que había tantos pukyus.	139- lines 8,9,10	That night, when they stayed in the tampu of Cosanama , they got very worried because they were certain that the Kuychi lived in that place since there were too many pukyus
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In this part, a similar translation technique was applied, like in the previous extracts; the phraseological calque was used with the example of "tampu of Cosanama". The only aspect that could result in a small complication for the target audience is the little exposure to new vocabulary used in other contexts. Despite the fact that the reader might probably be already used to the word "tampu", since it was introduced in the first chapters of the book and it appeared enough times to be understood by itself without the translation in every single chapter all the time. The words kuychi and

pukyus have had little previous exposure to the audience, since they are being introduced only in chapter XXI and perhaps the audience might not be able to remember its meaning very well as they do with the term “tampu”.

43- line 1, 2	El Kapak ñan, el camino real, unía todo el Tawantinsuyu de sur a norte en dos vías; una por la Costa y otra por la Sierra.	43- line 1, 2	The Kapak Ñan , the royal road, united the Tawantinsuyu from south to north in two ways; one by the Coast and another one by the highlands.
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In this case, although the syntactic structure of the ST was mainly respected in the final rendering; the word Kapak ñan kept its original Kichwa writing structure and form to respect the style of the ST. Despite the fact that the word “ñ” does not exist in the target language, the kichwa terms must remain in the TT because of their important and relevant role in the story. In general terms, working with this exotic and cultural material did not represented the use of a target audience oriented translation.

60-lines 3,4	A lo lejos divisaron el gran puente de Apurímac, que se mecía al viento. Los niños corrieron adelantándose con gritos de alegría.	60- lines 3,4	They could clearly see the great rope bridge of Apurímac from afar, swinging from side to side because of the wind. The children ran ahead shouting joyfully.
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In this extract, we can clearly note the general connotation of the term bridge, the general reader understand this lexical item to be a construction made out of resistant materials that would allow us to cross from one place to another. In essence, that is the main idea that the common target reader could have. But, despite the fact that the context allows the reader to understand that in Spanish it is a rope bridge without using a more specific

word rather than just “bridge”, in English it exists the phrase rope bridge as a prefabricated construction, which is why the final rendering is “the great rope bridge of Apurimac”. That translation option fits with an already existing phrasing format that is known for the target audience. In relation to the word “great” as part of the name of the bridge; it was chosen instead of other adjectives such as big or large because in the ST it is portrayed as something majestic and imposing, which is why the adjective great was a more suitable option.

74 line 3,4	Kusi se unió al grupo que empezó a caminar en dirección del cerro Wanakauri que era una waka, un lugar sagrado poderoso y donde el primer antepasado de los incas había divisado el valle.	74, line 3,4	Kusi joined the group that began to walk towards the Wanakauri hill which was a waka , or a powerful sacred place where the first ancestor of the Incan Empire descried the valley for the first time.
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In this segment, a similar technique was used, the calque of the foreign term. Additionally, in the target language it is more common the use of the phrase “Incan empire” in this context, which is why it was added in the final rendering.

32-line 4	A pesar de que Pumpu era otro centro administrativo, ni su gran plaza trapezoidal ni sus edificios contaban con la belleza de las estructuras de piedras trabajadas en cantería	32-line 4	Although Pumpu was another administrative center, neither its large trapezoidal plaza nor its buildings had the beauty of stone structures worked in fine stonework but rather,
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	<p>finas sino que, más bien estaban construidas con piedras rústicas.</p>		<p>they were built with rustic stones.</p>
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In this section a more faithful approach was used, in the TT the sentence construction resembles more to the ST style. The rendering was more targeted at the imitation of style in the ST, rather than fitting into the conventions of the TT language. Additionally, we have more new vocabulary that thanks to the style used by the author does not need translation next to the new word because the meaning is explicitly stated in the paragraph, which is why the style of the ST was imitated faithfully in the TT.

<p>23-line, 14, 15</p>	<p>El kurikancha era un templo enorme cubierto por planchas de oro.</p>	<p>23-line, 14, 15</p>	<p>The Kurichanca was an enormous temple covered with golden planks.</p>
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In this portion of the text we can notice that the ST particularly tends to add a small description next to each one of the places and overall constructions. In the TT, the syntactic structure was preserved following a similar format of the ST.

<p>38-line 4,5</p>	<p>Como vivían en los alrededores del Cusco, debían reunirse una de sus plazas, la de Kusipata, para desde allí marcharse en su viaje.</p>	<p>38-line 4,5</p>	<p>Since they lived in the surroundings of Cusco, they had to meet on one of his squares; Kusipata was the meeting point, from there she had to leave to start the journey.</p>
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This extract is similar to other previous examples, the stylistic structure was preserved in the TT and a faithful translation method was used in the final rendering. The names were carried over and the TT sentences were adapted to the conventions of the English language. Despite following these conventions, the TT clearly has longer sentences, just like in Spanish. But this was a feature distinctive from the author of the ST which is why it was decided intentionally to maintain this same feature in the TT.

43- line 14, 15	Ya entrado el atardecer, llegaron al Rimactampu, donde se hospedarían durante la noche para seguir con su viaje por la mañana. Este tampu tenía una gran plataforma rodeada por un muro de contención y al fondo, doce nichos en forma de trapecio, que realzaban la hermosura de la construcción.	43-line 14, 15	After the sunset, they arrived at Rimactampu , where they would stay overnight to continue their journey in the morning. This tampu had a large platform surrounded by a retaining wall, in the background there were twelve trapeze-shaped alcoves, which enhanced the beauty of the construction.
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In the following example, we can notice what was stated earlier; the style of the author. Since it is very descriptive regarding places and constructions; most of the prominent features of her style were respected and adapted to the TT.

39- line 14,15	A un lado podían ver grandes terrazas de cultivo que rodeaban una parte de la ciudad	39- line 14,15	Aside they could see the big farming terraces surrounding part of the city.
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In this description, we can notice a change in the sentence structure and style, since it was adapted to the target language (English). In Spanish it is very common to hear “una parte de la ciudad” the thing here was that, since we are Spanish native speakers we translated it first as “terraces surrounding a part of the city” but later one we noticed that a sentence construction like that would not sound natural for the audience. The more suitable translation alternative was writing in the final rendering “surrounding part of the city”. In addition, the lexical choice at the beginning (aside as the translation for “A un lado”) was rendered by following the technique of compensation by merging. In a sense, it is literal as well because in English, there is just a single word to translate “a un lado”

<p>44- line, 14, 15</p>	<p>Los <i>tampus</i> eran diferentes unos de los otros, aunque se parecían en que tenían plazas con <i>ushnus</i>, los tronos o lugares de sacrificio; <i>kallankas</i>, edificios largos y angostos con puertas a los lados; <i>kanchas</i>, recintos rectangulares divididos en pequeñas habitaciones; y <i>kullkas</i>, depósitos donde guardaban víveres, ropa y armas.</p>	<p>44- line, 14, 15</p>	<p>The <i>tampus</i> differ a lot from each other, although they shared some common features among them; they had squares with <i>ushnus</i>, which were thrones or places to perform sacrifices, <i>Kallankas</i>, which were long narrow buildings with doors at the sides, <i>kanchas</i>, or rectangular enclosures divided into small rooms and <i>kullkas</i>, or warehouses where they stored food, clothing and weapons.</p>
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In this extract, there is another case of our mother tongue interference as translators. In the sentence that says “thrones or places to perform sacrifices” the first translation option we had in mind was “to do sacrifice” we had to make a little research with a corpus in order to understand which words colligated with one another and which words were more suitable according to the given context. In this case, it is more common to say in English “perform sacrifices” rather than “do sacrifices”

80-line 7,8	A un lado estaba el templo de sol, que tenía dos portadas grandes a las que se llegaba subiendo dos escalinatas de piedra de 30 escalones cada una. En la distancia, hacia el cerro del Pillucho.	80-line 7,8	To one side was the temple of the sun, which had two big gates that could be reach by walking up two stone staircases of 30 steps each. In the distance, towards the hill of the <i>Pillucho</i> .
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In this context, the ST had a particular term that confused us a little bit. We are referring to the sentence that says “tenia dos portadas grandes” in the final rendering we used a more suitable translation for this word (big gates) because literally, the translation of the word “portadas” is covers, and that option would not fit with the context of the story. It would have sounded semantically odd.

6.3. Clothing

Regarding clothing, the book includes a lot of descriptions of colorful attires used by the different social classes, it mentions the clothing typically used in ceremonies and rituals. It includes information about their color, texture, type of fabric, design, length, and specified the occasions in which they were used.

Regarding clothing pieces, the book includes a lot of descriptions of colorful attires used by the different social classes, it mentions the clothing typically used in ceremonies and rituals. It includes information about their color, texture, type of fabric, design, length, and specified the occasions in which they were used.

Page/lines	ST	Page/ lines	TT
25- line 15, 16	Lucía una lliklla-su manto-de color escarlata con dibujos de líneas triangulares en los filos, las que sujetaba con un tupu de oro, un broche en forma de alfiler grueso con cabeza redonda y plana, decorado con piedras preciosas.	25- line 15, 16	She was wearing a lliklla , a scarlet mantle designed with triangular lines at the edges, which was held by a golden tupu , a thick pin-shaped brooch with a round flat head embellished with gemstones.

Clothing and accessories are usually paired up in the majority of examples of the ST. This is one of them. The context of the example is Inka royalty. The TT contains the same structure with long sentences such as in the ST. the style and translation approach were faithful to the original book.

25-line 19, 20	Debajo llevaba un anaku anaranjado con diseños escarlatas que hacían juego con el resto de su indumentaria.	25-line 19, 20	Underneath she was wearing an orange anaku with designs made in scarlet that matched perfectly with the rest of her attire.
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This portion is describing the outfit of the Inka royalty, precisely, the one of the sapa Inca's wife. The expression "hacían juego" was translated

with its communicative equivalence that in this case is the verb “match”, it was a case of compensation by merging.

25- lines 26, 27	El traje del sapa inka era de una tela finísima, tejida con pelo de vicuña, llamada kumpi.	25- lines 26, 27	Sapa Inca’s dress was made out of the finest fabric; it was finely woven with vicuna hair called kumpi .
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In this paragraph, the TT includes a particularization in the part that says “sapa inca’s dress”. Furthermore, the style remained faithful to the ST and the Kichwa terms were borrowed from the ST in the case of the lexical item “Kumpi”.

51- lines 20, 21, 22	!Me gustaría ponerme un <i>muchiku</i> ¡Vamos, vamos a pedirles uno!- sugirió la niña. No, no puedes. Ellos no pueden verte. Y tú solo podrás verlos por medio de magia	51- lines 20, 21, 22	I'd love wearing a muchiku ! Come on, let's ask them for one! - The girl suggested.- No, You cannot do that. They cannot see you. And you can only see them if you use magic.
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In the part of the translation that says “Me gustaría ponerme un muchiku” the TT reflects a more communicative option to assure a connotative meaning with the same impact as in the ST. additionally, in the part below “¡vamos, vamos a pedirles uno! “The TT exhibits the use of a culturally conventional expression part of a communicative approach, natural and according to the context.

55- line 1	en la frente un cintillo tejido de los mismos <i>mullus</i>	55- line 1	A headband, woven from the same <i>mullus</i> , covered their forehead.
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This portion reflects a case of a compensation in place technique. Although the word itself “headband” conveys the idea and concept that it is an accessory that is worn in the head, it is the part below that says “covered their forehead” the one that is giving more descriptive information about the dimension and position of the item that otherwise would be lost if not added in the TT because it is clearly stated in the ST.

55- line 3, 4, 5	Los <i>Karisawaris</i> , los niños, vestían de rojo y blanco, cargaban atados de frutas en sus espaldas y guirnaldas de plumas en la cabeza.	55- line 3, 4, 5	The <i>Karisawaris</i> or the sons of the corn spirit were wearing a red and white costume. They were carrying fruit bundles on their backs and garlands made out of feathers on their heads.
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According to the context of this segment, the TT contains a particularization based on the previous information presented in the ST, which is why the phrase “los niños” was rendered as “sons of the corn spirit”. In addition, the general structure and style of the paragraph remain faithful to the ST.

55- lines 24, 25	Los <i>ajas</i> estaban cubiertos por una larga cabellera de musgo gris, sujeta a su cabeza por un	55- lines 24, 25	The <i>ajas's</i> heads and bodies were covered with a fluffy and long gray moss suit which was held to their heads
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	par de cuernos de venado, y cubrían sus rostros con máscaras de animales.		by a pair of deer horns. They were wearing animal masks on their faces.
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This paragraph here required a small research to make before coming up with the final rendering. In the ST, we have the phrase “cubiertos por” but the Target language includes a few different options for the translation. For instance, we have; covered with, covered by, and covered in. the first one is used when being in contact with liquid substances, the second one, with something that offers physical protection, and the third one is used when talking about being in contact with something dense that is covering completely the surface of something. According to the context, the best suitable option is “covered with a fluffy and grey moss suit”.In addition, thanks to the illustrations in the ST, it can be perceived that the “cabellera” is more like a suit, justifying this way the use of the word suit in the TT.

74- line 24, 25	...les recomendaron ser valientes; además les entregaron un wara, el pantaloncillo interior que de allí en adelante tendrían que usar, y las orejeras de plata o de oro, símbolos de que ahora ya no eran niños sino hombres.	74- line 24, 25	The priests reminded the kids to be brave; they also gave them a wara , a pair of shorts that they would have to use as underwear from then on, and the silver or gold ear plugs, to symbolize that now they were not children but men.
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The phrase here in the ST “pantaloncillo interior” was not rendered as “boxers” in the target text mainly because of the decision of preserving the overall style of the original narrative. It is also an example of a kind of compensation in place, because the part explaining that these pair of shorts are supposed to be worn as underwear is explained in the line below. So, it can be stated that the alternative of making the translation more faithful and less communicative regarding this term was the preservation of stylistic features from the ST in the TT.

75 line 16, 17	Las cabezas de los animales tenían orejeras y dientes de oro, y los hombres estaban vestidos con unas largas túnicas rojas que arrastraban por el suelo.	75- line 16, 17	The masks of the animal costumes had earmuffs and gold teeth. The men were dressed in long red robes that dragged on the ground. They began to dance by jumping and spinning on their spot.
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The decision-making of translating túnicas as robes was made based in the connotative and contextual meaning. The word “robes” is a borrowing from the French term “robe” that literally means “dress”.Although , used as a noun perhaps, it makes you think about women wardrobe, in English actually conveys a sense of a ritualistic or ceremonial type of clothing which is not necessarily nor exclusively linked to women clothing. Regarding the other features of the text, the phrase “las cabezas de los animales” was rendered as “the masks of the animal costumes” .Because in this case, thanks to the contextual information of the book, it can be inferred that the characters that the ST is referring to are not animals per se; the author is rather referring to people disguised as animals, which justifies the final rendering of the TT.

29, line 1, 2	Kispi Sisa miró una vez más con admiración la hermosa corona de plumas amarillas y blancas que tendría que ponerse al día siguiente en la celebración del Kapakjucha, su sacrificio al Inti.	29, line 1, 2	Kispi Sisa, could not help staring with astonishment at the beautiful crown made with yellow and white feathers that she would be wearing the next day during the Kapakjucha celebration, her sacrifice to the Inti .
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In this paragraph, we can find another example of a communicative extract; could not help staring with astonishment at the beautiful crown. The TT was rendered this way in order to preserve a sense of cultural convention familiar to our audience reflected in that particular expression. Another highlight, is the missing translation for the Andean term Inti. In the ST, since the author has already exposed the audience multiple times to that specific term, they do not particularly need a translation because the meaning can be remember easily from the previous chapters.

6.4. Tools

In the story, there are a lot of elements, utensils and weapons mentioned in some ritualistic contexts in some chapters, but there are other ones that are typically used in the everyday life of the characters. Below there are a few examples of the objects used in different contexts.

Page/lines	ST	Page/ lines	TT
31- line 39	Luego los sacerdotes pusieron en sus	31- line 39	Then the priests handed the kids bundles of straw and

	manos manojos de paja y unas hondas, las warakas - temibles armas de combate.		some slingshots, known as warakas - which were fearsome combat weapons.
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In this segment it is noticeable that the phrase “pusieron en sus manos” was translated using the strategy of compensation by merging, because in English this can be replaced just by using the verb “hand”.

32, line 4	De regreso al Cusco, un pastor les salió al encuentro tocando en una trompeta de caracola y llevando una llama blanca.	32, line 4	Back in Cusco, a shepherd came out to meet them while playing a conch Shell trumpet and carrying along a white llama.
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This example contains an important element used in a common ritual or celebration carried out by the priests and the rest of the people to make Cusco’s local kids turn into men. “trompeta de caracola” was translated as “conch shell trumpet” the term conch determines that it is specifically referring to a seashell horn, a common wind instrument that comes from large sea snails. In concrete, the particularization strategy was used to overcome this issue. The issue here was the fact that “caracola” in Spanish is a generic term to refer to mollusks shells, there are a lot of different sizes and shapes of them and conch is a particular and distinctive kind of shell.

32, line 7	Todos los partientes se acercaban a felicitarlos y el tipo	32, line 7	All their relatives came to congratulate them and the eldest uncle gave his nephew a shield, a
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	<p>mayor entregaba a su sobrino un escudo, una honda y una porra para la guerra.</p>		<p>slingshot and a truncheon for war.</p>
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The problem faced in this portion was the multiple options for the translation of the phrase “porra para la Guerra”. The first option considered was “baton of war”, but it was rather too literal, other options included the word “stick” or just “baton”, without including the phrase “for war” because it was believed that according to the context this part was explicit. Nevertheless, this was not the case here; mainly because this is the first time this kind of word was introduced and the explicature needed to be added to the context in the TT. The connotative meaning of the words stick and baton were also not appropriate for our context and they were too general. Additionally, these terms are used to refer to defensive weapons commonly used by the police. In this singular context, the term truncheon depicts more effectively the connotative meaning we were aiming to use for the translation because its meaning is associated with war in an historical context.

12, line 39	<p>Utilizaban los kipus, que eran muchos cordones de lana de colores donde guardaban la información haciendo nudos de diferentes tamaños y en distintas posiciones.</p>	12, line 39	<p>They used kipus, which were a bunch of colorful wool cords that were used to save all the important information by making different-sized knots in varied positions.</p>
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This segment particularly talks about a traditional method for saving information; making knots using wool cords. The translation follows the same

stylistics of the original text by mentioning the new term and below in the text using a broad explicature to describe its use and function.

10, line 36	Aunque no puedas ser sacrificada al Inti, ¡tampoco te irás con vida de aquí!- y sacando un tumi, un cuchillo de bronce, lo llevó amenazadoramente hacia el cuello de la niña.	10, line 36	Even though you cannot be offered to the Inti, you cannot leave this place alive either! He took out a <i>tumi</i> , a bronze knife, and proceed to threat the girl by putting the blade on her neck.
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In this extract, the type of materials used to make weapons is mentioned, which in this case is bronze. Furthermore, regarding the translation itself the phrase “*lo llevó amenazadoramente hacia el cuello*” was rendered using the technique of compensation in kind and modulation of the whole phrase in the TT in order to make the TT sound more fluid and conventional for the audience.

38- line 10	Todos portaban sus escudos de madera rellenos con algodón, cubiertos con cuero y decorados con dibujos grabados llamados <i>killkas</i>	38-line 10	They all carried a wooden shield filled with cotton, covered in leather and garnished with engraved drawings called <i>killkas</i> .
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The structure in the translation of this paragraph is similar to the ST, the organization of the information was rendered following the same faithful approach from the examples above mentioned. The TT talks about a weapon typically used by the noble family of the Inca Empire.

17, line 32	En sus manos grandes y vigorosas llevaba las mismas varas de oro que Kispi Sisa recordaba.	17, line 32	In her large and vigorous hands she carried the same golden rods that Kispi Sisa remembered from her dreams.
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It can be observed here that even in the ST, the description of the female character was intended to project an image of toughness and physical strength. The adjective vigorous make us think about the description of a man, it sounds particularly very masculine for this context. But, since the story is talking about an ancient warrior, a female one, we were faithful with the translation approach used, keeping the literariness of the word “vigorosas” projected in the TT by the word “vigorous”. There were a lot of options for the translation of the phrase “varas de oro”, such as gold sticks, gold bar or gold pole but it was decided to translate it as “golden rods” because it projected better the connotative meaning from the original text. Also, the other options semantically were not the best ones for our context because of their particular connotations.

24, line 16	Muchos tocaban sus zampoñas y quenás, imitando el sonido del viento y los pájaros.	24, line 16	Some of them played their zampoñas and quenás , imitating the sounds of the wind and the birds.
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In this part, the TT presents a lexical borrowing of the two kichwa terms “zampoñas” and “quenás”. The term zampoña was not modified to follow the conventions of the target language, meaning that it preserves the “ñ” word instead of replacing it with “n” as in “zampona” This decision was made in order to respect the style and narrative of the ST.

50-line 39	Ya al atardecer, un grupo de mujeres cocinaba en la pachamanka, olla de tierra, un horno cavado dentro de la tierra, forrado con piedras calentadas previamente al fuego.	45- line 38	Already at dusk, a group of women were cooking in the pacharnanka , a clay pot that functioned as an oven that was built underground. It was lined with previously heated stones.
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This paragraph contains cultural references about the everyday life of the Inca people, it refers explicitly to their traditional cooking methods. It was a little bit complicated to translate because there were no direct words that could function as equivalents in the target language. The writing style and the punctuation were modified in the TT to make the sentences shorter. The kichwa term was borrowed from the ST and explicature was the essential resource used to define it in this paragraph of the TT.

15-line 20	Llevan pailas con incienso y flores.	15-line 20	They are carrying large shallow pans (pailas) with incense and flowers inside them.
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This particular extract required explicature in order to be understood in the target language because there are no other equivalents that can be used for the translation of this term. The borrowing from the word “pailas” was put inside parenthesis to maintain and prioritize the style of the author in the final rendering.

6.5. Organization customs and ideas

6.5.1. Expressions and slangs

This category presents the discourse and register used by the characters. Some of the expressions were rendered using colloquialisms and idioms to have a better communicative impact in the readership.

Page/lines	ST	Page/ lines	TT
29, line 6	-Abuelo, ¿estás bien! ¿Quién te rescató?	29- line 6	Grandpa, you're safe and sound! Who rescued you?

In this extract the expression “estás bien” was translated using the idiomatic expression “safe and sound” to convey relieve and make the TT sound more genuine because the character is content of having found her grandpa alive and alright.

20-line 23	¿Por qué te metiste aquí? ¿Y por qué a mí también? -preguntó Kusi. ¿Qué, me vas a decir que no te gustan los misterios? -preguntó a su vez Kispi Sisa encantada con la oportunidad de una aventura.	20-line 23	Why did you get in here? Why did you dragged me into this? Kusi asked. Wait, hold on...Do you mean you are not into mysteries? -asked in reply Kispi Sisa, delighted with the idea of an adventure.
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In this paragraph, the communicative approach was used. There are two expressions “why did you dragged me into this” and “you are not into mysteries” which are idiomatic expressions that suited perfectly for the context.

21-line 29	-Conque me ordenas, ¿ah?, y no tienes miedo. Vaya, vaya, mujercita valiente- volvió a sonar la risa-. Bueno, soy yo, ¡me estás mirando ahora mismo!	21-line 29	So now you are giving me orders, huh! And you are not scared at all? Well...well, so what do we have here? ...oh! A brave little woman! –the voice laughed off again. Well, it's me, you're looking at me right now!
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This paragraph contains a few onomatopoeic expressions that had to be adapted to the target language. Such as “¿ah?” . Since the ST is presented with a mocking tone, the TT was translated exaggerating this feature modulating the sentences and making the translation more communicative and conventional for the readership.

23-line 7	Kusi se sentía un poco preocupado. Eso de presentarse así como así sin sus padres a una celebración tan importante le daba un cierto temor.	23-line 7	Going to such an important celebration by himself, without his parents, made him feel on edge.
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This segment here in the TT has a different grammatical arrangement than the one from the ST. Additionally; it includes an idiomatic expression to indicate concern that in this case is “feel on the edge”. This expression conveys the same sense portrayed by the character in the ST.

24-line 34	Y nadie puede verte, ¿no? ¿Y quién crees que se acerca por allá?	24-line 34	Ok then, so “No one can see you” right? Yeah sure...now tell me- Who do you think is coming over there?
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This paragraph projects some kind of irony and mockery in the way the discourse is projected through the dialogue with the characters depicted. In order to keep this same essence, the TT included phrases such as Ok then, a confirmation expression (right?) and phrases to indicate sarcasm (yeah sure) in order to denote irony. The target text is more communicative and fluid but kept the same essence of the ST.

30-line 7	El kuraka habló con su pueblo: -somos los runa, la gente, la humanidad que camina con el Inti; ¡caminantes del Sol! ¡Inti runañan! –gritó cuatro veces el kuraka en dirección de las cuatro regions de la Tierra.	30-line 7	Suddenly, the Kuraka addressed his people: we are the runa , the people and the mankind that walks along with the Inti. We are the walking -Sun worshippers! Inti Runañan¡ -the kuraka shouted four times in the direction of the four regions of the Earth.
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This paragraph is intended to depict a sense of motivation and encouragement. The words written in Kichwa were carried over from the ST. Furthermore, the grammatical construction of the sentences and style remained faithful. Nonetheless, the translation of “walking sun worshippers” in the final rendering was made following a semantic and pragmatic approach in the TT.

10-line 4	Puedo enseñarte algunas de las cosas que tengo para intercambiar, mullus, hachas...pero antes, vete, niña, vete de aquí a reunirse con otros niños, y encuentra algo útil que hacer.	10-line 4	I can show you some of the things that I have for exchange, <i>mullus</i> , axes ... but first, get out girl, get out of here, go play with other children and find something useful to do.
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There is another dialogue here that is intended to be offensive and negative. Particularly, the content and indirect meaning within the sentence “get out of here, go play with other children and find something useful to do” is supposed to project hostility and rudeness, at a discourse level. Overall, the style is faithful to the ST.

42-line 13	Está vestido como ángel, que es un espíritu que vuela y... este... ayuda a aprender a volar... o algo así... creo —y el Puma gruñó como si tosiera para disimular que no estaba muy seguro del tema.	42-line 13	He is disguised as an angel, he is a flying spirit and ummm he teaches how to fly or something like that...I believe. The Puma made a snarling sound that resembled cough to conceal his ignorance about the topic.
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This extract depicts the ignorance of the Puma about a topic, in order to convey this, the TT used the right discourse equivalents to adapt the conversation fillers to the target language conventions in order to make the dialogue content sound natural.

6.5.2. Names

The names in the story are characterized by their uniqueness and semantic meaning. All the names of the characters and places are a reflection of the culture and environment of the Incan empire which is why, all of them were rendered using calque and a faithful translation method, in the majority of cases and contexts.

Page/lines	ST	Page/ lines	TT
18-line 20, 21	El único mortal que podía beber su luz era Tupac Yupanki, el resplandeciente, el décimo primer Sapa inka.	18-line 20, 21	The only mortal capable of feeding on its light was Tupac Yupanki the resplendent; the tenth first sapa Inca .

It can be noticeable here that there is a contrast between the ST and the TT in the way some terms are perceived and understood, if we look at the example of “el único mortal que podía beber su luz era Tupac Yupanki” the connotative meaning of this sentence contrasts a lot with the context because it sounds semantically odd although it is syntactically good. Usually the phrase feeding on its light remind us more of plants or perhaps some microorganisms, we associate it more with that context, but it is pretty odd to explain that a person feeds on light. It can be stated that the method used here was compensation in kind; changing from the verb “beber”, to drink, to the verb “feeding on” or to nourish from something.

12-line 10	Apu Puma se despertó muy temprano en el décimo cuarto día del mes de Jatunkuski –el mes	12-line 10	Apu Puma woke up very early in the morning on the fourteenth day of the month of Jatunkuski (May) this was the day
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	de mayo- el día que partirían en su viaje.		of the beginning of his journey.
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In the final rendering a change in the punctuation was made to fit the TT standards. The use of the parenthesis instead of the m-dash from the ST gives the text more explicitness and it is perceived to be more direct and straight to the point. Here we can observe another case of calque with the term in kichwa *jatunkuski*, its meaning was added in a parenthesis next to it to make reading easier and avoid the use of a lot of dashes in just one paragraph.

19-line 30, 31	Cuando volteó la cabeza se encontró con Urku Amaru, serpiente del Cerro, uno de los sacerdotes del templo del Sol.	19-line 30, 31	When he turned his head, he saw Urku Amaru; the serpent of the hill, he was one of the priests of the temple of the sun.
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A pattern can be observed though the majority of the examples depicted, usually next to the name of a character, the meaning of it follows. The strategy is the same, calque of the names and a similar stylistic structure in the TT.

62- 1,2	Soy Kusi Waman, Halcón Dichoso- se presentó el muchacho nerviosamente.	62- 1,2	"My name is Kusi Waman, the happy hawk," said the boy, nervously introducing himself.
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The customs and beliefs of the community are demonstrated, besides the name with the meaning we can also find that there is a specific name for each month of the year and every one of them is associated with the festivity of a different god. Now, is not that it represented an issue but if as translators

we are not aware of certain information of the ST, the TT will require a decent amount of research prior working on the translation.

74-line 9, 10	Durante el mes del Kapak Raymi, la fiesta del poderoso o del rey, en el mes de diciembre	74-line 9, 10	During the month of the Kapak Raymi , the festival of the powerful one or the king in December.
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This example demonstrates that not only the people had alternative names with a specific meaning but also that months of the year were also associated with the name of a particular god and particular social practices. Here the technique used was borrowing for the terms in kichwa language from the ST. (Kapak Raimi)

7-line 40	El dios Sol estaba sentado sobre un cerro y al frente, sobre otro cerro, se hallaba sentada su esposa, Mama Killa, la luna.	7-line 40	The Sun god was sitting on a hill, and in the front of another hill, his wife, Mama Killa , the Moon was sitting. The two luminescent stars competed throwing themselves golden and silver balls.
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Regarding the information presented, the content might result a little bit problematic to understand in these particular scenarios where there are examples of polytheism and interaction among different gods. Keeping in mind that our target audience is young, merely monotheistic and is not familiarized with the idiosyncrasy of the culture portrayed in the book. Additionally, we have another case of semantic oddity and syntactic

correctness that could be tackled by the use of a similar structure of the ST in the TT.

16-line 1	Apu Puma, guiado por su nieta, se acercó a un grupo de hombres que estaban intercambiando productos con el mitayu tambero, el hombre responsable del tampu.	16-line 1	Apu Puma, guided by his granddaughter, approached a group of men that were exchanging products with the mitayu tambero , the man in charge of the tampu and lessor.
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In this part, it was particularly complicated to work with the expression “mitayu tambero” because there is literally no equivalent in the target language for that expression. The phrase mitayu tambero comes from the word in Kichwa mita and tampu. The expression had to be borrowed from the ST. and since the term already contains an explicit explicatue within the paragraph, the definition aside was not needed.

38-page 21	-Abuelo, son pariwanas, las aves de color del atardecer -dijo refiriéndose a los flamencos rosados que en ciertas épocas del año visitan algunas zonas altas de los Andes.	38-page 21	"Grandfather, they are pariwanas , the birds of color of the sunset," she said, referring to the pink flamingos that visit some high areas of the Andes at certain times of the year.
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Just like in previous paragraphs, the original names were not changed in order to preserve the stylistics of the ST by keeping the same format of the introduction of a new vocabulary name with the definition of the new term within the paragraph as a compensation. In addition, there was a small

change in the paragraph structure to fit more in the style of the TT in the part that says “at certain times of the year” in Spanish it is next to the pink flamingos but in the target language is below this phrase.

39-line 41	El ayllu del kuraka llevaba mil animales dividido por colores.	39-line 41	The ayllu of the kuraka carried a thousand animals divided by colors.
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In this paragraph, the terms “kuraka” and “ayllu” were carried over from the ST. Furthermore, at that point of the story, the readership was already familiarized with both of these terms, because they were appearing repeatedly in the previous chapters. Mainly, this is why they do not need an explanation within the paragraph like in previous examples.

45-line 39	Los mayores escuchaban a los <i>amawtas</i> recitar los cantares que hablaban de las acciones épicas de sus antepasados, de los favores que pedían a los dioses, del amor o de los animales que admiraban y a quienes alababan.	45-line 39	The elderly people listened to the amawtas reciting songs about their ancestors’ epic adventures, the favors they asked to their gods... About love, or about the animals they liked and the ones they praised.
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In this particular example, the type of listing that the ST follows to describe the *amawtas* had to be adapted and modified in the TT to add it a little bit more of emphasis. Although it was tempting to use the word “troubadour” as definition of the word *amawta*, it was not accurate, because it would represent a loss in terms of vocabulary and style. Additionally, this term made its debut in high middle ages, meaning that it was not compatible to the timeline and contextual background that the story follows.

21-line 19	Wirakucha, o Espuma de Mar, era un dios mayor de la más alta dignidad. Cuando Wirakucha había hecho su aparición sobre la Tierra, al principio del principio, los seres humanos ya habían emergido al mundo saliendo del interior de cuevas, lagunas o cavernas, y el sabio dios se dedicó a ordenar todo, a enseñar y a señalar las funciones que debían cumplir todos, tanto los seres humanos como los animales y las plantas	21-ine 19	And it is that Wirakucha, or the creator of all things, was a greater god of the highest dignity. When Wirakucha had made his appearance on Earth, at the beginning of the beginning, human beings had already emerged into the world from inside caves, lagoons or caves, and the wise God dedicated himself to ordering everything, teaching and pointing out the functions that they had to meet all, from humans to animals and plants.
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This example portrays the beliefs of the Inca people. The TT clearly was adapted to the conventions of the TT language, with shorter sentences and using parallelisms for the verbs in the last part where it says “ordering everything, teaching and pointing out the functions...” This paragraph also contains a communicative method used for the translation of the phrase “espuma de mar”, since it is the name of a god, and the neither the word choice not connotative meaning sounded attractive in the ST it was decided to adapt the concept of the deity and choose another name more worthy of a god, one that showed more respect and dignity, one that conveyed power,

which is why the final rendering was “the creator of all things” instead of “sea foam”.

46-line 11	Así tenían a la Llama, al sur, una de las más importantes constelaciones negras que representaba a una mamá llama con su hijita que recorrían los cielos en busca de agua.	46-line 11	And that’s how they had a llama located in the south. It was one of the most important black constellations that represented a female llama with her little baby wandering through the skies looking for water.
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This paragraph represents a small translation loss. In the part that says “mama llama con su hijita” the loss of the gender of the brood is evident as well as the word mama in the TT, in addition, the punctuation in the TT is different. Regarding the rest of the paragraph, everything else was perfectly synchronized to convey the message as faithfully as possible.

6.5.3. Gestures and habits

Page/lines	ST	Page/ lines	TT
28-line 38	Kusi Waman hizo una mueca y se alzó de hombros.	28- line 38	Kusi Waman grimaced and shrugged.

We can evidently see here one of the features of the target language that the source language lacks, because in Spanish the explicature is needed to express the action but English already has verbs to express the same; For this case, the technique of compensation by merging was used with the expressions “ hizo una mueca y se alzó de hombros”

7. CONCLUSIONS

Working with a genre of such great complexity as ethno literature requires an in-depth analysis of culture-bound features and previous background about the ethnic group or community from which the book takes inspiration from. Being involved with the overall content from the source text itself represented a challenging task for a translator; ranging from the contextual scenarios, stylistic features, register, new vocabulary and traditional practices, all of these historically-accurate and detailed elements from the book had to be carefully scrutinized beforehand in order to render a good quality and loyal translation for the intended audience.

The making process of this project was literally the rendition of a historical-fantasy hybrid literary piece, having to process and work with this particular genre that combines factual information and real-life scenarios along with fantasy and magical creatures made this task extra-demanding because of the audience for which the translation is intended to be, eleven to twelve year old kids. Meaning that the end-result needed to be as engaging as possible but without losing its stylistic and historical features and overall essence.

A lot of the decision-making processes and general annotations for this translation were mainly focused on keeping intact the essential part of the book: the culture that it portrays along with the idiosyncrasy and folklore within it. Although the TT conveys the faithfulness of the original through the use of foreignization and domestication features, there were also a few adaptations made regarding the use of some linguistic and extra-linguistic features in order to keep the content more approachable, original and entertaining for the relatively young end-users. Of course, always keeping in mind the source language-oriented approach in the rendering of the target language.

Finally, colloquialisms, idiomatic expressions, and conventional phrases, to mention a few, were rendered prioritizing the style and content of the source language in order to be loyal to the ethno literary genre and the

original author that would consequently lead to the achievement of an exotic-based final rendering, there were a lot of cases in which literal translation and calque were the only available translation alternatives that had to be used to maintain intact the main ideas and exoticism of the TT and avoid translation loss of any kind.

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APPENDIX

Source Text

1 **CAMINANTES DEL SOL**

2 **Capítulo I**

3 **EL *KURAKA* APU PUMA**

4 Un rumor misterioso, como el zumbido de miles de abejas gigantes, comen-
5 zó lentamente a agitarse desde el otro lado de las cumbres rocosas. A
6 pesar de que era una mañana soleada, el rumor se convirtió en un retumbar
7 de truenos. La tierra pareció temblar, las piedras sueltas de las laderas
8 rodaron levantando pequeñas nubes de polvo y la montaña arrojó diez mil
9 guerreros que bajaron por el camino empinado.

10 Adelante, cubiertos con la piel y la cabeza de puma, iban los que tocaban los
11 wankar¹, tambores de guerra, algunos confeccionados con piel humana.
12 Luego venían los lanceros con los rostros pintados, y sus lanzas decoradas
13 con plumas y borlas. Seguían los arqueros con sus flechas de carrizo y
14 puntas de hueso que colgaban a su espalda dentro de un carcaj de piel de
15 llama. Después los honderos llevando en sus manos las temibles warakas²
16 para lanzar piedras y las pesadas porras.

17 ¹ Grafía panandina, oficializada el 18 de noviembre de 1985

18 ² Los plurales están castellanizados para facilitar la comprensión del texto

1 Un gran número de barredores limpiaba el camino, de tal manera que no
2 quedara ni una sola piedra ni hierba a la vista.

3 El viento trajo el ulular triste de los *pututus*, las trompetas de caracola que
4 tocaban los *chaskis*, los mensajeros de postas que bajaron corriendo a la
5 montaña.

6 La gente de los alrededores se acercó curiosa.

7 Una litera de oro, llevada en hombros, avanzaba ceremoniosamente. De un
8 lado estaban esculpidas las imágenes del sol y de la luna del otro, las de dos
9 culebras entrelazadas. De las andas salían dos arcos altos hechos de oro y
10 piedras preciosas de donde colgaba una cortina morada, de tal manera que
11 la persona que se encontraba dentro no podía ser vista.

12 Un murmullo de miedo y asombro salió de la muchedumbre al reconocer la
13 litera, y la gente se arrodilló a los lados del camino gritando:

14 *¡Ancha jatun apu! ¡Intipachuri! ¡Grande y poderoso Señor! ¡Hijo del Sol!*

15 *¡Ancha jatun apuuuuu! ¡Intipachuriiii!*

16 Dentro de la litera se encontraba el sapa inka, rey de reyes, el hijo del Inti, el
17 dios Sol, el único mortal que podía beber su luz. Era Tupak Yupanki, el
18 Resplandeciente, décimo primer *sapa inka* y segundo emperador del
19 Tawantinsuyu, el imperio de los cuatro suyos, las cuatro regiones del mundo.

20 Tupak Yupanki volvía a la *jatun llakta*, la gran ciudad del Cuzco, corazón y
21 cabeza del Tawantinsuyu, luego de varios años de guerra. Regresaba de
22 Suvanpali, en el Chinchaysuyu, la región donde se podía observar al Sol en
23 su mayor esplendor mientras recorría el firmamento. Años más tarde, su hijo
24 Wayna Kapak, quien había nacido allí, cambiaría el nombre de Suvanpali,
25 por el Tumipampa en honor a su *panaka*, el clan al que pertenecía.

26 Era el mes de enero de 1485. En ese mes se celebraba la festividad del
27 Mayukati, en honor de las aguas de los ríos que iban a dar en la Mama
28 Kucha. En esta fiesta, el *sapa inka* acostumbraba a invitar a todos los que
29 vivían alrededor del Cusco, especialmente a los llamados *inkas* de privilegio,
30 para compartir con ellos estos rituales.

31 A la entrada de la ciudad, los guerreros se abrieron en dos columnas para
32 dejar paso a la litera. Aunque Tupak Yupanki tenía su propio palacio, esta
33 vez sería llevado hacia el Kurikancha, recinto de oro, el templo dedicado al
34 dios Sol, el lugar más sagrado de la ciudad.

35 En la plaza mayor, Awkaypata- que estaba cubierta por arena fina traída del
36 mar- . La gente- en su mayoría de la nobleza *inka*- también se arrodillo al
37 paso del soberano. Entre ellos, un hombre mayor con grandes discos de
38 plata insertados en los lóbulos de sus orejas observaba el paso del inka. Era
39 el kuraka Apu Puma, jefe león, quien se encontraba en la ciudad para

1 celebrar las festividades de ese mes. Esa misma mañana había sido
2 notificado por mensajeros que el soberano quería hablar urgentemente con
3 él. Esto lo hacía sentirse inquieto. Generalmente, cuando el inka quería ver a
4 uno de sus súbditos con tanta urgencia no era un buen augurio.

5 Los kurakas eran jefes de los pequeños o grandes reinos que habían sido
6 conquistados por los inkas y Apu Puma era el líder de un antiguo y noble
7 pueblo de *kullanas*, las primeras familias que originalmente habitaron en el
8 Cusco antes de la llegada de los *inkas*. Ahora su gente llevaba el título
9 honorífico de *inkas* de privilegio.

10 Apu Puma se puso de pie una vez que la litera pasó de largo por la plaza.
11 Justo en ese momento sintió que una mano lo tomaba por la *llakulla*, su capa
12 de fina alpaca. Cuando volteó la cabeza se encontró con Urku Amaru,
13 serpiente de Cerro, uno de los sacerdotes del templo del sol.

14 El kuraka tiró con desprecio el filo de su capa, obligando al sacerdote a
15 soltarla. No sentía ninguna simpatía por Urku Amaru, quien era conocido en
16 el imperio por sus acciones malvadas y su falta de cortesía.

17 -Saludos, Apu Puma. La luna ha muerto doce veces desde la última vez que
18 nos vimos- saludó el sacerdote.

19 -Saludos, Urku Amaru – contestó el kuraka-. no he tenido motivos de pedir
20 autorización para venir a esta *llakta*.

21 - ¿Ni siquiera para saber cómo está Kispi Sisa? ¿Ni cuándo será sacrificada
22 al dios Sol? – continuó el sacerdote con una sonrisa falsa.

23 Al escuchar el nombre de su nieta favorita, Apu Puma apretó sus dientes con
24 fuerza. La niña había sido traída al Cusco hacía un año para ser una *aklla*.
25 Las *akllas*, las escogidas, eran las niñas más hermosas, a quienes llevaban
26 al Allawasi, el recinto donde aprendían las artes del tejido y permanecían
27 encerradas hasta volverse adolescentes. El *inka* tomaba de entre ellas a sus
28 esposas secundarias o las daba en matrimonio a otros nobles. Algunas se
29 quedaban como *mamakunas*, las sacerdotisas del templo, y otras eran
30 sacrificadas al dios Sol.

31 -No sabía que Kispi Sisa iba a ser sacrificada al Inti. Es un honor para
32 nuestro Ayllu, nuestra familia -dijo el kuraka tratando de que no le temblara
33 la voz.

34 Urku Amaru se rió socarronamente y empezó a mascullar algo pero el
35 kuraka lo interrumpió. Ya no se veía la litera del inka, lo cual indicaba que el
36 soberano había entrado al Kurikancha para dar audiencia a las personas con
37 las que quería hablar.

38 -Debo marcharme. Tengo una cita importante- dijo Apu Puma secamente y
39 empezó a caminar.

40 -Camina, amigo, camina, que caminar es lo que vas a hacer por largo
41 tiempo- Urku Amaru repuso con voz burlona.

1 Apu puma se detuvo y volviéndose, se dispuso a preguntar el significado de
2 tan extrañas palabras. Pero el sacerdote del Sol había desaparecido
3 misteriosamente y en su lugar vio a una serpiente escurrirse hábilmente por
4 una hendidura entre las piedras.

5 *Ilustración: El sapa inka llevado en andas*

6 Nota: Estos dibujos forman parte de un libro escrito e ilustrado por un
7 príncipe inka de privilegio llamado Felipe Guamán Poma de Ayala, quien
8 envió el manuscrito al rey Felipe III de España. El manuscrito se extravió
9 durante siglos y fue encontrado en Dinamarca por el científico alemán
10 Richard Pietschmann a principios del siglo XX.

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Capítulo II

EL SAPA INKA

Aunque era un honor para cualquier familia que una de sus hijas fueran escogidas para ir a beber la luz del Inti, Apu Puma, se sentía profundamente apenado al saber que su nieta Kispi Sisa, Flor de Cristal, sería sacrificada. Por esa razón – y sin pensarlo- oró con toda la fuerza de su corazón a su dios personal, el Puma, León de las montañas, para que no fuera así. No obstante y casi de inmediato, sacudió su cabeza bruscamente para alejar esos pensamientos irreverentes y se dirigió rápidamente hacia el *Kurikancha*, considerado el centro de la ciudad, que estaba situado en la parte llamada Urin Cusco. El río Huatanay dividía a la ciudad en dos mitades: Anan Cusco por encima del río y Urin Cusco por debajo del Río, esta división también se hacía con los ayllus, las familias, dividiéndolas en las *anan ayllus* y en las *urin ayllus*.

El *Kurikancha* era un templo enorme cubierto por planchas de oro. Las piedras de las paredes estaban pegadas una a la otra sin ningún material, de manera tan compacta que entre ellas no podía entrar la punta de un cuchillo. Sobre la pared de piedra había otra de adobe donde se asentaban vigas de madera que sostenían el techo de paja, que estaba decorado con mantos tejidos de plumas de aves de la selva y rodeado de un borde de oro de casi un metro de ancho. Delante del aposento, donde se creía que el Sol dormía, había un jardín primoroso lleno de figuras de niños jardineros, de plantas, legumbres y maizales, árboles, pájaros, llamas y otros animales hechos de oro y plata. En el recinto principal había un disco muy grande de oro macizo que despedía rayos y representaba al dios Sol, y que, en ciertas ocasiones, estaba rodeado por los cuerpos momificados de los antiguos soberanos Inkas. En el *Kurikancha* también se encontraban los aposentos de Mama Killa, la diosa Luna, y de Illapa, el dios del rayo.

Apu Puma pasó por delante del jardín de oro caminando despacio, contando las estatuas de dieciséis llamas que se veían en la mitad del jardín junto a una fuente, donde algunas aparentaban beber agua. Viró hacia la izquierda y entró por la puerta principal al recinto donde estaba el inka. Dos sacerdotes del Sol, vestidos con túnicas blancas, le entregaron una piedra de regular tamaño. El kuraka puso la piedra en el suelo y desarmó las tiras de cuero que sujetaban sus sandalias. Ya descalzo tomó la piedra y la sujetó con ambas manos en su espalda, de manera que le obligaba a caminar inclinado. Esto se debía hacer para demostrar respeto al soberano.

El inka, Tupak Yupanki, se encontraba sentado sobre su *tyana*, un pequeño banquito de oro. Llevaba cabello tan corto, que a la distancia daba la impresión de no tener pelo. Esto permitía ver claramente su cráneo muy alargado y deformado a propósito desde la niñez. Los lóbulos de sus orejas eran tan largos que llegaban hasta los hombros, dentro de ellos estaban encajados dos círculos grandes de oro que simbolizaban el dios Sol. Desde pequeño le habían dilatado los lóbulos de las orejas insertándole primero pedazos de madera y luego discos de metal. El soberano lucía los signos de su poder: la *mayskaypacha*, la borla real de color rojo sangre que caía sobre

1 sus ojos desde el *llawtu*, el cordón real ceñido en su cabeza. Dos plumas
2 blancas y negras de *kurikinki* adornaban su tocado de oro. Sus rodillas y
3 tobillos, amarrados con largos flecos rojos, recordaban las patas de algún
4 pájaro exótico.

5 Apu puma se acercó caminando lentamente, su corazón latía con terror
6 como siempre que tenía que tenía que enfrentarse a Intipachuri – el hijo del
7 sol-, a quien todos adoraban como a un dios, con los ojos aun bajos, llegó
8 hasta media habitación, donde fue detenido por uno de los sacerdotes. El
9 soberano todavía estaba comiendo. Dos *akllas*, las mujeres escogidas,
10 sujetaban delante de él un plato de oro y otro de plata con carne de llama y
11 frutas, de los cuales el inka comía con los dedos. Otra sostenía un pedazo
12 de sal, en caso de que el soberano quisiera lamerlo para sazonar su comida.
13 La *kuya*- reina y hermana del inka- se encontraba de pie a su derecha y
14 lucía una *lliklla*-su manto- de color escarlata con dibujos de figuras
15 triangulares en los filos, las que sujetaba con un *tupu* de oro, un broche en
16 forma de alfiler grueso con cabeza redonda y plana, decorado con piedras
17 preciosas. Debajo llevaba un *anaku* anaranjado con diseños escarlatas que
18 hacían juego con el resto de su indumentaria. Cubría su cabeza una *ñañaka*,
19 la tela doblada que usaban las mujeres nobles del Cusco. Cada sapa inka,
20 para mantener puro su linaje, tenía que casarse con su hermana, y ella era
21 la esposa principal, la reina, aunque también podía tener muchas otras
22 esposas secundarias.

23 El traje del sapa inka era de una tela finísima, tejida con pelo de vicuña,
24 llamada *kumpi*, con dibujos geométricos, los *tukapus*, que solo los nobles
25 podían lucir. El vestuario de este soberano tenía colores y decorados
26 específicos que nadie más podía utilizar. Si un poco de comida caía sobre su
27 indumentaria, el inka se cambiaba inmediatamente y esa ropa era quemada
28 y sus cenizas ofrecidas a los dioses; por lo tanto, no era nada raro que se
29 cambiara de traje hasta seis veces al día. El sapa inka, el único rey, jamás
30 se ponía la ropa ni el calzado por segunda vez, además era sumamente
31 aseado, puesto que se daba baños diarios en piscinas y pozas con aguas
32 termales conducidas por medio de caños.

33 Tupak Yupanki se lavó las manos en una vasija de oro, secándoselas
34 enseguida en un lienzo ofrecido por la *kuya*, quien luego se alejó
35 sigilosamente. El *inka* hizo una señal con la mano para que también las
36 *akllas* se retiraran y se acomodó en su silla. Dos sirvientes sostenían una
37 tela delante de su rostro para que nadie pudiera mirarlo directamente a los
38 ojos.

39 Apu Puma volvió a caminar y esta vez nadie lo detuvo hasta llegar muy
40 cerca de Tupak Yupanki. Una vez allí, el *kuraka* se puso a hacer *mucha*, un
41 rechistar con la lengua y los labios que significaba respeto a los soberanos.

42 -Saludos, gran *kuraka*, Apu Puma – Saludó Tupak Yupanki. Era un hombre
43 fuerte, no muy alto, de cuerpo musculoso y voz suave que ocultaba una
44 voluntad de hierro. En su mano sostenía el *yawri*, el cetro real.

1 -¡Ancha jatun apu, Intipachuri, kanki sapallapu tukuy pacha campa uyay
2 sullul! ¡Grande y poderoso Señor, hijo del Sol, tú solo eres Señor, toda la
3 Tierra mundo te alaba en verdad!- exclamó Apu Puma, dejando la piedra en
4 el suelo y acostándose a su lado.

5 Tupak Yupanki le indicó que se pusiera de pie. El *kuraka* lo hizo pero sin
6 atreverse a levantar la mirada.

7 -Muchas lunas han muerto desde que mi padre, Pachakutik, comenzó sus
8 conquistas, y yo las he continuado y extendido hasta casi los confines del
9 Chinchaysuyu- dijo Tupak Yupanki, con voz sonora -. El Kapak Ñan- el gran
10 camino- uniré al imperio, pero necesitamos contar con *tampus* donde
11 abastecer a los viajeros. Tambococha es un *tampu* real en el lugar más
12 estratégico e importante del norte, por lo tanto debe ser administrado por
13 gente leal, sabia y valiente...el *inka* se puso de pie, extendiendo una mano
14 sobre el *kuraka*, y continuó -: Tú y tu pueblo, Apu Puma, irán a administrar
15 Tambococha, en Cusibamba, la Llanura de la Alegría en el Chinchaysuyu.

16 Apu Puma se sorprendió tanto que casi levantó el rostro para mirar al inca
17 de frente. ¡El Chinchaysuyu! ¡Había escuchado que en una parte del
18 Chinchaysuyu el Sol subía y bajaba en línea recta! ¡Ahora podría ver este
19 portento con sus propios ojos!

20 *Ilustración: Inka Tupak Yupanki*

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Capítulo III

2

Kispi sisa, flor de cristal

3 Kispi sisa miró una vez más con admiración la hermosa corona de plumas
4 amarillas y blancas que tendría que ponerse al día siguiente de la
5 celebración de la *kapakjucha*, su sacrificio al Inti, el dios Sol, y sintió un
6 escalofrío. No es que tuviera miedo de ir a encontrarse con el dios, sino que
7 le preocupaba cómo se presentaría delante de tan importante personaje.
8 Sobre la estera donde dormía estaba la ropa con la que se vestiría y las
9 joyas que el *inka* le había regalado debido al rango de nobleza de su familia.
10 Al pensar en su familia, la niña suspiró recordando a su abuelo. Sus padres
11 habían muerto y ella había pasado sus primeros años junto al abuelo. El
12 *kuraka* era muy hábil para inventarse juegos, que compartía con ella hasta
13 que cumplió cinco años. A partir de esa edad, como todas las niñas y todos
14 los niños *inkas*, había dejado los juegos para cumplir con las tareas
15 impuestas por los mayores.

16 Kispi sisa tenía once años y era muy bonita. Aunque era pequeña para su
17 edad, el porte erguido con el que caminaba la hacía parecer más alta.
18 Llevaba el cabello negro suelto hasta la cintura, con pequeñas trenzas en la
19 parte delantera que caían a cada lado de un rostro redondo con ojos
20 almendrados e inquietos, que miraban todo con curiosidad, esperando
21 descubrir cosas nuevas a cada paso. Su piel, de color dorado oscuro, no
22 tenía ni una sola mancha, requisito necesario para poder ser sacrificada al
23 dios Sol.

24 Kispi sisa había vivido un año en el *akllawasi*, la casa de las escogidas. Un
25 año muy duro puesto que las *mamakunas*, las sacerdotisas, eran muy
26 estrictas con las niñas y las castigaban duramente si no cumplían a la
27 perfección con sus tareas de tejedoras. Era una responsabilidad muy
28 grande ya que ellas producían todas las telas finas con las que se
29 confeccionaban los trajes que el *inka* vestía y los que obsequiaba a los
30 nobles por diferentes motivos.

31 Kispi Sisa movió cuidadosamente de lado la ropa para no arrugarla, se acostó
32 sobre la estera y se tapó con una cobija. Cerró los ojos y trató de imaginarse
33 cómo sería la oscuridad dentro del pozo donde la enterrarían. Sabía que
34 todo estaba listo para su encuentro con el dios Sol. Las ollas y cántaros
35 llenos con comida para que no pasara hambre, joyas y vestidos para poder
36 cambiarse su indumentaria y su telar; porque no le cabía la menor duda de
37 que ella continuaría tejiendo en esa otra vida, no con hilos comunes, sino
38 con hilos de oro y plata puesto que era conocido que el Sol lloraba oro y la
39 Luna, plata.

40 Cuando se quedó dormida, empezó a soñar que estaba en medio de un valle
41 verde rodeado de montañas. El dios Sol estaba sentado sobre un cerro y al
42 frente, sobre otro cerro, se hallaba sentada su esposa, Mama Killa, la Luna.
43 Los dos astros luminosos competían lanzándose bolas de oro y de plata. Un
44 puma enorme, de ojos dorados, caminaba a su lado. Kispi Sisa puso su
45 mano sobre la cabeza del puma.

1 -Ya hemos llegado, Kispi Sisa– hablo el puma suavemente. En su sueño ella
2 que ese lugar, a pesar de encontrarse muy lejano del Cusco, era su hogar.

3 Cuando la niña se despertó, vio que a través de la paja de un lado del
4 techo, los rayos del sol corrían por el suelo como pequeñas lagartijas
5 traviesas. Kispi Sisa se levantó y empezó a vestirse rápidamente. Se puso
6 el *anaku*, una túnica con mangas cortas que le llegaba hasta los tobillos,
7 amarrándose a la cintura con una fajilla de muchos colores. Luego sujeto la
8 *liklla*, el manto, con un *tupu*, el prendedor de plata labrada. Se puso unos
9 aretes largos y pesados en sus pequeñas orejas, y varios anillos en las
10 manos. Adornó su cuello con collares de *mullus* rojos y blancos, y protegió
11 sus pies con mocasines de piel de llama. Trenzó su cabello en seis partes,
12 se colocó la corona de plumas y salió corriendo sosteniéndola con una mano
13 para que no se cayera. Afuera, la esperaban la *mamakuna* principal del
14 *akllawasi* y dos sirvientes que la llevarían en andas al lugar del sacrificio.
15 Nadie dijo una palabra. Kispi Sisa se sentó sobre la litera con la ayuda de
16 *mamakuna*, quien inspeccionó cuidadosamente su vestuario, sus joyas y si
17 cabello. La mujer levantó la corona de plumas y la volvió a colocar un poco
18 más hacia la frente de la niña. Se retiró unos pasos para ver el efecto;
19 pareció gustarle y, con un gesto, le indicó que podía marcharse.

20 Cuando Kispi Sisa llegó a la plaza, estaban los de *anan ayllu*, la gente que
21 habitaba en la parte superior del río y que en toda ceremonia tenía que ir a la
22 derecha, y los de *urin ayllu*, que vivían debajo del río y se ponían a la
23 izquierda. Los sacerdotes del Sol formaban un círculo a la mitad. A un lado,
24 junto al *ushnu* –el trono real- Tupak Yupanki derramaba chicha en el suelo
25 en homenaje a Pachamama, la Madre tierra. Junto a él se encontraba la
26 *napa*, una llama blanca vestida con telas rojas y adornadas con cintas de
27 colores. A la izquierda del *inka*, estaba el sumo sacerdote, quien lucía una
28 larga túnica blanca y el gorro ceremonial de oro y piedras preciosas y
29 recitaba en voz alta las palabras sagradas que acompañaban los sacrificios.

30 Un sacerdote se acercó a Kispi Sisa. Era Urku Amaru, quien venía a llevarla
31 hacia un armazón de madera que colgaba sobre un pozo profundo.

32 -Ayer me encontré con tu abuelo -dijo Urku Amaru con malicia señalando un
33 lugar entre el público. Kispi Sisa vió el rostro triste del Kuraka.

34 -Oioioiiii, eieiei, Intiiii, ¡Oh, Sol! -los sacerdotes lanzaban a viva voz los
35 gritos rituales. Todo estaba listo para el sacrificio.

36 Kispi Sisa sintió que descendía lentamente dentro del pozo. Alzó su mirada
37 para ver el cielo por última vez, y se encontró con unas nubes grandes y
38 grises que se suspendían sobre las montañas. Una nube tenía la forma de
39 un puma y esto le hizo recordar su sueño. Estiró un abrazo... que se enredó
40 en la sogas deteniendo su descenso.

41 Urku Amaru que se encontraba próximo, se acercó presuroso a ver qué
42 pasaba; él era el responsable de esta parte de la ceremonia y no podía dejar
43 que se atrasara. Además, el malvado sacerdote había estado disfrutando al

- 1 ver la cara de pena que tenía el *kuruka* Apu Puma mientras presenciaba el
- 2 sacrificio de su nieta.
- 3 Con un gesto de ira, haló del brazo de Kispi Sisa para tratar de desenredarlo
- 4 pero... ¡Su boca se abrió por el asombro!
- 5 *Ilustración:* Las akllas

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Capítulo IV

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Una huella misteriosa

3 Urku Amaru, el sacerdote del Sol, estaba asombradísimo: sobre el brazo de
4 Kispi Sisa, justo a la altura del codo, cinco pequeñas manchas negras
5 resaltaban en la piel dorada. ¡Cinco manchas! ¿Cómo era posible que no se
6 hubieran dado cuenta antes? Las *akllas*, las niñas escogidas para
7 sacrificadas al dios Sol, debían ser perfectas, sin la más mínima mancha en
8 su cuerpo. Mojó su dedo pulgar con saliva y frotó rudamente las manchas
9 sin ningún resultado. Soltó el brazo con furia y dirigió donde los otros
10 sacerdotes.

11 Kispi Sisa, que seguía colgando sobre el pozo, acercó el rostro hacia su
12 codo para ver mejor. Eran lunares. Cuatro pequeños lunares redondos
13 rodeaban la parte superior de uno más grande y ovalado. Ella nunca había
14 tenido ni una sola mancha en su piel y ahora, justo ahora, aparecían estos
15 misteriosos lunares que le recordaban algo conocido, una huella de... puma.

16 Los sacerdotes del sol se acercaron donde Kispi Sisa para mirar
17 atentamente los lunares sobre el brazo y luego se miraron entre ellos con
18 rostros compungidos sin saber que hacer o decir, ¡Era un verdadero
19 desastre! El sumo sacerdote, sospechando que sucedía algo raro, envió a
20 dos *yanakunas* – sirvientes- para que ver lo que pasaba. La gente se movía
21 muy inquieta. ¿Por qué se había detenido el sacrificio? El *kuraka* Apu Puma,
22 imposibilitado de hacer nada para evitar el sangriento ritual, tenía la
23 esperanza de que Kispi Sisa no fuera sacrificada, aunque eso significaría
24 caer en otra desgracia peor, la de ser repudiada por el mismo *sapa inka*.

25 La reacción del sumo sacerdote a las palabras dichas en su oído por el
26 sirviente fue inmediata, alzó sus brazos hacia el Sol, puso sus ojos en blanco
27 y entonó un cántico extraño y poco melodioso. Como si fuera un llamado
28 divino, Tupak Yupanki también se puso de pie y cerró los ojos,
29 concentrándose. Tenía los puños de sus manos tan apretados que los
30 nudillos se volvieron blancos y un extraño temblor sacudió su cuerpo.

31 Mientras tanto, Kispi Sisa trepó ágilmente por las cuerdas hasta llegar al filo
32 del pozo. De alguna manera, la idea de irse a otra vida para encontrarse con
33 el dios Sol ya no le gustaba; es más sentía unos deseos tremendo de ir de
34 allí. Miró hacia el público para ver si se encontraba entre la gente a su
35 abuelo y empezó alejarse.

36 -¿A dónde crees que vas? –Urku Amaru la sostenía rudamente por el
37 cabello. La corona de plumas amarillas y blancas cayó al suelo bruscamente
38 -. Aunque no pueda ser sacrificada a Inti, ¡tampoco te irás con vida de aquí!
39 –y sacando un *tumi*, un cuchillo de bronce, lo llevó amenazadoramente hacia
40 el cuello de la niña.

41 Kispi Sisa era fuerte y valiente. Una cosa era morir en homenaje al Sol, y
42 otra a causa de ese odioso sacerdote. Sin pensarlo dos veces, levantó una

1 rodilla y pateo a Urku Amaru justo donde ella sabía que le iba a doler mucho.
2 El hombre la soltó con un gemido y ella empezó a correr.

3 Desde su puesto en el público, el *kuraka* Apu Puma había presenciado lo
4 ocurrido y se apresuraba en ayuda de su nieta. Cuando llegó junto a Urku
5 Amaru el sacerdote estaba doblado por el dolor y mascullaba improperios
6 contra las *akllas*, en general, y contra Kispi Sisa en especial.

7 -Condenada niña, como pateas...

8 Apu Puma no pudo disimular una sonrisa al escuchar estas palabras, gesto
9 que no pasó inadvertido a Urku Amaru. La dulce Kispi Sisa sabía dar golpes
10 certeros. Pero al escapar de allí, se había metido en un grave problema. Aún
11 no tenía idea de por qué no se había llevado a cabo el sacrificio y temía la
12 reacción del *inka*. Un alboroto al otro lado del patio le llamó la atención. Vió
13 con horror como Kispi Sisa era conducida en medio de dos sacerdotes. A su
14 lado, Urku Amaru soltó una risita de satisfacción.

15 Kispi Sisa se arrodilló delante del *inka*, con la cabeza baja. Apu Puma estaba
16 seguro de que su nieta iba a ser severamente castigada. De pronto, vió a
17 dios personal, el Puma, materializarse sobre la pared del *inka* y dar un gran
18 salto. Al mismo tiempo que el Puma saltaba, un rayo rompió el gris del cielo
19 e inmediatamente retumbó un poderoso trueno. Una bola ardiente giraba
20 sobre el *ushnu*, el trono de Tupak Yupanki, lanzando lenguas de fuego. El
21 *inka* se acercó hacia la bola ardiente, abrió su boca y se la tragó.

22 La gente lo miraba sobrecogida por el terror. Pasaron largos minutos, y
23 luego el *inka* habló:

24 -Apu Puma, acércate – ordenó el soberano.

25 Como entre sueños, el *kuraka* caminó hacia Tupak Yupanki.

26 -El Inti me ha ordenado que esta niña no sea sacrificada. Y los dioses
27 indican que tienes que llevarla contigo a Cusibamba, noble Apu Puma, pues
28 ella será tus ojos. Con estas enigmáticas palabras, el *inka* tomó de la mano
29 a Kispi Sisa y la puso en la mano de su abuelo.

30 Apu Puma y la niña salieron caminando en medio de la multitud que les
31 abría paso. El *kuraka* todavía no podía creer que su nieta se hubiera
32 escapado de ser sacrificada y no solo eso, ¡sino que ahora viajaría con él!

33 -Mira, abuelo- dijo Kispi Sisa enseñando los lunares sobre sus brazos-. Mira,
34 aparecieron hoy -dijo con orgullo, como si hubiera sido su propia hazaña-.
35 Por eso no pude ser enviada a beber la luz del Inti.

36 Apu Puma quiso ver lo que le mostraba su nieta, pero una gran oscuridad se
37 lo impidió. Se refregó los ojos con una esquina de su manto y, muy nervioso,
38 lo intentó de nuevo. Pero fue en vano. ¿Qué pasaba? ¿Acaso el dios Sol
39 había desaparecido en pleno día?

40 *Ilustración: Sacrificio con oro y plata*

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CAPÍTULO V

COMIENZA VN VIAJE

Habían transcurrido tres meses desde que el kuraka Apu Puma recibiera las órdenes de Tupak Yupanki para marcharse al Chinchaysuyu junto con su pueblo, y el mismo tiempo desde que se volviera completamente ciego. Apu Puma estaba seguro de que había ofendido de alguna manera al dios Sol al desear que Kispi Sisa no fuera sacrificada y aceptaba su ceguera como un castigo divino.

Apu Puma se despertó muy temprano ese décimo cuarto día del mes del Jatunkuski —el mes de mayo— el día que partirían en su viaje. Había calculado que pasarían la muerte de dos lunas antes de llegar a Cusibamba, la Llanura de la Alegría. Debían llegar con suficiente anticipación para poder comenzar el nuevo año agrícola en el mes de la siembra, el Yapankis, el mes de agosto.

Apu Puma y su ayllu, la gran familia que formaba su pueblo, habían sido escogidos para ir a al Chinchaysuyu como mittnas. Mitma era un sistema que utilizaban los inkas para trasladar algunas Poblaciones de un lugar al otro del imperio del Tawantinsuyu. A veces, era como castigo por rebelarse contra el inka y otras, como en el caso de Apu Puma, era una muestra de confianza distinción.

Kispi Sisa también se despertó con las primeras luces y fue a buscar a su abuelo. Como vivían en los alrededores del Cusco, debían reunirse en una de sus plazas, la de Kusipata para desde allí marcharse en su viaje. A esas horas de la mañana, ya estaban listos y esperando al *kuraka* Apu Puma. Ya se encontraban los *awkikunas*, los señores hidalgos, que lucían imponentes con sus pectorales de oro y plata sobre el *kushma*, una túnica que les llegaba hasta las rodillas. Todos portaban sus escudos de madera rellenos con algodón, cubiertos con cuero y decorados con dibujos grabados llamados *killkas*. Los acompañaban las mujeres, esposas e hijas. También, aunque no eran parte de la familia, del *ayllu* del *kuraka*, iban una *mamakuna* y varias *akllas*, para el nuevo *akllawasi* que construirían. Las mujeres vestían *anakus* y *llikllas*, el rebozo que sujetaban con hermosos tupus. Tanto mujeres como hombres llevaban aros y pulseras en los antebrazos, anillos en los dedos, collares en el cuello, y pendientes en las orejas; en los hombres estos eran grandes placas circulares insertadas en sus extendidos lóbulos.

Como parte del grupo iban los *kipukamayus* que eran los contadores que darían cuenta de todo lo que llevaban, especialmente los grandes rebaños de llamas y los acontecimientos importantes. Para contar, utilizaban los *kipus*, que eran muchos cordones de lana de colores donde guardaban la información haciendo nudos de diferentes tamaños y en distintas posiciones. También iban los intelectuales *amawtas* y los sabios *yachas*. Además los chamanes, brujos que podían mediar entre los mundos, y los *jampikamayus*, curanderos que sacaban los malos espíritus del cuerpo de los enfermos. Y los artesanos, jueces, orfebres, ceramistas, tejedores, especialistas en

1 irrigación y agricultura, ingenieros de caminos y arquitectos, que necesitarían
2 para la construcción y la organización del nuevo lugar. La gente llevaba
3 además de su ropa, sus animalitos, como los bulliciosos *kuyes*, diversas
4 clases de patos y sus típicos perros pequeños y sin pelo.

5 Apu Puma se situó delante de todos. El sumo sacerdote del Sol se acercó
6 donde él con un recipiente lleno agua y lo puso cuidadosamente en sus
7 manos. Era el agua sagrada de una fuente del Kurikancha, el templo del Sol,
8 que debía ser llevada al nuevo lugar donde iban a vivir. Era costumbre que
9 los *mitmas* trasladaran el agua del lugar donde antes habían adorado al Sol
10 y la vertieran ceremonialmente en un lago cercano a su nueva residencia, de
11 manera que ese lago se volviera sagrado para ellos.

12 Apu Puma, seguido por su pueblo, abandonó la plaza y empezaron a
13 caminar, en filas de cuatro personas, por las calles estrechas y adoquinadas
14 con canales de agua limpia a cada. Pasaron frente a los palacios que
15 pertenecieran a los antiguos *sapa inkas* y por las casas de los nobles hasta
16 dejar el centro de la ciudad y salir de ella. A un lado podían ver las grandes
17 terrazas de cultivo que rodeaban una parte de la ciudad. Ya en las afueras
18 se detuvieron junto a un cerro pequeño donde estaba una *waka* sagrada
19 llamada Urcuskalla, y desde allí divisaron por última vez la *llakta* que
20 momentos antes habían abandonado. Ese era el lugar donde perdían de
21 vista la ciudad del Cusco los que caminaban hacia el Chinchaysuyu.

22 Algunas mujeres mayores lloraban silenciosamente. Otras más jóvenes,
23 llevando sus hijos más pequeños cargados a su espalda, dirigían ansiosas la
24 vista hacia el camino que les esperaba, lo cual contrastaba con las miradas
25 de ilusión y curiosidad de los niños, quienes sentían que emprendían una
26 gran aventura. No todos tenían la oportunidad de viajar a lugares nuevos y
27 desconocidos.

28 Kispi Sisa miró hacia el gran camino, el Kapak Ñan que se extendía delante
29 de ellos como una cinta gigantesca en medio de las montañas, Luego, al
30 volver su mirada, vio una extraña figura flotando junto al cerro sagrado. Era
31 una mujer con ropaje brillante que sostenía dos varas de oro en cada mano.
32 La niña iba a comentar a su abuelo sobre la aparición, cuando el *kuraka*
33 habló a su pueblo:

34 Somos los *runa*, la gente, la humanidad que camina con el Inti; caminantes
35 del Sol! ¡Inti runañan! —gritó cuatro veces el *kuraka* en dirección de las
36 cuatro regiones de la Tierra.

37 —¡Inti runañan! ¡Caminantes del Sol! -le hizo eco su pueblo.

38 Kispi Sisa busco con la mirada a la aparición, pero ya no estaba,

39 —Uuuuuiihhhhhh, uuuiihhhhhh —un *chaski*, tocó su *pututu*, la trompeta de
40 caracola, corno señal de su partida y empezó su carrera que no se detendría
41 hasta encontrarse con otro *chaski* que a su vez se encontraría con otro para
42 pasar su mensaje. A través de los *chaskis* se llevaría la noticia del viaje de

- 1 los *mitmas* para que fueran esperados en *tampus* y *llaktas*, las posadas y
2 ciudades a lo largo del camino.
- 3 Desde lo alto de un muro, un sacerdote del Sol miraba al grupo alejarse. Era
4 Urku Amaru. Una mirada vengativa apareció en sus ojos.
- 5 Había enviado un espía dentro del grupo... con órdenes de no permitir que
6 Apu Puma y su nieta llegaran con vida a Cusibamba.
- 7 *Ilustración: Un chaski tocando el pututu*

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CAPITULO VI

POR EL KAPAK ÑAN

El Kapak Ñan, el camino real, unía todo el Tawantinsuyu de sur a norte en dos vías; una por la Costa y otra por la Sierra. Este camino no podía ser utilizado libremente, sino que servía solo a aquellos que viajaban con el permiso del *sapa inka*, en viajes oficiales. El camino que iba desde Cusco hasta Quito, en el norte, en el Chinchaysuyu, era el más importante del imperio.

Apu Puma y su pueblo caminaron todo el día por el camino de piedras lisas y planas, que iba en línea recta subiendo las montañas en dirección oeste, hacia la llanura de Antapampa. Las mujeres conversaban animadamente mientras hilaban en sus husos, y los niños —incansables— corrían jugando entre los mayores. Eran alrededor de cuatrocientas personas, pero a pesar de ser un grupo tan grande, se movían organizadamente, caminando a buen paso.

Ya entrado el atardecer, llegaron a Rimactampu¹, donde se hospedarían durante la noche para seguir con su viaje por la mañana.

¹Actual Limatambo,

Este *tampu* tenía una gran plataforma rodeada por un muro de contención y al fondo, dote nichos en forma de trapecio, que realzaban la hermosura de la construcción. Los *tampus* quedaban a distancias regulares de casi siempre un día de camino; eran lugares donde se hospedaban los viajeros Para descansar, comer y abastecerse. Los había de diferente categoría y tamaños según su importancia. Aquellos en los que se hospedaba el *inka* o la nobleza recibían el nombre de *tampus* reales, los otros *tampus* eran para los viajeros comunes, y los más pequeños, los *chaskiwasis*, eran los albergues para los corredores de postas. Aparte ser lugares de hospedaje, algunos *tampus* eran lugares administrativos desde donde también se realizaban otras actividades como las militares, control de minas o talleres de cerámica.

Los *tampus* eran diferentes unos de los otros, aunque se parecían en que tenían plazas con *ushnus*, los tronos o lugares de sacrificio; *kallankas*, edificios largos y angostos con puertas a los lados; *kanchas*, recintos rectangulares divididos en pequeñas habitaciones; y *kullkas*, depósitos donde guardaban víveres, ropa y armas. Estos edificios estaban construidos con paredes de piedra y adobe, y los techos eran de paja sobre vigas de madera En la región andina no crecían árboles altos de troncos fuertes, por lo cual era difícil encontrar la madera propicia para hacer las vigas. Por esta razón la mayoría de los edificios de esa época tenía techos largos pero angostos. Cuando necesitaban madera buena, la traían en hombros desde los bosques de la selva. Todos los *tampus* disponían de algún sistema de agua, ya fuera natural como un lago o un río, o traída en canales de riego. Los viajeros dormían en las *kallankas* o en las *kanchas*, sentados o acostados sobre esteras. Los rebaños de llamas eran encerrados en

1 corrales. Los *tampus* estaban atendidos con el sistema de la *mita* que tenían
2 los *inkas*. Este sistema era de trabajo rotativo, las personas lo cumplían
3 durante un tiempo definido y luego eran reemplazadas por otras.

4 Apu Puma, guiado por su nieta, se acercó a un grupo de hombres que
5 estaban intercambiando productos con el mitayu tambero, el hombre
6 responsable del tampu.

7 -Saludos, Apu Puma, gran jefe- dijo el tambero con una reverencia para el
8 kuraka y una mirada despectiva por Kispi Sisa y continuó:- puedo mostrarte
9 algunas de las cosas que tengo que intercambiar, mullus, hachas... pero
10 antes, vete, niña, vete de aquí a reunirse con otros niños, y encuentra algo
11 útil que hacer.

12 - ¿Cómo te atreves a hablarle en ese tono a mi nieta? - preguntó el kuraka
13 molesto. Una de sus manos descansó en el hombro de Kisapi Shisa. "Esta
14 chica tiene mis ojos en sus ojos. A donde voy, ella va".

15 El tambero bajó su rostro avergonzado; no había caído en cuenta de la
16 ceguera del kuraka. Los hombres se alejaron discretamente hacia las
17 habitaciones. Todos menos un hombre de ojos saltones, con una cicatriz que
18 cruzaba su rostro desde la frente hacia unos labios torcidos que dejaban ver
19 los dientes. Tenía un cuello tan corto que parecía que su cabeza salía
20 directamente de su pecho que, junto con sus ojos, le daba la apariencia de
21 un sapo

22 -Noble Kuraka, no te ofendas. Este hombre es un tonto que no sabe bien su
23 oficio de tambero -dijo el hombre de los ojos saltones.

24 -¿Quién eres? -preguntó Apu Puma- tu voz no me es familiar.

25 -Claro que no reconoces mi voz, no soy de tu familia, pero soy un
26 kipukamayu, un contador que va contigo en esta misión

27 -¿Pero, pero cómo es posible? Si no eres parte de mi ayllu ¿Por qué vas con
28 nosotros?

29 -Ah, porque el kipukamayu que debía venir, uno de tus sobrinos, tuvo
30 un...problema de salud antes del viaje y me ofrecí venir en su reemplazo.

31 Apu Puma parecía preocupado.

32 -Pero, más bien yo quería conversar contigo sobre algo que acaba de
33 suceder-continuó el hombre-. La reacción que tienen las personas al ver que
34 una niña, ni siquiera un niño sino una niña-volvió a repetir niña-te guía,
35 aunque sé que es tu nieta. Creo que ella no va a poder cuidarte en este
36 viaje, y que yo te sería mas útil, podría caminar a tu lado y...

37 ¡No!- el *kuraka* interrumpió tajante-. ¡No! Gracias.

38 Kispi Sisa miró al rostro del *kipukamayu* con asombro y aprensión. Se había
39 puesto tan rojo, tan rojo que parecía un ají.

1 El hombre abrió la boca para decir algo, pero cambió de opinión y, dándose
2 media vuelta, se alejó pisando fuerte con sus sandalias de cuero.

3 Apu Puma rió suavemente. Parecía divertirse la situación. Kispi Sisa se
4 abrazó de su abuelo sonriendo.

5 -Una niña- dijo imitando la voz autoritaria del hombre-¡Una niña! Ni siquiera
6 un niño, pero una... ¡niña!

7 Nieta y abuelo se echaron a reír. Pero el *kuraka* se sentía intranquilo. No le
8 gustaba la idea de viajar con un *kipukamayu* desconocido, aunque, por
9 cortesía, no podía pedirle que se regresara.

10 En la cultura andina primaba el sistema de retribución del trabajo, de ayuda
11 entre las personas, y era mal visto no aceptarla con amabilidad. Lo que le
12 inquietaba y sorprendía era la facilidad con la que el hombre se había unido
13 al grupo, cuando todo era tan controlado por el *sapa inka*...

14 Esa noche antes de cerrar sus ojos, Kispi Sisa recordó a la mujer luminosa
15 que viera flotando junto al cerro ¿Quién sería? Portaba unas varas de
16 oro...seguro era una mujer guerrera, valiente como ella. Recordó lo que dijo
17 el hombre de ojos saltones y apariencia de sapo. ! Qué equivocado estaba!
18 Por supuesto que ella podía cuidar muy bien de su abuelo durante este viaje.

19 Ya casi estaba dormida cuando escuchó la voz:

20 -Kispi Sisa,veeeeeen....

21 La niña se incorporó atenta para ver de dónde provenía la voz, venía de
22 afuera. Tenía que salir con mucho cuidado para no despertar a nadie. En
23 pocos minutos recorrió la kallanka donde dormía hasta encontrar una puerta
24 abierta. Luego se detuvo para ver si podía escuchar la voz otra vez.

25 La figura luminosa de la mujer que flotaba en el aire apareció a su lado.
26 Ahora podía verla claramente. Era una mujer de rostro ovalado, labios finos,
27 frente ancha con unos ojos negros que parecían lanzar chispas. Su cuerpo
28 era musculoso y fuerte. En sus manos grandes y vigorosas llevaba las
29 mismas varas de oro que Kispi Sisa recordaba.

30 -Soy Mama Waku-dijo la aparición antes de ser interrogada-Mama Waku, la
31 guerrera.

32 *Ilustración: Dama inka*

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CAPÍTULO VII

2

MAMA WAKU

3

-¡Tú eres Mama Waku! –exclamó Kispi Sisa sorprendida-. La que venció a los wallas-continuó refiriéndose a un pueblo que antes habitaba en el antiguo Cusco.

4

5

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-Sí-afirmó la aparición-. Salí junto con mis hermanos, los Ayar, de la cueva de Pakaritampu, la posada del amanecer, y comandé un ejército para vencer a nuestros enemigos. Así fundamos el Cusco.

7

8

9 Kispi Sisa recordó la historia de los hermanos Ayar, los antepasados de los
10 incas. Cuatro hermanos y cuatro hermanas salieron de una cueva en una
11 montaña sagrada. Eran hijos del sol y tenían la misión de formar un reino en
12 su nombre. Un reino que gobernara las cuatro esquinas del mundo. El
13 primero, Ayar Kachi, regresó a la cueva y se quedó allí atrapado para
14 siempre. El segundo, Ayar Uchu, se convirtió en una waka sagrada y desde
15 allí protegía a sus descendientes. El tercero, Ayar Awka, se convirtió en una
16 wanka, una piedra con poderes mágicos. El último hermano, Ayar Maku, que
17 cambió su nombre a Manku Kapak, fue el primer inca que gobernó junto con
18 sus dos esposas y hermanas:

19

Mama okllu, la modesta, y Mama Waku, la bravía.

20

-¿A qué has venido? -preguntó Kispi Sisa a Mama Waku.

21

-Para hacerte un regalo.

22

-¿Un regalo? ¿A mí?

23

-Sí, a ti-y Mama Waku extendió una de las varas de oro que llevaba en cada mano.

24

25

-Toma.

26

-¿Por qué?- preguntó impulsivamente la niña.

27

Los ojos serios de Mama Waku la miraron con aprobación; le gustaba que la niña no fuera tímida.

28

29

-Porque te he estado observando y me gusta como eres. Sí, eres valiente y en eso eres parecida a mí-dijo Mama Waku en tono de burla cariñosa-. Si no, dime, ¿sientes miedo fácilmente?

30

31

32

Kispi Sisa movió negativamente la cabeza

33

-De tí nacerá una dinastía de valientes.

34

La niña no comprendía que quería decirle Mama Waku

35

-Ven, acércate y golpea en el suelo con esta vara.

36

Kispi Sisa lo hizo y sintió que volaba. Cuando abrió los ojos, se encontró sobre una colina, mirando a un valle hermoso y verde. Mama Waku estaba junto a ella.

37

38

- 1 -Estamos a muchas, muchas, muchas lunas de tu época, pequeña-explicó
2 Mama Waku, moviendo sus manos en círculos-. Nos encontramos en el
3 devenir del tiempo, lo que se llama el futuro.
- 4 Mira, Kispi Sisa, mira hacia allá.
- 5 La niña miró hacia donde le señalaba Mama Waku. Había muchas personas
6 que parecían estar de fiesta. A Kispi Sisa le llamó la atención que todos
7 vestían de negro. Las mujeres y las niñas vestían un anuku plisado y una
8 lliklla, amarrada delante con un gran tupu de plata sostenido por una cadena.
9 En las orejas lucían aretes de filigrana unidos también con una cadena de
10 plata, enlazada alrededor de la nuca, y en el cuello una wallka, un collar de
11 mullus de colores. Los hombres y los niños vestían pantalones negros
12 cortos, a la altura de las rodillas, cubiertos por unos zamarros blancos, y una
13 kushma, una túnica corta sin mangas, amarrada con un cinturón de cuero
14 con adornos de plata.
- 15 -¡Qué lindos se ven vestidos así! ¡Parecen kurikinkis!- palmoteó feliz
16 refiriéndose a unos pájaros negros con blanco de la serranía.
- 17 -¡Kurikinkis!- repitió Mama Waku con cariño y continuó sonriendo -: Esta
18 gente hermosa que ves desciende de ti y este lugar es Saraguro, donde el
19 maíz es abundante.
- 20 -¿Qué llevan en la cabeza? -preguntó curiosa Kispi Sisa señalando a los
21 sombreros blancos con manchas negras bajo el ala.
- 22 -Ah, los llaman muchiku.
- 23 - ¡Me gustaría ponerme un muchiku! Vamos, vamos a pedirles uno!- sugirió
24 la niña.
- 25 -No, no puedes. Ellos no pueden verte. Y tú solo podrás verlos por medio de
26 magia...y para esto te servirá la vara que te dí-y Mama Waku señaló la vara
27 de oro que la niña sostenía en una mano-. Cada vez que quieras verlos,
28 golpea la vara en la tierra y serás transportada al devenir del tiempo; pero
29 necesitas la ayuda de los dioses y espíritus que habitan en las wakas, los
30 lugares sagrados que atravesarás durante tu viaje. Además, aquí he traído
31 a alguien que te acompañará pero solo tú lo podrás ver, porque es invisible
32 para los demás.
- 33 Mama Waku silbó suavemente y segundos después apareció un puma de
34 ojos dorados.
- 35 -Es el dios Puma que tu ya conoces-dijo por toda presentación.
- 36 ¡Era el puma de sus sueños! Kispi Sisa quiso agradecer a Mama Waku, pero
37 se había esfumado dejando una estela luminosa.
- 38 *Ilustración: Kuya, reina inka peinándose*

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Capítulo VIII

Los Kurikinkis

Kispi Sisa se quedó mirando a la gente que cariñosamente había bautizado como kurikinkis, porque la ropa de los hombres le recordaba el colorido de esas aves. No tenía apuro de regresar al pasado, así que se sentó junto al Puma a observar desde la colina todo lo que sucedía.

En una plaza se alistaban muchas personas entre las que resaltaban algunos disfrazados. Al frente del grupo, una mujer y un hombre se erguían elegantes, obviamente orgullosos del papel que representarían. La mujer llevaba en sus manos la figura de un bebé. A Kispi Sisa le habría gustado saber qué era lo que estaba sucediendo.

- Es una gran fiesta la que celebraban-dijo el Puma, como si hubiera adivinado el pensamiento de la niña.

-¿Qué fiesta?- preguntó curiosa Kispi Sisa.

-Ah, pues la llaman fiesta de Navidad y es el nacimiento de alguien muy importante.

-¿Si? ¿Quién? ¿El hijo de algún sapa inka?

-No. Me da mucha pena decirte pero en este tiempo ya no existe el sapa inca. Pero estoy casi seguro de que ese bebé es el hijo del Wirakucha, el dios ordenador de todas las cosas. Pero esta fiesta también es un recuerdo de Kapak Raymi, la fiesta del inca.

-¿A ver, ¿Y cómo sabes tú todo eso?-interpeló Kispi Sisa con cara seria y las manos en la cintura. No le gustaba la idea de que el sapa inca fuera a desaparecer algún día.

-Porque soy un dios-contestó el Puma-, un dios pequeño-agregó rápidamente-, pero aún así, tengo poderes.

-¿Estás seguro que no va a haber un Sapa Inka, Puma? -Kispi Sisa estaba a punto de llorar.

-Sí, pero dicen que algún día los tiempos del inca volverán y el sol brillará a medianoche - contestó el puma con voz seria.

Kispi Sisa suspiró aliviada, y curiosa como era, continuó con sus preguntas.

-Ah. Y esa figura es el niño ¿no? ¿Y quiénes son los que lo cargan?

El puma, que estaba disfrutando al demostrar sus conocimientos, dijo en tono de sabiduría: los llaman la markanmama y el markantayta, la mamá y el papá que cargan al niño.

-Y el resto del grupo ¿quiénes son?

1 -Pues un jefe, llamado síndico; luego hay cuatro niñas, como de tu edad que
2 son las warmisarawis, que de antaño representaban a las plantas de maíz
3 hembra, y cuatro niños, los karisawaris, las plantas de maíz macho. Son las
4 hijas e hijos de la *saramama*, el espíritu del maíz.

5 Las warmisarawis recitaban bellos poemas mientras caminaban, y estaban
6 vestidas de un azul intenso, con camisas de colores vivos, y su espalda
7 cubierta con pañuelos. En el cuello llevaban collares de mullus, en la frente
8 un cintillo tejido de los mismos mullus, y en la parte posterior de la cabeza un
9 ramillete de flores. Amarraban sus largas trenzas con cintas multicolores.
10 Los Karisawaris, los niños, vestían de rojo y blanco, cargaban atados de
11 frutas en sus espaldas y guirnaldas de plumas en la cabeza.

12 -Luego están los danzantes que van disfrazados de diferentes animales,
13 porque los runa, la gente, comparte con ellos Pachamama, la Madre Tierra-
14 agregó el Puma.

15 -¡Hay uno disfrazado de puma!- gritó encantada Kispi Sisa.

16 -Sí, claro, ¿cómo iba a faltar un puma? -dijo orgulloso el puma-.

17 Es el león y su pailero ¿Ves como el hombre toca el tambor y el puma baila?

18 -¡Pero...! también hay un oso que baila! ¡Mira, mira, Puma!

19 El puma dirigió, sin mucho entusiasmo, su mirada hacia el personaje que la
20 niña le indicaba. No le gustaba tener que compartir el baile en la fiesta. Pero,
21 así era; allí estaba un disfrazado de oso con su propio pailero, que tocaba
22 animadamente en su tambor mientras el oso giraba y daba saltos, bailando.

23 - Esos con plumas en la cabeza representan a los habitantes de los bosques
24 húmedos. Y mira esos grandotes, son los gigantes que se cree que
25 habitaban aquí. Allá están los ajas que asustan a la gente y los wikis que la
26 hacen reír. Y más allá otros están disfrazados de aves- El puma hablaba con
27 mucho entusiasmo.

28 Los ajas estaban cubiertos por una larga cabellera de musgo gris, sujeta a
29 su cabeza por un par de cuernos de venado, y cubrían sus rostros con
30 máscaras de animales, mientras que los que representaban al *ushku*, el
31 gallinazo, o al *kuntur*, el cóndor, cargaban una estructura de madera cubierta
32 con tela negra que terminaba con una cabeza que imitaba la de esas aves.

33 -¡Qué linda música! Me gustaría tanto poder participar de la fiesta... -Kispi
34 Sisa se puso de pie para poder ver mejor. Todo le parecía tan interesante
35 que no quería perderse de nada-. Mira, mira, ya van a empezar a caminar.
36 ¿Quiénes son esos seis niños que van adelante, vestidos con esos trajes
37 llenos de pañuelos de colores? Llevan pailas con incienso y flores.

38 -Son los guiadores, que conducen a las personas hasta el templo, como lo
39 hacían los sacerdotes del Sol. ¿Ves, Kispi Sisa, cómo se sitúan en dos
40 lados, a la izquierda y a la derecha? Pues los tres de la derecha son
41 llamados anan ayllus y los otros tres de la izquierda, urin ayllus.

- 1 - ¡Igualito que las familias de los anan ayllus y los urin ayllus del Cusco!
- 2 -Muchas tradiciones serán recordadas por tu pueblo, aunque el tiempo corra
3 y corra- sonrió el puma-, a pesar de todo...
- 4 -¡Van a comer! Mmmmm, ¡qué rico huele la comida! - Kispi Sisa cerró los
5 ojos con deleite mientras aspiraba el aire.
- 6 -Sí, y ahora están haciendo el ritual del uchumanti, -la distribución de la
7 comida -el Puma también se relamió los bigotes-. Pero ven, tenemos que
8 regresar al pasado antes de que se den cuenta de tu ausencia.
- 9 Kispi Sisa se puso de pie con desgana. Le habría gustado mucho quedarse
10 mirando la celebración, pero reconocía que el Puma tenía razón y que debía
11 volver. Golpeó suavemente un extremo de la vara contra el piso y, en un
12 instante, se encontró volando.
- 13 Esta vez mantuvo los ojos abiertos y vio que viajaba por un túnel formado
14 por círculos de espejos donde miles de rostros se reflejaban. Se sintió
15 mareada, cerró los ojos y, cuando los abrió otra vez, ya estaba de regreso
16 en el tampu. El puma no aparecía por ningún lado.
- 17 *Ilustración: Kapak Raymi, fiesta del inka*

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CAPÍTULO IX

Peligro en el puente

Luego de las frías y altas zonas de Antapamba, el grupo empezó su descenso caminando todavía hacia el oeste. Se hospedaron en el tampu de Andahuailas y se quedaron allí dos noches. En este día, el cuarto desde que partieran del Cusco, continuaron bajando por zonas más cálidas, bordeando el bosque andino lleno de árboles de molley kishwar. El camino conducía hasta el río Apurímac.

Kispi Sisa mantenía en secreto su encuentro con Mama Waku y el Puma, aunque por momentos sentía grandes deseos de contarle sobre la aventura al abuelo. La niña caminaba junto al kuraka, apoyándose en la vara mágica de oro. La había cubierto con fajillas de colores, para mantener oculto el material del que estaba hecha.

Kispi Sisa no dejaba de buscar con la mirada alguna señal del Puma. Se sentía inquieta por su ausencia, puesto que no lo había visto ni siquiera en sueños.

La gente, en cambio, iba con un sentimiento de tranquilidad. Muchos tocaban sus zampoñas y quenas, imitando los sonidos del viento y de los pájaros.

En el camino empezaron a surgir los árboles de aliso anunciando que se aproximaban a zonas húmedas. A lo lejos divisaron el gran puente de Apurímac, que se mecía al viento. Los niños corrieron adelantándose con gritos de alegría. Era un puente enorme que colgaba entre las montañas de un lado al otro del río a una gran altura del agua. Estaba construido con cinco gruesos cables de fibra de cabuya trenzada, amarrados a recios muros de piedra erguidos frente a frente en cada orilla del río.

El grupo se detuvo murmurando con emoción, para casi todos sería la primera vez que atravesaban un puente colgante de tal magnitud. Apu Puma sintió una punzada de pena al no poder ver tan grandioso espectáculo y solo escuchar el rugir de las aguas. Después de pagar el tributo al chaka suyuyuk, el administrador de puentes, el kuraka y Kispi Sisa se sentaron a esperar que primero todos cruzaran el puente, para luego hacerlo ellos.

Las personas que llegaban a la orilla continuaban el viaje, esperando encontrarse con el resto del grupo más tarde en el tampu real de Cochacajas, muy cerca del río. Transcurrieron varias horas y ya las sombras se extendían tratando de tocarse entre sí, cuando las últimas diez personas empezaron a cruzar. Eran ocho akllas, la mamakuna y el hombre de aspecto de sapo que hablara con ellos la primera noche del viaje. Las akllas fueron las primeras en pasar casi corriendo, dando pequeños gritos de alarma porque el viento estaba cada vez más recio y el puente se movía fuertemente.

1 Apu Puma empezó a cruzar el puente. El piso estaba construido con ramas
2 ligadas entre sí que atravesaban los cables y tenía dos gruesas sogas
3 cruzadas a manera de barandas. Entre el piso y la baranda superior había
4 una barrera también tejida con fibras y hojas. El kuraka se sostenía de una
5 mano mientras caminaba con cuidado. Kispi Sisa lo seguía de cerca,
6 también sosteniéndose con una mano y llevando en la otra su vara de oro.

7 Una fina llovizna empezó a caer, y el viento atrajo a la niebla que se alzó
8 desde las aguas negras y revueltas.

9 Kispi Sisa se detuvo para limpiarse los ojos. Sentía una impresión extraña,
10 una opresión en el pecho. Miró delante de sí, hacia la espalda encorvada de
11 su abuelo, y abajo, hacia sus propios pies que se movían con determinación
12 uno delante del otro. Todavía les faltaba mucho más de la mitad para cruzar
13 el puente. Presintió que algo iba a suceder...algo, ¡malo!

14 De pronto, su abuelo desapareció delante de ella y lo escuchó gritar. Con el
15 corazón latiéndole desesperadamente, Kispi Sisa vio que el kuraka había
16 resbalado por un agujero en el piso de ramas y se hallaba sostenido con sus
17 manos de una parte de la estructura que crujía, lista a ceder en ese lugar.

18 -¡Abuelo! ¡Abuelo! ¡Agárrate de esta vara, pronto!-gritó angustiada. ¿Dónde
19 estaba el Puma para ayudarlos?

20 El piso cedió y se dio cuenta de que caía al vacío en medio de sogas
21 sueltas.

22 ¡Nooo, nooo!- gritó. Ella no sabía nadar...y abajo la esperaban las aguas
23 heladas del río que corría enfurecido. Pero algo detuvo su caída: la vara de
24 oro que aún sostenía en una mano se había enganchado en los cables del
25 piso. la sensación de alivio que sintió por unos instantes desapareció al
26 pensar en su abuelo. No veía su cuerpo colgando cerca de ella. Iba a
27 llamarlo por su nombre cuando vio una mano que asía la suya y la ayudaba
28 a subir otra vez el puente. Se encontró con la cara seria de un muchacho y
29 al mismo tiempo escuchó la voz de su abuelo que salía de entre la niebla y
30 preguntaba por ella.

31 -Soy Kusi Waman, halcón dichoso - se presentó el muchacho
32 nerviosamente. Temía que lo fueran a reprender por no haber cruzado el
33 puente cuando debía.

34 -¿Cómo pudiste llegar tan rápido desde la otra orilla para ayudarme? -
35 preguntó Kispi Sisa caminando junto a él.

36 Kusi Waman hizo una mueca y se alzó de hombros.

37 -Nunca llegué hasta la otra orilla. Me quedé escondido aquí. Quería sentir el
38 movimiento del puente por más tiempo.

39 Al llegar donde su abuelo Kispi Sisa respiró tranquila. Estaba rodeado de un
40 pequeño grupo de personas, entre ellas la mamakuna y las akllas que
41 comentaban todas al mismo tiempo lo que había sucedido.

- 1 -Abuelo, ¿estás bien! ¿Quién te rescató?
- 2 Pero el Kuraka no lo sabía. La persona que lo salvó no se había identificado
3 y se había alejado del lugar sin decir una sola palabra.
- 4 El administrador del puente se acercó donde ellos. Quería asegurarle al
5 kuraka que no se trataba del mal mantenimiento del puente ni mucho menos,
6 puesto que había encontrado que en lugar donde había ocurrido el
7 accidente, las ramas del piso habían sido cortadas a propósito, cosa que él
8 no sabía como explicarse, pero que iba a hacer todas las averiguaciones del
9 caso y...El Hombre continuó hablando tratando de congraciarse; él sabía
10 cuán importante era Apu Puma y no dudaba que este incidente le traería
11 serias dificultades.
- 12 -Una persona del último grupo se detuvo durante un buen rato justo cerca
13 del lugar donde el puente se rompió...-dijo Kusi. Kispi Sisa volteó a verlo
14 sorprendida. Ya se había olvidado del muchacho.
- 15 -¿Quién? -interrogó. Ella recordaba que en el último grupo que cruzara el río,
16 estaban las akllas junto con la mamakuna y...¡el hombre de aspecto de
17 sapo!-. Dime quién fue.
- 18 -No sé. Había mucha niebla y no se distinguía bien.
- 19 Kispi Sisa tuvo un sentimiento de indignación. No había sido un accidente.
20 ¿Quién querría hacerle daño a ella y al abuelo? Y... ¿dónde estaba el
21 Puma?
- 22 *Ilustración: Chaka suyuyuk, administrador de puentes*

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CAPÍTULO X

2

En la cueva de los antepasados

3 Un pedazo de luna pálida alumbrada el paisaje mientras el kuraka, Kispi Sisa
4 y Kusi Waman caminaban presurosos por encontrarse con los demás en el
5 tampu de Cochacajas. Pasaron junto a una cueva profunda en la montaña.
6 Dos centinelas hacían guardia. Era el famoso oráculo del Apurimac, lugar
7 sagrado donde los soberanos incas buscaban respuestas a sus preguntas.
8 Ya más arriba, en una gran cantidad de piedras amontonadas junto al
9 camino; era una apachita, otro lugar sagrado donde habitaban espíritus de
10 las montañas. Ceremoniosamente lanzaron piedras que fueron a acumularse
11 sobre las otras. Esto lo hacía en agradecimiento por haberles permitido
12 llegar hasta allí para pedir continuar su viaje a salvo. El kuraka aprovechó la
13 oportunidad de sentarse para descansar por unos momentos. No quería
14 admitirlo pero el acontecimiento en el puente lo había dejado agotado.

15 -Toma, aquí tengo una redonda-Kusi Waman extendió la piedra a Kispi
16 Sisa. La niña miró la piedra y luego el rostro del niño que la miraba con
17 entusiasmo. Sin decir una palabra, la lanzó sobre la apachita. Apenas la
18 piedra tocó a las otras, saltaron chispas del montón.

19 -¿Viste eso?- los ojos de Kusi se abrieron sorprendidos -. Ahora voy a lanzar
20 yo.

21 El niño lanzó otra piedra sin que saltaran chispas o sucediera nada extraño.
22 Miró a la niña sin comprenderlo. Ella volvió a lanzar otra piedra y
23 nuevamente se volvió a producir la lluvia de chispas.

24 Los dos se acercaron curiosos a la apachita. En la oscuridad les pareció una
25 enorme habitación de roca. El montón de piedras se alzaba tan alto que
26 tenían que levantar los rostros completamente hacia arriba para poder mirar
27 dónde terminaba.

28 Una de las piedras del tope empezó a resbalar. Kispi Sisa detuvo la piedra
29 delicadamente con su vara para que no resbalara. No bien lo hubo hecho,
30 una puerta apareció en medio de la apachita. Impulsivamente la niña tomó
31 de la mano al muchacho y lo haló para que entrara junto con ella.

32 Dentro brillaba una ténue claridad verdosa.

33 -¿Por qué te metiste aquí? ¿Y por qué a mí también? -preguntó Kusi.

34 -¿Qué, me vas a decir que no te gustan los misterios? -preguntó a su vez
35 Kispi Sisa encantada con la oportunidad de una aventura.

36 -No, claro que no. Quiero decir, sí. Sí me gustan los misterios. Pero...¿dónde
37 estamos?

38 -No sé. Y no podemos salir por donde entramos, porque ya no está ahí la
39 abertura-dijo la niña con una sonrisa traviesa-. Pero tengo algo que podría
40 servirnos-ante la sorpresa del niño, Kispi Sisa retiró las fajillas de colores con

1 las que estaba envuelta la vara de oro. Estaba segura de que este era un
2 lugar donde necesitaría de toda su ayuda mágica. Con la vara en la mano,
3 giró lentamente sobre el mismo lugar. La vara se alzó sola señalando un
4 camino que misteriosamente apareció.

5 -Oye, si vamos a viajar juntos, yo tengo algunas preguntas que hacerte-dijo
6 Kusi aún admirado por la vara de oro.

7 -Y yo también- respondió pronta Kisi Sisa-. ¿Quién eres y por qué no te
8 había visto antes?

9 -Mmmm, bueno...soy un pastor de llamas. Escuché que tu ayllu se iba de
10 viaje al Chinchasuyu, y...

11 -Bueno. Ya entiendo. Ahora pregunta tú- dijo Kispi Sisa.

12 Kusi tenía muchas preguntas, en especial sobre la vara mágica y de cómo
13 así se encontraban allí. Kispi Sisa contestó lo mejor que pudo, mientras
14 seguían por un sendero dentro de la apachita. Se detuvieron frente a una
15 abertura en forma de trapecio en medio de un muro de piedra. Los niños
16 entraron por allí a una habitación alargada iluminada por las antorchas. A
17 cada lado de los muros. A cada lado de los muros de piedra se encontraban
18 varios cuerpos momificados de hombres y mujeres. Las momias se hallaban
19 sentadas con los pies cruzados uno debajo de la otra pierna y las manos
20 sobre el pecho, la derecha sobre la izquierda. En el centro, debajo de una
21 plancha circular de oro, estaba la que parecía ser la momia principal.

22 -¡Estamos en la cueva de nuestros antepasados!- Exclamó Kispi Sisa,
23 recordando que los incas momificaban los cuerpos de sus antepasados,
24 especialmente aquellos que habían sido importantes.

25 -Mira, ese debe ser un sapa inka, pero... ¿cuál?- se preguntó Kusi.

26 -Pachacutik, el que cambió al tiempo, el conquistador del mundo-escucharon
27 decir a una voz que surgía muy clara de algún lado.

28 Los niños miraron a su alrededor, pero no había nadie más que ellos y las
29 momias. se acercaron hacia la momia principal y la observaron
30 detenidamente. ¿Podría ser Pachakutik? La momia estaba vestida con el
31 ropaje de la nobleza y aún tenía ceñido en su cabeza canosa el cordón de
32 llawtu, con la mayskaypacha, la borla real sobre la frente. Sus ojos estaban
33 hechos de una tela fina de oro, tan bien puestos que parecían reales, y no le
34 faltaba ni una sola pestaña, y su piel -donde se podía ver- brillaba como si
35 estuviera untada con grasa. Hasta las uñas de los dedos de las manos y los
36 pies lucían brillantes y pulidas.

37 -Mira Kusi, tiene una huella de una pedrada en la cabeza-susurró Kispi Sisa
38 al niño.

39 -Es una herida de guerra-volvió a hablar la voz.

40 Otra vez los niños buscaron para ver si encontraban a quien hablaba.

1 -¿Quién habla? ¡Preséntate ahora mismo!-demandó Kispi Sisa.

2 Escucharon una risa ronca.

3 -Conque me ordenas, ¿ah?, y no tienes miedo. Vaya, vaya, mujercita
4 valiente-volvió a sonar la risa-. Bueno, soy yo, ¡me estás mirando ahora
5 mismo!

6 ¡Era la momia del mismito Pachakutik quien hablaba!

7 -¡Ancha jatun apul! ¡Intipachuri!¡Pachakutik! ¡Grande y poderoso señor! ¡Hijo
8 del Sol!-gritaron los dos niños acostándose boca abajo en el suelo delante
9 de la momia.

10 -Pueden ponerse de pie. Estoy contento de verlos. Quienes me visitan son
11 generalmente gente aburrida...sacerdotes del sol y mis sirvientes que vienen
12 a limpiarme y cambiarme de ropas...pero niños...nunca. Y a mí me gustan
13 los niños- aclaró la momia de Pachakutik-. Tú, niño, te llamas como yo me
14 llamaba antes de ser sapa inca. Yo también me llamaba Kusi, Kusi Yupanki,
15 el Dichoso, y al volverme emperador escogí otro nombre, el de aquel que
16 cambia el tiempo. Y tu, niña. ¿Acaso te llamas "la que porta la vara de oro
17 de Mama Waku"?

18 Kispi Sisa miró su vara. La momia la había reconocido.

19 -No. Me llamo Kispi Sisa

20 -¡Flor de Cristal! Que bonito. Pero te profetizo que cuando cambies de
21 nombre, va a ser por uno que esté relacionado por algo muy importante que
22 vas a realizar por tu pueblo...casi al término de tu viaje-comentó la voz con
23 amabilidad-,y tú, Kusi, aún tienes pedazos de maderaa en tus orejas en vez de
24 discos de plata. Ah, ya veo, todavía no has participado en el warachikuy, no,
25 aún no...-continuó refiriéndose a la ceremonia mediante la cual los niños
26 varones pasaban a ser considerados adultos.

27 La momia de Pachakutik conversaba con tanta naturalidad, que pronto los
28 niños perdieron cualquier recelo de hablar con tan importante personaje.

29 -Gran señor, Intipachuri, hijo del Sol, ¿Cómo podré participar en esa
30 ceremonia?

31 -Yo puedo lograr que lo hagas...

32 -Pero, con el mayor respeto, gran sapa inca, la ceremonia solo tiene lugar
33 durante las fiestas del Kapak Raimi, en el mes de diciembre; no es tiempo
34 todavía y además estamos tan lejos del Cusco...

35 -explicó el niño, quien jamás en su vida se habría imaginado que algún día
36 iba a hablar de esas cosas con Pachakutik.

37 -Sí, eso es verdad. No es tiempo-corroboró Kispi Sisa, a quien no le gustaba
38 que no la tomaran en cuenta.

- 1 La risa ronca se escuchó otra vez.
- 2 -Tiempo, tiempo, tiempo, ¿acaso no recuerdan lo que significa mi nombre? A
- 3 ver, ¡tiempoooo...!-gritó la voz-¡TIEEEEMMMMMPO....!
- 4 Un viento fuertísimo levantó una gran polvareda que obligó a Kispi Sisa y
- 5 Kusi a cerrar los ojos esperando que pasara. Cuando los abrieron, se
- 6 encontraron en Awkaypata, la plaza del Cusco donde se celebraban las
- 7 fiestas.
- 8 *Ilustración: Pachakutik*

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CAPÍTULO XI

2

La ceremonia del Warachikuy

3 Los niños se miraron unos a otros asombrados. Seguramente habían
4 retrocedido o adelantado en el tiempo; no estaban seguros, porque era
5 Pachakutik quien los había enviado a aquel lugar. Lo que sí era seguro, era
6 que se hallaban en el Cusco, en la gran plaza de Awkaypata que estaba
7 llena de gente, en su mayoría de niños varones. Kispi Sisa supo
8 inmediatamente que se trataba de la festividad del warachikuy.

9 -Únete a esos chicos, Kusi-dijo ella señalando a los muchachos, tenían el
10 pelo cortado a rape, con los cordones, los llawtus, negros en la cabeza.

11 -¿Crees que debo hacerlo?, y ¿si me preguntan donde esta mi familia, ah?
12 Digo, porque todos están con su familia -Kusi se sentía un poco preocupado.
13 Eso de presentarse así como así sin sus padres a una celebración tan
14 importante le daba un cierto temor. Por otro lado, esta era su oportunidad
15 para celebrar el rito de la adolescencia. Antes de que pudiera continuar con
16 estos razonamientos, Kispi Sisa lo interrumpió:

17 -Kusi, nadie puede vernos. Cuando te mueves en el tiempo, como lo hemos
18 hecho hoy, nadie puede vernos-volvió a repetir.

19 Kusi se unió al grupo que empezó a caminar en dirección del cerro
20 Wanakauri que era una waka, un lugar sagrado poderoso y donde el primer
21 antepasado de los incas había divisado el valle. Cada muchacho llevaba una
22 llama para sacrificarla. Este era el último rito, puesto que en las semanas
23 anteriores ya habían participado en las pruebas de fuerza física y de
24 resistencia. Durante el mes del Kapak Raymi, la fiesta del poderoso o del rey,
25 en el mes de diciembre, los muchachos de la nobleza entre los doce y
26 quince años aprendían los mitos del origen de sus antepasados y
27 participaban en diferentes eventos rituales y pruebas, para poder pasar a ser
28 considerados adultos.

29 Al pie del cerro, los sacerdotes que iban a realizar el sacrificio arrancaron un
30 poco de lana a cada una de las llamas y todos subieron a la cima. Ya arriba,
31 sacrificaron cinco llamas y repartieron la lana que llevaban en las manos
32 entre los muchachos para que la soplaran al viento gritando:

33 -¡Oh, Wanakauri! ¡Que el Sol, la Luna y el Rayo vivan siempre sin
34 envejecer jamás!

35 -¡Que el inca, tu hijo, siempre sea joven! ¡Que las cosas siempre
36 vayan bien con nosotros, tus hijos y descendientes quienes hacemos
37 esta fiesta en tu honor! ¹

38 Luego los sacerdotes pusieron en sus manos manojos de paja y unas
39 hondas, las warakas -temibles armas de combate- y les recomendaron ser
40 valientes; además les entregaron un wara, el pantaloncillo interior que de allí

41 ¹Recopilado y traducido por el cronista español Cristóbal de Molina en el año 1572.

1 en adelante tendrían que usar, y las orejeras de plata o de oro, símbolos de
2 que ahora ya no eran niños sino hombres.

3 De regreso al Cusco, un pastor les salió al encuentro tocando en una
4 trompeta de caracola y llevando una llama blanca, la napa sagrada, vestida
5 con una tela colorada y con orejeras de oro. Así llegaron a la ciudad y se
6 sentaron nuevamente en la plaza. Todos los parientes se acercaban a
7 felicitarlos y el tío mayor entregaba a su sobrino un escudo, una honda y una
8 porra para la guerra. Los sacerdotes del sol, del rayo y de la Luna entonaron
9 cánticos rituales y entregaron a los muchachos unas vestiduras nuevas.
10 Eran unas camisas en colores blancos y rojos, y una capa blanca con un
11 cordón azul y una borla roja.

12 Kusi volteó a ver a Kispi Sisa; obviamente él no tenía a nadie quien le
13 pudiera obsequiar los objetos rituales ni las pequeñas placas redondas de
14 plata que debían encajar en los lóbulos de sus orejas. Kispi Sisa iba a decir
15 algo cuando aparecieron unos hombres vestidos con pieles de puma. Las
16 cabezas de los animales tenían orejeras y dientes de oro, y los hombres
17 estaban vestidos con unas largas túnicas rojas que arrastraban por el suelo.
18 Comenzaron a danzar saltando sobre sus pies, girando en el mismo lugar.
19 Uno de ellos se acercó donde los niños hasta ponerse junto a Kispi Sisa.
20 Empezó a jugar golpeándola con su cabeza mientras gruñía. La niña se rió
21 ¡Qué gracioso el danzante, era el único que se había acercado al público y
22 actuaba de esa forma! Lo miró bien, era más pequeño que los otros y tenía
23 el rostro cubierto por una máscara de Puma y... ¡no era una máscara! ¡Era el
24 Puma!

25 -¿Qué haces aquí? -preguntó Kispi Sisa al Puma.

26 -¿Cómo que qué hago aquí? Tú sabes que venimos a la ceremonia del
27 warachikuy-quien contestó fue Kusi.

28 -Pero a tí no te pregunté...¿no ves que estoy hablando con el Puma? -le
29 increpó Kispi Sisa, molesta de que el niño no hubiera caído en cuenta de la
30 presencia del Puma.

31 -¿Cuál puma? Estos son danzantes disfrazados de puma-explicó el niño
32 pacientemente.

33 El puma lanzó un pequeño gruñido, si hubiera podido reír, su risa habría
34 sonado igual.

35 -recuerda que nadie puede verme, Kispi Sisa, ni escucharme-dijo en tono
36 burlón.

37 -Ay, por favor, deja que él también te vea, Puma. Me facilitaría el poder
38 hablar contigo sin que él piense que es con él con quien hablo y confunda
39 todo, ¿comprendes?

40 -Hablar, hablar, hablar, a ti te encanta hablar. Bueno, ya lo sé-se burló el
41 Puma-. está bien, voy a dejar que me vea.

1 -Hola-dijo el Puma, poniendo su cara muy junto al rostro del niño, mientras
2 se hacía visible.

3 Kusi dio un tremendo brinco.

4 -¡Uyyyyy! ¡Un puma de verdad!

5 -Te estaba diciendo...-se rió Kispi Sisa

6 -¿Y por qué está aquí?

7 -Sí, dinos, ¿por qué estas aquí? Yo pensé que te habías olvidado de mí,
8 como no me rescataste en el puente...-la niña reclamó molesta.No le había
9 hecho ninguna gracia que el Puma se burlara de ella.

10 -Siempre te acompaño aunque tú no me veas, y no te rescaté porque mi
11 amigo aquí-y señaló al niño con su cabeza-lo hizo muy bien. Pero ahora vine
12 a avisarte que estas en peligro -añadió impaciente el Puma.Cuidar niños no
13 era su fuerte.

14 -¿Aquí? ¿Estoy en peligro aquí? Ni siquiera sé si estamos en el futuro o en
15 el pasado, y nadie puede vernos.

16 -Y nadie puede verte, ¿no? ¿Y quién crees que se acerca por allá?

17 La figura de Urku Amaru se distinguía con toda claridad. Kispi Sisa abrió
18 mucho sus ojos. Se acordaba muy bien del sacerdote del Sol que había
19 amenazado con matarla y del cual ella había logrado escapar pateándolo. El
20 hombre se acercaba caminando con la mirada fija en la niña y un gesto de
21 ira en el rostro.

22 -¿Pero cómo puede...?

23 -¿Puede verte? -el puma terminó la pregunta que comenzara Kispi Sisa-.
24 Porque el tiene poderes mágicos otorgados por su dios personal, la
25 Serpiente. Pero no hay tiempo para mayores explicaciones; rápido, utiliza la
26 vara mágica y regresa a la cueva de los antepasados!

27 -¿Qué está pasando? -preguntó Kusi, que no entendía nada.

28 -Prepárate, Kusi, volvemos a la cueva- Kispi Sisa golpeó el suelo con la
29 vara de oro. La plaza y toda la gente desapareció y ellos se encontraron bajo
30 la luz de las antorchas nuevamente.

31 -Ah, ya están de regreso. Ahora tengo algo para tí, Kusi- dijo la momia de
32 Pachakutik.

33 En las manos de Kusi apareció mágicamente un bulto envuelto. El
34 muchacho lo desenvolvió emocionado. Era un manto blanco con cordones
35 azules y una borla roja.Dentro había un escudo de madera, una honda y una
36 porra.Algo cayó al suelo...dos orejeras hermosas de plata brillaron en el
37 piso.

- 1 ¡Eran los símbolos del warachikuy, los que indicaban que Kusi pasaba a ser
2 un adulto.
- 3 -¡Gracias, noble señor, Intipachuri, hijo del Sol!
- 4 -Y hay algo más...-dijo con complicidad la momia-, mira entre los pliegues
5 del manto.
- 6 Un pantaloncillo interior cayó al piso. Era el wara. Kusi lo recogió mientras
7 sentía que sus mejillas le ardían tanto que servirían de antorchas.
- 8 Kispi Sisa tosió para disimular una carcajada y sugirió que ya debían volver.
- 9 -Sí, Ya debe haber pasado mucho tiempo-agregó Kusi.
- 10 -El tiempo, el tiempo...ya les he dicho que no se preocupen por el tiempo
11 insitió la momia de Pachakutik.
- 12 Kusi Waman y Kispi Sisa sintieron un sacudón, como un pequeño temblor
13 bajo sus pies, y se encontraron con que el aire frío de la noche les pellizcaba
14 el rostro. Estaban delante de la apachita y la Luna no había cambiado su
15 posición en lo más mínimo.
- 16 *Ilustración: Niño jugando*

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CAPÍTULO XII

2

UN NUEVO MISTERIO

3 Dos días después de que Kispi Sisa y Kusi regresaran de la cueva de los
4 antepasados, los viajeros emprendieron nuevamente la marcha, esta vez
5 hacia Vilcas-Huamán. El Kapak Ñan cruzaba por zonas altas y frías de puna,
6 casi desérticas, donde el viento parecía querer arrancar la ropa de las
7 personas, quizás para compensar la ausencia de árboles con quienes jugar.
8 Luego, poco a poco, empezó a aparecer más vegetación, y pronto se
9 encontraron caminando junto a los tupidos bosques nativos con abundantes
10 árboles de *kishwar*, que bordeaban grandes zonas agrícolas. Durante el
11 viaje Kispi Sisa contó a Kusi todo sobre su encuentro con Mama Waku y el
12 Puma. Al fin y al cabo, el niño había participado en las últimas aventuras
13 junto a ella.

14 Cuando el grupo llegó al importante *tampu* de Vilcas-Huamán, el sol estaba
15 por ponerse y alumbraba directamente el enorme *ushnu*, el trono en forma
16 de una pirámide cortada en la parte superior. Desde su base salían tres
17 terrazas construidas con muros de piedra que se unían con dos plazas; en
18 medio de la una, estaba una banca hecha de una sola piedra cubierta con
19 láminas de oro y adornada con piedras preciosas; allí se sentaba el *sapa*
20 *inka* a meditar cuando visitaba el *tampu*. En la otra plaza había una piedra
21 grande y plana erecta verticalmente, que terminaba en forma de tinaja. Era
22 allí donde se realizaban los sacrificios, especialmente de llamas, y se
23 recogía su sangre para ofrecerla a los dioses lanzándola por un canal que
24 atravesaba la plaza. A un lado estaba el templo del Sol, que tenía dos
25 portadas grandes a las que se llegaba subiendo dos escalinatas de piedra
26 de 30 escalones cada una. En la distancia, hacia el cerro del Pillucho, se
27 alzaban en hileras rectas muchas torrecillas, eran más de setecientas
28 *kullcas*, los depósitos de víveres, armas y ropa.

29 Este *tampu* era considerado muy importante porque estaba en un lugar
30 central del imperio del Tahuantinsuyo y por haber sido parte de uno de los
31 territorios que los *inkas* habían conquistado, el de los chancas.

32 El *kuraka* Apu Puma se sentía tan cansado que casi no podía mantenerse
33 en pie. Kispi Sisa lo llevó directamente a un aposento para que descansara
34 con la idea de continuar el viaje al día siguiente.

35 -Tienes que descansar, abuelo, para que te sientas mejor -dijo la niña
36 preocupada por el aspecto tan débil del viejo.

37 Kispi Sisa tapó amorosamente al *kuraka* con una manta de alpaca y puso su
38 vara de oro, que otra vez estaba envuelta en fajas junto al *kuraka*. Así sentía
39 que su abuelo estaría protegido. Ya se disponía a salir, cuando sintió la
40 presencia de otra persona. Era la *mamakuna*, la misma que había
41 atravesado el puente junto a las *akllas* y el hombre con aspecto de sapo.
42 Tenía un rostro hermoso y una cabellera tan larga como la de Kispi Sisa.

1 Saludos, Apu Puma, he venido a ver cómo has llegado. Espero que hayas
2 tenido un viaje sin contratiempos -dijo con voz melodiosa.

3 Kispi Sisa la miró sorprendida. ¿Cómo era posible que la *mamakuna* no
4 recordara el accidente que sufriera su abuelo en el puente del Apurímac,
5 cuando ella estuvo allí? ¿O es que, por delicadeza, no quería mencionarlo?

6 El *kuraka* contestó, con voz débil, que se encontraba muy bien y murmuró,
7 molesto, algo relacionado con los viajes y los viejos antes de taparse la
8 cabeza con la manta.

9 -Ven conmigo, niña, mientras descansa tu abuelo -dijo la *mamakuna*. Las
10 *akllas* van a realizar el rito del trenzado del cabello -y tomó en sus manos el
11 brillante cabello de Kispi Sisa-. Ven para que peinen el tuyo también -la
12 sonrisa de la *mamakuna* era tan dulce y su rostro tan bonito, que Kispi Sisa
13 no pudo negarse. Además, había transcurrido mucho tiempo desde que ella
14 misma fuera una de las *akllas*, una escogida, y le daba gusto volver a estar
15 con ellas.

16 Las *akllas* estaban en una de las *kallankas* más grandes. Las ocho se
17 hallaban sentadas sobre un estera, una delante de la otra. Cada una
18 sostenía el cabello de la compañera anterior y, entre risas y juegos, lo
19 trenzaba. Junto a ellas había varios recipientes que contenían un líquido
20 amarillento con el mojaban las puntas de sus dedos antes de pasar el peine
21 para peinar sus largos cabellos.

22 Kispi Sisa se sentó delante de la primera y desenrolló la faja que sostenía su
23 pelo. Lo sacudió cual una potrilla, encogió sus piernas, se abrazó de sus
24 rodillas y soltó un suspiro de satisfacción; ¡qué buena idea dejarse peinar!

25 La *mamakuna* se marchó para volver casi enseguida con otro recipiente en
26 las manos y ella también se sentó, en otra estera, frente a las muchachas.

27 Kispi Sisa cerró los ojos. Los suaves movimientos de las manos de la chica
28 que la peinaba le hacían sentir sueño. Le vinieron a la memoria los últimos
29 acontecimientos: la cueva de los antepasados, la momia de *pachakutik*, la
30 festividad del *warachikuy* junto a Kusi y... su casi encuentro con el sacerdote
31 Urku Amaru y la mirada de cargada de odio que le había dirigido. Una duda
32 vino a su mente; ella había pensado que nunca más lo vería , pero ¿si el
33 sacerdote poseía poderes mágicos...? Luego recordó el peligro que tuvieron
34 en el puente y sintió una punzada de culpa por no hallarse en ese instante
35 cerca a su abuelo, cuidándolo. Y... ¿dónde estaría el Puma? Le había dicho
36 que siempre se encontraba cerca. Entreabrió los ojos un instante. Estaba
37 sola en la habitación. De un recipiente junto a ella salía un humo de un
38 extraño olor que se elevaba hacia su rostro. Cada vez se le hacía mas difícil
39 respirar... sintió entre sueños que alguien la obligaba ponerse de pie y la
40 hacía caminar fuera de allí.

41 Cuando se despertó, se encontró con Kusi.

42 -¿Qué pasó? -preguntó Kispi Sisa.

1 -Nada raro que yo sepa -dijo el niño sorprendido por la pregunta.

2 A Kispi Sisa le pareció extraño encontrarse en la habitación donde antes
3 había dejado al *kuraka*.

4 -Ese humo me estaba ahogando, ¿es por eso que me trajiste acá?

5 -preguntó preocupada.

6 -Yo no te traje. Vine a verte pero te encontré dormida. Ya me iba, pero...

7 -¿Dónde están las akllas? ¿Y la *mamakuna*? Y mi pelo, ¿está trenzado?

8 -No veo a ninguna *aklla* ni a la *mamakuna*. Y... sí, creo que tu pelo está
9 trenzado -contestó Kusi que se preguntaba si Kispi Sisa había tenido algún
10 sueño del que aún no podía despertar completamente.

11 -¿Y el abuelo?

12 -Cuando vine no había nadie aquí. Todos están afuera comiendo.

13 Aunque me encontré con un hombre de ojos saltones parecido a un sapo
14 que salía de aquí.

15 ¡El *kipukamayú* otra vez! ¡Ese hombre tan feo!; él también había atravesado
16 el puente justo antes del accidente! ¿A qué habría venido? ¿A buscar qué?
17 Eso la hizo pensar en su vara mágica de oro. ¡La había dejado allí, cerca del
18 *kuraka*! La buscó pero en vano. ¡La vara ya no estaba!

19 Kispi Sisa corrió con el corazón latiéndole alocadamente. Kusi también corría
20 detrás de ella. No entendía muy bien que sucedía pero ya estaba
21 acostumbrándose a que los misterios surgieran continuamente alrededor de
22 la niña. Corrían casi juntos cuando divisaron la figura del *kuraka* Apu Puma.
23 Los niños se detuvieron jadeantes.

24 -Kispi Sisa, ¿eres tú? -preguntó sonriente el abuelo. Había aprendido en su
25 ceguera a distinguir la presencia de la niña.

26 -Sí, abuelo, sí, sí. Aquí estoy -respondió ella sintiendo una enorme
27 tranquilidad al ver que el *kuraka* se apoyaba en la vara mágica. Sin duda la
28 había tomado para ayudarse a caminar solo.

29 -Esta vara es tuya, Kispi Sisa -dijo el abuelo contento entregándosela. Hoy
30 por primera vez había podido vislumbrar una tenue claridad.

31 Kispi Sisa se sentía tranquila de haber encontrado su vara. Pero una nueva
32 inquietud apareció en su mente: ¿Había soñado el humo y la fea sensación
33 de asfixia? Y, sino era un sueño, alguien la había salvado al sacarla de allí...
34 Ah, pero seguramente había sido el Puma.

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CAPÍTULO XIII

HACIA EL NORTE

Al otro día partieron nuevamente, esta vez ya en dirección norte, rumbo que mantendrían hasta llegar a su destino, Cusibamba, la Llanura de la Alegría. Se dirigían hacia el *tampu* de Huamanga situado en la *llakta* del mismo nombre. El camino iba por encima de las montañas, por *chiryallpas*, tierras frías, por zonas de puna, zonas desérticas, aún más altas que los páramos, donde las pocas plantas se confundían con el color amarillento de la arena. Solo los condores los acompañaban planeando sobre ellos con sus enormes alas y saludandolos con sus graznidos. A pocas horas de marcha empezaron a divisar algunas *kuchas*, las lagunas artificiales donde los campesinos recogían el agua de la lluvia para poder sembrar papas en sus orillas. Estos círculos verdes, unidos entre sí por pequeñas acequias, parecían dibujos caprichosos en la desértica región.

Kispi Sisa y el *kuraka* Apu Puma iban delante del enorme grupo como siempre. La gente ya estaba acostumbrada a caminar y lo hacía con gusto, conversando animadamente. De vez en cuando se acercaba Kusi para hablar con la niña y el *kuraka*. Habían entablado una buena amistad y al anciano le simpatizaba el pastorcito.

-Mira, Kispi Sisa, mira allá -el muchacho señalaba hacia un círculo rosado que se veía a lo lejos en medio de la planicie, sobre una laguna.

Ella dirigió la mirada hacia donde le indicaba el muchacho e instintivamente giró su cabeza hacia el abuelo.

-Abuelo, son *pariwanas*, las aves de color del atardecer -dijo refiriéndose a los flamencos rosados que en ciertas épocas del año visitan algunas zonas altas de los Andes.

El abuelo sonrió con nostalgia. ¡Cuánto le gustaría volver a ver! La niña se dio cuenta de su equivocación y quiso disimular lo avergonzada que se sentía.

-Abuelo, ¿crees que podemos pedir a uno de los *jampikamayus* que trate de sanarte la vista? -sugirió Kispi Sisa refiriéndose a los curanderos.

-Hay varios que viajan con nosotros -intervino kusi deseoso de contribuir a la conversación.

-Ah, si alguien pudiera curarme... pero creo que no es una enfermedad. Quizás cuando el Inti me perdona, vuelva mi vista. Pero, ¿saben algo? El maíz, al ser un grano sagrado, puede curar enfermedades.

-Abuelo, cuéntanos, cuéntanos como se hace -pidió Kispi Sisa.

-Pues se necesita tener diferentes variedades de maíz: *parakay sara*, el maíz blanco; *kulli sara*, el maíz negro; *kuma sara*, el maíz entreverado de colorado y amarillo; y el *paru sara*, de solo amarillo. También se necesita el

1 *mullu*, las conchas que se encuentran en las montañas de Mama Kucha. El
2 *jampikamallu* muele todo junto, y molido lo da al enfermo en la mano para lo
3 que lo sopla en ofrecimiento a todas las *wakas* de las cuatro esquinas del
4 mundo, donde viven los espíritus de los dioses, diciendo estas palabras:
5 <<dadme salud, donde quiera que estes, dadme salud>>.

6 Luego, tomando un poco de oro y de plata se lo ofrece al Inti, y a su esposa
7 Mama Killa, y también a las estrellas que son su corte celestial. Pero aquí no
8 termina todo -el *kuraka* bajo la voz y continuó-, luego el enfermo debe ir a un
9 lugar donde se junten dos ríos y debe lavarse el cuerpo con agua y harina de
10 maíz blanco, diciendo que allí dejara la enfermedad.

11 Siguieron caminando en silencio. Los tres seguidos pensaban lo mismo: si
12 sería posible que alguna vez Apu Puma recuperara la vista. Los niños
13 sentían la tristeza del *kuraka* por estar ciego.

14 -Gran Señor, tu que estas nombrado en honor del puma, ¿podrías contarme
15 sobre este animal?

16 -Kusi quería distraer al anciano.
17 -Ah, muchacho, los pumas son animales muy nobles, ellos simbolizan el
18 poder y la organización, esa es la razón por la que *jatun llakta* del Cusco
19 tiene forma de puma. Los pumas son los intermediarios de los runas, la
20 humanidad, con Pachamama, la Madre Tierra; por eso uno de sus nombres
21 es *hijos de la tierra* -explicó Apupuma satisfecho de poder hablar de un tema
22 que le gustaba mucho-. También los pumas se llaman Apu Tinya, Jefe
23 Tambor; así es como algunos tambores son confeccionados con su piel. Y
24 como tu debes saber, por ser pastor, los pumas gobiernan las lluvias y son
25 dueños de las llamas, o también a veces se adueñan de las llamas... -Apu
26 Puma se burló del pastorcito.

27 No bien hubo terminado el *kuraka* de mencionar la palabra *llamas*, Kusi salió
28 corriendo en dirección del hato que le correspondía cuidar. No iba a tomar
29 riesgos de perder unas cuantas llamas, aunque de día y con tanta gente
30 había poca probabilidad de que algún puma se acercara... pero pensaba
31 que un puma mágico podía hacerlo de una manera que nadie pudiera notar
32 su presencia hasta que ya fuese demasiado tarde...

33 Las llamas eran muy útiles en esta época. Las utilizaban para llevar carga.
34 De su lana confeccionaban telas para la elaboración de ropa y del cuero de
35 los pescuezos hacían sandalias; con el resto del cuero, confeccionaban
36 cordeles, látigos y toda clase de ataduras. Su carne, principalmente seca en
37 forma de *charki*, era considerada exquisita. Había llamas blancas, negras,
38 pardas y algunos de colores mezclados. Los rebaños de llamas estaban
39 compuestos según los colores de los animales.

40 Los que pertenecían la *sapa inka*, eran solo de llamas blancas y, si nacía
41 dentro del rebaño una de distinto color, la enviaban al hato que le
42 correspondía. También las blancas eran sacrificadas al dios Sol. Dividir las
43 según sus colores facilitaba mantener la cuenta de las llamas en los *kipus*,

1 los cordeles con nudos que utilizaban los *kipukamayus*, los contadores en la
2 época de los *inkas*.

3 Kusi Waman llegó jadeante al lado de sus llamas. Los otros pastores las
4 conducían con gritos asustándolas con ramas secas. El *ayllu* del *kuraka*
5 llevaba mil animales dividido por colores. Las que el niño cuidaba eran
6 negras y llevaban aretes de lanillas rojas y amarillas en las orejas. Kusi sacó
7 su quena y empezó a tocar mientras caminaba junto a las llamas. Él sabía
8 que ellas apreciaban más la música que los gritos de sus compañeros.

9 -¡Qué bonito tocas, niño! -lo sorprendió la *mamakuna* caminando a su lado-.
10 Oye, ¿tú eres el niño amigo de la nieta del *kuraka*, no? -preguntó la mujer
11 dulcemente y sin darle tiempo a contestar nada le entregó un pequeño
12 paquete-. Luego miró sobre un hombro y se alejó tan rápido como si hubiera
13 visto algún *supay*, los espíritus que a veces rondan por la Tierra. Kusi
14 obediente se disponía a guardarse el paquete dentro de su ropa, cuando
15 alguien lo empujó haciendo que lo botara al suelo. Era justamente el hombre
16 con aspecto de sapo que vio salir el día anterior de la *kallanka* del *kuraka*. El
17 hombre llevaba en sus manos un *kipu* de cordones largos de distintos
18 colores.

19 -Ay, perdona, niño -disculpó el hombre agachándose presuroso a recoger el
20 paquete que pareció enredarse entre los cordones de su *kipu*-. Pero,
21 continúa tocando tu quena que me gusta escucharte. Hoy tengo que contar
22 estas llamas, han nacido muchas. Con tu musica harás más agradable mi
23 tarea- y le devolvió el paquete mientras pisoteaba contra el suelo con una
24 de sus gruesas sandalias.

25 Kusi, pensaba que el hombre se estaba impacientando, guardó rápidamente
26 el paquete y se llevó la quena a los labios. Pero antes de que empezara a
27 entonar las primeras notas, el nombre ya se alejaba a toda prisa.

28 El muchacho encontró extraña la actitud del individuo; había comentado
29 cuanto le gustaba su musica y luego se marchaba así... pues parecía que
30 algunas personas tenían prisa aquella mañana. Sacó el paquete, que se
31 veía un poco estropeado. Tenía mucha curiosidad por saber que había
32 dentro. Miró hacia un lado y al otro para asegurarse de que nadie lo viera y
33 lentamente desdobló la tela.

34 ¡Estaba completamente vacío! Buscó por el suelo por si acaso encontraba
35 algo que pudiera ser el contenido del paquete, pero en la tierra solo encontró
36 vestigios de algún insecto apachurrado.

37 Kusi no sabía qué pensar de todo eso. Se sentía tan confundido... no quería
38 ser culpado de haber perdido algo que supuestamente estaba dentro del
39 pequeño envoltorio; quizás algo valioso o importante. Entonces, decidió
40 olvidar lo ocurrido y no decirles nada a Kispi Sisa o al *kuraka* y confiar que la
41 *mamakuna* no mencionaría su regalo sino que primero lo hiciera la niña.
42 Luego... ya afrontaría la situación.

1

CAPÍTULO XIV

2

LOS MONSTRUOS DE DOS CABEZAS

3 Los *Inti runañan*, los caminantes del Sol, ya llevaban viajando durante algún
4 tiempo. Habían pasado por Huamanga, cruzando el puente de Sangaro,
5 luego del cual ingresaron al valle de Huancas, que despues se llamaría del
6 Mantaro. Se habían hospedado en Xauxatambo y recorrido de un valle a otro
7 hasta Tarmatambo. Al final de cada día se hospedaban en un *tampu*
8 quedándose uno, dos o más días en cada lugar, dependiendo de cuán difícil
9 fuera el camino. Los *inkas* medían las distancias con el *tupu*, pero esta
10 medida no tomaba en cuenta la distancia, sino el tiempo empleado en llegar
11 entre un punto y otro; por lo tanto los *tupus* al subir una pendiente medían
12 más que los de una planicie. Los *tupus* en el camino estaban marcados a
13 cierta distancia por los *chaskiwasis*, los albergues donde los *chaskis* se
14 hospedaban.

15 La noche anterior habían subido hasta Pumpu, y se encontraban
16 hospedados en el *tampu*. A pesar de que Pumpu era otro centro
17 administrativo, ni su gran plaza trapezoidal ni sus edificios contaban con la
18 belleza de las estructuras de piedras trabajadas en cantería fina sino que,
19 más bien estaban construidas con piedras rústicas. El viaje hasta Pumpu
20 había transcurrido sin contratiempos y quizás por eso no había vuelto ver al
21 Puma. Allí el Kapak Ñan, el camino real se juntaba con otro camino
22 importante que iba hacia los llanos, la región de la costa, la parte del reino
23 donde se adoraba al dios Pachakamak, quien daba ánimo y movimiento a la
24 Tierra. La última parte del camino era ancha, bordeada por peñas, pero el
25 resto tenía subidas y bajadas con escaleras de piedras construidas a
26 propósito en la montaña, y por quebradas y precipicios donde el camino
27 estaba resguardado por paredes de piedras para evitar que las personas y
28 las llamas cayeran por los abismos. Los ingenieros indígenas trataron de
29 llevar los caminos en línea recta, evitando las curvas o los cambios de
30 dirección pero a veces era imposible por los obstáculos naturales de las
31 cordilleras.

32 Al día siguiente, Kispi Sisa se encontró con Kusi y juntos se fueron hacia una
33 laguna que se encontraba junto al *tampu*. La laguna era un *waka* sagrada
34 dedicada al dios Pachakamak. Kispi Sisa llevaba un pequeño canasto con
35 mortijos y moras silvestres para ofrecerlos a los espíritus de la laguna. Un
36 sol apenas tibio brillaba sobre el paisaje desolado. Al paso de los niños,
37 algunas vizcachas, las curiosas chinchillas con aspecto de conejo con cola
38 de gato, corrían a esconderse en sus guaridas subterráneas.

39 Las aguas de la laguna lucían negras y tranquilas. En ellas, como en todas
40 las aguas, vivía la diosa del mundo subterráneo y esposa del dios
41 Pachakamak. Esta diosa que habitaba en un lago pequeño con sus hijas, las
42 *urpaywachas*, había llenado todo el mar con peces.

43 Kispi Sisa se acercó hasta la orilla. En un instante las aguas se enfurecieron
44 y se alzaron en una ola enorme que cayó sobre la orilla mojando a los niños.

1 -Debes decir alguna cosa, Kispi Sisa. O hacer algo... -gritó Kusi Waman.

2 Kispi Sisa tiró las frutas y golpeó las aguas con su vara de oro. Una ola tan
3 grande como la anterior la arrastró hacia las profundidades de la laguna. La
4 niña cerró los ojos aterrada y contuvo la respiración, pero una vez dentro del
5 agua fría se sintió tan bien como si fuera un pez. Abrió los ojos. A su lado
6 estaba Kusi haciendo muecas chistosas. Kispi Sisa se rió y su risa formó una
7 cortina de burbujas. En medio de las burbujas apareció la figura de una
8 mujer con cabellos verdes que flotaban alrededor de su cuerpo plateado
9 cubierto por escamas. En los brazos llevaba brazaletes de culebras que se
10 enroscaban hasta sus codos y, en su frente, una corona de piedras
11 preciosas adornada en la parte superior con un caracol de plata.

12 La aparición los llamó con la mano y con un gesto, les indicó que la
13 siguieran. Nadaron a través de un pasadizo subterráneo y llegaron a una
14 cueva donde había un gigante con dos rostros, uno mirando al este y otro al
15 oeste. Estaba sentado en un *ushnu* de enormes proporciones. Era el dios
16 Pachakamak.

17 Kispi salió del agua y se inclinó saludando. Kusi Waman hizo lo mismo.

18 -Ya me habían hablado de tí -dijo el dios con una voz que recordaba el
19 reventar de las olas del mar-. Mama Waku me advirtió que vendrias y me
20 pidió que te complaciera en tus viajes por los tiempos. ¿Dónde quieres ir?, o
21 mejor dicho, ¿dónde quieren ir?, porque veo que tienes un acompañante... -
22 continuó mirando a Kusi, quien parpadeó nervioso.

23 Kispi Sisa no tuvo que pensar mucho porque inmediatamente vió en su
24 mente a la hermosa gente que le recordaba a la pájaro *kurikinki* y quienes
25 serían sus descendientes. Era a ellos a quienes deseaba ver otra vez en el
26 mañana del tiempo. Pero ahora no deseaba irse tan lejos en el tiempo como
27 la última vez... pensaba que quería verlos en una época más cercana a
28 donde ella se encontraba. Golpeó con su vara de oro delante del *ushnu* del
29 dios mientras formulaba su deseo; de inmediato sintió que se movía
30 vertiginosamente dentro del túnel del tiempo. Kusi iba delante de ella.

31 Se encontraron en un bosque tupido lleno de árboles y arbustos. Kispi Sisa
32 deseó que el Puma apareciera y en ese momento el animal salió, como era
33 de esperarse, detrás de un *pumamaki*, el árbol de mano de puma. Esta vez
34 Kusi Waman lo saludó contento. El Puma sugirió que se subieran a las
35 ramas de uno de los árboles. El bosque estaba lleno de un silencio
36 amenazante que molestó a Kispi Sisa.

37 -Oye, Puma, ¿dónde están los *kurikinkis*? -preguntó la niña refiriéndose a la
38 gente con el apodo cariñoso que les había dado.

39 -¿Los qué? -preguntó a su vez Kusi, molesto porque nunca se enteraba de
40 todo lo que sucedía pues siempre surgía algo nuevo.

41 -Miren, allá están... -dijo el Puma.

1 Escondidos detrás de los árboles, se encontraban los hombres vestidos de
2 negro. Su largo cabello estaba trenzado sobre su espalda y en las manos
3 tenían lanzas de madera de chonta. Kispi Sisa los reconoció
4 inmediatamente.

5 En la distancia se escucharon unos ruidos rítmicos, que a los niños les
6 parecieron como de tambores. El ruido se acercaba cada vez más por un
7 camino angosto que pasaba casi inadvertido entre la vegetación. Los
8 *kurikinkis* se escondieron aún más detrás de los árboles, flexionaron sus
9 cuerpos y alzaron las lanzas, alertas a lo que se aproximaba.

10 Kispi Sisa y Kusi miraban con toda atención. No podían imaginarse quienes
11 venían corriendo y tocando tambores al mismo tiempo. Cuando, de pronto,
12 una horrible bestia apareció entre el follaje. ¡Tenía cuatro patas y dos
13 cabezas! La cabeza de la parte superior mostraba una cara pálida cubierta
14 de pelo y un cuerpo de metal; la cabeza inferior estaba sostenida con unas
15 tiras largas a las manos del monstruo. Los niños gritaron con horror al ver
16 que otros monstruos se unían al primero.

17 ¿Quiénes son? -Kusi susurró la pregunta al Puma.
18 -Son seres que vinieron en casas flotantes del otro lado de Mama Kucha,
19 subieron las montañas y ahora tus descendientes llevan muchas lunas
20 luchando contra ellos -contestó el Puma.

21 Los niños presenciaron como los *kurikinkis* salían de atrás de los árboles y
22 atacaban a los monstruos de dos cabezas, y como los extraños seres
23 respondieron con unas varas que lanzaban rayos y retumbaban como
24 truenos.

25 -¡Tenemos que ayudarlos, Puma, tenemos que ayudarlos! -gritó Kispi Sisa,
26 saltó al suelo y corrió blandiendo su vara de oro, seguida por Kusi.

27 -¡Esperen! -rugió el Puma y su sombra se proyectó sobre los dos niños que
28 corrían.

29 -¡No puedes cambiar el mañana del tiempo, Kispi Sisa! -dijo el Puma
30 mirándolo fijamente a los ojos. Se encontraban nuevamente a orillas de la
31 laguna sagrada.

32 -¿Por qué nos trajiste justo este momento, Puma? Los *kurikinkis* están en
33 peligro y yo quería ayudarlos a luchar contra los monstruos de dos cabezas -
34 protestó la niña.

35 -Sí, yo también quería participar en la pelea -agregó el muchacho en tono
36 belicoso, para que no hubiera ninguna duda de que él era tan valiente como
37 ella.

38 -Sí, sí, comprendo -dijo el Puma conciliador-. Pero podemos tan solo ver lo
39 que pasa en el futuro y no podemos intervenir -continuó recalcando la
40 palabra intervenir-. No te preocupes, Kispi Sisa, tus descendientes son muy
41 valientes y luchadores. Y antes de que me preguntes... sí, los volverás a ver
42 otra vez en otros viajes al devenir del tiempo.

1 -Oye, Puma, yo también tengo una pregunta -Kusi Waman se dirigió al
2 Puma- ¿Cómo es eso de que las personas a quienes Kispi Sisa llama
3 *kurikinkis* van a ser sus descendientes?

4 -Ejem, ejem -tosió el Puma delicadamente-. En realidad también van a ser
5 los tuyos.

6 Pero esta vez fue a Kispi Sisa a quien se le pusieron las mejillas encendidas
7 como dos antorchas, al caer en cuenta el significado de las palabras del
8 Puma.

9 *Ilustración: Gonzalo Pizarro*

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CAPÍTULO XV

UNA NOCHE DE LUNA

El *kuraka* Apu Puma caminaba guiado por Kispi Sisa mientras se preguntaba esperanzado si algún día iba a recuperar la vista. Poco a poco una pequeña claridad se empezaba a filtrar por sus ojos ciegos y, a veces, hasta podía distinguir a las personas como bultos sin forma.

Kispi Sisa también iba pensando por el camino. En todos los días que ya habían transcurrido de viaje, no había podido olvidar a los *kurikinkis* y los extraños seres con quienes se enfrentaron.

También Kusi pensaba y se preguntaba una y otra vez sino debería contar a la niña sobre el incidente con el pequeño envoltorio que le enviara la *mamakuna*. Pero, como muchas otras veces desde que esto sucediera, no quiso hacerlo temiendo meterse en problemas al no saber explicar la desaparición de su contenido.

El grupo caminaba con el ritmo de siempre. Muchos bebés habían nacido ya en el camino y varias parejas se empezaban a formar entre risas y juegos. La costumbre de lanzarse piedrecillas los unos a los otros distinguía a los enamorados que viajaban entre los demás del *ayllu*. Al llegar a Cusibamba, varias bodas se efectuarían uniendo aún más los lazos de amistad entre las familias.

La mayor parte del trayecto había transcurrido en zonas muy altas, frías y desoladas. Desde Pumpu siguiendo siempre el Norte, pasaron por TunasucanCHA, el pequeño *tampu* de Tamparacu. Luego por Piscobamba, y apenas en Sihuas se encontraron en un hermoso valle para nuevamente subir muy alto otra vez hacia el famoso *tampu* de Huanucopampa. Este era el enorme centro administrativo donde se almacenaba la mayor cantidad de comida, ropa y armas, del imperio de los *inkas* dentro de dos mil *kullkas*, depósitos donde guardaban víveres, ropa y armas. La plaza de Huanucopampa era enorme, con un *ushnu* en el medio y rodeada de construcciones bajas, a propósito, para así permitir una visión sin límites hacia los cerros y el cielo.

Llegaron a Huanucopampa por la tarde. Pasarían allí esa noche para emprender viaje al día siguiente. Una gran cantidad de terrazas de cultivo se extendían como gradas tapizadas en telas de colores. Los *inkas* sembraban en terrazas, que construían en las faldas de los cerros, empleando paredes de piedra como muros de contención. Utilizaban un sistema de canales para regar el terreno, y las araban con la *chakitaklla*, que era una vara de madera con punta de bronce o piedra.

Ya al atardecer, un grupo de mujeres cocinaba en la *pachamanka*, olla de tierra, un horno cavado dentro de la tierra, forrado con piedras calentadas previamente al fuego. El delicioso olor de carne de llama junto con papas, habas y ocas, que las ramas con las que lo tapaban dejaban escapar, bailaba en el aire invitando a la gente a comer. Era una noche donde Mama

1 Killa, la Luna, también lucía apetecible, gorda y redonda, brillando contenta
2 sobre las personas que estaban reunidas. Los niños jugaban en pretendidas
3 luchas libres, y concursos de saltos y carreras. Los mayores escuchaban a
4 los *amawtas* recitar los cantares que hablaban de las acciones épicas de sus
5 antepasados, de los favores que pedían a los dioses, del amor o de los
6 animales que admiraban y a quienes alababan. Un *amawta*, un poeta, que
7 tenía en su frente un cordón rojo decorado con dos plumas de gavián y una
8 grande de cóndor declamó con resonante voz:

9	Yaya kuntur apaway,	Padre cóndor llévame,
10	tura waman pusaway,	hermano gavián, guíame,
11	mamallayman willapuway.	intercedan por mí ante mi
12	madre.'	

13 La noche se deslizaba suavemente sin permitir que el frío de esas regiones
14 tan altas impidiera que la gente disfrutara momentos agradables de unión y
15 fraternidad, características ancestrales de los pueblos andinos. Las
16 constelaciones también estaban presentes bordadas sobre un firmamento de
17 fina lana de alpaca negra; la Cruz del Sur -llamada Chakana-, la
18 constelación de Orión -que tenía el nombre de Urkurara- y Escorpio -Amaru-,
19 al lado de muchas otras decoraban la noche. Los *inkas* distinguían dos tipos
20 de constelaciones: las figuras que se formaban entre estrella y estrella, y las
21 llamadas constelaciones negras, los grandes vacíos sin luz estelar. Así
22 tenían a la Llama, al sur, una de las más importantes constelaciones negras
23 que representaba a una mamá llama con su hijita que recorrían los cielos en
24 busca de agua. En el cielo, que era el mundo de arriba, habitaban los dioses
25 y diosas celestiales: el Sol, la Luna y el Rayo. El firmamento era considerado
26 un *tumi*, el cuchillo andino que tiene una hoja semicircular, y por eso
27 llamaban al firmamento *tumipampa*, la llanura en forma de *tumi*.

28 Kispi Sisa, junto al *kuraka* Apu Puma y Kusi Waman, se encontraba sentada
29 disfrutando de los poemas y cantares.

30 Poema de los inkas recopilado por Felipe Guamán Poma do Ayala, nioto de
31 un administrador inka, en su libro «Nueva crónica y buen gobierno».

32 Un viento repentino sacudió los cabellos de la niña, sueltos sobre su
33 espalda. Esto le hizo recordar la vez que la *mamakuna* la llevara a trenzar su
34 cabello. Todavía le parecía misterioso todo lo que había sucedido: el extraño
35 humo, cómo se había quedado dormida mientras la peinaban para
36 despertarse en otra habitación, y la presencia del hombre con aspecto de
37 sapo que Kusi había visto salir de allí. A Kispi Sisa le habría gustado tener
38 respuestas a estas preguntas.

39 Justo en ese momento la *mamakuna* se acercó hacia ellos. En el brazo
40 llevaba una canasta pequeña de colores tapada con una tela gruesa. La
41 mujer se sentó al lado del *kuraka* y luego de saludarlo, empezó a comentar
42 sobre la hermosura de la Luna, hasta que al mirar al cielo un grito escapó de
43 su boca. Un grito al cual se unió cientos.

1 —¡Mira, mira, Kispi Sisa, mira lo que está sucediendo a Mama Killa! —
2 exclamó sorprendido Kusi.

3 —¿Qué sucede?—preguntó el *kuraka* consternado por los gritos de su
4 pueblo.

5 —Mama Killa está desapareciendo, abuelo! -exclamó Kispi Sisa poniéndose
6 de pie.

7 Y en realidad se veía claramente cómo una sombra lenta empezaba a
8 ocultar a la Luna. Era un eclipse lunar que aterraba tanto a los pueblos
9 indígenas porque creían que una serpiente gigante se estaba tragando a la
10 Luna, y que si la Luna moría, el cielo se desplomaría sobre ellos. Y en
11 verdad que esa noche la Luna había lucido demasiado apetecible...

12 —¡No hay tiempo que perder, rápido, hay que hacer mucha bulla, para
13 asustar a Amaru, que se está comiendo a Mama Killa! —ordenó Apu Puma.

14 El ruido fue ensordecedor. Todos gritaban con voces agudas parecidas a
15 aullidos. Las mujeres tocaban los tambores, los pequeños *tinyas* y los
16 hombres soplaban los *pututus*. Azuzaban a los perros para que ladraran y
17 los niños asustados no necesitaban que los obligaran a llorar para lanzarse
18 en verdaderos berrinches.

19 —¡Killa kuya mama! ¡Luna reina madre! ¡Mama Killa! ¡No desfallezcas!
20 ¡Runay kiman! ¡La gente te necesita! ¡Aguanta, Mama Killa, aguanta!

21 Con las miradas puestas en el firmamento, la gente gritaba sin parar. El
22 *kuraka* Apu Puma también gritaba con su voz cascada y con el rostro vuelto
23 hacia arriba. Aunque no podía ver, sentía la necesidad de fijar sus ojos
24 ciegos en la Luna.

25 De repente, en la poca claridad que aún había, vieron a una nube en forma
26 de puma saltar sobre el pequeño pedazo brillante que quedaba de la Luna.
27 Todo quedó en la mayor oscuridad. Por unos segundos, bajaron el tono de
28 sus lamentaciones pero, de inmediato, volvieron a gritar con más
29 desesperación aún. Esto duró largos minutos que parecieron una eternidad.
30 Si la Luna había muerto, en cualquier momento los pedazos rotos del cielo
31 caerían sobre sus cabezas.

32 Pero una pequeñísima línea brillante apareció en cielo. Los niños se dieron
33 cuenta primero y dejaron de llorar. La gente miraba ansiosa cómo la Luna
34 volvía lentamente a aparecer. ¡Mama Killa se había salvado gracias a ellos y
35 continuaría brillando desde el *tumipampa*!

36 Con el corazón alegre, Kispi Sisa explicaba detalladamente al *kuraka* lo que
37 sucedía y la progresiva aparición de Mama Killa. No le quedaban dudas. ¡El
38 Puma había luchado contra la serpiente derrotándola! Kusi, también
39 contento, corrió a ver a sus llamas para asegurarse de que se encontraran
40 bien.

1 —¡Ahhh, qué bueno que todo terminó bien! —suspiró la *mamakuna* junto al
2 *kuraka* y a Kispi Sisa, quienes con toda la agitación reinante se habían
3 olvidado de ella.

4 Apu Puma se sentó completamente cansado con tanta emoción. La mujer se
5 agachó, parecía que quería sentarse a su lado. Su canasto de colores se
6 balanceaba sobre ellos. Kispi Sisa sintió una sensación extraña... de peligro,
7 como otras veces había sentido justo antes de...

8 Una conmoción a su lado la distrajo de sus pensamientos. El hombre con
9 aspecto de sapo, el *kipukamayu*, se balanceaba peligrosamente sobre el
10 *kuraka*, casi cayendo sobre él. En sus manos sostenía un saco de yute. Kispi
11 Sisa se hizo a un lado al ver a una serpiente que se arrastraba muy cerca de
12 ellos.

13 —Perdona, noble Apu Puma —se disculpó el hombre recuperando el
14 equilibrio.

15 La *mamakuna* lo contempló con antipatía; le había hecho tirar su canasto al
16 empujarla. Kispi Sisa miró hacia el suelo. La serpiente había desaparecido
17 entre las sombras. También el *kipukamayu* desapareció en la noche. A la
18 niña le pareció una extraña coincidencia.

19 —Bueno, bueno, creo que es hora de retirarnos. Mama Killa está en el cielo
20 gracias a que gritamos tanto. ¡Ahora, a dormir! —ordenó el *kuraka*.

21 Kispi Sisa guió al abuelo al lugar donde él dormía y salió a buscar a Kusi. Lo
22 encontró abrazando a las llamas, consolándolas porque aún se encontraban
23 asustadas.

24 La niña también se acercó a acariciar a los animales, pero las *llamas*
25 retrocedieron sobresaltadas al ver en dirección suya, porque detrás de Kispi
26 Sisa, la silueta de un felino se dibujaba bajo la luz de la Luna. Era el Puma.
27 Kispi Sisa corrió donde él. —¡Oh, Puma! ¡Tú salvaste a Mama Killa! —dijo
28 mirándolo con admiración.

29 —Psssss, no es nada —contestó el Puma aparentando modestia.

30 —Oye, ¡Qué bien! ¡Venciste a esa serpiente así! —dijo Kusi golpeándose la
31 mano abierta con el puño de la otra.

32 —Qué golpe ni qué nada —respondió el Puma fanfarrón-. ¡Me tragué a esa
33 serpiente de un solo bocado! —y soltó un rugido de gusto al ver la expresión
34 con la que los niños lo miraban-. No, no me la tragué. Las serpientes me
35 indigestan; especialmente una de ese tamaño —bromeó el Puma—. Pero
36 ahora tengo que cumplir con una misión...

37 —¿,Cuál?— preguntaron al unísono los niños.

38 —La de llevarte a ti, Kispi Sisa, y... —se interrumpió mirando a Kusi—
39 ...bueno, tú también puedes venir, si Kispi Sisa acepta.

- 1 Kispi Sisa sonrió mirando a Kusi, quien le devolvió la sonrisa. Estaban
2 seguros de que otra aventura los esperaba esa noche.
- 3 —Cerca de aquí está una *waka* sagrada, una de las más sagradas —recalcó
4 el Puma-, donde te espera un personaje muy importante.
- 5 *Ilustración: Fiesta del Chinchaysuyu*

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CAPITULO XVI

WIRAKUCHA, EL DIOS ESPUMA DE MAR

Kispi Sisa y Kusi Waman siguieron al Puma, que los llevó hacia un pequeño cerro sobre el cual se encontraba la famosa *waka* de Ancovilca, donde los aguardaba el misterioso personaje que había enviado a buscar a la niña. Era una piedra negra de forma triangular del tamaño de dos hombres parados uno sobre el otro. Cuando se acercaron, la piedra se abrió dejando una brecha lo suficientemente grande para que pudieran pasar por allí. Una vez adentro se encontraron en la más completa oscuridad. Los minutos transcurrían lentamente y Kispi Sisa empezó a impacientarse. Kusi, por su lado, había decidido esperar tranquilamente a que los acontecimientos se desarrollaran. El Puma también se limpiaba filosóficamente sus largos bigotes con una pata; cuidar de esta niña era un trabajo en el cual nunca se sabía qué iba a suceder.

—Auruuuuummmmmmmmm —algo invisible que no era el viento sacudió a los viajeros que se apoyaron con sus espaldas contra la pared de piedra para no caerse. Un resplandor violeta se extendió en el lugar.

La figura de un hombre viejo con cabellos blancos y largos, y pelo en la cara apareció en medio de la luz. Sus ojos parecían cristales donde se reflejaba el cielo gris del atardecer. Kispi Sisa retrocedió asustada. El rostro cubierto de pelo del anciano le recordaba la imagen terrorífica de los seres de dos cabezas que disparaban rayos, a los cuales había visto hace algunos días en su viaje al devenir del tiempo. Pero la calma que transmitía su mirada la tranquilizó.

El Puma bajó la cabeza en señal de respeto y dijo con su voz ronca:

—Poderoso Wirakucha, ordenador de las cosas, te alabamos.

Al escuchar esto, tanto Kispi Sisa como Kusi se acostaron sobre el suelo y escondieron sus rostros, impresionados de estar en presencia de Wirakucha, un dios tan importante.

Y es que Wirakucha, o Espuma de Mar, era un dios mayor de la más alta dignidad. Cuando Wirakucha había hecho su aparición sobre la Tierra, al principio del principio, los seres humanos ya habían emergido al mundo saliendo del interior de cuevas, lagunas o cavernas, y el sabio dios se dedicó a ordenar todo, a enseñar y a señalar las funciones que debían cumplir todos, tanto los seres humanos como los animales y las plantas. Wirakucha era un dios amado y venerado por ser el dios que todo lo sabe y todo lo ve.

—¡Levántense niños! —ordenó el dios con tono amable-. Ah, Kispi Sisa... te he estado observando desde que saliste en este viaje... y me gusta mucho cómo te has comportado —continuó el dios.

Kusi miró a la niña. Él también se había comportado muy bien; pero se alzó de hombros, en fin, ya estaba acostumbrado a que los personajes importantes se dirigieran casi siempre solo a ella.

1 —Gracias, padre, Wirakucha —respondió Kispi Sisa sintiéndose orgullosa.

2 —Ya te acercas cada vez más a tu destino —explicó el dios-. Yo también fui,
3 hace mucho tiempo, hacia esa parte del Chinchaysuyu, donde los rayos del
4 sol caen de pie. Caminé por la costa y allí extendí mi capa sobre las aguas
5 de Mama Kucha y me alejé flotando en la espuma del mar prometiendo
6 volver algún día —el dios Wirakucha suspiró.

7 Como los niños no sabían qué decir, decidieron guardar silencio y dejar que
8 el dios hablara. El Puma se hallaba de pie, junto a ellos, moviendo su cola
9 rítmicamente mientras escuchaba con atención.

10 —Pero... en fin... deseo ayudarte para que otra vez vayas al devenir del
11 tiempo a ver a tus...

12 —¡A los *kurikinkis*! —interrumpió Kispi Sisa palmoteando sin poder contener
13 su alegría.

14 El dios frunció el ceño por un momento al verse interrumpido y el Puma abrió
15 mucho los ojos con expresión sorprendida y preocupada. ¡Nunca antes
16 había conocido a nadie que se atreviera a interrumpir así; aún a un dios!

17 Kusi viró los ojos hacia arriba, ya sabía el extraordinario entusiasmo que
18 poseía Kispi Sisa cuando se trataba de ir al futuro a ver a aquellas personas
19 y ahora él también tenía interés en verlos otra vez, desde que escuchara que
20 se hallaba de alguna manera conectado con ellos.

21 —...descendientes —concluyó el dios Wirakucha..
22 —Estoy lista... eeeh, estamos listos —respondió Kispi Sisa mirando a Kusi y
23 al Puma.

24 —Golpea el suelo con la vara de oro que te dio Mama Waku —ordenó
25 Wirakucha mientras pronunciaba unas encantaciones.

26 En segundos, una especie de espuma blanca transparente cubrió a los niños
27 y el Puma, y en menos de un instante se encontraron en el devenir del
28 tiempo, en la misma pequeña colina donde Kispi Sisa había visto por primera
29 vez a sus descendientes. Sintiendo en un lugar conocido se sentó sobre la
30 hierba insinuándole a Kusi que hiciera lo mismo. El Puma se acostó junto a
31 ellos.

32 —Miren, miren. ¡Parece que otra vez están de fiesta! —exclamó Kispi Sisa.
33 Las personas a quienes miraban se encontraban caminando en una
34 procesión. Llevaban su hermoso vestuario negro, pero esta vez con algunos
35 cambios. Los hombres tenían pañuelos de colores en sus espaldas,
36 doblados en forma de triángulo. Al cuello, una banda blanca y algo que les
37 pareció a los niños un collar de plata, hecho de pequeños discos perforados
38 en el centro mezclados con cuentas de oro que terminaban con una cruz
39 colgante de plata. Algunos llevaban un poncho que a los niños llamó la
40 atención por lo novedoso. Las mujeres lucían dos chalinas preciosas, la una
41 blanca con pintas negras bajo otra de color azul celeste. Adelante
42 caminaban los personajes más importantes seguidos por los que tocaban

1 unos pequeños tambores y marchaban con banderas rojas haciendo rezar a
2 las personas. Todos llevaban máscaras y su pelo estaba arreglado en
3 muchas trenzas. Seguían otros llevando cirios encendidos y luego otros
4 cargando dos estatuas por separado, de un hombre sosteniendo una cruz y
5 de una mujer cubierta por un velo.

6 —Están paseando a las momias de sus antepasados —dijo Kusi recordando
7 el ritual que los *inkas* tenían de llevar en andas a las momias por la plazas
8 de sus ciudades, durante algunas ceremonias importantes.
9 —No, no, no —dijo el Puma moviendo la cabeza y sentándose para explicar
10 mejor—. Niños, deben recordar que estamos en el devenir del tiempo y que
11 las cosas han cambiado. Igual que ya no hay un sapa *inka*, tampoco se rinde
12 culto a las momias de los antepasados...

13 Kusi y Kispi Sisa contuvieron el aliento. ¿Cómo era eso posible?

14 —... esas dos figuras representan, la una al Hijo de Dios y la otra a su
15 Madre. Los que van adelante son los sacerdotes que dirigen todas las
16 actividades de la fiesta. Allí están los niños guías llevando el incienso.
17 Esto que están haciendo es la procesión de Semana Santa.

18 —¡Ahhh! —exclamaron los niños, sin lograr entenderlo muy bien.

19 —Claro que durante estas fiestas también celebran los frutos que brinda
20 Pachamama, la Madre Tierra, y lo hacen con un ritual que se llama *supalata*
21 en honor de los frutos tiernos —continuó el Puma—. Los niños van
22 disfrazados, bailando de casa en casa. La gente les brinda comida, y ellos
23 en agradecimiento dejan semillas para que siembren el próximo año.

24 En ese momento escucharon los gritos de alegría de la gente que se
25 aglomeraba delante del templo. Un niño vestido de blanco, con dos alas
26 pegadas en su espalda, colgaba de una estructura de madera.

27 —Ese niño está disfrazado de pájaro —señaló Kispi Sisa— y lo tienen
28 colgado como si volara.

29 —Ah, no. Ese no es el significado del niño —intervino el Puma- el niño que
30 cuelga de una *pukara*, es decir fortaleza, está vestido como ángel, que es un
31 espíritu que vuela y... este... ayuda a aprender a volar... o algo así... creo —y
32 el Puma gruñó como si tosiera para disimular que no estaba muy seguro del
33 tema.

34 Para Kispi Sisa no estaba muy clara la explicación de qué era un ángel, pero
35 se aguantó las ganas de volver a preguntar. Ya se imaginaba que sería muy
36 difícil entender todos esos ritos nuevos que sus descendientes realizarían y,
37 por el momento, se contentaba con solo observar lo que sucedía, lo lindos y
38 elegantes que se veían, y escuchar la hermosa música que tocaban.

39 Justo en ese momento, el niño disfrazado de ángel arranchó el velo del
40 rostro de la estatua de la Virgen María; todos lo celebraron con aplausos y
41 entraron al templo.

1 El templo estaba engalanado con cortinas blancas, flores y muchas velas.
2 Los alumbradores y las alumbradoras entraron primero en la iglesia
3 sosteniendo grandes candelabros de madera con doce velas. Luego trajeron
4 los arreglos florales, y mediante la *sisapasana*, un ritual especial, pasaron
5 los ramos hasta ponerlos frente al altar.

6 —Y al finalizar la ceremonia, luego comparten una deliciosa mezcla de ricas
7 comidas que llaman *pinchis* —dijo el Puma— y... ahora, creo que tenemos
8 que regresar al pasado otra vez y no me pidan un ratito más porque....

9 Pero el Puma se vio interrumpido por un abrazo que le daba Kispi Sisa.

10 — ¡Ay Puma! ¡Tú sí que sabes mucho! Y lo explicas tan bien... ¡Muchas
11 gracias! —y la niña le dio un beso en la narizota. El Puma habría querido ser
12 un gatito para ronronear, pero gruñó tiernamente y restregó su cabeza
13 contra Kispi Sisa. Después de todo, cuidar a una niña tenía sus ventajas.

14 *Ilustración: Momia de un sapa inka*

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CAPÍTULO XVII

EL JUEGO DEL PUKLLAY

Al salir de Huanucopampa, los viajeros siguieron su viaje por las escarpadas montañas. El camino tenía un ancho de cuatro a seis metros y casi todo era empedrado, con canales a cada lado para que corrieran las aguas de lluvia sin dañarlo. Atravesaron por puentes simples de troncos y otros con estructuras de madera montados sobre muros de piedras. Muchos de estos puentes eran tan anchos como para que diez personas pudieran caminar juntas tomadas del brazo. Ya en Conchucos, un *tampu* importante en un valle muy alto, se encontraron con grandes rebaños de llamas blancas sin una sola mancha que pertenecían al *sapa inka*.

Los días transcurrían fríos y tranquilos, mientras la gente caminaba a un ritmo aún más ligero, porque se encontraba deseosa de llegar pronto a su destino. Pasaron también por muchas *wakas* a lo largo del camino como la de Yaño, *waka* principal de los caruac; y la de Yuirgo, de los conchucos, pero en ninguno de estos lugares sagrados hubo nuevas apariciones de dioses o de héroes que llamaran a Kispi Sisa, aunque la niña esperaba ansiosa volver otra vez a encontrarse en el devenir del tiempo. Muchas de estas *wakas* pertenecían a la gente que los *inkas* habían conquistado y, que según su costumbre, eran respetadas como lugares sagrados. Para ello, el *sapa inka* realizaba una alianza con los *kurakas* de esos pueblos, utilizando las alas de un halcón. La derecha se la quedaba el *inka* y la izquierda la enviaba con un emisario para que fuese enterrada en la *waka* del lugar conquistado. Esto lo hacía como señal de la nueva alianza entre sus pueblos, razón por la cual Apu Puma llevaba en este viaje un ala de halcón que enterraría en la *waka* más importante del nuevo lugar donde vivirían.

El *kuraka* se sentía optimista y contento al ver transcurrida la mayor parte del camino. Su visión, aún muy nublada, ya le permitía moverse con mayor facilidad y cada vez lo hacía más sin la ayuda de su nieta. Pero Kispi Sisa no se alejaba por mucho tiempo de su lado porque se sentía intranquila al pensar que algo malo podría sucederle a su abuelo. Habían ocurrido demasiadas situaciones peligrosas en este viaje, y todavía le molestaba la visión de la víbora que se había arrastrado ante sus ojos, muy cerca de ellos, la noche en que Mama Killa casi había desaparecido. ¿Qué habría pasado si los hubiese llegado a morder? Y una vez más se preguntó si, en vez de ser tan solo una coincidencia, era que alguien quería hacerles daño, a su abuelo o a ella misma. Esto la llevó a pensar en el hombre con aspecto de sapo y en la *mamakuna*. Los dos saludaban muy amablemente a ella y al abuelo, pero nunca se acercaban a conversarles durante los momentos de, descanso o en los *tampus* donde pasaban las noches. La *mamakuna* siempre lucía su sonrisa dulce y el hombre, un gesto serio en su feo rostro, que desagradaba a Kispi Sisa.

Kusi Waman, por su parte, atendía a sus llamas durante la travesía y, al llegar a los *tampus*, luego de dejarlas a buen recaudo, se unía al *kuraka* y a Kispi Sisa, con quienes compartía la comida. Habían nacido muchas llamitas que él debía seleccionar por colores para mantenerlas en los distintos

1 rebaños. A Kispi Sisa le encantaba ayudarlo en esta tarea y les ponía
2 nombres a las llamas recién nacidas. El muchacho tenía que admitir que le
3 gustaba Kispi Sisa porque era valiente y decidida, y que no le habría
4 importado llegar a casarse con ella cuando fueran mayores, aunque sabía
5 que eso era imposible pues ella era la nieta de un *kuraka* y él un *jatunruna*,
6 un campesino pastor de llamas. Los *inkas* tenían reglas estrictas sobre las
7 clases sociales. Nadie podía ser algo diferente de lo que su padre era,
8 puesto que los cargos o profesiones eran hereditarios. Los hijos de los
9 sacerdotes eran los nuevos sacerdotes; los hijos de los campesinos, los
10 *jatunrunas*, se mantenían así; y los hijos de los nobles, príncipes o *kurakas*,
11 eran quienes luego gobernarían. Solo la tropa hacía trabajos temporales,
12 pero los líderes militares también dejaban su cargo en herencia para sus
13 hijos. Cuando el *sapa inka* moría, no gobernaba su hijo primogénito, sino el
14 hijo que fuera considerado más apto para el cargo.

15 Kusi se alzó de hombros en su gesto típico; por lo menos Kispi Sisa y él eran
16 compañeros de aventuras durante este viaje, y eso ya era bueno.

17 Al llegar a Huamachuco, el camino se desviaba para evitar la tierra
18 pantanosa y caminaban por las laderas ondulantes de las montañas. Esto
19 hacía un poco más lento el progreso del viaje, pero no desanimaba a los
20 caminantes del Sol, porque mientras más se acercaban a Cajamarca se
21 encontraban con unos paisajes más verdes y cálidos rodeados de hermosos
22 nevados. Cajamarca era un *tampu* muy importante con una plaza diferente a
23 las otras, debido a que estaba cerrada con paredes por los cuatro costados.
24 En una esquina tenía una *intiwata*, una piedra en punta erguida sobre una
25 piedra plana. Esto servía para ver el paso del Sol a través de su sombra y
26 así definir los meses del año y las horas del día. Los *inkas* tenían doce
27 meses lunares, pero les sobraban diez días que distribuían dentro de
28 algunas semanas.

29 Apenas llegaron, Kispi Sisa sintió algo extraño: era como una presencia que
30 la rodeaba, que calentaba su cuerpo y parecía atravesarla. Al desaparecer
31 los últimos rayos del sol, una voz resonó en su cabeza llamándola por su
32 nombre. La niña tomó su vara oro y salió a la plaza, deteniéndose junto a la
33 *intiwata*. Algo la impulsó a golpear el piso con su vara mágica, e
34 inmediatamente se sintió transportada por una luz tan esplendorosa que la
35 cegó por un momento. Cuando la luz bajó de intensidad, la niña se encontró
36 en una habitación con las paredes cubiertas de láminas de oro. Frente a ella
37 había un ídolo también confeccionado en oro. Kispi Sisa se cubrió con una
38 mano la frente para poder verlo mejor, porque la luz que emanaba era muy
39 fuerte. Era la figura de un niño como de diez años, vestido como un *sapa*
40 *inka*, con orejas horadadas y largas, con discos encajados en los lóbulos y
41 una *mayskaypacha*, la borla imperial sobre la frente y el *llawtu*, el cordón real
42 ceñido en la cabeza. Un círculo de oro con rayos elaborados con delgadas
43 varillas de oro sobresalía de su nuca. A ambos lados de la estatua estaban
44 talladas dos serpientes de dos cabezas cada una y dos cougars que hacían
45 de guardianes. Era el ídolo del dios Sol que los *inkas* adoraban con el
46 nombre de Punchaw —el creador de la luz—. Se decía que el ídolo era
47 hueco por dentro y allí depositaban los corazones de los reyes *inkas*
48 fallecidos.

1 El ídolo se movió lentamente, primero con movimientos mecánicos y luego
2 saltó con gran agilidad de su *tyana*, el banquito donde estaba sentado, y
3 abrió su boca listo a hablar. Kispi Sisa se sintió aterrada. Una cosa había
4 sido encontrarse con los otros dioses y personajes importantes pero ¡otra
5 era con el dios Sol, con el Inti! La niña se quedó tan petrificada, con un solo
6 pensamiento en su mente: ¿qué le diría el Sol? Siendo el dios más poderoso
7 seguramente hablaría con esas palabras elegantes y raras, tan difíciles de
8 entender, que utilizaban los sabios.

9 —¡Bienvenida! —dijo el ídolo del Sol—. Estás en la *waka* sagrada del cerro
10 Yamoc, y aquí he venido a encontrarme contigo.

11 Kispi Sisa se quedó muda. ¡No había esperado que le dijera nada tan
12 sencillo y amable! Tosió varias veces y por fin pudo encontrar su voz para
13 decir la oración ritual del dios Sol:

14 — ¡Oh, Inti que estás en paz y salvo!, alumbra a esta persona que...

15 —Está bien, está bien, niña. Gracias por tus oraciones pero ahora tenemos
16 otras cosas de qué hablar —y el ídolo le guiñó sus ojillos de niño travieso.

17 ¡El ídolo le estaba sonriendo! ¿Podría pedirle que la llevara al devenir del
18 tiempo? Y él, adivinando la pregunta le respondió:
19 —Sí. Te llevaré al devenir del tiempo. Pero con una condición...

20 —Uyyy, ¡aquí viene lo difícil! —pensó Kispi Sisa.

21 — ... qué juguemos un juego, porque cuando estoy representado así, como
22 un niño, me gusta jugar —continuó el dios.

23 —¡Claro gran Señor, dios Sol! —No, no me llames señor... ahora no-
24 Punchaw agitó su dedo índice con picardía.

25 En un abrir y cerrar de ojos, en lo que se demora la luz en tocar la Tierra,
26 Kispi Sisa se encontró en un valle donde había dos cerros. ¡Claro que sí! Lo
27 había visto en sus sueños justamente la noche anterior a su malogrado
28 sacrificio: eran los dos cerros desde donde el mismo Inti jugara con Mama
29 Killa, lanzándose bolas de oro y de plata. El ídolo del Sol ya estaba sobre el
30 otro cerro y le lanzó una bola de oro. ¡El dios estaba jugando con ella el
31 *pukllay*, un juego de combate ritual que los *inkas* jugaban tirándose frutas
32 secas! Kispi Sisa era juguetona y no iba a dejar pasar un buen desafío. Miró
33 a su alrededor para ver qué podía ella lanzar contra el dios, pero solo
34 encontró algunas rocas pequeñas que jamás alcanzarían a llegar al otro
35 cerro. Suspiró molesta. ¿Qué podía utilizar?

36 Otra bola de oro cayó casi a sus pies y la tuvo que esquivar saltando; solo
37 entonces se fijó en unas esferas plateadas que se hallaban puestas en un
38 montón sobre la hierba. ¡Eran bolas de plata! ¡Las mismas que Mama Killa
39 había utilizado para jugar con el Sol! Kispi Sisa no esperó ni un momento
40 más, tomó una con su mano, apuntó cerrando un ojo y la lanzó con todas
41 sus fuerzas.

1 La bola cayó directamente sobre la cabeza del ídolo. Kispi Sisa se llevó la
2 mano a la boca, ¿qué iba a suceder ahora? ¿Se enojaría el Sol por su buena
3 puntería?

4 ¡Pero Punchaw se rió tanto que sus carcajadas luminosas cubrieron el
5 paisaje de polvo de oro!

6 Luego de algún tiempo de haber jugado, el ídolo del Sol saltó desde su cerro
7 hacia el otro, donde estaba Kispi Sisa.

8 —Tú ganas, niña, tú ganas el juego del *pukllay* —dijo y todavía reía con su
9 cara de niño.

10 —¿Dónde estamos? —lo interrogó Kispi Sisa, ya sin ninguna timidez—.
11 Pensé que íbamos al devenir del tiempo a ver a mis descendientes.

12 —Aquí estamos, Kispi Sisa. Estamos en el valle de Saraguro. Aquí viven tus
13 descendientes, y a este lugar se dirige tu pueblo. Aquí, donde la sombra no
14 roba mis rayos y soy más luminoso.
15 Ese momento escucharon risas. Eran muchas mujeres que caminaban por el
16 sendero, justo bajo el cerro. En sus manos llevaban grandes adornos
17 circulares de flores frescas. A Kispi Sisa le pareció que sus rostros frescos
18 competían con la belleza de las flores y el brillo de sus ojos con la luz del
19 mismo Sol.

20 —Esos adornos florales los hacen en recuerdo mío -dijo el Sol con
21 nostalgia—. Aún no se han olvidado de mí completamente... — de tono y
22 continuó con alegría—: ¡Cómo me he divertido! Juegas muy bien, niña, y en
23 recuerdo de este juego, el cerro desde donde me has ganado el combate, se
24 llamara Pukllay. ¡No lo olvides!

25 Kispi Sisa cerró los ojos y sonrió. ¡Jamás podría olvidar el haber jugado con
26 Punchaw, el ídolo del dios Sol!

27 *Ilustración: El inka adorando a Punchaw, el ídolo del Sol*

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CAPITULO XVIII

ATRAPADOS EN LAS MONTAÑAS

Cuando Kispi Sisa emprendió el regreso al *tampu* de Cajamarca se dio cuenta de que en la tierra fresca se dibujaban, al mismo tiempo que ella caminaba, las huellas del Puma. Se agachó para tocarlas y en ese momento apareció el animal.

-¡Puma! ¿Dónde estabas? -preguntó acariciándole la cabeza.

-¿Cómo que dónde estaba? -sonrió el Puma rascándose una oreja mientras guiñaba un ojo-. ¿No te fijaste en el puma que adornaba la silla del ídolo del Sol?

Kispi Sisa recordó la figura labrada que había visto en el trono. ¡Claro, debió habérselo imaginado! El Puma había estado presente todo el tiempo, pero posiblemente no se dejaba ver para no interrumpir su encuentro con tan sagrado personaje.

Ya había amanecido y a pesar de no haber dormido toda la noche, Kispi Sisa no se sentía cansada; más bien le parecía que los rayos del nuevo sol la saludaban con cariño llenándola de una energía especial.

Se quedaron cuatro días en el *tampu* de Cajamarca para poder ir a las aguas termales que había cerca de allí, y que tenían poderes curativos y mágicos. Después emprendieron nuevamente el viaje. Esta vez caminaron por zonas altas de valles pequeños y se hospedaron en el *tampu* de Huambos y luego en el *tampu* de Pucará. Siguiendo el curso del río Huancabamba, subieron hacia las lagunas donde nace el río.

Era una mañana gris, con una llovizna como alfileres que atravesaba las ropas de lana de los viajeros haciéndolos tiritar de frío. La gente caminaba despacio, inclinada hacia delante, luchando contra el viento que la empujaba sin querer dejarla pasar. Por alguna razón desconocida, el ambiente se sentía tenso, lleno de una inquietud que nadie podía descifrar. El *kuraka* Apu Puma y Kispi Sisa caminaban como siempre delante del grupo. Kusi Waman iba junto a sus llamas para asegurarse de que ninguna se quedara rezagada en el camino o resbalara por las laderas de las montañas.

Pasaban en medio de un cañón en las montañas cuando escucharon los primeros ruidos. Salían de la tierra como gruñidos de animales salvajes. El *kuraka* se detuvo y dio la señal de alto en el camino. Algo extraño sucedía.

Kispi Sisa miró hacia las altas montañas y vio con horror cómo temblaban, sacudiéndose las piedras sueltas que empezaron a rodar sobre ellos.

¡Era un terremoto!

La gente corrió despavorida. Era imposible buscar refugio porque el paso entre las montañas era tan estrecho que no había lugar donde protegerse. Luego de algunos segundos volvió la calma como si nada hubiera pasado. Lo único que quedaba de recuerdo de los momentos de angustia eran las piedras amontonadas en medio del camino, bloqueándolo. El terremoto

1 había causado una avalancha de rocas de tal magnitud que era imposible
2 avanzar por allí.

3 Apu Puma ordenó regresar por donde habían venido. Él sabía que este
4 había sido un primer aviso y que seguramente otro terremoto todavía más
5 fuerte seguiría al primero, por eso consideraba necesario salir de allí lo más
6 rápido posible, ante el riesgo que corrían. Pero el camino también estaba
7 bloqueado por el lado en que habían llegado, y no podían retroceder. ¡Se
8 encontraban atrapados por la avalancha!

9 -Abuelo, ¡tenemos que encontrar una salida, no podemos quedarnos aquí! -
10 exclamó Kispi Sisa, empezando a trepar por las piedras.

11 -¡Espera, Kispi Sisa! -gritó el *kuraka*. Pero la niña ya se encontraba al otro
12 lado de las piedras amontonadas.

13 ¡Kispi Sisaaaaa! ¡Yo también voy contigo! -gritó Kusi, quien se encontraba
14 junto a Apu Puma. En ese instante, otro temblor sacudió la tierra añadiendo
15 aún más piedras al enorme montón.

16 Kusi corrió a buscar otro lugar por donde seguirla. Pero él no era la única
17 persona que seguiría a la niña... y no exactamente para protegerla.

18 Kispi Sisa siguió por un *chakiñan*, un pequeño camino que iba hacia el tope
19 de la montaña. El *chakiñan* estaba resbaloso por el lodo y la llovizna y Kispi
20 Sisa tenía que apoyarse muchas veces en su vara de oro para poder
21 continuar. Debía encontrar una salida o todos morirían atrapados bajo las
22 piedras.

23 Un relámpago se descargó sobre la tierra junto a un trueno fortísimo que la
24 hizo perder el equilibrio, mientras sus oídos se llenaban de un sonido como
25 de miles de mosquitos revoloteando furiosamente. Con el lodo cubriendo sus
26 piernas y gran parte de sus ropas, Kispi Sisa se puso de pie nuevamente.
27 Por un momento perdió la noción de dónde se encontraba hasta que un
28 fuerte movimiento de la tierra se lo recordó. ¿Dónde estaba el Puma? ¿Por
29 qué no venía a ayudarla?

30 Desde allí podía ver hacia abajo donde había quedado la gente. Para su
31 asombro vio que se había abierto un sendero encima del lugar donde ellos
32 estaban esperando. El rayo debió haber caído justo sobre las piedras
33 abriendo una brecha lo suficientemente ancha por donde todos podrían
34 fácilmente salir. ¡Un camino que los sacaría del peligro!

35 Kispi Sisa se apresuró a bajar otra vez para dar las buenas nuevas, cuando
36 sintió la presencia de alguien más. ¡Era la *mamakuna* que viajaba con el
37 grupo!

38 —Te estaba buscando. Ven, sígueme, que es algo urgente —dijo la mujer
39 con su sonrisa dulce de siempre, señalando una cueva que antes había
40 pasado inadvertida para la niña.

- 1 Kispi Sisa quiso negarse aduciendo que tenía prisa por llegar a donde su
2 abuelo, pero la mujer insistía tanto que la niña decidió hacer lo que le pedía.
- 3 Penetraron a una cueva pequeña con la entrada cubierta por líquenes de un
4 verde brillante. Era un lugar húmedo, con estalactitas que colgaban desde el
5 techo y que parecían los dientes de un gigante. En su interior había un olor
6 rancio de plantas podridas que obligó a Kispi Sisa a cubrirse la nariz con una
7 mano. Como la claridad de afuera apenas alcanzaba a llegar hasta donde
8 estaban, la niña se detuvo esperando acostumbrarse a la media luz.
- 9 Se dio cuenta de que un bulto se hallaba en medio gimiendo suavemente.
10 ¡Era el Puma! Una serpiente estaba enroscada a su lado.
- 11 Kispi Sisa volteó la cabeza para exigir una explicación y se encontró con que
12 la mujer la amenazaba con un *tumi*. El cuchillo oscilaba amenazante en la
13 mano de la *mamakuna* que ya no lucía su dulce sonrisa sino una mueca
14 maligna en su hermoso rostro.
- 15 *Ilustración: Kipukamayu, contador*

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CAPÍTULO XIX

SE RESUELVEN LOS MISTERIOS

—¿Qué está pasando? —preguntó Kispi Sisa furiosa al ver al Puma herido y a la *mamakuna* que le amenazaba a ella con un *tumi*.

La mujer se acercó mirándola con antipatía, blandiendo el cuchillo peligrosamente de un lado hacia el otro.

—Que esta vez estás atrapada; atrapada como una vizcacha —dijo la *mamakuna* refiriéndose a las tímidas chinchillas de la Sierra—. Te me escapaste otras veces, pero ahora no te escaparás... Mira, te presento a mi hermano. La serpiente se arrastró hacia Kispi Sisa y, sacudiéndose, empezó a agrandarse hasta tener la figura de un hombre. Un hombre vestido con una túnica blanca.

¡Era Urku Amaru, el maléfico sacerdote del Sol! —Ajá, conque sorprendida de verme, ¿no? Seguro que hasta te habrás olvidado de mí. Pero yo no. Jamás olvido una ofensa y tú niña, me ofendiste delante de todos y me hiciste quedar en ridículo...

y tu abuelo se burló de mí... por lo tanto no voy a permitir que tú ni tu abuelo ni este... tonto puma -y miró con desprecio hacia al puma- lleguen a Cusibamba. ¡Lo he pensado todo muy bien! Yo tomaré el lugar de tu abuelo; y tu gente no solo me lo permitirá sino que me lo agradecerá porque la sacaré de aquí y la llevaré a salvo. Y junto a mi dios personal, la Serpiente, seré el *kuraka*, el gran jefe Urku Amaru. ¿Por qué no? Estoy cansado de ser un simple sacerdote del Sol cuando yo merezco más. Yo, yo, yo... ¡el poderoso Serpiente de Cerro! Ja, ja, ja -el hombre gritaba y se reía como un loco gesticulando con sus manos. Luego vio a la *mamakuna* y, cambiando el tono de voz a uno meloso, dijo- Tú también, por supuesto, hermanita, tú también serás poderosa. ¡Una poderosa sacerdotisa del nuevo *akllawas*!

Kispi Sisa se arrodilló en silencio junto al Puma, que la miró débilmente. Una herida profunda surcaba su cuello. La niña sintió que sus lágrimas se escapaban, llegando hasta la comisura de sus labios, pero se las limpió de un manotazo. No era momento para llorar. El Puma estaba en peligro y ella tenía que hacer algo. Debió haberse imaginado... solo utilizando poderes mágicos, como los que poseía Urku Amaru, podían haber herido así al Puma.

-Y esta vara, que me da la impresión de que es especial... ¡será mía! - exclamó la *mamakuna* lista para quitarle la vara de oro a la niña.

Kispi Sisa se levantó de un saltó y, sujetando la vara horizontalmente con las dos manos, se dispuso a atacar a la *mamakuna*, quien sorprendida se escondió detrás de su hermano.

-Niña, niña, ¡qué genio! -se burló el sacerdote del Sol volviéndose a convertir en serpiente.

1 Kispi Sisa retrocedió hasta topar con su espalda las paredes húmedas de la
2 cueva. Sintió un hilo de agua que bajaba por una hendidura entre las rocas y
3 se dio cuenta de que caía al suelo, donde se estancaba formando un lodo
4 hediondo.

5 La *mamakuna* se juntó a la serpiente y los dos se acercaron peligrosamente
6 hacia ella. Kispi Sisa se agachó y lanzó un puñado de lodo que alcanzó el
7 rostro de la mujer cegándola por un momento. Con un grito de rabia la
8 *mamakuna* levantó el cuchillo abalanzándose sobre la niña.

9 En ese instante un pequeño bólido se metió a la cueva e impactó a la
10 *mamakuna* en el vientre obligándola a soltar el cuchillo. Y la figura de un
11 hombre lanzó los hilos de un *kipu* que se enredaron sobre la serpiente y la
12 atraparon.

13 --¡Kusi! ¡Kusi Waman! -exclamó Kispi Sisa asombrada de ver al niño. Pero
14 más sorprendida estaba al ver al *kipukamayu*, el hombre con aspecto de
15 sapo, quien rápidamente amarró las manos de la *mamakuna*.

16 -Me alegro de que estés bien y de que llegáramos a tiempo -sonrió el
17 hombre con su boca torcida mientras se aseguraba de que la serpiente no
18 pudiera escapar-. Dejé más cuerdas afuera de la cueva. Voy a traerlas.

19 -Puma, Puma, ¿cómo te sientes? ¿Estamos todavía a tiempo de salvarte? -
20 gimió Kispi Sisa.

21 -Utiliza tu vara mágica -sugirió Kusi agachándose junto al Puma que apenas
22 respiraba.

23 Kispi Sisa tocó cuidadosamente con su vara el cuello del Puma y en un
24 instante la herida se cicatrizó y el animal se levantó completamente sano.

25 ¡Qué gusto tuvo Kispi Sisa al verlo así! Y... si la vara había funcionado para
26 sanar al Puma... ¿qué pasaría si la utilizaba sobre Urku Amaru y su hermana
27 la *mamakuna*? La respuesta la tuvo apenas lo hizo: Urku Amaru en su forma
28 de serpiente se esfumó dejando solo una piel de culebra llena de escamas
29 viejas y la *mamakuna* desapareció en el aire. Habían sido enviados al lugar
30 donde habitaban los *supay*, las sombras tenebrosas.

31 Cuando el *kipukamayu* volvió con más cuerdas se alegró mucho al saber
32 cómo se habían librado de la *mamakuna* y Urku Arnaru. En cuanto al Puma,
33 como estaba invisible, el hombre no había caído en cuenta de su presencia.

34 Los tres regresaron de inmediato para contar sobre el sendero que había
35 descubierto Kispi Sisa. Iban conversando sobre todo lo que había acontecido
36 y así se resolvieron todos los misteriosos hechos en los cuales el *kuraka* y
37 Kispi Sisa habían estado en peligro. Las aclaraciones estuvieron a cargo del
38 hombre con aspecto de sapo, que era en realidad el príncipe Awki Achachi,
39 el *apusuyuk*, es decir, administrador del Chinchaysuyu, quien por encargo
40 del mismo *inka*, viajaba en el grupo de incógnito, pretendiendo ser un
41 *kipukamayu*. De esta manera podía pasar inadvertido y asegurarse de que
42 todo estuviera en orden dentro de esa región del imperio. También tenía el

1 deber de cuidar al *kuraka* y a su nieta, y por eso lo había rescatado en el
2 puente, y a Kispi Sisa del humo venenoso cuando la estaban peinando.
3 Luego había evitado que fueran mordidos por una víbora aquella noche
4 durante el eclipse lunar, y finalmente había pisoteado a una araña
5 ponzoñosa que la mujer enviaba envuelta en una tela a la niña. Al escuchar
6 esto, Kusi respiró aliviado. Él había estado a punto de guardar el envoltorio
7 dentro de su ropa aquella mañana que la *mamakuna* le encargara dárselo a
8 Kispi Sisa.

9 Awki Achachi se había dado cuenta inmediatamente de las malas
10 intenciones de la *mamakuna*, pero no había podido denunciarla ni detenerla
11 tan temprano en el viaje, porque de haberlo hecho, habría tenido que
12 confesar su verdadera identidad fallando en la misión encomendada por el
13 *sapa inka*.

14 -Luego de lo que pasó en el puente me mantuve alerta pero... tengo que
15 pedirte disculpas por haber dudado de tu valor -dijo el príncipe Awki Achachi
16 a Kispi Sisa y continuó mirándola con admiración-. ¡Tú eres muy valiente!

17 —¡Tan valiente como un puma! —dijo el Puma, todavía invisible, en el oído
18 de Kispi Sisa.

19 Ella también se sintió mal de haber sospechado del hombre influenciada por
20 su aspecto y decidió no volver a juzgar a las personas por su apariencia.

21 Al llegar donde su abuelo, Kispi Sisa explicó sobre el sendero que había
22 visto abrirse desde la cima de la montaña. Sin perder más tiempo, guió a su
23 pueblo hasta encontrarlo, y luego de pocas horas ya se hallaban fuera de la
24 zona de peligro y otra vez en el gran camino, el Kapak Ñan.

25 —Sabes, Kispi Sisa, lo que hiciste hoy fue digno de admiración —dijo el
26 abuelo poniendo un brazo sobre los hombros de la niña—. Por tu valor y
27 decisión pudimos encontrar el camino de salida. Tú nos guiaste hasta
28 ponernos a salvo; por eso de ahora en adelante tu nombre también será
29 Katina, la que sigue hacia adelante, la guiadora.

30 ¡Katina! Qué lindo nombre le pareció a Kispi Sisa. Los *inkas* tenían por
31 costumbre cambiar su nombre en el transcurso de su vida de acuerdo con
32 las acciones que hacían, y ser la guiadora, ¡la hacía sentirse tan orgullosa!

33 *Illustration: Apusuyuk, Administrador del Chinchaysuyu*

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CAPÍTULO XX

ILLAPA, EL DIOS RAYO

El grupo había avanzado mucho desde aquel día del terremoto y ahora se encontraba hospedado en el importante *tampu* de Ayabaca, sobre una montaña. En los siguientes días, cada vez más cerca del llanura de Cusibamba, esperaba cruzar el río Calhuas.

Todos se sentían más tranquilos, especialmente el kuraka Apu Puma, Kispi Sisa y Kusi, al saber que no tendrían que preocuparse de que alguien dentro del grupo quisiera hacerles daño. Hasta el Puma, aunque aún invisible para todos, caminaba contoneándose alegre junto a la niña.

Pero Kispi Sisa era curiosa y le intrigaba algo todavía: al recordar el tremendo rayo que cayera casi junto a ella cuando estaba buscando el camino, se preguntaba si no había sido Illapa, el dios Rayo, quien abriera con su fuerza el sendero entre las rocas, y esperaba con ansias el momento de poder averiguarlo. Cercana al *tampu* de Ayabaca estaba la *waka* de Utaran, que era unas piedras de cristal dentro de una cueva en la montaña donde se decía que habitaba el dios Rayo. Por ello, apenas llegaron, la niña se dirigió hacia aquel lugar junto con Kusi Waman.

-Mira ese resplandor, Kispi Sisa, dijo el muchacho apenas se acercaron al lugar.

Una luz blanca salía de la cueva y se disolvía en el aire.

Los niños trataron de entrar, pero la luz actuaba como una barrera que no los dejaba pasar.

-Espera, Kusi, tenemos que hacer *mucha*: dar nuestros respetos y alguna ofrenda a los espíritus que habitan acá -explicó Kispi Sisa, y sacándose un anillo de sus dedos lo tiró dentro de la cueva al tiempo que rechinaba la lengua contra sus dientes, haciendo el sonido que emitían los *inkas* en señal de respeto. Kusi la imitó y los dos esperaron. Inmediatamente la luz desapareció y pudieron entrar. Había muchas rocas de cristal, grandes y pequeñas, amontonadas en una pirámide y en el tope estaba el anillo de plata que Kispi Sisa había lanzado.

-¡Mira, tu anillo! -exclamó Kusi. El anillo en vez de estar reposado, giraba sobre sí mismo como un trompo cada vez más rápido y más rápido, hasta quedar como una línea plateada y brillante. Luego, escucharon una pequeña explosión y en su lugar apareció un hombre pequeñito, de color plateado, con seis dedos en cada extremidad. En una mano llevaba una honda y en la otra una porra.

-Me imagino que me reconocieron y que las presentaciones sobran -dijo con arrogancia el extraño personaje.

Kispi Sisa lo miró extrañada. ¿Sería posible que aquel enanito fuera Illapa, el dios Rayo? Y para comprobarlo, el dios puso una roca en su honda

1 disparándola hacia arriba y golpeó la piedra con su porra. Un trueno
2 tremendo retumbó en la cueva. Los niños se taparon los oídos con las
3 manos.

4 Kispi Sisa disimuló una sonrisa. ¡Qué bulla podía meter alguien tan pequeño!

5 -Mmmmm, yo te conozco, niña, y sé todo sobre tu pueblo, tu viaje... todo...
6 todo. A ver, ¿a qué han venido?

7 -¿En realidad eres Illapa, el dios Rayo? -se adelantó a preguntar Kusi, antes
8 de que la niña preguntara. Él siempre se había imaginado al dios Rayo como
9 un gigantón que andaba por el cielo golpeando a las nubes con su honda y
10 su porra, y ahora no salía de su asombro al ver su tamaño diminuto.

11 -Ah, me había olvidado de ti, niño, en fin... -y sus ojos echaron pequeños
12 rayos- te voy a contestar de una vez por todas...

13 -¡No es necesario, por favor, te creo, te creo! -aseguró Kusi alzando sus
14 manos para protegerse.

15 -¿Nos ayudaste a abrir la brecha en el camino? -se apresuró a preguntar
16 Kispi Sisa para distraer al dios.

17 -Sí. Esto lo hice porque sé que tu pueblo va a erigir un templo en mi honor,
18 cosa que no me sorprende -el dios Rayo hizo una pausa y se aclaró la
19 garganta antes de continuar-, justo en el paso más importante del camino,
20 en el nuevo lugar donde van a vivir.

21 -¿Podemos conocerlo? -pidió la niña, encantada de tener la oportunidad de
22 ir una vez más al devenir del tiempo.

23 -Vamos, vamos... - insistió Kusi.
24 El Rayo se miró atentamente las seis uñas de su mano, aparentando no
25 escuchar.

26 -¡Por favor poderoso, Illapa! -exclamó Kispi Sisa.

27 —¡Sí, por favor! —repitió Kusi.

28 Y con la velocidad de un rayo, los niños se encontraron en medio de una
29 plaza de donde salían cuatro caminos. A un lado estaba el templo de Illapa.
30 Estaba construido con paredes de albañilería fina, con piedras trabajadas
31 para que encajaran perfectamente una con otra. Algunas terrazas de cultivo
32 bajaban hacia la parte posterior. Desde aquel lugar se veían claramente las
33 dos montañas donde Kispi Sisa jugara al *pukllay* con el dios Sol.

34 —Estos caminos conducen a cuatro puntos importantes —explicó el dios
35 Rayo—, el uno continúa a la famosa *llakta* de Tomebamba en Jatun Cañar, y
36 luego hacia el célebre Quito. El otro camino va a Tambococha que será
37 conocido como Tambo Blanco y tu pueblo lo administrará, el otro hacia el
38 *akallawasi*, la casa de las *akllas*; el otro camino a Saraguro, la *llakta* donde...

1 Pero no pudo continuar porque fue interrumpido por voces que se
2 acercaban.

3 —¡Son los *kurikinkís!*—exclamaron los niños. Hombres y mujeres venían
4 bailando cadenciosamente y en sus manos enrollaban y desenrollaban una
5 culebra grande de lana.

6 —Están bailando la danza del Amaru, la Serpiente del Cielo que cuando lo
7 recorre causa calamidades. Yo, Illapa, el grande —y el Rayo se alzó en
8 puntillas para parecer más alto— la persigo y a veces logro hacerla caer a la
9 Tierra —dijo refiriéndose a los cometas—. Vengan, tengo mucho que
10 enseñarles.

11 Illapa, el dios Rayo, llevó a Kispi Sisa y a Kusi a ver todas las edificaciones
12 que su pueblo iba a construir en el devenir del tiempo, no tan lejano de esa
13 fecha en la que se encontraban. Vieron las enormes *kallankas* y las dos
14 grandes *kanchas* de Tambococha, y sus doce *kullkas*, los depósitos donde
15 guardaban alimentos, víveres y armas. Fueron al *akllawasi*, la casa de las
16 escogidas que quedaba junto al río, debajo de los Baños del Inka. Y en el
17 cruce de la montaña, una *chaskiwasi*, la casa de los corredores de postas.

18 Todo sucedió con gran velocidad, cosa nada sorprendente tratándose de
19 Illapa, y así fue como los niños se encontraron de vuelta en la cueva, en lo
20 que dura el zigzaguar de un rayo.

21 El Puma los estaba esperando con una expresión extraña en su rostro
22 peludo. Apenas los tuvo delante dijo:

23 —Deben volver inmediatamente. El *kuraka* está buscándote, Kusi; quiere
24 hablar contigo sobre algo muy serio.

25 Kusi sintió que el corazón se le detenía. Ahora que se hallaban tan cerca del
26 final del viaje, seguro que al *kuraka* le molestaba su amistad con Kispi Sisa
27 por no encontrarle digno de ella... y querría enviarlo de regreso.

28 *Ilustración: El inka habla con las wakas*

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CAPÍTULO XXI

Cusibamba, la llanura de la alegría

Cuando los niños regresaron al tampu de Ayabaca, el kuraka ya los estaba esperando. El abuelo se había engalanado como para asistir a una ceremonia importante. Llevaba su tocado de plumas y una capa de kumpi, de lana fina en color marrón con adornos blancos, negros y rojos en los filos.

A su lado se encontraba un chaski y el príncipe Awki Achachi, quien anteriormente había pretendido ser un kipukamayu, vestido con igual pompa.

Kusi sentía un nudo en la garganta.

Kispi Sisa también estaba preocupada. No quería que Kusi se encontrara en problemas. Era su amigo y compañero de aventuras, y estaba dispuesta a salir en su defensa de ser necesario, así que se puso a su lado, atenta a lo que sucedía.

Apu puma lucía una expresión muy seria en su rostro. A una indicación del kuraka, el chaski echó su cabeza hacia atrás y en voz monótona, entonó su mensaje:

-Por orden del Sapa Inca, Tupak Yupanki, hijo del Sol, rey de reyes, soberano del Tawantinsuyo, Kusi Waman será desde ahora en adelante considerado un awkikuna, un noble del imperio de los cuatro suyos.

Kusi no podía creer lo que escuchaba, y menos cuando el kuraka Apu Puma le entregó las suntuosas ropas que el inca le enviaba de regalo por la magna ocasión. El príncipe Awki Achachi sonrió viendo la confusión del muchacho; el había enviado un emisario a que avisara al inca sobre el acto de valor que Kusi había realizado al salvar a Kispi Sisa de la mamakuna y de su hermano Urku Amaru.

Kispi Sisa dio un salto de alegría y, tomando de las manos a Kusi, se puso a dar vueltas con él.

-¿Qué es ese ruido? -Se preocupó el príncipe Awki Achachi al escuchar unos gruñidos y rugidos que parecían venir de algún lado cercano. Los niños se detuvieron en su danza y se rieron: ellos sabían que era el Puma, que se mantenía invisible y expresaba su felicidad por el premio de Kusi.

Al día siguiente partieron del tampu. El viaje se les hizo liviano a los niños que caminaban felices. Kusi no dejó de atender a sus llamas y guardó con mucho cuidado su hermosa ropa junto a la capa y los discos de plata que Pachakutik le obsequió en la cueva de los antepasados, esperando lucirlas en alguna ocasión especial. En lo que les pareció muy poco tiempo, se encontraron cruzando el puente natural de Alpachaca, en el páramo de Sanar. Solo tenían que hospedarse en dos tampus más: Acariamanca¹ y Consanama² para ya encontrarse en la llanura de Cusibamba y terminar su viaje.

1 Caminaban recelosos por un lugar húmedo, con una llovizna suave que
2 lavaba los rayos del sol.El camino viraba varias veces para evitar el terreno
3 inundado lleno de pukyus, las fuentes de agua de donde salía el kuychi, el
4 arcoíris. En una vuelta apareció un kuychi en la distancia y enseguida otro
5 más, aún más cercano, y mirando hacia atrás, vieron otro por donde apenas
6 había pasado. Esto causó revuelo entre toda la gente. Las mujeres se
7 escondieron lo mejor que pudieron gritando asustadas. Todos sabían que el
8 kuychi era una serpiente con dos cabezas de gato montés , y que era muy
9 peligroso especialmente para las mujeres, a las que podía embarazar con
10 criaturas extrañas.

11 ¹*Cariamanga, hoy*

12 ²*Ganzanama, actualmente*

13 Esa noche, cuando se hospedaron en el tampu de Cosanama, se sentían
14 muy preocupados porque estaban seguros de que el kuychi habitaba en ese
15 lugar puesto que habían tantos pukyus. Definitivamente el peligro de
16 encontrarse con el arco iris en cualquier momento era muy grande. El kuraka
17 Apu Puma se sentó a meditar sobre el asunto. Lo único que repelía al arco
18 iris era el color negro, entonces...¡la gente debía vestirse de negro!
19 Inmediatamente dio la orden a todo el pueblo: cambiar sus ropas de distintos
20 colores por unas negras para protegerse de los efectos del arco iris.

21 Kispi Sisa recordó haber visto a los kurikinkis vestidos de negro en sus viajes
22 al devenir del tiempo y comprendió la razón: sus descendientes vestirían de
23 negro para protegerse del Kuychi, y a través del tiempo mantendrían la
24 tradición en recuerdo de su llegada al valle.

25 Estaba todavía muy oscuro cuando partieron al día siguiente. Ya todos
26 vestían de negro, y las únicas notas de color eran los hermosos collares de
27 mullus que las mujeres lucían. Kispi Sisa se sentía dichosa de acercarse al
28 lugar que solo había visto en sueños. El abuelo también estaba alegre
29 porque casi ya podía ver otra vez. Apenas una neblina ténue cubría sus ojos,
30 y esa mañana por primera vez pudo vislumbrar de nuevo el rostro de su
31 nieta.

32 Se encontraban al borde de un acantilado cuando divisaron la llanura por
33 primera vez. ¡Era el lugar más hermosoque jamás habían visto! Era
34 Cusibamba, la llanura de la Alegría. El paisaje tenía un verdor desconocido
35 para los viajeros, un verde que se metía por los ojos y salía convertido en
36 risa. ¡Nunca habían visto tantas especies de árboles diferentes! En las copas
37 de los más altos se enredaban las bromelias rojas, y las flores amarillas del
38 tarapu asomaban por todo lado. Las flores blancas de la chilca y las
39 colgantes del wantuk parecían anakus secándose al viento. Los halcones del
40 pecho rojo volaron curiosos sobre los viajeros y los nuevos rayos del Inti les
41 dieron la bienvenida cayendo directamente sobre sus cabezas.

42 Kispi Sisa sintió tanta emoción que su corazón daba saltos en su pecho. Se
43 sentó en el suelo, y con su mano, acarició la tierra negra. Cerró los ojos y en
44 ese instante el suelo se abrió.Kispi Sisa se encontró rodando por un túnel

1 subterráneo y cayó dentro de una cueva que olía a maíz fresco. Se levantó
2 y caminó hacia donde salía un sonido rítmico que le producía mucha
3 tranquilidad.

4 -Estás en mis entrañas y lo que oyes es mi corazón - dijo una voz de mujer.

5 Ese momento la niña supo de quién se trataba. ¡Era Pachamama, la Madre
6 Tierra!

7 La encontró sentada sobre un sencillo trono de arcilla. Era una mujer sin
8 edad alguna, podía ser por igual joven e impetuosa o vieja y sabia. Su
9 cabello, formado por raíces, se extendía por todo el piso. Una corona de
10 maíces negros, amarillos, blancos y rojos decoraba su cabeza.

11 -Ya casi llegas a tu destino, Kispi Sisa- alegremente dijo la Pachamama
12 poniendo sus manos anchas sobre su vientre grande. Y ordenó:- ¡Acércate!

13 Kispi Sisa se acercó sin temor donde la Madre tierra.

14 -Toma - Dijo Pachamama dándole una pequeña planta de maíz-. Llévala
15 contigo. En esta planta está la saramama, el espíritu protector del maíz, para
16 que tengan cosechas con tantos granos como estrellas hay en el cielo.

17 Kispi Sisa tomó la pequeña planta y la envolvió cuidadosamente en su lliklla
18 negra de lana.

19 - Hay algo más que quiero contarte- Dijo Madre Tierra-; El espíritu del maíz
20 tiene hijas e hijos que se introducen en los granos, cuando son plantados,
21 para fecundarlos y que puedan dar frutos. Así ayudan a cumplir con el ciclo
22 de la vida, porque el maíz simboliza vida. Tu pueblo debe rendir homenaje a
23 este espíritu, para lo cual, en las fiestas de Kapak Raymi, cuatro niñas y
24 cuatro niños simbolizarán a los warmisarawis y los karisarawis, los hijos de
25 la saramama.

26 Al escuchar esto, Kispi Sisa recordó la fiesta de los kurikinkis que había
27 presenciado en el devenir del tiempo, y quiso decirle a Pachamama que sus
28 descendientes sí lo harían; que así homenajeaban a la saramama en la
29 celebración del Kapak Raymi, pero apenas empezó a decirlo se encontró
30 nuevamente afuera, sentada sobre el suelo.

31 Adivinó más que sintió la presencia del Puma a su lado.

32 -Ya sé que tienes en tu rebozo- dijo el Puma meneando su cola.

33 -Ay Puma, nunca puedo sorprenderte, ¿verdad?- Lo retó la niña bromeando.
34 Pero ahora que ya estamos casi al final del viaje, creo que tengo que
35 contarle a mi abuelo sobre tí; ven, por favor y deja que él te vea.

36 El Puma iba a decir algo pero Kispi Sisa se adelantó llamando a su abuelo.
37 El Kuraka Apu Puma se detuvo a escuchar a su nieta.

1 -Abuelo, abuelo, te quiero presentar a alguien que ha viajado con nosotros
2 todo el camino y me ha protegido y que...

3 El Puma se acercó donde el kuraka restregándose contra él.

4 -Lo conozco, Kispi Sisa, lo conozco- se rió el abuelo acariciando el lomo del
5 Puma-.¿No sabes que es mi dios personal? Mira, yo también tengo su
6 marca- y alzándose la túnica enseñó a Kispi Sisa las manchitas de su brazo,
7 iguales a las que habían aparecido en el brazo de la niña hacía varios
8 meses.

9 El kuraka miró atentamente las manchas. Allí estaban, iguales a las huellas
10 de un Puma. Pero...estaba viendo otra vez...tan claramente como antes.
11 ¡Había recuperado su vista!

12 -¿Cómo es posible? Ahora yo puedo ver. ¡El Inti me ha perdonado!

13 -El dios sol nunca te castigó -dijo el Puma- , solo te hizo ciego para que Kispi
14 Sisa tuviera que guiarte y pudiera venir contigo. Yo sabía que al final del
15 viaje, tú ibas a recuperar la vista.

16 Pero...si tú lo sabías, Puma ¿por qué no me contaste? -interrogó molesta la
17 niña.

18 Porque yo no puedo revelar los designios de los dioses - el Puma se
19 disculpó-. Pero ahora que ya no está ciego tu abuelo, me puedo dejar ver
20 por los demás.

21 Y el Puma caminó orgulloso entre la gente la última parte del camino.

22 *Ilustración: Bebé gateando*

1

Capítulo XXII

2

Fin de un viaje

3 Y el ayllu del Apu Puma llegó al fin de Tambococha, el lugar donde habían
4 sido enviados por Tupak Yupanki, para administrar y consolidar el imperio
5 incaico. El viaje había durado los dos ciclos de la Mama Killa, como el
6 Kuraka había previsto.

7 Al día siguiente, Apu Puma enterró el ala izquierda de un halcón en una
8 cueva del cerro Acacana, en señal de la nueva alianza con el inca, y
9 sacrificó una llama blanca porque era la waka principal de la región, y el
10 kuraka debía rendir sus respetos a los espíritus que la habitaban. Acacana
11 significa fuerza viva en el idioma de los cañari, que junto con los paltas eran
12 los pobladores oriundos del lugar. Luego todos juntos fueron al cerro del
13 frente, el que ya Kispi Sisa llamaba Pukllay, como el inti le ordenara. La niña
14 había contado al kuraka su encuentro con Punchaw, el ídolo del Sol niño, y
15 el juego con las bolas de oro y plata. El kuraka lo interpretó como un
16 mandato del Inti, para que ese cerro fuera su nueva waka y hacia allá se
17 dirigieron.

18 Las mujeres caminaban delante, junto al kuraka, tocando los tinyas, sus
19 pequeños tambores. Los hombres seguían detrás danzando, vestidos de
20 pumas, cóndores y venados.

21 En el bosque los árboles de chachakumas alzaron sus ramas para darles
22 paso, y los arbustos de achirilla agitaron sus sus hojas en forma de corazón
23 saludándolos.

24 El grupo se detuvo en una laguna junto al cerro.

25 El kuraka llevaba en sus manos el recipiente lleno de agua sagrada de la
26 fuente del Kurikancha, el templo del Sol en el Cusco, que habían traído en
27 su viaje. Apu Puma la contempló durante largo rato y, ceremoniosamente,
28 dejó caer el agua en la laguna. Una melancolía dulce se había apoderado de
29 ellos, al recordar el lugar de donde habían partido y al cual nunca más
30 volverían.

31 Entonces escucharon un silbido vivaracho. Era un kurikinki que saltaba
32 sobre sus patas batiendo sus alas. A Kispi Sisa le pareció que el pájaro
33 bailaba para ellos y rió contenta. Su risa cambió la vieja tristeza en una
34 nueva alegría. Las mujeres volvieron a tocar los tambores y los hombres, a
35 danzar.

36 ¡Los Inti Runañan, los caminantes del Sol, habían llegado a su nuevo hogar!

37 Esa tarde, Kispi Sisa y el Puma se encontraban sentados en lo alto de una
38 loma. Desde allí podían ver los dos cerros, el Acacana y el Pukllay. En el
39 cielo se veía un pedazo de luna justo sobre el Pukllay mientras que el sol
40 brillaba de una manera singular sobre el Alcana.

1 - ¿Recuerdas tu sueño Kispi Sisa? -preguntó el Puma mirándola con sus
2 grandes ojos dorados.

3 La niña asintió con la cabeza ¡Cuántas aventuras habían sucedido desde
4 aquel sueño que tuviera cuando era una aklla, en el akllawasi, la casa de las
5 escogidas!

6 -Sabes, Puma, me gustaría ir una vez más al devenir del tiempo, ¿Crees que
7 es posible?

8 -Solo lo sabrás sí golpeas el suelo con tu vara.

9 -A ver ...-Kispi Sisa tocó el suelo y cerró los ojos, pero al abrirlos se encontró
10 en el mismo lugar.

11 -Ah, qué pena. No sucedió nada -dijo la niña desilusionada, sentándose
12 nuevamente junto al Puma.

13 Una música alegre llegó hasta sus oídos.

14 -Pero, ¿qué es eso?

15 El Puma se revolcó juguetón sobre la hierba.

16 - Ves, Kispi Sisa, resultó y estas en el devenir del tiempo otra vez...y
17 justamente esa música se llamaba la kurikinka.

18 El baile lo hacían cuatro parejas con los muchikus, los hermosos sombreros
19 asentados en el piso y con la boca sostenían una faja que representaba la
20 kuyka, la lombriz de tierra. Los movimientos imitaban los que hace esa ave
21 cuando busca su comida.

22 Busca la wa kurikinka,
23 saca la kuyka kurikinka,
24 come la kuyka kurikinka,
25 kurikinka de mi vida,
26 kurikinka de mi amor¹

27 -Mira, mira allá, Puma. Mira esa niña. Soy yo. ¡Allí estoy bailando! Y... ¡llevo
28 un muchiku en la cabeza!- Kispi Sisa señaló feliz a una niña en medio del
29 grupo.

30 El Puma siguió la mirada de la niña y la regresó a ver con picardía.

31 ¹Canción típica de la etnia saraguro.

32 -No pequeña, no eres tú, aunque se te parece de una manera increíble. Pero
33 ella es tu tatara, tatara, tatara, tatara, tataranieta, que por cierto también se
34 llama Kispi Sisa- el puma tomó aire para continuar.

1 -Caray, gracias, Puma.

2 -Vamos, debemos volver al pasado ahora-dijo el Puma.

3 Cuando volvieron, la única diferencia era que la música y los bailarines no se
4 encontraban allí. Por lo demás el paisaje era el mismo, solamente que el Sol
5 ya se iba a dormir en su aposento de oro.

6 -Ahora que el viaje ha terminado, yo debería marcharme- dijo el Puma
7 poniendo una de sus patas sobre la mano de Kispi Sisa.

8 -¡No Puma, no te vayas! ¡Quédate con nosotros!- gritó impulsivamente la
9 niña abrazándose del Puma.

10 -¡No me interrumpas, niña!- decía que debería marcharme, pero he decidido
11 quedarme porque no me gustan las despedidas. Así que me quedaré para
12 siempre contigo y con tu pueblo.

13 -¿Para siempre?-preguntó la niña estrechando la pata del Puma en su
14 mano.

15 -¡Para siempre!- afirmó el Puma-. Y ahora, cierra los ojos...

16 Kispi Sisa cerró los ojos, cuando los abrió, vio un cerro en forma de felino
17 que se alzaba en el valle. Parecía un puma dormido con la cabeza apoyada
18 sobre sus patas delanteras y la larga cola extendida.

19 La niña sonrió feliz y bajó a contárselo a su abuelo y a Kusi.

20 El kuraka Apu Puma vivió muchas, muchas lunas, y siempre fue un buen
21 líder para su pueblo. El príncipe Awki Achachi continuó siendo el apusuyuk,
22 el administrador del Chinchasuyu , durante largo tiempo y regresaba a
23 Tambococha cada vez que podía, para conversar con el kuraka con quien
24 había entablado una buena amistad.

25 Kispi Sisa y Kusi tuvieron más aventuras con la vara mágica, regalo de
26 Mama Waku, pero la magia dejó de funcionar cuando crecieron y se
27 volvieron adultos, así que se casaron y tuvieron muchos hijos para poderles
28 regalar la vara mágica. Ellos a su vez la pasaron a sus hijos y a los hijos de
29 sus hijos y ahora se encuentra en algún lugar en Saraguro donde hay niñas
30 y niños curiosos a quienes les gusta la aventura.

31 En cuanto al Puma, se quedó para siempre junto a ellos, cuidándolos, y
32 cuentan que en las noches de viento se lo escucha rugir.

1

TE CUENTO ALGO MÁS...

2 En este libro de etno-historia, que quiere decir historia de una etnia, o sea,
3 de un grupo de personas de una misma raíz y cultura, la fantasía está
4 basada en la realidad. Muchos de los personajes existieron y otros nacieron
5 de mi imaginación. El Kapak Ñan se extendió desde Chile hasta Colombia y
6 fue una de las redes viales más imponentes de la Antigüedad. Existieron los
7 tampus y wakas que menciono con los mismos nombres. En cuanto a mis
8 viajeros, el *apusuyuk* Achachi fue en realidad el administrador del
9 Chinchaysuyu, nombrado por el *inka* Tupak Yupanki. A los demás
10 personajes, me los presentó el Puma.

11 Los saraguro, amables y hospitalarios, habitan en el sur del Ecuador, en el
12 valle del mismo nombre. La razón por la cual se visten de negro es mi teoría,
13 basada en profundas investigaciones. En este valle se yerguen mágicos y
14 hermosos los dos cerros; el Acacana y el Puclla. La leyenda dice que se
15 lanzan bolas de oro y de plata en un juego de combate ritual. Las ruinas
16 llamadas con el nombre común de Ingapirca, pared del *inka*, se encuentran a
17 poca distancia de la ciudad de Saraguro. Aunque en su mayoría están
18 cubiertas por maleza, aún se puede apreciar los muros de piedra pulida y
19 trabajada en la albañilería fina característica de los edificios importantes. Las
20 ruinas de Tambococha o Tambo Blanco, con sus dos *kanchas*, su larga
21 *kallanka* y doce *kullkas*, apenas se pueden ver, y queda solo el recuerdo de
22 su importante pasado. El Baño del Inka, que abastecía de agua a los
23 pobladores de aquel tiempo, todavía existe.

24 ¿Y el Puma? Sí, el Puma se encuentra allí. Se lo conoce como León
25 Dormido y es un cerro en forma de felino, que queda junto a la ciudad de
26 Saraguro. Se lo ve claramente desde la cima del camino que viene del
27 Norte, antes de llegar a la ciudad. La última vez que lo vi fue al amanecer y
28 estaba rodeado de una luz violeta. Cuando le conté que iba a escribir un
29 libro sobre el pueblo al que tanto ama, el Puma lanzó un rugido de contento
30 que me hizo recordar lo que le dijo a Kispi Sisa la primera vez que viajaron al
31 futuro: *chawpi tutapi punchayanka, ñawpa inka pachakuna*, «**los tiempos
32 del inka volverán y el Sol brillará a medianoche**»

33 *Edna Iturralde*

1

GLOSARIO

2 Durante siglos, las palabras *kichwas* han sido escritas de diversas maneras
3 debido a que, al comienzo, el *kichwa* fue una lengua exclusivamente oral.
4 Luego de serias investigaciones y encuentros entre indígenas de Ecuador,
5 Perú y Bolivia, el 18 de noviembre de 1985 se oficializó en Perú el alfabeto
6 panandino de la lengua *kichwa* unificada. En él se establece que las
7 vocales «e» y «o», por más que se pronuncien así en algunas regiones, se
8 escribirán siempre «i» y «u» respectivamente. También se determina la
9 desaparición de las letras «c» (de *cuy*, por ejemplo) y «q» (como en *quipu*),
10 que pasan a ser siempre «k».

11 En este glosario constan los términos *kichwas* del relato que han sido
12 escritos con la grafía panandina. En el caso de los topónimos, es decir, los
13 nombres de lugares, se ha respetado la grafía con la que estos aparecen en
14 los mapas.

15 aja: personaje de la fiesta de la Navidad saraguro.

16 aklla: aclla, chica escogida para ser tejedora en el *akllawasi*.

17 *akilawasi*: casa de las escogidas.

18 Amaru: constelación de Escorpio.

19 *amawta*: intelectual.

20 *anaku*: túnica con mangas cortas que llegaba hasta los tobillos, actualmente
21 falda indígena.

22 *anan ayllus*: familias que vivían sobre la orilla del río Huatanay en el Cusco e
23 iban a la derecha en los actos importantes.

24 *apachita*: montículo de piedras en un lugar sagrado a lo largo de los caminos
25 más altos de la serranía.

26 *apusuyuk*: administrador del Chinchaysuyu.

27 *Awkaypata*: plaza mayor del Cusco.

28 *awki*: príncipe.

29 *awkikuna*: señores nobles.

30 *ayllu*: familia, grupo familiar.

31 *chachakumas*: árbol andino.

32 *chaka suyuyuk*: administrador de puentes.

33 *Chakana*: constelación de la Cruz del Sur.

- 1 chakiñan: camino pequeño o angosto.
- 2 chakitaklla: vara de madera con punta de bronce o piedra utilizada para arar.
- 3 chaman: brujo.
- 4 charki: carne seca de llama.
- 5 chaski: corredor de postas.
- 6 chaskiwasi: casa o albergue de los *chaskicuna*.
- 7 Chinchaysuyu: región del norte del Tawantinsuyu.
- 8 chiryallpa: tierra fría.
- 9 Illapa: dios Rayo.
- 10 Inti: dios Sol.
- 11 Intipachuri: hijo del Sol.
- 12 intiwata: piedra en punta que servía para ver el paso del Sol.
- 13 jampikamayu: curandero.
- 14 jatun: gran, importante.
- 15 Jatunkuski: mes de mayo.
- 16 jatunruna: campesino.
- 17 kallanka: edificio largo y angosto con puertas a los lados.
- 18 kancha: recinto rectangular dividido en pequeñas habitaciones.
- 19 Kapak Ñan: camino grande o camino real.
- 20 Kapak Raymi: fiesta del poderoso o del rey.
- 21 kapakjucha: sacrificio humano generalmente de una mujer joven o niños.
- 22 karisarawis: espíritus masculinos de las plantas de la *saramama*.
- 23 killka: grabados o dibujos sobre piedra o cuero.
- 24 kipu: quipu, cordón de lana de distintos colores donde, se guardaba la
25 información haciendo nudos de diferentes tamaños y en diferentes
26 posiciones.
- 27 kipukamayu: contador, recopilador de datos.
- 28 kishwar: árbol andino.

- 1 kispí: cristal de roca.
- 2 kucha: laguna o mar.
- 3 kusi: alegre, dichoso.
- 4 kullanas: las primeras o las más antiguas familias del Cusco, antes de los
5 inkas.
- 6 kulli sara: variedad de maíz de color negro.
- 7 kullka: depósito para almacenar víveres, ropa y armas.
- 8 kuma sara: variedad de maíz de color amarillo y colorado.
- 9 kumpi: tela fina de alpaca o vicuña.
- 10 kuntur: cóndor.
- 11 kuraka: jefe.
- 12 Kurikancha: recinto de oro, templo del Sol.
- 13 kurikinki: ave de la serranía de plumaje negro y blanco.
- 14 kushma: túnica parecida a una camisa sin mangas hasta las rodillas.
- 15 Kusipata: plaza del Cusco.
- 16 kuy: conejillo de indias.
- 17 kuya: coya, reina y hermana del inka.
- 18 kuychi: arco iris.
- 19 kuyka: lombriz de tierra.
- 20 llakta: ciudad, lugar.
- 21 llakulla: capa.
- 22 llawtu: cordón que llevaba el inka amarrado a la cabeza.
- 23 lliklla: manto o reboso.
- 24 mamakuna: mamacona, sacerdotisa.
- 25 Mama Killa: luna.
- 26 Mama Kucha: el mar.
- 27 markanmama: personaje principal en la procesión de Navidad en las fiestas
28 de Saraquro.

- 1 markantayta: personaje principal en la procesión de Navidad en las fiestas
2 de Saraguro.
- 3 mayskaypacha: borla roja, símbolo real del sapa *inka*.
- 4 mita: trabajo rotativo.
- 5 mitayu: quien estaba cumpliendo una mita.
- 6 mitma: sistema político con el que se trasladaba a algunas poblaciones de
7 un lugar a otro del Tawantinsuyu.
- 8 mucha: ritual de rechistar de la lengua y los labios en señal de respeto,
9 cariño, amor. muchiku: sombrero blanco con manchas negras bajo el ala,
10 utilizado por la etnia Saraguro. Son confeccionados con lana apisonada y
11 blanqueados con maíz. Las manchas se pintan con la resina de los cascos
12 de los animales.
- 13 mullu: spondilus -concha de mar- utilizada para el comercio y joyas.
- 14 napa: llama sagrada vestida con telas rojas y adornada con cintas de
15 colores.
- 16 ñañaaka: tela doblada sobre la cabeza.
- 17 Pachakamak: dios que daba ánimo o movimiento a la Tierra mediante
18 temblores. Pachakutik: décimo *inka*, creador del imperio de los *inkas* y
19 primer emperador del Tawantinsuyu.
- 20 pachamanka: especie de horno cavado en la tierra para cocinar con piedras
21 candentes. Pakaritampu: lugar de donde los *inkas* pensaban que salieron
22 sus antepasados. panaka: clan, grupo compuesto por familias reales.
- 23 parakay sara: variedad de maíz de color blanco.
- 24 pariwana: flamenco rosado.
- 25 paru sara: variedad de maíz de color amarillo.
- 26 pukara: fortaleza.
- 27 pinchis: deliciosa mezcla de ricas comidas.
- 28 pukllay; juego de combate ritual donde se lanzaban frutas secas. De este
29 juego podría derivarse el juego de carnaval en el Ecuador.
- 30 pukyus: ojos de agua o fuentes de agua.
- 31 pumamaki: árbol nativo, mano de puma.
- 32 Punchaw: ídolo de oro del dios Sol con la apariencia de un niño de unos diez
33 años, que significa sol naciente.

- 1 pututu: pututo, trompeta de caracola.
- 2 runa: gente, humanidad en su más alto sentido espiritual.
- 3 sapa inka: rey de reyes, el máximo soberano.
- 4 saramama: espíritu madre del maíz.
- 5 sisa: flor.
- 6 sisapasana: ritual saraguro del paso de los adornos florales.
- 7 supalata: ritual saraguro en torno a la cosecha.
- 8 supay: sombras tenebrosas.
- 9 tampu: tambo, lugar de descanso y aprovisionamiento.
- 10 tarapu: enredadera andina.
- 11 Tawantinsuyu: el imperio de los cuatro suyos.
- 12 tinya: tambor pequeño tocado por mujeres.
- 13 tukapu: dibujo geométrico en la telas de los nobles.
- 14 tumi: cuchillo andino de hoja semicircular.
- 15 tumipampa: firmamento, cielo.
- 16 Tupak Yupanki: el resplandeciente, décimo primer inka y segundo
17 emperador del Tawantinsuyu.
- 18 tupu¹: topo, medida agrícola o de distancias.
- 19 tupu²: broche en forma de alfiler grueso con cabeza redonda y plana.
- 20 tyana: banquito pequeño de oro.
- 21 uchumati: comida ofrecida en agradecimiento al trabajo compartido en la
22 etnia saraguro.
- 23 urin ayllus: familias que vivían debajo de la orilla del río Huatanay en el
24 Cusco e iban a la izquierda en los actos importantes.
- 25 Urkurara: constelación de Orión.
- 26 urpaywachas: hijas del dios Pachakamak.
- 27 ushku: gallinazo.
- 28 ushnu: trono del *inka* o lugar de sacrificios.

- 1 waka: huaca, lugar sagrado.
- 2 wallka: collar de mullas.
- 3 waman: halcón.
- 4 wanka: piedra con poderes mágicos.
- 5 wankar: tambor grande tocado por hombres.
- 6 wantuk: arbusto andino de flores medicinales.
- 7 wara: pantaloncillo o calzoncillo interior.
- 8 warachikuy: ceremonia por medio de la cual los niños varones ingresaban a
9 la adultez. waraka: honda.
- 10 warmisarawis: espíritus femeninos de las plantas del maíz, hijos de la
11 saramama. Wayna Kapak: décimo segundo *inka* y tercer emperador del
12 Tawantinsuyu.
- 13 wiki: personaje de la fiesta de la Navidad de los saraguro.
- 14 Wirakucha: dios ordenador de las cosas.
- 15 yacha: sabio, maestro.
- 16 yanakuna: sirvientes.
- 17 Yapankis: mes de agosto.
- 18 yawri: cetro del *inka*.

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Target Text: *INTI RUNAÑAN* – WALKING TO THE SUN

CHAPTER I

The Kuraka Apu puma

A mysterious rumor, just like the buzz of a thousand bees, started to spread slowly through the other side of the rocky summits. Even though it was a sunny morning the rumor started to become a rumble of thunder; the earth seemed to tremble, the stones created small dust clouds as they ran through the slopes of the mountain, it unveiled ten thousand warriors that went down the steep path.

Straight ahead, covered with skin and head of a cougar, were the men that played the **wankar**¹, these were war drums made occasionally with human skin. The spearmen were next; with their painted faces and their spears decorated with feathers and tassels. The archers followed with their reed arrows and the bone tips hanging on his back inside a *llama*-skinned **carcaj**. Lastly, there were the slingers carrying in their hands fearsome **warakas**² to throw stones and heavy truncheons.

¹ *Panandine spelling system standardized on November the 18th of 1985.*

²*Plurals have been castilianized for a better comprehension of the text.*

A great number of sweepers cleaned the road in such a way that there was not a single stone or grass in sight.

The wind brought the sad howling of the **pututus**, which were the conch shell horns that the **chaskis** played; they were the post messengers who came running down from the mountains.

Curious people from the surroundings approached to follow the event.

A golden *inka* litter carried on shoulders moved ceremoniously; on one side there were sculpted images of the sun and the moon, the other one had the image of two intertwined snakes. Two high arches came out of the framework; they were made of gold and precious stones from which hung a purple curtain, in such a way that the person inside could not be seen.

A murmur of fear and astonishment came from the crowd as they recognized the litter, people knelt by the side of the road were shouting:

Ancha jatun apu! Intipachuri! Great and powerful lord, son of the Sun! ¡Ancha jatun apuuuuu! ¡Intipachuriiii!

Inside the golden litter was the **sapa inka**, the king of kings and the son of the Inti; the Sun god. The only mortal capable of feeding on its rays. It was **Tupac Yupanki** the resplendent; the eleventh *sapa Inka* and the second emperor of the **Tawantinsuyu**, the empire of the four **suyus**, the four regions of the world.

1 Tupac Yupanki came back to the ***jatun llakta***, the great city of Cusco, the
2 head and heart of *Tawantinsuyu*, after some years of war. He was back from
3 *Suvanpali*, located in the *Chinchaysuyu*; the region where the Sun could be
4 seen at its fullness while crossing the firmament. Some years later, his son
5 Wayna Kapak, who was born there, was going to change names from
6 ***Suvanpali*** to ***Tumipamba*** in honor to his ***panaka***, the clan to which he
7 belonged.

8 It was the month of January in 1485. During this period, the festivity of the
9 ***Mayukati*** took place; in honor of the water bodies of rivers that ended up in
10 the ***Mama Kucha***. During this celebration, the ***sapa inca*** was used to invite
11 everyone that lived in the surroundings of Cusco, but especially the privileged
12 so-called ***inkas*** to bond with them during these rituals.

13 At the entrance of the city, the warriors separated into two columns to make
14 room for the golden litter. Even though *Tupak Yupanki* had his own palace,
15 this time he was going to be taken to the *Kurikancha*; the golden temple, built
16 in honor of the Sun god. It was the most sacred place of the city.

17 In the main square, Awkaypata, which was covered in fines and brought
18 straight from the sea. The people; most of them part of the inka nobility,
19 kneeled down before the sovereign. Among them, an elder man with massive
20 silver discs hanging on his earlobes was watching as the sovereign passed
21 by. He was a *Kuraka Apu Puma*, or Chief lion, who was in the city to
22 celebrate the monthly festivities. During the same morning, he was notified
23 by the messengers that the sovereign wanted to talk urgently with him; this
24 made him feel disturbed. Generally, when the Inca wanted to talk to one of
25 his subjects so badly, it was not a good omen.

26 The kurakas were the leaders of big or small domains that had been
27 conquered by the Inkas. Apu Puma was the king of the noble ancient town of
28 kullanas; these were the first families that originally lived in Cusco way before
29 the arrival of the *inkas*, now its people are proudly recognized as *inkas* of
30 honor.

31 Apu Puma stood up once the *inka* litter passed by the main square; In that
32 exact moment, he felt a hand grabbing his *llakulla* (cape) made with the finest
33 alpaca. When he turned his head, he saw Urku Amaru; the serpent of the hill,
34 he was one of the priests of the temple of the sun.

35 The kuraka pulled with hatred the edge of his cape, forcing the priest to let it
36 go; he did not feel any trace of sympathy for Urku Amaru, whose involvement
37 in malicious stuff was acknowledged as an open secret in the empire, as well
38 as his lack of courtesy.

39 -Greetings, Apu Puma, the moon has died two times since we last saw each
40 other, said the priest.

41 -Greetings, Urku Amaru –answered the kuraka- I have not had the need to
42 ask for permission to come to this *llakta*.

1 “Not even to know how Kispi Sisa is doing? Or even to know when will she
2 be sacrificed to the Sun god?” The priest continued with a fake smile.

3 As soon as he heard the name of his favorite granddaughter, Apu Puma
4 harshly clenched his teeth. The girl was brought to Cusco a year ago to
5 become an **aklla**. The akllas were the chosen ones; the most beautiful girls
6 that were going to be taken to the Akllawasi, the enclosure where they
7 learned to master the art of weaving remaining there until they turned into
8 teenagers. The Inka chose among them his second wife or they were offered
9 to other nobles for marriage. Some of them stayed there and become
10 *mamakunas* or priestesses of the temple and others were sacrificed to the
11 Sun god.

12 “I did not know that Kispi Sisa was offered in sacrifice to the Inti, the Sun god.
13 This is a great honor for our *ayllu*, our family” replied the *kuraka*, trying to
14 conceal his shaking voice.

15 Urku Amaru laughed mischievously and started muttering something, but the
16 *kuraka* interrupted him. The Inka’s golden litter was nowhere to be seen,
17 which could only mean that the sovereign had gone inside the *Kurikancha* to
18 meet and talk to the people he wanted to.

19 “I have to keep going, I have an important meeting to attend” said sharply
20 Apu Puma, as he started walking.

21 “Keep walking my friend, keep walking...It is the only thing you will be doing
22 for a long time” replied Urku Amaru with a mocking voice.

23 Apu puma stood still, he turned back and set out to ask him the meaning of
24 those odd words. But the priest of the Sun vanished into thin air mysteriously;
25 he could only see a snake on his place, skillfully slipping away through a
26 crack between the stones.

27 *Illustration: The sapa inka in a bunk*

28 *These illustrations form part of a book written and illustrated by the noble*
29 *inka prince called Felipe Guamán Poma de Ayala, who sent the manuscript*
30 *to the king Philip III of Spain. the manuscript got lost for centuries and was*
31 *found in Denmark by the german scientist Richard Pietschmann in the early*
32 *20th century.*

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CHAPTER II

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The Sapa Inca

3 Even though it was such an honor for any family to have one of their
4 daughters selected as the chosen one to feed on the rays of the Inti, Apu
5 puma felt deep sorrow knowing that his granddaughter Kispi Sisa, Crystal
6 Flower, would be sacrificed. Which is why, without hesitation, he prayed with
7 all his heart to his personal god; the Puma, lion of mountains, to avoid the
8 fatal fate. Then, he vigorously shook his head to make those irreverent
9 thoughts disappear and headed right away to the *Kurikancha*, which was
10 considered to be the city center, located in a place known as Urin in Cusco.
11 Huatanay River divided the city into two halves: Anan Cusco, above the river
12 and Urin Cusco, way below the river. This division was also emphasized with
13 the *ayllus*, or families by separating them into *anan ayllus* and *urin ayllus*.

14 The *Kurikancha* was an enormous temple covered with golden planks. The
15 embedded stones of the walls were stuck one next to another without any
16 kind of material in such a compact way that there were not any kind of gaps,
17 not even the blade of a knife could pass through them. Over the stone wall
18 there was another one made out of adobe which served as a base for the
19 wooden beams backing the thatched roof, which was decorated with woven
20 mantles; along with feathers of birds from the jungle surrounded by a rim of
21 gold of almost a meter of width. In front of the room, where the Sun was
22 believed to get his sleep, the most exquisite garden could be found; it was full
23 of figures of children gardeners, plants, vegetables and cornfields, trees,
24 birds, *llamas* and other animals made out of gold and silver. The main
25 enclosure had a massive golden disc that radiated light, it represented the
26 Sun god. Occasionally, it was surrounded by mummified bodies of ancient
27 Inka sovereigns. The *Kurikancha* also contained the rooms for Mama Killa,
28 the moon goddess, and for Illapa, the Lightning god.

29 Apu puma went for a walk in front of the golden garden at a slow pace,
30 counting every single statue of the sixteen llamas that could be seen in the
31 middle of the garden right next to a font; where they pretend to drink water.

32 He turned left and entered the front door to get to the enclosure were the inka
33 was at, two priests of the sun dressed in white tunics handed him a medium-
34 sized stone. The *kuraka* put the stone on the ground and untied the leather
35 strips of his sandals; right there with his bare feet, he took the stone with both
36 hands and put it on his back; this forced him to walk inclined. This had to be
37 made in order to show respect to the sovereign.

38 The inka Tupak Yupanki could be found seated on his *tyana*, a small golden
39 bench. His hairdo was so short that from afar it seemed like he was bald,
40 which allowed to clearly see his skull up close; it was elongated and
41 deformed on purpose since childhood. The lobes of his ears were so long
42 that they even reached his shoulders; there were two chunky golden circles
43 inside them that symbolized the Sun God. The process of ear stretching
44 started progressively when he was just a kid, first by inserting wood chunks,
45 later on, metal discs.

1 The sovereign showed signs of his power: *mayskaypacha*, the bloody red
2 royal tassel falling over his eyes from the *llawtu*; it was the royal cord girded
3 on his head. Two black and white feathers from a *kurikinki* adorned his gold
4 headdress. His knees and ankles, moored with long red fringes, reminiscent
5 of bird legs of some exotic species.

6 Apu puma started to approach slowly, his heart was racing with fear just like
7 every time he had to face the Intipachuri; the son of the Sun, the one that
8 everyone worshipped as a god. With his eyes still looking downwards, he
9 came to the middle of the room where he was stopped by one of the priests.
10 The sovereign was still eating. Two *akllas*, the chosen women, were holding
11 before him two plates, a golden one and a silver one with *llama* meat and
12 fruits from which the inka was eating with his bare hands. Another woman
13 was holding on her hands a salt chunk, in case that the sovereign wanted to
14 lick it in order to flavor his food. The *kuya*, queen and the *inka's* sister, was
15 standing by his right side. She was wearing a *lliklla*, a scarlet mantle
16 designed with triangular lines at the edges, which was held by a golden *tupu*,
17 a thick pin-shaped brooch with a round flat head embellished with
18 gemstones. Underneath she was wearing an orange *anaku* with designs
19 made in scarlet that matched perfectly with the rest of her attire. She covered
20 her head with a *ñañaca*, a piece of folded fabric that female members of the
21 nobility used to wear in Cusco. Each Sapa inka, in order to maintain his
22 lineage pure, had to marry his sister; she became his main wife, the queen.
23 Even though, he was allowed to have multiple secondary wives.

24 Sapa Inka's dress was made out of the finest fabric; it was finely woven with
25 vicuna hair called *kumpi*. It included geometric designs called *tukapus*, which
26 only the nobility members could use. Other colors and clothing decorations
27 were exclusively made for the sovereign to wear.

28 The sovereign's outfit had to be impeccable. If the tiniest food stain messed
29 up his clothes, the inka had to change immediately; those clothes were burnt
30 and the remains were used as offerings to the gods. Therefore, it was not
31 unusual that the *sapa inka* changed clothes at least up to six times a day.

32 The *sapa inka*, the one and only king, never wore the same clothes or shoes
33 more than once. Additionally, he was an extremely neat man; he frequently
34 used to take baths whether in pools or in thermal baths on a daily basis.
35 These thermal pools worked through pipelines.

36 Tupak Yupanki washed his hands with a golden vessel. He immediately dried
37 them with a piece of cloth handed to him by one of the *kuyas*, who quietly
38 moved away after doing so. The inka made a hand sign to let the *akllas* know
39 that they had to leave as well, he settled into his chair. Two servants were
40 standing before him, both were holding a piece of cloth in front of his face, so
41 no one could look him directly in the eyes.

42 Apu Puma kept walking but nobody interrupted him this time until he was
43 very close to Tupak Yupanki; once he was there, the kuraka started making a

1 *mucha*, which was a type of greeting made with the tongue and lips that
2 resembled a kiss sound; this was a sign of respect to the sovereigns.

3 “Greetings, great Kuraka, Apu Puma” said Tupak Yupanki. He was a hefty
4 man, not very tall; he had a muscled body and his voice, although soft, hid a
5 will of iron. He was holding the royal scepter, the *yawri*, with his hand.

6 “¡Ancha jatun apu, Intipachuri, kanki sapallapu tukyu pacha campa uyay
7 sullul!”

8 “Great and powerful lord, son of the sun; you are the one and only lord, the
9 whole world truly reveres you.” exclaimed Apu puma, leaving the stone on
10 the floor and lying down right next to him.

11 Tupak Yupanki asked him to stand up, which the *kuraka* did without daring to
12 look up.

13 “A lot of moons have died since my father, Pachakutik, began his conquering.
14 I have followed his footsteps and I have spread our legacy to the very ends of
15 the Chinchaysuyu” stated Tupak Yupanki with a sonorous voice.

16 The Kapak Ñan, known as the great path, will unify the empire, but we need
17 to count on *tampus* to supply the travelers. Tambococha is a royal *tampu*
18 located in the most strategic and important place in the north. Hence, it has
19 to be managed by loyal, brave and wise people...the inka stood up, putting a
20 hand on the *kuraka*’s shoulder, and added: “you and your people, Apu puma,
21 will oversee Tambococha, in Cusibamba; the plain of happiness of the
22 Chinchaysuyu.

23 Apu puma was so thrilled that he almost felt the urge to lift his head and look
24 the Inca straight in the eyes. The Chinchaysuyu! He has heard before that
25 there is a place in the Chinchaysuyu where the Sun rose and fell in a straight
26 line! Now he would have the opportunity to witness this marvel with his own
27 eyes!

28 *Illustration: Inka Tupak Yupanki*

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CHAPTER III

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Kispi Sisa, Crystal flower

3 Kispi Sisa, could not help staring with astonishment at the beautiful crown
4 made with yellow and white feathers that she would be wearing the next day
5 during **kapakjucha** celebration, her sacrifice to the Inti, the Sun god, when
6 out of a sudden she found herself shivering. It was not the encounter with the
7 god what scared her but she was worried about how she was going to
8 introduce herself to such an important figure. The clothes and jewelry she
9 would wear were laying over the mat she slept on. The inka gave them to her
10 as a present due to the status of nobility her family held. The little girl sighed
11 when she thought about her family, especially her grandfather. Her parents
12 were dead and she spent her early years with her grandpa. The **kuraka** was
13 very skillful at making up games that he shared with the girl until she turned
14 five. From then on, just like the rest of all inka girls and boys, she would have
15 to stop playing games and start to take care of the chores imposed by the
16 elders.

17 Kispi Sisa was eleven years old and she was very pretty. Even though she
18 was short for her age, her upright walking made her seem taller. She had
19 black long hair down to the waist with little braids in the front, one on each
20 side of her round face. She had two inquisitive almond-shaped eyes that
21 looked at everything in an attempt to discover new things at every step she
22 made. Her skin, dark golden color, had no trace of marks or spots, which was
23 a strict requirement to be offered to the Sun god.

24 Kispi Sisa had lived for a year in the *akllawasi*, the house of the chosen ones.
25 It was a difficult year because the *mamakunas*, inka priestesses, were very
26 strict and they punished the girls severely if they did not perfectly fulfilled their
27 duties as knitters. Their tasks were of great responsibility as they were in
28 charge of producing all the fines fabrics for the inka's clothing and the ones
29 he gifted the nobles for different occasions.

30 Kispi Sisa gently moved the clothes aside to avoid wrinkling them. She laid
31 down on the straw mat and wrapped herself in a blanket. She closed her
32 eyes and tried to imagine the darkness from the water well in which she was
33 to be buried. She knew everything was set for her encounter with the Sun
34 god; the pots and pitchers were filled with food so that she would not starve.
35 She also had her jewelry and dresses to change her clothing, and of course
36 there was her loom because undoubtedly, she would continue knitting in the
37 afterlife but not with ordinary threads but with golden and silver threads, as it
38 was believed the Sun cried gold and the Moon cried silver.

39 When she fell asleep, she started dreaming that she was in the middle of a
40 green valley surrounded by mountains. The Sun god was sitting on a hill, and
41 in the front on another hill, his wife, Mama Killa, the Moon was sitting. The
42 two luminescent stars competed throwing themselves golden and silver balls.
43 A huge cougar, with golden eyes, was walking by her side. Kispi Sisa put her
44 hand on the on the cougar's head.

1 "We have arrived," Kispi Sisa, whispered the cougar softly. She, in her dream
2 knew that this place, even though it was far from Cuzco, was her home.

3 When the girl woke up, she saw that through the straw at the other side of
4 the roof, the sun's rays ran across the floor like little naughty lizards. Kispi
5 Sisa got up and dressed quickly. She put on the *anaku*, a robe with short
6 sleeves that reached her ankles, tied to her waist with a colored sash. Then
7 she adjusted the *lliklla*, a mantle, with a *tupu*, a silverware pin. She put some
8 heavy and long earrings on her little ears. She put several rings on her
9 hands. She adorned her neck with necklaces made of white and red *mullus*,
10 and put on her *llama* leather loafers. Finally, she braided her hair in six parts,
11 put on the feather crown and she ran out holding the crown with one hand so
12 it would not fall. Outside, there were the principal *mamakuna* of the *akllawasi*
13 and two servants that would carry her on their shoulders to the place of the
14 sacrifice. Nobody said a word. Kispi Sisa sat over the litter with the help of
15 the *mamakuna*, who carefully inspected her dress, jewels, and hair. The
16 woman took the crown and put it a little more towards the girl's forehead. The
17 woman took a few steps backwards to see the result; and it seemed she liked
18 it so with a gesture she indicated it was time to leave.

19 When Kispi Sisa arrived to the square, there were the people from the *anan*
20 *ayllu*, they lived in the upper side of the river and they had to take the right
21 side of the square during the ceremony, There were also the *urin ayllu*, they
22 lived in the lower side of the river and they had to take the left side of the
23 square. The priests of the Sun formed a circle in the middle. At one side, next
24 to the *ushnu* -the royal throne- Tupak Yupanki spilled chicha on the ground
25 in homage to the *pachamama*, Mother Earth. Next to him, there was the
26 *napa*, a white llama dressed with red fabrics and adorned with colorful
27 ribbons. At the left side of the Inca, there was the high priest, who was
28 wearing a long white robe and his gold and gemstone ceremony cap while he
29 recited the sacred words for the sacrifices.

30 A priest approached Kispi Sisa. It was Urku Amaru, who came to take her
31 towards a wooden framework that was hanging over a deep water well.

32 -Yesterday, I talked to your grandfather -said Urku Amaru with an evil tone
33 pointing at a place in the audience. Kispi Sisa saw the sad face of the
34 **kuraka**.

35 -Oioioiiii, eieiei, Intiiii, Oh, Sun! -the priests shouted loudly the ritual cries.
36 Everything was ready for sacrifice.

37 Kispi Sisa felt how she descended slowly into the water well. She held her
38 head up to see the sky for the last time, and she saw big grey clouds hanging
39 over the mountains. One of the clouds had the form of a cougar and this
40 reminded her of her dream. She stretched her arm... and it got entangled in
41 the rope stopping her descent.

42 Urku Amaru, that was near the well, went quickly to see what was happening;
43 he was in charge of this part of the ceremony and could not let it be delayed.

- 1 Also, the evil priest had been enjoying the sad face the kuraka Apu Puma
- 2 had while he watched the sacrifice of her granddaughter.
- 3 With an angry gesture, he pulled Kispi Sisa's arm to try to untangle it but...
- 4 his mouth opened in surprise!
- 5 *Illustration: The akllas*

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CHAPTER IV

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A mysterious mark

3 Urku Amaru, the priest of the Sun, was shocked. On Kispi Sisa's arm, just by
4 her elbow, there were five little dark marks spotting her golden skin. Five
5 marks! How could it be possible nobody noticed them before? The *akllas*, the
6 chosen girls as offerings to the Sun god, they had to be impeccable, without
7 a single mark on their bodies. He wet his finger with saliva and roughly
8 rubbed the spots without success. He let go of the little girl's arm with rage
9 and went towards the other priests.

10 Kispi Sisa, still hanging over the water well, she put her face eto her elbow to
11 have a better look. They were spots. Four little round spots encircled above a
12 bigger oval spot. She never had single mark on her skin, and now, just now,
13 she had these mysterious marks and they reminded her of something
14 familiar, a footprint... a cougar footprint.

15 The priests of the Sun approached where Kispi Sisa was to look carefully the
16 marks on her arm and they looked at each other with such sorrowful faces.
17 They did not know what to do or say. It was a complete mess! The high
18 priest, who was wondering about the situation, sent two *yanakunas*,
19 servants- to see what was going on. People were worried. Why had the
20 sacrifice been stopped? The *kuraka* Apu Puma, who could not avoid the
21 sacred ritual, was hoping that Kispi Sisa was not sacrificed, even though this
22 would mean something worse. The rejection by the very same *sapa inca*.

23 The high priest reacted immediately. As soon as the servant whispered some
24 words in his ear, he raised his arms towards the Sun, rolled his eyes and
25 sang a strange and a bit dissonant song. As if it were a divine calling, Tupak
26 Yupanki also stood up and closed his eyes and got into a trance. He had his
27 fists so tight that his knuckles turned white and a weird tremor shook his
28 body.

29 Meanwhile, Kispi Sisa climbed up the ropes rapidly until she reached the
30 edge of the well. Somehow, the idea of leaving this world and meeting the
31 Sun god did not excite her anymore. Indeed , she wanted to escape
32 desperately from that place. She looked around trying to find her grandfather
33 in the audience and started to walk away.

34 "Where do you think you are going?" Urku Amaru said while he pulled her
35 roughly by her hair. The white and yellow feather crown fell suddenly to the
36 ground. Even though you cannot be offered to the Inti, you cannot leave this
37 place alive either! He took out a bronze knife and put it in a very threatening
38 way on the girl's neck.

39 Kispi Sisa was strong and brave. One thing was to die because she was
40 being offered as tribute to the Sun, and another different thing was to die at
41 the hands of that hateful priest. She did not think it twice. She raised her
42 knee and kicked Urku Amaru right where she knew it was going to hurt a lot.
43 The priest jumped in pain and she started to run.

1 The *kuraka* Apu Puma was watching everything from his place in the
2 audience. So he hurried to reach her granddaughter and help her. When he
3 got next to Urku Amaru, the priest was bending on his knees because of the
4 pain and he was muttering a lot of expletives to the *akllas*, in general and to
5 the Kispi Sisa in particular.

6 “Aaaarrgh! This bloody girl, what a strong kick!”

7 Apu Puma could not help smiling when he heard those words, and Urku
8 Amaru did not ignore this gesture. The sweet Kispi Sisa knew how to kick
9 hard. But her escaping was causing her a lot of troubles. She still did not
10 have any idea why the sacrifice was stopped and she was afraid of the *Inka*'s
11 reaction. Suddenly, a noise from the other side of the *patio* caught the
12 *kuraka*'s attention. Apu Puma saw with horror how Kispi Sisa was led along
13 two priests side by side. Next to him, Urku Amaru giggled slightly in
14 satisfaction.

15 Kispi Sisa knelt before the *inka* and kept her head low. Apu Puma was sure
16 that her grandchild was going to receive a severe punishment. All of a
17 sudden, he saw his personal god, the Puma, become real on the wall just
18 behind the *inka* and take a big leap. At the same time the Puma was jumping,
19 a lightning broke the gray of the sky and immediately a mighty thunder
20 rumbled. A fireball was spinning over the *ushnu*, Tupak Yupanki's throne,
21 and it was throwing flares of fire. The *inka* got close towards the fireball,
22 opened his mouth and swallowed it.

23 People were overwhelmed. They were watching with horror. Several minutes
24 passed, and then the *inka* spoke:

25 -Apu Puma, come closer -instructed the supreme ruler.

26 As if he was dreaming, the *kuraka* walked towards Tupak Yupanki.

27 “The Inti ordered me to not sacrifice this girl. And the gods tell me that you
28 have to take her with you to Cusibamba, Great Apu Puma, because she will
29 be your eyes,” while saying these mysterious words, the *inka* took Kispi
30 Sisa's hand and put it on top of her grandfather's hand. Apu Puma and the
31 girl started to walk out through the crowd that made their way. The *kuraka*
32 could not believe that her granddaughter could escape from being sacrificed,
33 and even more, and even more, they were going to travel together now!

34 -Look, grandfather - said Kispi Sisa as she pointed to the marks on her arm-.
35 Look, they appeared today -she said with happiness and pride as if it had
36 been her own deed-. This is why I could not be sent to the light with Inti.

37 Apu Puma wanted to see what the girl was showing to him but a great
38 darkness prevent him to do it. He rubbed his eyes with the corner of his robe,
39 and nervous as he was, he tried it again. But it was in vain. What was
40 happening? Perhaps the sun had disappeared in broad daylight?

41 *Illustration: Sacrifice made with gold and silver*

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CHAPTER V

2

A NEW JOURNEY BEGINS

3 Three months passed by since the kuraka Apu Puma got the approval from
4 Tupac Yupanki to leave with his people to the Chinchasuyu. It was also
5 during this same period of time that he became completely blind. Apu puma
6 strongly believed that he had offended in some way the Sun god by wishing
7 that Kispi Sisa was not sacrificed, so he embraced his blindness as a divine
8 retribution.

9 Apu Puma woke up very early in the morning the fourteenth day in the month
10 of Jatunkuski (may) this was the day of the beginning of his journey. He
11 realized that he had to witness the death of two moons before arriving to
12 Cusibamba, the plain of happiness. They had to get there early enough to
13 start the new agricultural year during the planting month.

14 Apu Puma and ayllu, the big family that was his people, they were chosen to
15 go to the Chinchaysuyu as mitmas. Mitma was a common system used by
16 the incas to move his people from one place to another place of the empire of
17 Tawantinsuyu. Sometimes this served as a punishment in response to
18 rebellion against the inca among other things like in the case of the Apu
19 Puma, it was a symbol of confidence and distinction.

20 Kispi Sisa woke up very early in the morning as well and rapidly went to look
21 for her grandpa. Since they lived in the surroundings of Cusco, they had to
22 meet on one of his squares; the kusipata was the meeting point, from there
23 she had to leave to start the journey. At that time in the morning, everyone
24 was ready, waiting for the Kuraka Apu puma. The awkikunas were there, the
25 gentry, looking awesome with their massive gold and silver pectoral pieces
26 over the kushma, a knee-length tunic. They all carried a wooden shield filled
27 with cotton, covered in leather and garnished with engraved drawings called
28 killkas. They were along with women; their wives and daughters. Even
29 though they were not direct members of the family from the ayllu of the
30 kuraka, a mama kuna and some akllas were along with them to build the new
31 akllawasi. Women were dressed with anakus and llikllas, they wore a
32 handkerchief fastened with beautiful tupus. Both men and women wore
33 upper-arm cuffs and bracelets, rings, necklaces, and earrings; men wore
34 huge circular ear expanders inserted in their already dangled earlobes.

35 The kipukamayus were going too as members of the group, they were data
36 collectors responsible of the provisions and everything they were taking to
37 the trip including the big llama flocks. They even had to keep records of all
38 the memorable and important events to tell the stories later on. They used
39 kipus, which were a bunch of colorful wool cords were they kept all the
40 important information by making different size knots in different positions.
41 The intellectual men of the group were not left behind either, the amawtas
42 and the wise yachas. Additionally, there were the shamans; sorcerers that
43 could deal with both of our worlds along with; the jampikamayus or healers
44 that brought out the evil spirits from sick bodies, the craftsmen, the judges,
45 the goldsmiths, the ceramists, weavers, experts in agriculture and irrigation,

1 architects and road engineers. They played an essential role for the
2 construction and organization of the new place.

3 Aside from all the clothing they were taking with them, they also were
4 bringing their beloved animals; noisy guinea pigs, a diversity of ducks and of
5 course they could not leave behind their typical tiny hairless dogs.

6 Apu Puma stood up in front of his people. The highest priest of the sun
7 approached him with a water-filled pot and placed it carefully on his hands. It
8 was the sacred water from the Kurikancha fountain, the temple of the sun. It
9 had to be taken to the place they were going to live. It was a mitmas tradition
10 to carry with them the water from the sacred place where the sun was
11 worshipped and pour it ceremoniously in a lake nearby the new place they
12 were going to live in, so that the lake will become sacred for them.

13 Apu puma, followed by his people, left the square and started to get going.
14 People were organized in rows of four people; they walked in the narrow
15 paved street with clean water channels on each side. They passed by the
16 front of the palace that belonged to the previous sapa inkas and the houses
17 of the nobility until leaving the city center to get out of it. Aside they could see
18 the big farming terraces surrounding a part of the city. On the outskirts of the
19 city they stopped by near a small hill where a sacred waka called Urcuskalla
20 was standing, they stood there and gazed at the llakta they had left a short
21 time before one last time. In that place, the people who were heading
22 towards Chinchasuyu lost the sight of the city of Cusco.

23 Some elder women cried quietly, some other young girls, carrying their
24 babies on their backs, were anxiously looking towards the path that awaited
25 them. This created a contrast with the look in the children's eyes filled with
26 curiosity and excitement; whom felt that they were embarking on a great
27 adventure. Not all of them had the opportunity to go to unknown and different
28 places.

29 Kispi Sisa looked ahead towards the great road, the Kapak Ñan that
30 stretched out before them like a gigantic ribbon in the middle of the
31 mountains. When she looked back, she saw an odd shape floating next to
32 the sacred hill. It was a woman in a sparkling dress, holding two golden rods
33 in each hand. The girl was going to tell her grandpa about the strange event.
34 When the *kuraka* addressed his people: we are the *runa*, the people and the
35 ones that walk along with the Inti. We are the walking -Sun worshippers! Inti
36 Runañan! -the *kuraka* shouted four times in the direction of the four regions
37 of the earth.

38 “¡Inti Runañan!” “¡walking sun-worshippers!” replied his people

39 Kispi Sisa was looking around in an attempt to find the ghostly figure, but it
40 was gone.

41 “**tootle-toooooooooo-toooooooooo**” a *chaski* played his *pututu*, the conch shell
42 horn, as a sign of his departure. He started this race that would not stop until
43 he met with another chaski, which also had to meet another chaski to spread

1 the message. Through the chaskis, the news about the trip of the *mitmas*
2 would be made public so they could be awaited in *tampus* and *llaktas*, which
3 were the inns and cities along the way.

4 From the top of a wall, a priest of the sun watched as the group moved away.
5 It was Urku Amaru. He had a vengeful look on his eyes.

6 He had sent an undercover agent into the group ... with specific orders of not
7 allowing Apu Puma and her granddaughter to make it to Cusibamba alive.

8 *Illustration: A chaski playing a pututu*

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Chapter VI

By the Kapak Ñan

The Kapak Ñan, the royal road, united the Tawantinsuyu from south to north in two ways; one by the Coast and another one by the highlands. This road could not be used freely, but it was only useful to those who traveled with the permission of the Sapa Inka on official trips. The road that went from Cusco to Quito located at the north, in the Chinchasuyu, was the most important road of the empire.

Apu Puma and his people walked all day on a path full of smooth, flat stones that went straight up the mountains in a westerly direction, towards the plain of Antapampa. The women were talking placidly while spinning their spindles. The tireless children were running and playing among the elders. They were around four hundred people, but despite being such a large group they moved in an organized way, walking at a good pace.

After the sunset, they arrived at Rimactampu¹, where they would stay overnight to continue their journey in the morning.

This tampus had a large platform surrounded by a twelve-inch retaining wall in the background, in the shape of a trapeze, which enhanced the beauty of the construction. The tampus were located at regular distances of almost a day's walk. These were places made for travelers so they could rest, eat, and stock up. There were different categories and sizes according to their importance. The ones where the Inca or the nobility lodged in were known as royal tampus, the smallest ones targeted for the common travelers or the chaskiwasis, were the hostels for the post runners. Apart from being places for lodging, some tampus were useful administrative places that served to carry out other activities such as military duties, mine control or make ceramics workshops.

The tampus differ a lot from each other, although they shared similarities among them; they had squares with ushnus, which were thrones or places for sacrifices, Kallankas, which were long narrow buildings with doors at the sides, kanchas, or rectangular enclosures divided into small rooms and kullkas, or warehouses where they kept food, clothing and weapons. These buildings were made with stone walls and adobe. The roofs were made of straw on wooden beams. In the Andean region, tall trees with strong trunks did not grow, so it was pretty difficult to find the right wood to make the beams. For this reason, most of the buildings from this period of time had long but narrow roofs. When people needed high-quality wood, they had to bring it on their shoulders from the forest of the jungle.

All tampus had a water system of some kind; it was either natural as a lake or a river, or brought from irrigation canals. Travelers slept in kallankas or kanchas, sitting or lying on mats. The llama herds were locked in pens. The tampus worked with the mita labor system, the same one that the Incas had. This system promoted rotating work in which people worked in shifts for a definite period of time and later they were replaced by others.

1 ¹*Current geographic region of Limatambo.*

2 Apu Puma, guided by her granddaughter, approached a group of men that
3 were exchanging products with the mitayu tambero, the man in charge of the
4 tampu and lesson.

5 -Greetings, Apu Puma, great boss- said the tambero with a bow for the
6 kuraka, giving Kispi Sisa a contemptuous look , he added-: I can show you
7 some of the things that I have for exchange, mullus, axes ... but first, get lost
8 girl , get out of here, go play with other children and find something useful to
9 do.

10 - How dare you to speak like that to my granddaughter? - The kuraka asked
11 with an angry voice. One of his hands rested on Kisapi Shisa's shoulder.
12 "This girl has my eyes in her's. Wherever I go, she follows"

13 The tambero got ashamed and lowered his face; he did not realize that the
14 kuraka was blind. The men discreetly left to their rooms. All of them, with the
15 exception of a man with a pair of protruding eyes. He had a scar along his
16 face; from the forehead to his crooked lips that showed his teeth. His neck
17 was so short that it seemed as his head came straight out of his chest, all
18 that combined with his eyes gave him the appearance of a toad.

19 "Great Kuraka, please, do not get offended. This man is just a fool that does
20 not know how to cope with his job as a tambero," said the man with the
21 bulging eyes.

22 Apu Puma asked who was talking to him was because he could not
23 recognize that voice.

24 "Of course you do not recognize my voice," said the man. I am not part of
25 your family, but I am a kipukamayu, a data collector that is going with you in
26 this mission.

27 -Wait, but...but how is this possible? If you are not part of my ayllu, why are
28 you coming with us?

29 -Oh, because the kipukamayu that was supposed to come, one of your
30 nephews, he had a ... problem, he was feeling sick just before the trip and I
31 offered myself to replace him.

32 Apu Puma seemed worried.

33 -But, I just wanted to talk to you about something that just happened -replied
34 the man- about the reaction that people have when they see that a girl, not
35 even a boy but a girl-emphasizing the word girl-guides you, although I know it
36 is your granddaughter I'm referring to. I think she will not be capable of taking
37 good care of you during this trip, I could be more useful, I could walk by your
38 side and...

39 No! - the kuraka interrupted sharply. No, thanks!

1 Kispi Sisa stared at the kipukamayu's face with amazement and
2 apprehension. It had turned so red, so red that he looked like a chili.

3 The man opened his mouth to say something, but he changed his mind.
4 Then he turned around and loudly stepped away with his leather sandals
5 stomping on the floor as he walked.

6 Apu Puma giggled softly. The situation seemed to amuse him. A smiling Kispi
7 Sisa hugged her grandfather.

8 - A girl – he said in a mocking tone, imitating the authoritative voice of the
9 man -. A GIRL! Not even a boy, but a ... GIRL!

10 Both Granddaughter and grandfather laughed hysterically. But the kuraka felt
11 uneasy. He did not like the idea of traveling with an unknown kipukamayu,
12 although, out of courtesy, he could not ask him to go back.

13 In the Andean culture, the system of retribution of work was of great
14 importance, this was a helping code among people which remained in force
15 during that period and it was frowned upon if not accepted with kindness.
16 What disturbed and shocked the sapa Inca was the facility the man had to
17 easily join the group when everything was so carefully scrutinized by him...

18 That night, just before closing her eyes, Kispi Sisa recalled the luminous
19 woman she saw floating beside the hill. Who would it be? She was holding
20 some golden rods ...she certainly was a warrior woman, brave like her. She
21 remembered what the man with the bulging eyes and the toad-like
22 appearance said. He could not be more wrong! Of course, she could take
23 good care of her grandfather during this trip.

24 She was almost falling asleep when she heard a voice:

25 "Kispi Sisa, coooooome"

26 The girl attentively sat up to see where the voice was coming from, it came
27 from outside. She had to get out carefully so as not to wake anyone up. She
28 walked around the kallanka, which was the place where she was staying.
29 She wandered just a few minutes until she found an open door. Then she
30 stopped to see if the voice could be heard again.

31 The resplendent figure of the woman floating in the air appeared next to her.
32 Now she could clearly see her. She was a woman with an oval face shape,
33 thin lips, a wide forehead and a pair of sparkling black eyes. Her body was
34 muscular and strong. In her large and vigorous hands she carried the same
35 golden rods that Kispi Sisa remembered from her dreams.

36 -I am Mama Waku-replied the ethereal being before being questioned-Mama
37 Waku, the warrior.

38 *Illustration: Inca lady*

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CHAPTER VII

MAMA WAKU

-You are Mama Waku! Exclaimed Kispi Sisa with surprise. "The one who defeated the wallas" She added, making reference to the ancient Cusco town where she lived.

-Yes- replied the apparition-. I left along with my brothers, the Ayar, the ones from the Pakaritampu cave, the house of the dawn. I commanded an army to defeat our enemies. That's how we founded Cusco.

Kispi Sisa remembered the story of the Ayar brothers, the ancestors of the Incas. Four brothers and four sisters came out of a cave located on a sacred mountain. They were the sons of the sun and they had the mission to form a kingdom in honor to their name. A kingdom that would govern the four corners of the world. The first brother, Ayar Kachi, returned to the cave and stayed there trapped forever. The second one, Ayar Uchu, became a sacred waka and from there he protected his descendants. The third one, Ayar Awka, became a wanka, a stone with magical powers. The last brother, Ayar Maku, who changed his name to Manku Kapak, was the first Inca who ruled along with his two wives and sisters:

Mama okllu, the modest one, and Mama Waku, the brave one.

-Why did you come? Kispi Sisa asked to Mama Waku.

-To give you a present.

-A gift? To me?

-Yes, to you- then, Mama Waku handed her one of the golden rods that she carried on each hand.

-Here, take it

-Why? - Asked the girl impulsively.

Mama Waku's serious eyes looked at her approvingly; He liked that the girl was not shy at all.

-Because I've been watching you and I like you just the way you are. Yes, you are brave and we both have that in common, "said Mama Waku with a tone of affectionate mockery. If that's not the case, tell me, do you get scared easily?

Kispi Sisa shook her head negatively

- From you, a dynasty of brave people will be born.

The girl did not understand the meaning of Mama Waku's words.

1 -Come, come closer and hit the ground with the rod.

2 Kispi Sisa did it and felt that she was flying. When she opened her eyes, she
3 found herself on top of a hill, looking at a beautiful green valley. Mama Waku
4 was next to her.

5 "We are many, many, many moons ahead of your time, little girl," explained
6 Mama Waku, moving her hands in circles. We are in the evolution of time,
7 what is known as the future.

8 "Look, Kispi Sisa, look over there."

9 The girl looked towards where Mama Waku was pointing out. There were
10 many people who seemed to be in a celebration. Kispi Sisa was struck by the
11 fact that everyone was dressed in black. The women and girls wore a pleated
12 anuku and a liklla, tied in the front with a large silver tupu held by a chain.
13 They wore filigree earrings also held with a silver chain as well, it was tied
14 around the nape of their neck. On the neck they wore a walkka, a necklace
15 made out of colored mullus. The men and boys wore shorts, knee-length
16 black trousers, covered by white shorts, and a kushma, a short sleeveless
17 tunic, tied with a leather belt with silver ornaments.

18 - How beautiful they look dressed like that! They look like kurikinkis! - she
19 clapped happily, referring to some black and white birds from the highlands.

20 Kurikinkis! – Repeated Mama Waku as she continued smiling -: This beautiful
21 people you see here are your descendants, and this place is Saraguro, the
22 place where corn is plentiful.

23 - What are they wearing on their heads? -asked Kispi Sisa curiously pointing
24 to the white hats with black spots under the wing.

25 -Oh, they call them muchiku.

26 - I'd like to wear a muchiku! Come on, let's ask them for one! - the girl
27 suggested.

28 -No, You cannot do that. They cannot see you. And you can only see them if
29 you use magic ... and that's how the rod I gave you plays an important role,
30 then, Mama Waku pointed to the golden rod the girl held in one hand. Every
31 time you want to see them, hit the rod on the ground and you will be
32 transported to a specific moment in time; but you need to ask the gods and
33 spirits that inhabit the wakas for help, which are the sacred places you will
34 come across during your trip. Also, here I have brought you someone who
35 will be your companion, but only you will be able to see him because he will
36 be invisible to others.

37 Mama Waku whistled softly and seconds later a golden-eyed cougar
38 appeared.

39 -It's the Puma god that you already know - said Mama waku merely as an
40 introduction.

- 1 He was the cougar of her dreams! Kispi Sisa wanted to thank Mama Waku,
- 2 but she had vanished into thin air leaving a luminous trail behind.
- 3 *Illustration: Kuya, the inka queen combing her hair.*

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Chapter VIII

The Kurikinkis

Kispi Sisa stared at the people she had affectionately named kurikinkis, because the men's clothes reminded her of the color of those birds. She was not in a hurry to go back to the past, so she sat down next to Puma to observe everything that happened from the hill.

In a square, many people were getting ready, since some of them were disguised; they stood out from the rest. In front of the group, a woman and a man stood elegantly, obviously they were really proud of the role they would have to play. The woman was holding the figure of a baby in her hands. Kispi Sisa would have liked to know what was happening.

- It's a great celebration they are having over there, said the Puma, as if he had read the girl's mind.

- What celebration? - asked curious Kispi Sisa.

-Oh, they call it Christmas celebration and it's the birth of someone very important.

-Really? Who? The son of some *sapa inka*?

-No. I'm very sorry to tell you this but in this period of time the sapa Inca no longer exists. But I'm almost sure that the baby is the son of Wirakucha, the god of all things. But this holiday is also made in memory of Kapak Raymi, the Inca celebration.

"Let's see, how do you know all that?" Kispi Sisa interjected, with a serious facial expression and her hands on her waist. She did not like at all the idea of the sapa inca disappearing someday in the future.

"Because I am a god," replied the Puma, "a small god," he added quickly, "but still, I have powers.

- Are you sure that there will not be a Sapa Inca, Puma? -Kispi Sisa was about to cry.

-Yes, but some say that one day the Inca times will return and the sun will shine at midnight - answered the cougar with a serious voice.

Kispi Sisa sighed in relief, and curious as she was, she continued with her questions.

-Oh. And that figure is the little baby, isn't it? And who are the ones holding it?

The puma, who enjoyed bragging about his knowledge, explained with a wise tone: they call them the markanmama and the markantayta, they are the mom and dad who carry the child.

1 -And what about the rest of the group, who are they?

2 -Well, a chief, known as a syndic; there are four girls about your age that are
3 the warmisarawis, who in the past, represented the female corn plants. There
4 are also four children, the karisawaris, acknowledged as the male corn
5 plants. They are the sons and daughters of the Saramama, or the spirit of the
6 corn.

7 The warmisarawis recited beautiful poems as they walked. They were
8 wearing an intense blue dress, with shirts of really bright colors. Their backs
9 were covered with handkerchiefs, they wore necklaces made out of mullus
10 on their necks. A headband, woven from the same mullus, covered their
11 forehead. They carried a posy of flowers on the back of their heads. They
12 tied their long braids with multicolored ribbons. On the other hand, The
13 Karisawaris or the sons of the corn spirit, were wearing a red and white
14 costume. They were carrying fruit bundles on their backs and garlands made
15 out of feathers on their heads.

16 - Then we have the dancers, who are disguised as different animals,
17 traditionally because the runa, the people, share with them the Pachamama,
18 the Mother Earth-added the Puma.

19 "There is one disguised as a cougar!" Yelled Kispi Sisa, fascinated.

20 - Yes, obviously, how could a puma be missing in this celebration? Stated the
21 Puma with pride.

22 Those are the lion and his drum player. Can you see how the man plays the
23 drum and the puma dances along?

24 -But ... there is also a dancing bear! Look, Puma, look!

25 The cougar looked in the direction that the girl pointed out, without much
26 enthusiasm. He did not like the idea of having to share the dance at the
27 celebration. But that's just the way it was supposed to be; there was a man
28 disguised as bear with his own drum player, who was lively playing his drum
29 while the bear spun, hopped and danced to the rhythm.

30 - Those ones over there with feathers on their heads represent the
31 inhabitants of the tropical moist forests. Take a look at those huge men, they
32 are the giants, some say that they have lived here since ancient times. Over
33 there, we have the ajas, the ones that scare people, then we have the wikis,
34 the ones that make them laugh. Way over there, we can find other men
35 disguised as birds. Replied the cougar with great enthusiasm.

36 The ajas's head were covered by a fluffy and long gray moss wig which was
37 held to their heads by a pair of deer horns. They were wearing animal masks
38 on their faces. The ones representing the ushku (the black vulture) or the
39 kuntur (the Andean condor), were carrying a wooden structure covered with
40 black cloth. It had a head at the end that stood out because it resembled a
41 real bird head of that species.

1 - What a beautiful music! I would love to be part of that celebration... -Kispi
2 Sisa stood up so she could have a better sight. Everything seemed so
3 interesting that she did not want to miss anything. Look, look, they're going to
4 start walking. Who are those six kids going on the front, dressed in those
5 costumes full of colored handkerchiefs? They are carrying large shallow pans
6 (pailas) with incense and flowers inside them.

7 -They are the guides who lead the people to the temple, just like the priests
8 of the sun used to do. Can you notice that they are placed on the left and
9 right side, Kispi Sisa? The three on the right are called anan ayllus and the
10 other three on the left are called urin ayllus.

11 - Right! Just like the families of the anan ayllus and the urin ayllus of Cusco!

12 -Many traditions will be remembered by your people, even if time keeps
13 passing and passing by, despite everything...- said the Puma, with a kind
14 smile on his face.

15 -They are just about to eat! Mmmmm, the food smells delicious - Kispi Sisa
16 closed her eyes in an attempt to feel the flavor of the air she was inhaling
17 with delight.

18 -Yes, and now they are doing the uchumanti ritual, -the distribution of the
19 food –said the Puma as he licked his whiskers-. But come, we have to get
20 back to the past before they realize you are not there.

21 Kispi Sisa reluctantly stood up. She would have loved to stay there and
22 watch the whole celebration, but she acknowledged that the Puma was right.
23 She should go back home. She tapped one end of the stick against the
24 ground and, in just a matter of seconds, she found herself flying.

25 This time she kept her eyes open and saw that she was traveling through a
26 tunnel formed by circles of mirrors where thousands of faces were being
27 reflected. She felt dizzy and closed her eyes. When she opened them again,
28 she was back in the tampu. The Puma was nowhere to be seen.

29 *Illustration: Kapak Raymi, celebration of the inca*

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CHAPTER IX

2

Danger on the bridge

3 After passing by the cold and high areas of the Antapamba, the group began
4 its descent by walking towards the west. They stayed in the tampu of
5 Andahuailas for two nights. Four days have passed since they left Cusco,
6 this was the fourth day. They continued descending through warmer areas,
7 bordering the Andean forest full of kishwar molley trees. The road led to the
8 Apurimac River.

9 Kispí Sisa kept the encounter with Mama Waku and the Puma to herself,
10 although sometimes she wanted very badly to tell her grandfather about the
11 adventure. The girl walked beside the kuraka, leaning on the magic golden
12 rod; she had covered it with colorful shawls, to keep its golden color out of
13 sight. Kispí Sisa did could not stop looking for any sign of the Puma. She felt
14 uneasy at his absence, since she had not seen him not even in her
15 dreams. On the other hand, people kept walking with a feeling of tranquility.
16 Some of them played their zampoñas and quenás, imitating the sounds of
17 the wind and the birds.

18 Along the way, the alder trees began to show up, meaning that the group
19 were approaching wet areas. They could clearly see the great bridge of
20 Apurimac from afar, swinging from side to side because of the wind. The
21 children ran ahead shouting joyfully. This was a huge bridge that hung
22 between the mountains from one side of the river to the other; it was at a
23 great height over the water. This structure was built by using five thick
24 strands of braided cabuya fiber, which were tied to stout stone walls facing
25 each other on each bank of the river.

26 The group stopped, they began muttering with excitement because for almost
27 everyone, this would be the first time crossing a suspension bridge of such
28 great dimensions. Apu Puma felt a pang of grief because he was not able to
29 witness such a great event and he had to settle for less, merely by listening
30 to the strong sound of the running water. After paying the fee to the chaka
31 suyuyuk, the bridge administrator, the kuraka and Kispí Sisa sat down to wait
32 for everyone to cross the bridge first, because both were going last.

33 The people continued the trip as soon as they arrived to the shore, hoping to
34 meet the rest of the group later in the royal tampu of Cochacajas, which was
35 very close to the river. Several hours passed by and the shadows began to
36 stretch in an attempt to touch each other, when finally the last ten people
37 began crossing the bridge. There were eight akllas, the mamakuna and the
38 toad-like man that approached them the first night of the trip. The akllas were
39 first; going at a fast pace, almost running as they softly squealed worried
40 because the gale was getting stronger and the bridge was rocking harder a
41 little more, every time.

42 Now it was Apu Puma's turn to cross the bridge. The surface of the bridge
43 was built with tied up branches that traversed along the cables, it had two
44 thick ropes crossed like railings. Between the floor and the upper railing there

1 was a barrier, also woven with fibers and leaves. The kuraka put one hand
2 over the railing and started walking carefully. Kispi Sisa followed him closely,
3 holding on with one hand as well and carrying the golden rod on the other
4 hand.

5 It suddenly began to drizzle slightly and the wind brought within the mist,
6 which rose from the black and turbulent waters.

7 Kispi Sisa stopped to wipe her eyes; she was experimenting a strange feeling
8 of chest tightness. She looked ahead directly towards the hunched back of
9 his grandfather, then she looked down to her own feet that walked steadily,
10 one step at a time. They still needed to walk a long distance to be halfway
11 down to cross the bridge. She felt that something bad was going to happen,
12 something really bad!

13 Suddenly, his grandfather disappeared in front of her own eyes and she
14 heard him screaming. Her heart started racing desperately, Kispi Sisa saw
15 that the kuraka had slipped in a hole on the floor made out of branches. He
16 was holding on tight with both hands to a creaked piece of the structure, that
17 was about to crack soon.

18 -Grandpa! Grandpa! Hold on to this rod, now! She cried with distress. Where
19 was the Puma to help them?

20 The floor cracked and she realized she would be falling into the void in the
21 middle of loose ropes.

22 Nooo, nooo! – shouted Kispi Sisa. She did not know how to swim ... and
23 down there the enraged, icy waters of the river awaited her. But something
24 stopped her fall: the golden rod she was still holding on her hand had trapped
25 on the cables of the floor. The feeling of relief she felt for a moment soon
26 disappeared when she thought of her grandfather. She did not see his body
27 hanging anywhere near her. She was going to call him by his name. When
28 suddenly, she felt a hand grabbing hers and helping her to climb up the
29 bridge again. The first thing she saw was boy with a serious expression on
30 his face, at the same time she could hear her grandpa looking for her, she
31 could hear his voice coming out of the fog.

32 "My name is Kusi Waman, the happy hawk," said the boy, nervously
33 introducing himself. He was afraid of receiving a punishment for not having
34 crossed the bridge on time.

35 -How could you get here so fast all the way from the other shore to help me?
36 – asked Kispi Sisa while walking next to him.

37 Kusi Waman made a grimace and shrugged.

38 -I never said I came from the other shore. I stayed hidden here. I wanted to
39 feel the bridge rocking for a little longer.

40 Kispi Sisa finally could catch her breath at the moment she meet with her
41 grandfather again. A small group of people were surrounding him, including

1 the mamakuna and the akllas. All of them were discussing simultaneously
2 about what just had happened.

3 - Grandpa, you're safe and sound! Who rescued you?

4 But the Kuraka had no clue. His savior did not identify himself, he had left the
5 place without even saying a single word.

6 The bridge keeper approached them. He wanted to assure the kuraka that
7 the incident was not caused by poor maintenance of the bridge since he
8 noticed that the branches of the floor have been intentionally cut in the part of
9 the bridge where the accident took place. Consequently, he had no logic
10 explanation for this, but he was going to do what it takes to find all the
11 answers concerning to this case and... The man kept talking in an attempt to
12 make the kuraka feel some sympathy for him; He was aware of how relevant
13 and important of Apu Puma was, he was also certain that this incident would
14 bring him some serious difficulties.

15 -A person from the last group stayed for a long time right near the place
16 where the bridge collapsed ...- said Kusi. Kispi Sisa was shocked to hear
17 that, she turned around to see the boy, whom she had already forgotten
18 about.

19 -Who was that? She asked. She recalled that the last group which crossed
20 the river, was formed by the akllas along with the mamakuna and ... and the
21 toad-like man! - Tell me who was it!

22 -I don't know. There was a lot of fog and I could barely see.

23 Kispi Sisa felt outraged, this incident was not an accident. Who would want to
24 hurt her and her grandfather? And ... where was the Puma?

25 *Illustration: Chaka suyuyuk, administrator of bridges*

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CHAPTER X

2

The cave of the ancestors

3 A piece of the pale moon lit the landscape while the Kuraka, Kispi Sisa and
4 Kusi Waman walked quickly to meet the rest of the group in the tampu of
5 Cochacajas. They passed nearby a deep cave in the mountain. Two sentries
6 stood guard there. It was the famous oracle of the Apurimac, a sacred place
7 where the Inca sovereigns sought answers to their questions. Already up the
8 hill, there was a pile of stacked stones next to the road; it was an Apachita,
9 another sacred place inhabited by the spirits of the mountains. They began
10 throwing stones ceremoniously so they could pile them up with the rest; this
11 was a way of expressing gratitude, for allowing them to get there and to ask
12 for safety to continue their trip. The kuraka took the opportunity to sit down
13 and rest for a few moments. He did not want to admit it, but the event of the
14 bridge had left him feeling exhausted.

15 -Take it, here I have a round one-Kusi Waman extended the stone to Kispi
16 Sisa. The girl looked at the stone and then looked at the face of the kid who
17 stared at her with enthusiasm. Without saying a word, she threw it on the
18 Apachita. As soon as her stone touched the rest of them, sparks came out of
19 the pile.

20 "Did you see that?" Kusi's eyes widened in surprise. Now I'm going to throw
21 mine.

22 The boy threw another stone, nothing happened, no sparks, nothing weird
23 happened at all. He looked at the girl without understanding anything. Once
24 again she threw another stone and the sparks came out from the pile, again.

25 The two curiously approached the Apachita. In the darkness, it looked like a
26 huge room made of rocks. The pile of stones stood so high that they had to
27 raise their heads completely upwards to see where it ended.

28 One of the top stones began to slip. Kispi Sisa stopped the stone delicately
29 with her stick to prevent it from slipping. As soon as she did this, a door
30 magically appeared in the middle of the little apartment. Impulsively, the girl
31 grabbed the boy's hand and forced him to get inside with her.

32 Inside there was a greenish faint light shining.

33 -Why did you get in here? Why did you brought me in with you? Kusi asked.

34 - Wait...Do you mean you are not into mysteries? -asked in reply Kispi Sisa,
35 delighted with the idea of an adventure.

36 -No, of course not. I mean, yes. I do like mysteries but ... where are we?

37 "I have no idea. We cannot go back because the door where we came in is
38 not here anymore," said the girl with a mischievous smile. But I have
39 something that could help us. To the boy's surprise, Kispi Sisa took out the
40 golden rod and removed the colored shawls that were covering it up. Over

1 there, she could use all the magical help she could get, undoubtedly. With
2 the golden rod in her hand, she slowly turned around on the same spot. The
3 stick rose up by itself and pointed to a path that mysteriously appeared.

4 -Hey, if we are going on a trip together, I have some questions to ask you –
5 said Kusi, still in shock with the golden rod.

6 "I have some questions too," answered promptly Kisi Sisa. Who are you and
7 why haven't I seen you before?

8 -Mmmm, well ... I'm a llama shepherd. I heard that your ayllu was traveling to
9 Chinchasuyu, and ...

10 -Good. I understand. Now you ask me- said Kispi Sisa.

11 Kusi had many questions, especially about the magic rod and how they got
12 there. Kispi Sisa gave him the best answer she could think of while they were
13 following a path inside of the apachita. They stopped in front of a trapeze-
14 shaped opening in the middle of a stone wall. The kids got inside there and
15 found a long room lit by torches on each side of the stone walls. There were
16 several mummified bodies of men and women located on each side of the
17 walls, the mummies were sitting there with their feet and legs crossed, they
18 had their hands on their chest, with the right hand on top of the left one. In
19 the center, beneath a circular gold plate, there was what appeared to be the
20 great mummy.

21 - We are in the cave of our ancestors! – declared Kispi Sisa, recalling that the
22 Incas mummified the bodies of their ancestors, especially those that had
23 been important.

24 -Look, that must be a sapa inka, but ... which one? – asked Kusi.

25 -Pachakutik, the one who changed time, the conqueror of the world-
26 suddenly the kids heard a clear voice that was coming out of somewhere.

27 The kids looked around them, but there was no one there, except for the
28 mummies. They approached the great mummy and stared at it closely. Could
29 it be Pachakutik? The mummy was wearing the garb of the nobility and still
30 had the llawtu cord with the mayskaypacha, the royal tassel on his forehead
31 girded on his gray head. His eyes were made of a fine golden cloth, they
32 were so finely crafted that they looked realistic. His eyelashes were intact,
33 there was not a single lash missing. His skin, or at least the skin that could
34 be seen from the parts that were exposed, was extremely dewy and seemed
35 heavily moisturized, as if it was smeared with some kind of oil. Even his
36 fingernails and toenails looked shiny and polished.

37 "Kusi, look...he has a dent on his head, it seems like it was made with a
38 stone" whispered Kispi Sisa to the boy.

39 "It's a war wound," said the mysterious voice, once again.

1 And again, the kids searched everywhere to see if they could find the person
2 talking.

3 -Who is speaking right now? I command you to introduce yourself
4 immediately!-demanded Kispi Sisa

5 The kids heard a hoarse laugh.

6 - So now you are giving me orders, huh! And you are not scared at all? Well
7 well, so what do we have here? ...oh! A brave little woman! –the voice
8 laughed off again. Well, it's me, you're looking at me right now!

9 It was the great mummy of Pachakutik that was speaking!

10 -Ancha jatun apul! Intipachuri! Pachakutik! Great and powerful lord! Son of
11 the Sun! "shouted the two kids, lying face down on the floor in front of the
12 mummy.

13 You may stand up now. I'm very pleased to see you. Usually the people that
14 come visit me are really boring you know ... priests of the sun, my servants
15 who come to clean me up and change my clothes ... but children ... I have
16 never seen them around here. And I love children, "said Pachakutik's
17 mummy. You...kid, you have the same name that I used to have before
18 becoming a sapa inca. I had the exact same name, Kusi...Kusi Yupanki, the
19 Blessed One, and when I became an emperor I chose another name instead,
20 that's how I became "the one who changes the time". How about you little
21 girl? How do you call yourself? "The one who carries the golden rod of Mama
22 Waku"?

23 Kispi Sisa looked at her golden rod. The mummy knew about it.

24 -No. My name is Kispi Sisa

25 -Oh! Crystal flower! How nice... But I declare that you will change your name,
26 you will choose one related to an event particularly linked to something very
27 important that you will do for your people ... almost at the end of your trip,
28 "the voice said kindly," and you, Kusi, I can see that you are still wearing
29 some wood chunks in your ears instead of silver discs. Oh, I get it...it is
30 because you haven't participated in the Warachiku ritual yet, no, not yet ...
31 "He continued making reference to the ceremony in which male kids turned
32 into Adults.

33 The mummy's way of speaking was so natural that the kids started to feel
34 more and more comfortable around him that they did not feel awkward
35 anymore about talking to such an important figure.

36 -Oh Great sir, Intipachuri, son of the Sun, how can I be part of that
37 ceremony?

38 -I can easily make that happen...

1 -But Sir, with all the respect you deserve, great Sapa inca, the ceremony only
2 takes place during the Kapak Raimi festivities, in the month of December; It
3 is not time yet and we are very far from Cusco...

4 -Explained the boy, who never in his life could have imagined that one day he
5 would be talking about these things with Pachakutik.

6 "Yes, you are right. It's not time yet," stated Kispi Sisa, who did not like to be
7 ignored.

8 The hoarse laugh from Pachakutik was heard again.

9 Time...Here we go again with the time...time, time, is that the only thing you
10 can think of? Don't you remember the meaning of my name? So, let's
11 see...TIIIIIMEEEEE!- shouted Pachakutik- TIIIMEEEEE...!

12 A strong gale raised a huge wave of dust from the ground, it had such
13 strength that it forced Kispi Sisa and Kusi to tightly close their eyes waiting
14 for it to stop. When they opened their eyes again, they found themselves in
15 Awkaypata, the square of Cusco where the festivities were celebrated.

16 *Illustration: Pachakutik*

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CHAPTER XI

The Warachikuy ceremony

The kids looked one another with amazement. Surely they had gone back in time, or perhaps they had gone to the future; they were not sure because it was Pachakutik the one who had sent them to that place. The only thing they were sure about was that they were still in Cusco, specifically, in the great plaza of Awkaypata which was very crowded, the majority of people there were boys. Kispi Sisa knew immediately that it was the Warachiku holiday.

"Go join those guys, Kusi," she said, pointing to the boys. Their haircut was short and they were wearing black strips on their heads, the llawtus.

"Do you think I should do that? What if they ask me where my family is, hmmm? I mean, they're all with their families," Kusi felt a little worried because going to such an important celebration by himself, without his parents, made him on edge. On the other hand, this was his opportunity to celebrate the rite of adolescence. Before he could continue with his arguments about this, Kispi Sisa interrupted him:

-Kusi, no one can see us. When you travel in time, as we have done today, nobody is able to see you -She emphasized again.

Kusi joined the group that began to walk towards the Wanakauri hill which was a waka, or a powerful sacred place where the first ancestor of the Incas saw the valley for the first time. Each boy brought along a llama for the sacrifice. This was the last rite, since during the last few weeks, they participated in endurance testing and physical fitness test.

During the month of the Kapak Raymi, the festival of the powerful one or the king in December, the boys of the nobility from an age range of twelve and fifteen years old, learned the myths of the origin of their ancestors and participated in different ritual events and tests, in order to be considered adults. At the bottom of the hill, the priests who were going to perform the sacrifice, pulled some wool off the llamas and everyone climbed to the top. Above the hill, they sacrificed five *llamas* and distributed among the boys the wool that they had on their hands. The kids would proceed to blow the wool to the wind while shouting:

"Oh, Wanakauri! May the Sun, the Moon and the Lightning always live without never ever growing old!" "May the Inca, your son, always be young! May things always work out for us, your children and descendants who make this celebration in your honor!"

Then the priests handed the kids bundles of straw and slingshots, known as warakas- which were fearsome combat weapons. The priests reminded the kids to be brave; they also gave them a wara, some kind of underwear shorts that they would have to wear from then on, and the silver or gold ear spool, to symbolize that now they were not children but men.

1 ¹*Compilation made and translated by the Spaniard chronicler Cristóbal de Molina in*
2 *the year 1572.*

3 Back in Cusco, a shepherd came out to meet them while playing a conch
4 trumpet and carrying along a white llama, the sacred napa, dressed in a red
5 cloth and gold earflaps. So they came to the city and they sat down again in
6 the square. All their relatives came to congratulate them and the eldest uncle
7 gave his nephew a shield, a slingshot and a baton for war. The priests of the
8 sun, the ray and the moon sang ritual songs and gave the boys new clothes;
9 white and red shirts and a white cape with a blue cord and a red tassel.

10 Kusi looked at Kispi Sisa; obviously there was no one there to give him the
11 ritual objects or the small round silver plates that should fit in the lobes of his
12 ears. Kispi Sisa was going to say something when suddenly, some men
13 dressed in puma skins appeared. The mask of the animal costume had
14 earmuffs and gold teeth. The men were dressed in long red robes that
15 dragged on the ground. They began to dance by jumping and spinning on
16 their spot. One of them approached the group of children and stood next to
17 Kispi Sisa. He started to playfully tease her by pushing his head towards her
18 while making a soft snarl. The girl laughed at how funny the dancer was, he
19 was the only one that approached the audience with a playful and happy
20 attitude. She looked at him up-close and realized that he was smaller than
21 the rest; a puma mask was covering his face, but hold on... it was not a
22 mask! It was the Puma!

23 -What are you doing here? Kispi Sisa asked the Puma.

24 - So now you don't know what am I doing here, huh! You clearly know that
25 we came here to be part of the warachikuy ceremony- replied Kusi.

26 -I was not talking to you! ... Can't you see that I'm talking to the Puma? Said
27 Kispi Sisa with an angry tone because the boy was not able to see the Puma.

28 - What Puma are you taking about? These are dancers disguised as
29 cougars, "explained the boy patiently.

30 The puma gave a little grunt, if he could laugh, his laugh would have sounded
31 the same.

32 -Remember that nobody else can see nor listen to me little girl – said the
33 Puma with a mocking tone.

34 -Oh come on! Let him see you too Puma! It would be so much easier for me
35 to talk to you without making him confuse or making him think that I am
36 talking to him, do you see my point?

37 - Blah blah blah, you only talk, talk and keep talking, I get that, you love to
38 talk for sure- mocked the Puma. Its fine, relax. I'll let him see me.

39 "Hello," said the Puma, putting his face extremely close to the boy's face as
40 he was making himself tangible and visible.

1 Kusi got scared and took a huge leap.

2 -Aaaaahhhhhh! A real cougar!

3 -As I was telling you ...- laughed Kispi Sisa

4 - Why is he here?

5 -Yes, tell us, why are you here? I thought you had forgotten about me, since
6 you did not come to my rescue on the bridge ...- explained the upset girl,
7 complaining. She did not like that Puma made fun of her.

8 -I will always be by your side even if you can't see me, and I did not rescue
9 you because my friend here –he said, pointing at Kusi with his head- did a
10 very good job. But now, I came to tell you that you are in danger, added the
11 Puma, with an impatient tone. Taking care of kids was something he was not
12 very skilled at.

13 -Here? Am I in danger here? I do not even know if we are in the future or in
14 the past, and nobody can see us.

15 -Ok then, so “No one can see you” right? yeah sure - Who do you think is
16 coming over there?

17 The figure of Urku Amaru could be clearly distinguished coming closer from
18 afar. Kispi Sisa had her eyes wide open. She remembered him very well, he
19 was the priest of the Sun who had threatened to kill her, she had kicked him
20 in order to escape from him. The man approached more and more everytime,
21 he had an expression of anger on his face and his eyes were staring directly
22 to the girl

23 -But how is that he can...?

24 -see you? –said The Puma, finishing girl's question-. Because he has
25 magical powers that were given to him by his personal god, the Serpent. But
26 we don't have time for further explanations; hurry up, use the magic rod and
27 go back to the cave of the ancestors!

28 -What's going on? Asked Kusi , who did not understand anything at all.

29 -Get ready, Kusi, we are going back to the cave- Kispi Sisa hit the ground
30 with the golden rod. The square and all the people disappeared, they found
31 themselves under the light of the torches again.

32 "Oh, finally they're back. Now, I have something for you, Kusi," stated
33 Pachakutik's mummy

34 A wrapped bundle magically appeared in Kusi's hands. The boy unwrapped it
35 with excitement. It was a white cloak with blue laces and a red tassel. Inside
36 it there was a wooden shield, a sling and a truncheon. Something else fell off
37 the bundle... suddenly, two beautiful silver discs started shining on the floor.

1 They were the symbols of the warachikuy, the ones that indicated that Kusi
2 had turned into an adult.

3 -Thanks, noble sir, Intipachuri, son of the Sun!

4 -And there is something else ...- said the mummy with complicity-, check out
5 between the folds of the mantle.

6 A pair of underwear shorts fell on the ground . It was the wara. Kusi picked
7 them up as he felt his cheeks blushing and burning, it was so intense that he
8 resembled one of the torches from the cave.

9 Kispi Sisa coughed to hide her laughter and she suggested that they had to
10 go back.

11 "Yeah, a long time must have passed by since we left," Kusi added.

12 -here we go again with the time...Time, time, time ... I've already told not to
13 worry about it!, insisted the mummy.

14 Kusi Waman and Kispi Sisa felt the ground shaking, like a small tremor under
15 their feet. They arrived at night and both felt how the cold air pinched their
16 faces. They were in front of the Apachita and moon had not even moved a
17 bit.

18 *Illustration: Boy playing*

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CHAPTER XII

A new mystery

After two days, since Kispi Sisa and Kusi returned from the cave of the ancestors, the two travelers started their walk again, this time they were going to Vilcas-Huamán. The Kapak Ñan was crossing by the cold and high zones of puna, almost desert, where the wind seemed to tear people's clothes, maybe to make up for the lack of trees to play with. Then, little by little, trees and plants started to appear and all of a sudden they found themselves walking next to the dense native forest, full of kishwar trees, that bordered large rural areas. During the trip, Kispi Sisa told Kusi all about her encounter with Mama Waku and the Puma. After all, the boy had been her unconditional her partner in their last adventures.

When the group arrived to the important *tampu* of Vilcas-Huamán, the sun was setting and shining directly to the huge *ushnu*, a pyramid-shaped throne. From its base, three terraces built with rock walls were prominent and they were joined by two squares; in between one of the squares, there was a seat made by only one peice of stone and covered with a layer of gold and decorated with precious gemstones. The *sapa inka* sat to meditate when he visited the *tampu*. In the other square there was a big and flat stone, vertically erected and finished in concave shape. Most sacrifices took place there, especially *llamas* sacrifices, their blood was collected to be offered to the gods. It flowed passed by a channel that went through the square.

To one side was the temple of the sun, which had two big gates that could be reach by walking up two stone staircases of 30 steps each. In the distance, towards the hill of the Pillucho, many turrets stood in straight rows, there were more than 700 *kullcas*, storages of food, weapons and clothing.

This *tampu* was considered very important because it was in a central place of the Tahuantinsuyo empire and because it was part of one of the territories that the Incas had conquered, that of the Chancas.

The *kuraka* Apu Puma felt so tired that he could hardly stand. Kispi Sisa took him directly to a room to rest with the idea of continuing the trip the next day.

"You have to rest, Grandpa, so that you feel better," said the girl, worried about the old man's weak appearance.

Kispi Sisa tenderly covered the kuraka with an alpaca blanket and put her goldenrod, which was again wrapped in strips, next to the kuraka. So she felt that his grandfather would be protected. She was already preparing to leave, when she felt the presence of another person. It was the mamakuna, the same one that had crossed the bridge next to the akllas and the man with a toad look. He had a beautiful face and hair as long as Kispi Sisa's.

Greetings, Apu Puma, I have come to see how you have arrived. I hope you had a smooth trip -she said in a melodious voice.

1 Kispi Sisa looked at her in surprise. How was it possible that the *mamakuna*
2 did not remember the accident that her grandfather suffered on the bridge of
3 the Apurimac, when she was there? Or is it that she did not want to seem
4 insensitive by mentioning it?

5 The *kuraka* answered, in a weak voice, that he was feeling very well and
6 murmured, annoyed, something related to travels and the old people before
7 covering his head with the blanket.

8 "Come with me, girl, while your grandfather rests," said the *mamakuna*, "the
9 *akllas* are going to start the hair-braiding ritual," and she took Kispi Sisa's
10 shiny hair in his hands, "come to have your hair combed too," the
11 *mamakuna's* smile was so sweet and her face so beautiful, that Kispi Sisa
12 could not refuse. Besides, it had been a long time since she was one of the
13 *akllas* herself, a chosen one, and she was glad to be with them again.

14 The *akllas* were in one of the largest *kallankas*. The eight were sitting on a
15 mat, one in front of the other. Each one held the hair of the previous partner
16 and, amid laughter and games, braided it. Next to them, there were several
17 containers that contained a yellowish liquid with which they wet the tips of
18 their fingers before passing the comb through their long hair.

19 Kispi Sisa sat down in front of the first one and unrolled the strip that held her
20 hair. She shook it like a foal, shrugged his legs, embraced her knees and let
21 out a sigh of satisfaction; what a good idea to have someone to comb your
22 hair!

23 The *mamakuna* left to return almost immediately with another container in
24 her hands and she also sat down, on another mat, in front of the girls.

25 Kispi Sisa closed her eyes. The gentle movements of the hands of the girl
26 who was combing her hair made her feel sleepy. She recalled the latest
27 events: the cave of the ancestors, the mummy of *pachakutik*, the *warachikuy*
28 festival with Kusi and ... her almost encounter with the priest *Urku Amaru* and
29 the look of hate that he gave her. Something came to her mind; she had
30 thought that she would never see him again, but if the priest possessed
31 magical powers ...? Then she remembered the danger they had on the
32 bridge and felt a twinge of guilt for not being close to his grandfather at that
33 moment, for not taking care of him. And ... where would the *Puma* be? He
34 had told her that he was always close. She opened her eyes for a moment.
35 She was alone in the room. From a container next to her came a smoke of a
36 strange smell that rose to her face. Each time it was harder to breathe ... she
37 felt between dreams that someone forced her to stand and made her walk
38 out of there.

39 When she woke up, she found Kusi.
40 "What happened?" Kispi Sisa asked.
41 "Nothing unusual as far as I know," said the boy, surprised by the question.
42 It seemed strange to Kispi Sisa to be in the room where she left the *kuraka*
43 before.

1 "That smoke was drowning me, is that why you brought me here?" she asked
2 in a worried tone.

3 -I did not bring you here. I came to see you but I found you asleep. I was
4 about to leave, but...

5 "Where are the *akllas*?" "And the *mamakuna*?" "And my hair, is it braided?"

6 "I do not see any *aklla* or the *mamakuna*. And ... yes, I think your hair is
7 twisted," Kusi replied, wondering if Kispi Sisa had had a dream from which
8 she still was not fully awoken.

9 "And Grandpa?"

10 "When I came there was nobody here. Everyone is outside eating.
11 Although I met a googly looking man, very similar to a toad, that came out of
12 here.

13 The *kipukamay* again! That ugly man! He had also crossed the bridge just
14 before the accident! What would he have come for? To find what? That made
15 her think of her magic goldenrod. She had left it there, near the *kuraka*! She
16 looked for it but it was in vain. The rod was not there anymore!

17 Kispi Sisa ran rashly. Her heart was beating wildly. Kusi was also running
18 behind her. He did not understand very well what was happening but he was
19 getting used to the mysteries continuously arising around the girl. They ran
20 almost together when they spotted the figure of the Apu Puma *kuraka*. The
21 children stopped panting.

22 "Kispi Sisa, is that you?" Grandpa asked smiling. He had learned in his
23 blindness to distinguish the presence of the girl.

24 "Yes, grandfather, yes, yes. Here I am," she said, feeling relieved to see that
25 the *kuraka* was leaning on the magic rod. No doubt he had taken it to help
26 him walk by himself.

27 "This rod is yours, Kispi Sisa," said the grandfather with content while giving
28 it to her. Today for the first time he had glimpsed a faint clarity.

29 Kispi Sisa felt reassured that she had found her rod. But a new restlessness
30 appeared in her mind: Had she dreamed the smoke and the ugly feeling of
31 suffocation? And, if it was not a dream, someone had saved her by getting
32 her out of there ... Ah, but surely it had been the Puma.

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CHAPTER XIII

GOING TO THE NORTH

The next day they left again, this time following a northerly direction, a course they would keep until they reached their destination, Cusibamba, The Plain of Joy. They were going to the *tampu de Huamanga* located in the *llakta* of the same name. The road went over the mountains, the *chiryallpas*, cold lands, areas of *puna*, desert areas, even higher than the *paramos*, where the few plants camouflaged with the yellowish color of the sand. Only the condors accompanied them, gliding over them with their huge wings and greeting them with their squawks. A few hours later they began to see some *kuchas*, the artificial lagoons where the peasants collected the rainwater to plant potatoes on its banks. These green circles, linked together by small ditches, they seemed capricious drawings in the desert region.

Kispi Sisa and Kuraka Apu Puma went before the huge group as always. People were already used to walk and they did it with pleasure, talking animatedly. From time to time Kusi came to talk with the girl and the kuraka. They had established a good friendship and the old man liked the little shepherd.

"Look, Kispi Sisa, look over there." The boy pointed toward a pink circle that could be seen from the distance in the middle of the plain, over a lagoon.

She directed her gaze to where the boy indicated and instinctively turned her head towards her grandfather.

"Grandfather, they are *pariwanas*, the birds of color of the sunset," she said, referring to the pink flamingos that visit some high areas of the Andes at certain times of the year.

Grandpa smiled wistfully. How much he would like to see again! The girl realized her mistake and wanted to hide how ashamed she felt.

"Grandfather, do you think we can ask one of the *jampikamayus* to try to heal your sight? Kispi Sisa suggested, referring to the healers.

"There are several traveling with us," Kusi said, eager to contribute to the conversation.

1 "Ah, if someone could cure me ... but I think it's not a disease. Maybe when
2 the Inti forgives me, I could recover my sight. But do you want to know
3 something? Corn, as it is a sacred grain, it can cure diseases."

4 "Grandfather, tell us, tell us how it is done," Kispi Sisa asked.

5 "Well, you need to have different varieties of corn: *parakay sara*, white corn;
6 *kulli Sara*, the black corn; *kuma sara*, mixed corn, the red and yellow corn;
7 and the *paru sara*, only yellow corn. You also need mullu, the shells found in
8 the Mama Kucha Mountains. The *jampikamallu* grinds everything together,
9 and when it is fully ground he gives it to the patient in the hand so he blows it
10 while offering to all the *wakas* of the four corners of the world, where the
11 spirits of the gods live, saying these words: <<give me health, wherever you
12 are, give me health >>

13 Then, taking some gold and silver he offers it to the Inti, and to his wife
14 Mama Killa, and also to the stars who are their celestial court." "But
15 everything does not end here," the *kuraka* lowered the voice and continued,
16 "then the sick person must go to a place where two rivers meet and the body
17 must be washed with water and white corn flour, saying that there he will
18 leave the disease."

19 They continued walking in silence. The three continued thinking the same
20 thing: if it were possible that Apu Puma would ever recover his sight. The
21 children felt the sadness of the *kuraka* for being blind.

22 -Great Lord, you who are named in honor of the puma, could you tell me
23 about this animal?

24 -Kusi wanted to distract the old man.

25 "Ah, boy, pumas are very noble animals, they symbolize power and
26 organization, that's the reason why *jatun llakta* in Cusco has the shape of a
27 puma. Cougars are the intermediaries of the runes, humankind, with
28 Pachamama, Mother Earth; That's why one of their names is children of the
29 Earth," explained Apupuma, satisfied to be able to talk about a topic that he
30 liked very much. "The pumas are also called Apu Tinya, Chief Drum; this is
31 how some drums are made with their skin. And as you should know, for
32 being a shepherd, pumas govern the rains and own the flames, or sometimes
33 they take over the *llamas* ..." Apu Puma mocked the shepherd boy.

34 As soon as the *kuraka* finished mentioning the word *llamas*, Kusi ran out in
35 the direction of the herd that he had to take care of. He was not going to take
36 the risk of losing a few *llamas*, but by day and with so many people there was
37 little chance of a cougar approaching ... but I thought a magic cougar could
38 do it in a way that no one could notice his presence until it was too late...

39 The *llamas* were very useful at this time. They used them to carry loads.
40 From their wool they made fabrics for clothes and from the leather of the
41 necks they made sandals; with the rest of the leather, they made strings,
42 whips and all kinds of ties. Their meat, mainly dried in the form of *charki*, it

1 was considered exquisite. There were white, black, brown *llamas* and some
2 mixed colors. The herds of llamas were composed according to the colors of
3 the animals.

4 The *llamas* that belonged to the *sapa inka*, were only white and, if a *llama* of
5 a different color was born inside the flock, they sent it to the herd that
6 belonged to it. White *llamas* were also sacrificed to the Sun god. Dividing
7 them according to their colors facilitated keeping the count of the *llamas* in
8 the *quipus*, the knotted cords that the *kipukamayus* used, they were
9 considered the information collectors in the time of the Inkas.

10 Kusi Waman came panting to the side of his llamas. The other shepherds led
11 them with cries, frightening them with dry branches. The *ayllu* of the *kuraka*
12 carried a thousand animals divided by colors. The ones that the boy took
13 care of were black and they wore red and yellow little wool earrings in their
14 ears. Kusi took out his *quena* and began to play while walking by the *llamas*
15 He knew that they appreciated music more than the cries of their mates.

16 “How beautiful you play, boy!” The *mamakuna* surprised him by walking
17 beside him. “Hey, you are friends with the *kuraka*'s granddaughter, right?” the
18 woman asked sweetly and without giving him time to answer anything she
19 handed him a small package. Then he looked over one shoulder and walked
20 away as quickly as if he had seen some *supay*, the spirits that sometimes
21 roam the Earth.

22 Kusi obediently prepared to put the package inside his clothes, when
23 someone pushed him to throw him to the ground. It was the man with that
24 looked like a toad, the same he saw the day before the *kallanka* of the
25 *kuraka*. The man carried in his hands a *quipu* with long laces of different
26 colors.

27 “Oh, boy, excuse me,” exclaimed the man, bending down quickly to pick up
28 the package that seemed to be entangled in the laces of his *quipu*. “But, keep
29 on playing your *quena*.” “I like to listen to you.” “Today I have to count these
30 *llamas*, many have been born. With your music you'll make my job more
31 enjoyable,” and he returned the package as he stomped on the floor with one
32 of his thick sandals.

33 Kusi, he thought the man was getting impatient, quickly put away the
34 package and carried the *quena* to his lips. But before he began to sing the
35 first notes, the name was already moving away in a hurry.

36 The boy found the attitude of the guy very strange; he had commented how
37 much he liked his music and then he left like that ... it seemed that some
38 people were in a hurry that morning. He pulled out the package, which looked
39 a little spoiled. He was very curious to know what was inside. He looked to
40 one side and the other to make sure no one saw him sneaking and slowly
41 unfolded the cloth.

1 It was completely empty! He searched the ground just in case he found
2 something that might be the content of the package, but on the ground he
3 only found traces of some squashed insect.

4 Kusi did not know what to think about all that. He felt so confused ... he did
5 not want to be blamed for having lost something that was supposedly inside
6 the small package; Maybe something valuable or important. So, he decided
7 to forget what had happened and not say anything to Kispi Sisa or the *kuraka*
8 and hope that the *mamakuna* would not mention her gift but that the girl first
9 did it. Then ... He would face the situation.

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CHAPTER XIV

THE MONSTERS OF TWO HEADS

The *Inti runañan*, the sun worshipers, had been traveling for some time. They had passed through Huamanga, crossing the bridge of Sangaro, after which they entered the valley of Huancas, which would later be called the Mantaro. They had stayed at Xauxatambo and traveled from one valley to another to Tarmatambo. At the end of each day they stayed in a *tampu* spent one, two or more days in each place, depending on how difficult the road was. The Inkas measured the distances with the *tupu*, but this measure did not take into account the distance, but the time taken to get between one point and another; therefore the *tupus* measured more when climbing a slope than those of a plain. The *tupus* on the road were marked at some distance by the *chaskiwasis*, the hostels where the *chaskis* were stayed.

The previous night they had gone up to Pumpu, and they were staying in the *tampu*. Although Pumpu was another administrative center, neither its large trapezoidal *plaza* nor its buildings had the beauty of stone structures worked in fine stonework but rather, they were built with rustic stones. The trip to Pumpu had gone smoothly and perhaps that's why I had not seen the Puma again. There the Kapak Nan, the royal road joined with another important road that went towards the plains, the region of the coast, the part of the kingdom where the god Pachakamak was worshiped, who gave encouragement and movement to the Earth. The last part of the road was wide, bordered by rocks, but the rest had ups and downs with stone stairs purposely built on the mountain, and by gorges and precipices where the road was protected by stone walls to prevent people and the *llamas* fell through the chasms. The indigenous engineers tried to take the roads in a straight line, avoiding curves or changes of direction but sometimes it was impossible because of the natural obstacles of the mountain ranges.

The next day, Kispi Sisa met with Kusi and together they went to a lagoon that was next to the *tampu*. The lagoon was a sacred *waka* dedicated to the god Pachakamak. Kispi Sisa carried a small basket with mortiños and wild berries to offer them to the spirits of the lagoon. A barely warm sun shone on the desolate landscape. As the children passed, some vizcachas, the curious rabbit-like chinchillas with cat's tail, ran to hide in their subterranean lairs.

The waters of the lagoon looked black and calm. In them, as in all waters, lived the goddess of the underworld and wife of the god Pachakamak. This goddess who lived in a small lake with her daughters, the *urpaywachas*, had filled the whole sea with fish.

Kispi Sisa approached the shore. In an instant the waters became enraged and rose in a huge wave that fell on the shore wetting the children.

"You must say something, Kispi Sisa. Or do something ..." Kusi Waman shouted.

1 Kispi Sisa threw the fruits and hit the water with her goldenrod. A wave as big
2 as the previous one, dragged her to the depths of the lagoon. The girl closed
3 her eyes in terror and held her breath, but once inside the cold water she felt
4 as good as if she were a fish. She opened her eyes. Beside her was Kusi,
5 making funny faces. Kispi Sisa laughed and her laughter formed a curtain of
6 bubbles. In the middle of the bubbles appeared the figure of a woman with
7 green hair that floated around her silver body covered with scales. On her
8 arms she wore bracelets of snakes that coiled up to his elbows and, on his
9 forehead, a crown of precious stones adorned at the top with a silver snail.

10 The apparition called them with her hand and with a gesture, told them to
11 follow her. They swam through an underground passage and came to a cave
12 where there was a giant with two faces, one facing east and one facing west.
13 He was sitting in an *ushnu* of enormous proportions. It was the god
14 Pachakamak.

15 Kispi came out of the water and bowed, waving. Kusi Waman did the same.

16 "They had already told me about you," the god said in a voice that recalled
17 the bursting of the waves of the sea. Mama Waku warned me that you would
18 come and asked me to please you in your travels through time. "Where do
19 you want to go?, or rather, where do you both want to go?, because I see
20 that you have a companion ..." continued looking at Kusi, who blinked
21 nervously.

22 Kispi Sisa did not have to think much because she immediately saw in her
23 mind the beautiful people who reminded her of the *kurikinki* bird and who
24 would be his descendants. It was them who she wanted to see again in the
25 tomorrow of the future. But now she did not want to go as far back in time as
26 she did the last time ... she thought she wanted to see them at a time closer
27 to where she was. She struck with her goldenrod in front of the god's *ushnu*
28 while formulating her wish; She immediately felt herself moving vertiginously
29 into the time tunnel. Kusi was ahead of her.

30 They found themselves in a dense forest full of trees and shrubs. Kispi Sisa
31 wished the Puma would appear and at that moment the animal came out, as
32 expected, behind a *pumamaki*, the puma-hand tree. This time Kusi Waman
33 greeted him happily. The Puma suggested that they climb the branches of
34 one of the trees. The forest was filled with a threatening silence that bothered
35 Kispi Sisa.

36 "Hey, Puma, where are the *kurikinkis*? the girl asked, referring to the people
37 with the affectionate nickname she had given them.

38 "Who, what?" asked Kusi in turn, annoyed because he never knew anything
39 about what was happening because something new always came up.

40 "Look, there they are ..." the Puma said.

1 Hidden behind the trees, there were men dressed in black. His long hair was
2 braided on his back and his hands had *chonta* wood spears. Kispi Sisa
3 recognized them immediately.

4 In the distance, rhythmic noises were heard. they seemed like drums to the
5 children. The noise was coming closer and closer to a narrow path that
6 passed almost unnoticed among the vegetation. The *kurikinkis* hid further
7 behind the trees, flexed their bodies and raised their spears, vigilant to what
8 was approaching.

9 Kispi Sisa and Kusi watched carefully. They could not imagine who came
10 running and playing drums at the same time. When, suddenly, a horrible
11 beast appeared among the vegetation. It had four legs and two heads! The
12 head at the top showed a pale face covered with hair and a metal body; the
13 lower head was supported with long strips at the hands of the monster. The
14 children screamed in horror as they saw other monsters join the first.

15 "Who are they?" Kusi whispered the question to the Puma.

16 "They are beings who came in houseboats from the other side of Mama
17 Kucha, they climbed the mountains and now your descendants have been
18 fighting for many moons against them," replied the Puma.

19 The children watched as the *kurikinkis* came out from behind the trees and
20 attacked the two-headed monsters, and as the strange beings responded
21 with a few rods that threw lightning and rumbled like thunder.

22 "We have to help them, Puma, we have to help them!" shouted Kispi Sisa,
23 jumped to the ground and ran brandishing his goldenrod, followed by Kusi.
24 "Wait!" roared the Puma and his shadow was projected on the two children
25 running.

26 "You can not change the future, Kispi Sisa!" said the Puma, looking straight
27 into his eyes. They were again on the shores of the sacred lagoon.

28 "Why did you bring us just this moment, Puma?" "The *kurikinkis* are in danger
29 and I wanted to help them fight the two-headed monsters," protested the girl.

30 "Yes, I also wanted to participate in the fight," the boy added warily, so there
31 would be no doubt that he was as brave as she was.

32 "Yes, yes, I understand," said the appeasing Puma. "But we can only see
33 what happens in the future and we can not intervene," he continued,
34 emphasizing the word intervene. "Do not worry, Kispi Sisa, your descendants
35 are very brave. And before you ask me ... yes, you will see them again on
36 other trips to the passage of time.

37 "Hey, Puma, I also have a question," Kusi Waman addressed the Puma "How
38 is it that the people whom Kispi Sisa calls *kurikinkis* are going to be their
39 descendants?"

1 "Ahem, ahem," the Puma coughed softly. "Actually, they are also going to be
2 yours."

3 But this time it was Kispi Sisa the one who blushed; her cheeks were lit like
4 two torches, when the meaning of the Puma's words came to her mind.

5 *Illustration: Gonzalo Pizarro*

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CHAPTER XV

A MOON NIGHT

The Apu Puma kuraka walked guided by Kispi Sisa when he wondered if one day he was going to be able to see again. Little by little a faint clarity began to filter through his blind eyes, sometimes; it was even possible to distinguish people as shapeless bulges.

Kispi Sisa was also thinking along the way. In all the trip days that had already passed by, she had not been able to forget the *kurikinkis* and the strange beings with whom they clashed.

Kusi also thought and wondered again and again if he should not tell the girl about the incident with the small package sent by the *mamakuna*. But, as many other times since this happened, he did not want to do it, fearing getting into trouble by not knowing how to explain the vanishing of its content.

The group walked at the same pace, as always. Many babies were already born on the road and several couples were formed between laughter and games. The custom of throwing pebbles at each other distinguished the lovers who were traveling together, among the others from the *ayllu*. When arriving at Cusibamba, several weddings would take place joining even more the bonds of friendship between the families.

Most of the journey had been in very high, cold and desolate areas. From Pumpu always going North, they passed through Tunasucanacha, the small *tampu* of Tamparacu. Then by Piscobamba, and in Sihuas, they found themselves in a beautiful valley to climb again very high towards the famous *tampu* of Huanucopampa.

This was a huge administrative center of the Incas empire. Here the largest amount of food, clothing and weapons was stored within two thousand *kullkas*, the warehouses where they kept food, clothing and weapons. The Huanucopampa plaza was huge, with an *ushnu* in the middle and surrounded by low constructions, on purpose, in order to allow a vision without limits towards the hills and the sky.

They arrived in Huanucopampa in the afternoon. They would spend that night there to continue the trip the next day. A large number of cultivated terraces extended as if they were upholstered grandstands in colored fabrics. The *Inkas* planted terraces, which they built on the slopes of the hills, using stone walls as retaining walls. They used a system of canals to irrigate the land, and plowed them with the *chakitaklla*, which was a wooden stick with a tip made of bronze or stone.

Already at dusk, a group of women cooked in the *pacharnanka*, clay pot, an oven dug in the ground, lined with stones heated before starting the fire. The delicious smell of *llama* meat with potatoes, beans and geese, that the branches with which they covered it let escape. The smell danced in the air inviting people to eat. It was a night where Mama Killa, the Moon, also looked

1 appealing, fat and round, shining happy about the people who were
2 gathered. The children played wrestling games, and jumps and races
3 competitions. The elders listened to the *amawtas* recite the songs that spoke
4 of the epic actions of their ancestors, of the favors they asked of the gods, of
5 love or of the animals that they admired and praised. An *amawta*, a poet,
6 who had on his forehead a red cord decorated with two hawk feathers and a
7 large condor feather declaimed with a resounding voice:

8	<i>Yaya kuntur apaway,</i>	Father condor take me,
9	<i>tura waman pusaway,</i>	Gavilan brother, guide me,
10	<i>mamallayman willapuway.</i>	intercede for me before my
11	mother. '	

12 The night slipped smoothly without allowing the cold of those high regions to
13 prevent people from enjoying pleasant moments of union and fraternity,
14 ancestral characteristics of the Andean people. The constellations were also
15 present. They were embroidered on a firmament of fine black *alpaca* wool;
16 the Southern Cross - called *Chakana* -, the constellation of Orion - which had
17 the name of *Urkurara* - and *Scorpio* - *Amaru* -, along with many others
18 decorated the night. The Inkas distinguished two types of constellations: the
19 figures that were formed between star and star, and the so-called black
20 constellations, the large voids without stellar light. Thus they had the *Llama*,
21 to the south, one of the most important black constellations that represented
22 a *llama* mother with her little daughter who crossed the skies in search of
23 water. In the sky, which was the upper world, the gods and celestial
24 goddesses lived: the Sun, the Moon and the Lightning. The firmament was
25 considered a *tumi*, the Andean knife that has a semicircular blade, and that's
26 why they called the *tumipampa* firmament, the plain with the form of *tumi*.

27 *Kispi Sisa*, next to the *kuraka* *Apu Puma* and *Kusi Waman*, was sitting
28 enjoying the poems and songs.

29 Poem of the Inkas compiled by *Felipe Guaman Poma de Ayala*, the child of
30 an Inka administrator, in his book «New Chronicle and Good Government».

31 A sudden wind shook the girl's hair that was loose on her back. This made
32 her remember the time the *mamakuna* took her to braid her hair. It still
33 seemed mysterious to her all that had happened: the strange smoke, how
34 she had fallen asleep while combing her hair to wake up in another room,
35 and the presence of the toadlike man that *Kusi* had seen coming out of there.
36 *Kispi Sisa* would have liked to have answers to these questions.

37 Just at that moment, the *mamakuna* approached them. On the arm, she was
38 carrying a small colored basket covered with a thick cloth. The woman sat
39 next to the *kuraka* and after greeting him, she started to talk about the beauty
40 of the moon, until looked at the sky and a scream escaped from her mouth. A
41 scream to which hundreds joined.

1 "Look, look, Kispi Sisa, look what is happening to Mama Killa!" exclaimed
2 Kusi surprised.

3 "What's happening?" asked the *kuraka* dismayed by the cries of his people.

4 "Mama Killa is disappearing, grandpa!" exclaimed Kispi Sisa, standing up.

5 And in fact it was clear how a slow shadow began to hide the Moon. It was a
6 lunar eclipse that terrified the indigenous people so much because they
7 believed that a giant snake was swallowing the moon, and that if the moon
8 died, the sky would collapse on them. And indeed, that night the Moon had
9 looked too appetizing...

10 "There is no time to lose, hurry up, you have to make a lot of noise, to scare
11 Amaru, who is eating Mama Killa!" Apu Puma ordered.

12 The noise was deafening. Everyone screamed with high voices, like howls.
13 The women played the drums, the little *tinyas* and the men blew the *pututus*.
14 They poked the dogs to make them bark and the frightened children did not
15 need to be forced to cry to throw themselves into real tantrums.

16 -"Killa kuya mama!" "Luna, queen mother!" "Mama Killa!" "Do not faint!"
17 "Runay kiman!" "People need you!" "Hold on, Mama Killa, hold on!"

18 With the eyes fixed on the sky, people shouted without stopping. The *kuraka*
19 Apu Puma also shouted with his cascading voice and his face turned
20 upwards. Although he could not see, he felt the need to fix his blind eyes on
21 the Moon.

22 Suddenly, in the little clarity that still remained, they saw a puma-shaped
23 cloud jump over the small bright piece of the Moon that lasted. Everything
24 was in the greatest darkness. For a few seconds, they lowered the tone of
25 their sorrow but, immediately, they shouted with even more despair. This
26 lasted for long minutes that seemed like an eternity. If the Moon had died, at
27 any moment the broken pieces of the sky would fall on their heads.

28 But a very small bright line appeared in the sky. The children noticed first and
29 stopped crying. People watched anxiously as the moon slowly started to
30 appear again. Mama Killa had been saved thanks to them and would
31 continue to shine from the *tumipampa!*

32 With joy in her heart, Kispi Sisa explained in detail to the *kuraka* what was
33 happening and the progressive appearance of Mama Killa. She had no
34 doubts. The Puma had fought the snake and defeated it! Kusi, also happy,
35 ran to see his *llamas* to make sure they were well.

36 "Ahhh, it's good that everything ended well!" sighed the *mamakuna* next to
37 the *kuraka* and Kispi Sisa, who with all the turmoil in the room, had forgotten
38 her.

39 Apu Puma sat down completely tired and excited. The woman bent down, it
40 seemed she wanted to sit next to him. Her colored basket was swinging over

1 them. Kispi Sisa felt a strange sensation ... of danger, as other times she had
2 felt just before...

3 A commotion at his side distracted her from her thoughts. The toad-looking
4 man, the *kipukamayu*, was swinging dangerously over the *kuraka*, almost
5 falling onto him.

6 In his hands he held a jute sack. Kispi Sisa stepped aside when she saw a
7 snake crawling very close to them.

8 "Excuse me, great Apu Puma," the man apologized, regaining his balance.

9 The *mamakuna* contemplated him with little sympathy; he had made her
10 throw his basket when he pushed her. Kispi Sisa looked towards the ground.
11 The snake had disappeared into the shadows. Also the *kipukamayu*
12 disappeared in the night. For the girl, it all seemed a strange coincidence.

13 -Well, well, I think it's time to leave. Mama Killa is in the sky thanks to all our
14 screams. Now off to sleep"! The *kuraka* ordered.

15 Kispi Sisa guided her grandfather to the place where he slept and went to
16 look for Kusi. He found him hugging the *llamas*, comforting them because
17 they were still scared.

18 The girl also approached to caress the animals, but the *llamas* backed up
19 startled when they saw in her direction, because behind Kispi Sisa, the
20 silhouette of a cat was drawn in the light of the Moon. It was the Puma. Kispi
21 Sisa ran to him. "Oh, Puma! You saved Mama Killa!" she said, looking at him
22 with admiration.

23 "Pssss, it's nothing," the Puma replied, appearing modest.

24 "Wow! That was amazing! You beat that snake with a BAAAAM! Kusi said,
25 slapping his open hand with the fist of the other.

26 "Don't talk about blows or punches," replied the puffed-up Puma. "I
27 swallowed that snake in one bite!" and let out a roar of pleasure to see the
28 expression with which the children looked at him. "No, I did not swallow it."
29 "Snakes make me gassy; especially snakes as big as that one," joked the
30 Puma. "But now I have to fulfill a mission..."

31 "What mission?" asked the children in unison.

32 "The one to take you, Kispi Sisa, and ..." he stopped looking at Kusi. "... well,
33 you can come too, if Kispi Sisa accepts."

34 Kispi Sisa smiled looking at Kusi, who returned the smile. They were sure
35 that another adventure awaited them that night.

36 "Close to here, there is a sacred *waka*, one of the most sacred," the Puma
37 emphasized, "where a very important person is waiting for you."

1 *Illustration: Celebration of the Chinchaysuyu*

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CHAPTER XVI

WIRAKUCHA, GREAT CREATOR GOD OF THE SEA

Kispi Sisa and Kusi Waman followed the Puma, who took them to a small hill on which stood the famous *waka* of Ancovilca, where the mysterious character who had sent for the girl awaited them. It was a triangular black stone the size of two men standing one on top of the other. When they approached, the stone opened up leaving a gap large enough for them to pass through. Once inside they found themselves in the most complete darkness. The minutes passed slowly and Kispi Sisa began to get impatient. Kusi, on the other hand, had decided to wait calmly for the events to unfold. The Puma also philosophically cleaned his long mustache with one leg; taking care of this girl was a job in which you never knew what was going to happen.

“Auruuuuummmmmmmmm,” an invisible thing that was not the wind shook the travelers who leaned with their back against the stone wall to avoid falling. A violet glow spread across the place.

The figure of an old man with long white hair and hair on his face appeared in the middle of the light. His eyes looked like crystals where the gray sky of the sunset reflected. Kispi Sisa recoiled in fright. The old man's hair-covered face reminded him of the terrifying image of the two-headed beings who fired lightning bolts, whom she had seen a few days ago on her journey to the passage of time. But the calm in his eyes calmed her down.

The Puma lowered his head in a sign of respect and said in his husky voice:

“Great Wirakucha, usher and creator of all things, we praise you.”

Upon hearing this, both Kispi Sisa and Kusi lay on the ground and hid their faces, impressed to be in the presence of Wirakucha, such an important god.

And it is that Wirakucha, or *the creator of all things*, was a greater god of the highest dignity. When Wirakucha had made his appearance on Earth, at the beginning of the beginning, human beings had already emerged into the world from inside caves, lagoons or caves, and the wise God dedicated himself to ordering everything, teaching and pointing out the functions that they had to meet all, from humans to animals and plants. Wirakucha was a god loved and revered for being the god who knows everything and sees everything.

“Stand up, kids!” the god ordered in a gentle tone. Ah, Kispi Sisa ... I've been watching you since you went on this trip ... and I really like how you've behaved,” the god continued.

Kusi looked at the girl. He had also behaved very well; but he shrugged his shoulders, in short, he was already used to the fact that the important figures almost always addressed only her.

“Thank you, great, Wirakucha,” answered Kispi Sisa, feeling proud.

1 "You are getting closer and closer to your destiny," the god explained. I was
2 also going, a long time ago, towards that part of the Chinchaysuyu, where the
3 rays of the sun fall on their feet. I walked along the coast and there I spread
4 my cloak over the waters of Mama Kucha and there I floated away with the
5 foam of the sea making the promise of returning one day" the god Wirakucha
6 sighed.

7 As the children did not know what to say, they decided to keep quiet and let
8 the god speak. The Puma was standing next to them, moving his tail
9 rhythmically as he listened carefully

10 "But ... anyway ... I want to help you so that you go again to the course of
11 time to see your..."

12 "The *kurikinkis!*" interrupted Kispi Sisa, clapping her hands, unable to contain
13 her joy.

14 The god frowned for a moment at being interrupted. The Puma opened his
15 eyes wide showing an expression of surprise and worry. He had never met
16 before anyone who would dare to interrupt someone like that; even worst, to
17 interrupt a god!

18 Kusi rolled his eyes. He already knew the extraordinary enthusiasm that Kispi
19 Sisa had when it came to going to the future to see those people and now he
20 was also interested in seeing them again, since he heard that he was
21 somehow connected with them.

22 "... descendants" concluded the god Wirakucha ...

23 "I'm ready ... I mean, we're ready," said Kispi Sisa looking at Kusi and the
24 Puma.

25 "Kick the floor with the golden rod Mama Waku gave you," Wirakucha
26 ordered, uttering some incantations.

27 In seconds, a kind of transparent white foam covered the children and the
28 Puma, and in less than an instant they were in the course of time, on the
29 same small hill where Kispi Sisa had first seen her descendants. Feeling in a
30 familiar place, she sat on the grass suggesting to Kusi to do the same. The
31 Puma lay next to them.

32 "Look, look. It seems that they are partying again!" exclaimed Kispi Sisa. The
33 people they were looking at were walking in a procession. They wore their
34 beautiful black wardrobe, but this time with some differences. Men had
35 colored scarves on their backs, folded in the shape of a triangle. To the neck,
36 a white band and something that seemed to the children a silver necklace,
37 made of small perforated discs in the center mixed with gold beads that
38 ended with a silver pendant cross. Some wore a *poncho* that caught the
39 attention of the children because it was something new for them. Women
40 wore two precious scarves, the white one with black spots under another one
41 of blue color. In front, the most important characters walked followed by
42 those who played small drums and marched with red flags making people

1 pray. All wore masks and their hair was arranged in many braids. Others
2 followed with lighted candles and then others carrying two statues separately,
3 of a man holding a cross and a woman covered by a veil.

4 "They are walking the mummies of their ancestors," Kusi said, recalling the
5 ritual that the *Incas* had to carry on mummies in the squares of their cities,
6 during some important ceremonies.

7 "No, no, no," said the Puma, shaking his head and sitting down to explain
8 better. Kids, you must remember that we are in the course of time and that
9 things have changed. Just as there is no *sapa inka* anymore, the mummies
10 of the ancestors are not worshiped either..."

11 Kusi and Kispi Sisa held their breath. How was that possible?

12 "... those two figures represent, the one to the Son of God and the other to
13 his Mother. Those who go forward are the *priostes* who direct all the activities
14 of the party. There are the leading children carrying the incense. What they
15 are doing is the procession of Holy Week."

16 "Ahhh!" the children exclaimed, without being able to understand it very well.

17 -Of course during these celebrations they also celebrate the fruits that
18 Pachamama, Mother Earth, gives them, and they do it with a ritual called
19 *supalata* in honor of the tender fruits" continued the Puma. "The children go
20 in disguise, dancing from house to house. People provide them with food,
21 and they gratefully leave seeds for them to sow next year."

22 At that moment they heard the cries of joy from the people crowding in front
23 of the temple. A child dressed in white, with two wings stuck on his back,
24 hung from a wooden structure.

25 "This boy is disguised as a bird," Kispi Sisa pointed out," and they have him
26 hanging as if he were flying.
27 "Oh no. That is not the meaning of the child," the Puma intervened. "The
28 child that hangs from a *pukara*, it means fortress, is dressed like an angel,
29 that is a spirit that flies and ... this ... helps to learn to fly ... or something like
30 that ... I believe" and the Puma growled as if coughing to hide that he was not
31 sure about the subject.

32 For Kispi Sisa it was not very clear the explanation of what an angel was, but
33 she resisted the urge to ask again. She already imagined that it would be
34 very difficult to understand all those new rituals that her descendants would
35 perform and, for the moment, she was content to just observe what was
36 happening, how beautiful and elegant they looked, and listen to the beautiful
37 music they played.

38 Just then, the boy disguised as an angel ripped the veil off the face of the
39 statue of Virgin Mary; everyone celebrated with applause and entered the
40 temple.

1 The temple was adorned with white curtains, flowers and many candles. The
2 lighters and the lighters entered first to the church holding large wooden
3 candlesticks with twelve candles. Then they brought the flower
4 arrangements, and through the *sisapasana*, a special ritual, and they passed
5 the bouquets until they were placed in front of the altar.

6 "And at the end of the ceremony, then they share a delicious mix of delicious
7 foods called pinchis," said the Puma "and ... now, I think we have to go back
8 to the past again and do not ask for a little more because ..."

9 But the Puma was interrupted by a hug that Kispi Sisa gave him.

10 "Oy Puma!" "You do know a lot!" "And you explain it so well ..." "Thank you
11 very much!" and the girl gave him a kiss on the nose. The Puma would have
12 liked to be a kitten to purr, but he growled tenderly and rubbed his head
13 against Kispi Sisa. After all, caring for a girl had its advantages.

14 *Illustration: A sapa inca mummy*

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CHAPTER XVII

PUKLLAY GAME

Upon leaving Huanucopampa, the travelers continued their journey through the rugged mountains. The road was four to six meters width and almost everything was paved, with channels on each side to run the rainwater without damaging it. They went through simple bridges of logs and others with wooden structures mounted on stone walls. Many of these bridges were so wide that ten people could walk together arm in arm. Already in Conchucos, an important *tampu* in a very high valley, they found large flocks of white *llamas*, without a single spot that belonged to the *sapa Inka*.

The days were cold and quiet as they passed, while people walked at an even lighter pace, because they were anxious to reach their destination soon. They also passed through many *wakas* along the road like that of Yaño, the main *waka* of the caruac; and that of Yuirgo, of the conchucos, but in none of these sacred places there were new appearances of gods or heroes calling Kispi Sisa, although the girl was anxious to travel through time again.

Many of these *wakas* belonged to the people that the Incas had conquered and, according to their custom, they were respected as sacred places. To do this, the *sapa inka* made an alliance with the *kurakas* of those places, using the wings of a hawk. The *inka* took the right wing and the left wing was sent with an emissary to be buried in the *waka* of the conquered place. This was done as a sign of the new alliance between their peoples, which is why Apu Puma carried on this trip a hawk wing that would bury in the most important *waka* of the new place where they would live.

The *kuraka* felt optimistic and happy to see they have passed most of the way. His vision, still very cloudy, already allowed him to move more easily and each time he needed less help from his granddaughter.

But Kispi Sisa did not leave his side for long because she felt uneasy thinking that something bad could happen to her grandfather. There had been too many dangerous situations on this trip, and she still disliked the vision of the viper that had crawled before her eyes, very close to them, the night Mama Killa had almost disappeared. What would have happened if it had bitten them? And once again she wondered if, instead of being just a coincidence, it was that someone wanted to hurt them, her grandfather or herself. This led her to think of the man with the look of a toad and the *mamakuna*. The two greeted her and her grandfather very kindly, but never approached to talk to them during the moments of rest or in the *tampus* where they spent the nights. The *mamakuna* always wore his sweet smile and the man; he pictured a serious gesture on his ugly face, which displeased Kispi Sisa.

Kusi Waman, on the other hand, took care of his *llamas* during the journey and, when they arrived at the *tampus*, after leaving the *llamas* in a safe place, he joined the *kuraka* and Kispi Sisa, with whom he shared the food. Many *llamas* had been born and he had to group them by colors to keep them in the different flocks. Kispi Sisa loved to help him in this task and to

1 name the newborn *llamas*. The boy had to admit that he liked Kispi Sisa
2 because she was brave and determined, and that he would not have minded
3 getting married to her when they were older, although he knew that it was
4 impossible because she was the granddaughter of a *kuraka* and he was a
5 *jatunruna*, a peasant shepherd of *llamas*. The Inkas had strict rules about
6 social classes. Nobody could be something different from what his father
7 was, since the positions or professions were inherited. The children of the
8 priests were the new priests; the children of the peasants, the *jatunrunas*,
9 stayed that way; and the children of the nobles, princes or *kurakas*, were the
10 ones who would then rule. Only the troops did temporary jobs, but the military
11 leaders also left their position as an inheritance for their children. When the
12 *sapa inka* died, his first-born son did not govern, but the son who was
13 considered more suitable for the position.

14 Kusi shrugged in his typical gesture; At least Kispi Sisa and he were
15 adventurous fellows during this trip, and that was good.

16 When arriving at Huamachuco, the way was diverted to avoid the marshy
17 land and they walked by the undulating hillsides of the mountains. This made
18 the progress of the trip a little slower, but it did not discourage the sun
19 worshipers, because the closer they got to Cajamarca, the greener and
20 warmer that the landscapes were. They were also surrounded by beautiful
21 snowy mountains. Cajamarca was a very important *tampu* with a square that
22 was different from the others, because it was closed with walls on all four
23 sides. In one corner it had an *intiwata*, a pointed stone standing on a flat
24 stone. This served to see the passage of the Sun through its shadow and
25 thus define the months of the year and the hours of the day. The *Inkas* had
26 twelve lunar months, but they had more than ten days that they distributed
27 within a few weeks.

28 As soon as they arrived, Kispi Sisa felt something strange: it was like a
29 presence that surrounded her, that warmed her body and seemed to pierce
30 her. As the last rays of the sun disappeared, a voice echoed in her head
31 calling her name. The girl took her goldenrod and went out to the square,
32 stopping next to the *intiwata*. Something prompted her to hit the ground with
33 her magic rod, and immediately she was transported by a splendid light that it
34 blinded her for a moment. When the light dimmed, the girl found herself in a
35 room with walls covered in gold foil. In front of her was an idol also made of
36 gold. Kispi Sisa covered her forehead with one hand to see it better, because
37 the light that radiated was very strong. It was the figure of a child about ten
38 years old, dressed like a *sapa Inka*, with long, pierced ears, with discs
39 embedded in the lobes and a *mayskaypacha*, the imperial tassel on the
40 forehead and the *llawtu*, the royal lace girded on the head. A circle of gold
41 with rays made of thin gold rods was projected from the nape of his neck. On
42 both sides of the statue were carved two serpents with two heads each and
43 two pumas that served as guardians. It was the idol of the Sun god that the
44 *Incas* worshiped with the name of Punchaw -the creator of light. It was said
45 that the idol was hollow inside and there deposited the hearts of deceased
46 *Inka* kings.

1 The idol moved slowly, first with mechanical movements and then jumped
2 with great agility from his *tyana*, the bench where he was sitting, and opened
3 his mouth ready to speak. Kispi Sisa felt terrified. One thing had been to
4 meet the other gods and important characters but another was meeting the
5 Sun god, the Inti! The girl was so petrified, with only one thought in her mind:
6 what would the Sun say? Being the most powerful god, he would surely
7 speak with those elegant and rare words, so difficult to understand, that the
8 wise men used.

9 -Welcome! Said the idol of the Sun. You are in the sacred *waka* of the Yamoc
10 hill, and here I have come to meet you.

11 Kispi Sisa remained speechless. She had not expected him to say anything
12 so simple and kind! He coughed several times and finally she could find his
13 voice to say the ritual prayer of the Sun God:

14 "Oh, Inti that you are in peace and save!, it gives light to this person that ..."
15 "It is ok, it is ok, girl." "Thank you for your prayers but now we have other
16 things to talk about" and the idol winked his mischievous eyes.

17 The idol was smiling! Could she ask you him to take her to the future? And
18 he, guessing the question answered:

19 "Yes. I will take you to the future. But with one condition..."

20 "Oh, here comes the hard part!" Kispi Sisa thought.

21 "... let's play a game, because when I'm represented like this, like a child, I
22 like to play," the god continued.

23 "Of course, Great Lord, Sun god!" "No, do not call me Lord ... not now."
24 Punchaw waved his index finger mischievously.

25 In the blink of an eye, in what it takes the light to touch the Earth, Kispi Sisa
26 found herself in a valley where there were two hills. Of course! She had seen
27 it in her dreams just the night before her ill-fated sacrifice: it was the two hills
28 from where Inti himself played with Mama Kilia, throwing gold and silver balls.
29 The idol of the Sun was already on the other hill and threw a gold ball. The
30 god was playing with her to the *pukllay*, a ritual challenging game that the
31 *Incas* played by throwing on dried fruit! Kispi Sisa was playful and was not
32 going to let a good challenge pass. She looked around to see what she could
33 throw against the god, but only found some small rocks that would never
34 reach the other hill. She sighed annoyed. What else could she use?

35 Another gold ball fell almost to her feet and she had to dodge it by jumping;
36 only then she noticed silver spheres that were placed in a pile on the grass.
37 They were silver balls! The same ones that Mama Killa had used to play with
38 the Sun! Kispi Sisa did not wait any longer. She took one with her hand,
39 aimed closing one eye and threw it with all her strength.

1 The ball fell directly on the head of the idol. Kispi Sisa put her hand to her
2 mouth. She did not know what was going to happen now. Would the Sun be
3 angry about her good aim?

4 But Punchaw laughed so much that his luminous laughter covered the
5 landscape with gold dust!

6 After some time of playing, the idol of the Sun jumped from its hill to the
7 other, where Kispi Sisa was.

8 "You win, girl, you win the *pukllay* game," he said and still laughing with his
9 boyish face.

10 "Where are we?" Kispi Sisa asked him, without being shy this time. "I thought
11 that we were going to travel through time to see my descendants."

12 "Here we are, Kispi Sisa. We are in the Saraguro Valley. Your descendants
13 live here, and your people is going directly to this place. Here, where the
14 shadow does not steal my rays and I am more luminous."

15 That moment they heard laughter. There were many women walking on the
16 path, just under the hill. In their hands, they wore large circular ornaments
17 made of fresh flowers. It seemed to Kispi Sisa that their fresh faces
18 competed with the beauty of the flowers and the their shining eyes with the
19 light of the Sun itself.

20 "Those floral decorations are made to honor my memory," said the Sun with
21 some nostalgia. "They still have not completely forgotten me ..." he changed
22 the tone and continued with joy. "I've had a lot of fun!" "You play very well,
23 girl, and in memory of this game, the hill from where you have won this
24 encounter, will be called Pukllay. Do not forget it!

25 Kispi Sisa closed her eyes and smiled. She could never forget having played
26 with Punchaw, the idol of the Sun God!

27 *Illustration: An inca worshipping Punchaw, the Sun idol*

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CHAPTER XVIII

STUCK IN THE MOUNTAINS

When Kispi Sisa undertook the return to the *tampu* of Cajamarca, she realized that in the fresh land, at the same time that she walked, the footprints of the Puma were marked. She bent down to touch them and at that moment the animal appeared.

“Puma! Where were you?” she asked, stroking his head.

“Where was I, really?” the Puma smiled, scratching an ear as he winked. Didn’t you notice the cougar that adorned the Sun idol’s chair?

Kispi Sisa remembered the carved figure she had seen on the throne. Sure, she should have figured it out! The Puma had been present all the time, but probably he did not want to be seen and cause any interruption during her encounter with such a sacred personality.

It was already dawn and despite not having slept all night, Kispi Sisa did not feel tired; rather, it seemed to her that the rays of the new sun greeted her with affection, filling her with a special energy.

They stayed for four days in the *tampu* of Cajamarca to be able to go to the hot springs that were near there, and that had healing and magical powers. Then they started their journey again. This time they walked through high areas of small valleys and stayed in the *tampu* of Huambos and then in the *tampu* of Pucará. Following the course of the Huancabamba river, they went up to the lagoons where the river was born.

It was a gray morning, with a drizzle like pins that pierced the woollens of the travelers, making them shiver from cold. People walked slowly, leaning forward, fighting against the wind that pushed them hard as if it did not want to let them pass. For some unknown reason, the atmosphere felt tense, filled with a concern that no one could figure out. The *kuraka* Apu Puma and Kispi Sisa walked in front of the group as always. Kusi Waman walked next to his *llamas* to make sure that no *llama* was left behind on the road or slid down the mountain slopes.

They passed in the middle of a canyon in the mountains when they heard the first sounds. The noise came out of the ground like grunts of wild animals. The *kuraka* stopped and gave the sign for the others to stop on the way. Something strange was happening.

Kispi Sisa looked up at the high mountains and saw with horror how they trembled, and how they were shaking off the loose stones that began to roll over them.

It was an earthquake!

People ran feeling very terrified. It was impossible to seek refuge because the passage between the mountains was so narrow that there was no place

1 to get any protection. After a few seconds the calm returned as if nothing had
2 happened. The only thing that remained as memory of the moments of
3 anguish were the stones piled up in the middle of the road, blocking it. The
4 earthquake had caused an avalanche of rocks of such magnitude that it was
5 impossible to cross over there.

6 Apu Puma ordered to return by the way where they had come. He knew that
7 this had been a first warning and that surely another stronger earthquake
8 would follow the first, so he considered it necessary to get out of there as
9 quickly as possible, given the risk they were exposed to. But the road was
10 also blocked by the side on which they had arrived, and they could not go
11 back. They were trapped by the avalanche!

12 “Grandfather, we have to find a way out, we cannot stay here!” exclaimed
13 Kispi Sisa, as she began to climb by the stones.

14 “Wait, Kispi Sisa!” the *kuraka* shouted. But the girl was already on the other
15 side of the piled stones.

16 “Kispi Sisaaaa! I'm going with youuuu!” shouted Kusi, who was standing next
17 to Apu Puma. In that instant, another tremor shook the earth adding even
18 more stones to the huge pile.

19 Kusi ran to find another route to climb and follow her. But he was not the only
20 person who would follow the girl ... and it was not exactly to protect her.

21 Kispi Sisa continued by a *chakiñan*, a small road that went towards the top of
22 the mountain. The *chakiñan* was slippery from the mud and drizzle and Kispi
23 Sisa had to lean many times on his golden rod to continue. She must find a
24 way out or they would all be trapped under the stones.

25 A bolt of lightning struck the earth with a very loud thunder that made her
26 lose her balance, while her ears were filled with a sound like thousands of
27 mosquitoes fluttering furiously. With the mud covering her legs and much of
28 her clothes, Kispi Sisa stood up again. For a moment she lost the notion of
29 where she was until a strong movement of the earth reminded her of it.
30 Where was the Puma? Why did not he come to help her?

31 From there she could see down where the people had been. She found in
32 astonishment that a path had been opened above the place where they were
33 waiting. The lightning must have fallen right on the stones, opening a gap
34 wide enough where everyone could easily get out. A path that would take
35 them out of danger!

36 Kispi Sisa hurried down again to give the good news, when she felt the
37 presence of someone else. It was the *mamakuna* who was traveling with the
38 group!

39 “I was looking for you. Come, follow me, This is urgent” said the woman with
40 her usual sweet smile, pointing to a cave that had previously gone unnoticed
41 by the girl.

1 Kispi Sisa refused to by saying that she was in a hurry to get to her
2 grandfather, but the woman insisted so much that the girl decided to do what
3 she asked.

4 They entered a small cave with an entrance covered in bright green lichens.
5 It was a damp place, with stalactites that hung from the ceiling and looked
6 like the teeth of a giant. Inside was a stale odor of rotten plants that forced
7 Kispi Sisa to cover his nose with one hand. As the light from outside barely
8 get to where they were, the girl stopped for a moment waiting to get used to
9 the half light.

10 She noticed that a bundle was kind of moaning softly. It was the Puma! A
11 snake was curled beside him.

12 Kispi Sisa turned her head to demand an explanation and found that the
13 woman was threatening her with a *tumi*. The knife oscillated threateningly in
14 the hand of the *mamakuna* who no longer wore her sweet smile but an evil
15 grimace on her beautiful face.

16 *Illustration: Kipukamayú, information collector*

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CHAPTER XIX

MYSTERIES SOLVED

"What's going on?" Kispi Sisa asked furiously when she saw the wounded Puma and the *mamakuna* threatening her with a *tumi*.

The woman approached her, looking at her with some hate, and brandishing the knife dangerously from one side to the other.

"That this time you're trapped; trapped like a vizcacha," said the *mamakuna*, referring to the timorous *chinchillas* of the Sierra. You escaped from me many other times, but now you will not escape ... Look, this is my brother." The snake crawled towards Kispi Sisa and, shaking, began to enlarge until it had the figure of a man. A man dressed in a white robe.

It was Urku Amaru, the evil priest of the Sun! "Oh, so surprised to see me, right? I'm sure you've forgotten about me. But not me. I never forget an offense and you girl, you offended me in front of everyone and made me look ridiculous..."

and your grandfather made fun of me ... therefore I will not allow you or your grandfather or this ... foolish puma" and he looked contemptuously at the cougar, " get to Cusibamba." "I've thought about everything very well! I will take the place of your grandfather; and your people will not only let me, but they will thank me because I will get them out of here and I will take them there safely. And next to my personal god, the Serpent, I will be the *kuraka*, the great chief Urku Amaru. Why not? I am tired of being a simple priest of the Sun when I deserve more. Me, me, me ... the mighty *Serpent of Hill!* Ha, ha, ha," he screamed and laughed like a crazy man gesticulating with his hands. Then he saw the *mamakuna* and, changing the tone of voice to a mellow one, he said "You too, of course, little sister, you will also be powerful. A powerful priestess of the new *akllawasi!*"

Kispi Sisa knelt in silence next to the Puma, who looked at her weakly. A deep wound ran through his neck. The girl felt her tears running through her cheeks, reaching the corners of her lips, but she wiped them away immediately. It was not time to cry. The Puma was in danger and she had to do something. She should have deduced it ... only magical powers, like those that Urku Amaru possessed, could have hurt the Puma like that.

"And this rod, which gives me the impression that it is special ... it will be mine!" exclaimed the *mamakuna* ready to take the golden rod from the girl.

Kispi Sisa got up from a jump and, holding the rod horizontally with both hands, prepared to attack the *mamakuna*, who was surprised hid behind her brother.

"Girl, girl, what an attitude!" the priest of the Sun scoffed, turning into a serpent.

1 Kispi Sisa stepped back until her back met the wet walls of the cave. She felt
2 a trickle of water coming down a crack in the rocks and she realized that it
3 was falling to the ground, where it concentrated in a stinking mud.

4 The *mamakuna* joined the snake and the two came dangerously close to her.
5 Kispi Sisa crouched down and threw a handful of mud that reached the
6 woman's face, blinding her for a moment. Shouting angrily, the *mamakuna*
7 raised the knife, pouncing on the girl.

8 At that moment a small fireball went into the cave and hit the *mamakuna* in
9 the belly forcing her to release the knife. And then, something with the figure
10 of a man threw the threads of a *kipu* that became entangled on the snake
11 and caught it.

12 "Kusi! Kusi Waman!" exclaimed Kispi Sisa, amazed to see the child. But she
13 was more surprised to see the *kipukamayu*, the toad-looking man, who
14 quickly tied the hands of the *mamakuna*.

15 "I'm glad you're okay and that we came on time." The man grinned as he
16 made sure the snake could not escape. "I left more ropes outside the cave.
17 I'm going to bring them.

18 "Puma, Puma, how do you feel? Isn't it late to save you?" Kispi Sisa moaned.

19 "Use your magic rod," Kusi suggested, crouching down next to the scarcely
20 breathing Puma. Kispi Sisa carefully touched the neck of the Puma with her
21 stick and in an instant the wound healed and the animal rose completely
22 healthy.

23 Kispi Sisa felt nothing but happiness when she saw him like that! And ... if the
24 rod had worked to heal the Puma ... what would happen if she used it on
25 Urku Amaru and his sister the *mamakuna*? The answer was just as she did:
26 Urku Amaru in his snake form vanished leaving only a snake skin full of old
27 scales and the *mamakuna* disappeared into the air. They had been sent to
28 the place where the *supay* lived, the dark shadows.

29 When the *kipukamayu* returned with more ropes, he was very happy to know
30 how they had gotten rid of the *mamakuna* and Urku Amaru. As for the Puma,
31 since he was invisible, the man had not noticed his presence.

32 The three of them returned immediately to tell about the path Kispi Sisa had
33 discovered. They were talking about everything that had happened and thus
34 resolved all the mysterious events in which the *kuraka* and Kispi Sisa had
35 been in danger. The explanations were in charge of the toad-like man, who
36 was actually Prince Awki Achachi, the *apusuyuk*, that is, administrator of the
37 Chinchaysuyu, who, on behalf of the same Inka, traveled as incognito with
38 the group, pretending to be a *kipukamayu*. In this way he could go unnoticed
39 and make sure that everything was in order within that region of the empire.
40 He also had the duty to care for the *kuraka* and his granddaughter, and that
41 is why he had rescued him on the bridge, and Kispi Sisa from the poisonous
42 smoke when they were combing her. Then he had prevented them from

1 being bitten by a snake that night during the lunar eclipse, and had finally
2 trampled a poisonous spider that the woman sent wrapped in a cloth to the
3 girl. Upon hearing this, Kusi breathed a sigh of relief. He had been about to
4 keep the wrapper inside his clothes that morning that the *mamakuna* would
5 commission him to give the package to Kispi Sisa.

6 Awki Achachi had immediately realized the bad intentions of the *mamakuna*,
7 but he had not been able to expose her or stop her so early in the trip,
8 because if he had done so, he would have had to confess his true identity by
9 failing in the mission entrusted by the *sapa inka*

10 "After what happened on the bridge I kept alert but ... I have to apologize for
11 having doubted your courage," Prince Awki Achachi told Kispi Sisa and
12 continued to look at her with admiration. "You are very brave!"

13 "As brave as a cougar!" Said the Puma, still invisible, in Kispi Sisa's ear.

14 She also felt bad to have suspected the man influenced by his appearance
15 and decided not to judge people again because of their appearance.

16 When she got where her grandfather was, Kispi Sisa explained about the
17 path she had seen open from the top of the mountain. Without wasting any
18 more time, she led her people to find it, and after a few hours they were out
19 of the danger zone and again on the great road, the Kapak Ñan.

20 "You know, Kispi Sisa, what you did today was worthy of admiration," said
21 the grandfather, putting an arm on the girl's shoulders. "Thanks to your
22 courage and determination we could find the way out. You guided us to
23 safety; that's why from now on your name will also be Katina, the one who
24 continues forward, the leader."

25 Katina! It sounded really nice to Kispi Sisa. The *Inkas* used to change their
26 name in the course of their lives according to the actions they did, and being
27 the leader made her feel so proud!

28 *Illustration: Apusuyuk, administrator of the Chinchaysuyu*

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CHAPTER XX

ILLAPA. THE LIGHTNING GOD

The group had made good progress since that day of the earthquake and now they were staying in the important *tampu* of Ayabaca, on a mountain. In the next few days, closer and closer to the plain of Cusibamba, they hoped to cross the Calhuas River.

Everyone felt calmer, especially the *kuraka* Apu Puma, Kispi Sisa and Kusi, knowing that they would not have to worry that someone in the group wanted to hurt them. Even the Puma, although still invisible to everyone, he walked waddling along with the girl.

But Kispi Sisa was curious and intrigued yet: remembering the tremendous lightning that fell almost next to her when she was looking for the path, she wondered if it had been Illapa, the Lightning god, who opened with his force the path between the rocks. She was looking forward to have the chance to find out. Close to the *tampu* of Ayabaca was the *waka* of Utaran, which consisted of a few glass stones inside a cave in the mountain where it was said that the Lightning god lived. Therefore, as soon as they arrived, the girl went to that place along with Kusi Waman.

"Look at that glare, Kispi Sisa," said the boy as soon as they approached the place.

A white light came out of the cave and faded in the air.

The children tried to enter, but the light created a barrier that did not let them pass.

"Wait, Kusi, we have to perform a *mucha*: pay our respects and some offering to the spirits who live here," Kispi Sisa explained, and taking a ring from her fingers she threw it into the cave while grinding her tongue against her teeth, making the sound that the Incas emitted as a sign of respect. Kusi imitated her and the two waited. Immediately the light disappeared and they were able to enter. There were many crystal rocks, large and small, piled up in a pyramid and at the top was the silver ring that Kispi Sisa had thrown.

"Look, your ring!" Kusi exclaimed. The ring, instead of being still, it turned on itself like a spinning top faster and faster, until it looked like a silvery and shiny line. Then, they heard a small explosion and in that place appeared a small, silvery man, with six fingers on each end. In one hand he carried a sling and in the other a truncheon.

"I imagine you recognized me and that the presentations are not necessary right now," the strange character said with an arrogant tone.

Kispi Sisa looked at him with confusion. Could it be possible that this dwarf was Illapa, the Lightning god? And to prove it, the god put a rock in his sling shooting it up. He hit the stone with his truncheon and a tremendous thunder rumbled in the cave. The children covered their ears with their hands.

1 Kispi Sisa concealed a smile. How someone so small could make such a
2 blast?

3 "Mmmmm, I know you, girl, and I know all about your people, your trip ...
4 everything ... I know everything. Let's see, what did you come for?

5 "Are you really Illapa, the Lightning god? asked Kusi impatiently, just before
6 the girl asked. He had always imagined the Lightning god as a giant who
7 walked through the sky hitting the clouds with his sling and his truncheon,
8 and now he was not surprised when he saw his tiny size.

9 "Ah, I had forgotten about you, boy, anyway ..." and his eyes cast small rays
10 "I'll answer you once and for all ..."

11 "It is not necessary, please, I believe you, I believe you!" Kusi said raising his
12 hands to protect himself.

13 "You helped us to open the gap on the road?" Kispi Sisa hurried to ask so to
14 distract the god.

15 "Yes. I did it because I know that your people are going to erect a temple in
16 my honor, which does not surprise me," the Lightning god paused and
17 cleared his throat before continuing" right in the most important part of the
18 way, in the new place where they will live.

19 "Can we see it?" the girl asked, delighted to have the opportunity to go once
20 more to the future.

21 "Come on, let us go, let us go ..." Kusi insisted.

22 The god looked attentively at the six nails of his hand, pretending not to
23 listen. "Please mighty Illapa!" exclaimed Kispi Sisa.

24 "Please, please!" Kusi repeated.

25 And with the speed of lightning, the children found themselves in the middle
26 of a square where four roads came from. On one side was the temple of
27 Illapa. It was built with walls of fine masonry, with stones worked to fit
28 perfectly with each other. Some cultivation terraces fell towards the back.
29 From that place the two mountains where Kispi Sisa played *pukllay* with the
30 Sun god were clearly seen.

31 "These roads lead to four important points," explained the Lightning god, "the
32 one continues to the famous *llakta* of Tomebamba in Jatun Cañar, and then
33 to the famous Quito. The other road goes to Tambococha which will be
34 known as Tambo Blanco and your people will control it, the other goes to the
35 *akallawasi*, the house of the *akllas*; the other road to Saraguro, the *llakta*
36 where ...

37 But he could not continue because he was interrupted by voices
38 approaching.

1 "It's the kurikinkis!" The children exclaimed. Men and women came dancing
2 rhythmically and in their hands they rolled and unrolled a large woolly snake.
3 "They are dancing the dance of the Amaru, the Serpent of the Sky that when
4 it crosses it causes catastrophes. I, Illapa, the Great," and the god rose on
5 his tiptoes to look taller "chased her and sometimes managed to make her
6 fall to Earth," he said referring to the comets. "Come, I have a lot to teach
7 you."

8 Illapa, the Lightning god, took Kispi Sisa and Kusi to see all the buildings that
9 their people were going to build with the pass of time, not so far from that
10 date in which they were. They saw the huge *kallankas* and the two large
11 *kanchas* of Tambococha, and their twelve *kullkas*, the warehouses where
12 they kept food, provisions and weapons. They went to *akllawasi*, the house of
13 the chosen ones that was next to the river, under the Baños del Inka. And at
14 the crossing of the mountain, a *chaskiwasi*, there was the house of the
15 chasquis, the messengers of the Inca Empire.

16 Everything happened so fast, which is not surprising when it comes to Illapa,
17 and that's how the children found themselves back in the cave, as soon as
18 what the zigzag of lightning lasts.

19 The Puma was waiting for them with a strange expression on his hairy face.
20 As soon as they were in front of him, he said:

21 "You must return immediately. The *kuraka* is looking for you, Kusi; He wants
22 to talk to you about something very serious."

23 Kusi felt that his heart stopped. Now that they were so close to the end of the
24 trip, surely the *kuraka* was bothered by his friendship with Kispi Sisa for not
25 finding him worthy of her ... and probably the *kuraka* wanted to send him
26 back.

27 *Illustration: The inca talking to the wakas*

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CHAPTER XXI

CUSIBAMBA, THE PLAIN OF JOY

When the children returned to the tampu of Ayabaca, the kuraka was already waiting for them. Grandfather was wearing his finest clothes. He had to attend an important ceremony. He was wearing his feathered headdress and a Kumpi coat made with the finest brown wool with white, black and red trims on the edges.

Beside him there was a chaski along with the prince Awki Achachi, who had previously pretended to be a kipukamayú, he dressed as fancy as the grandfather.

Kusi felt a lump on his throat.

Kispi Sisa was also worried. She did not want Kusi to be in trouble. He was her friend and fellow adventurer. She was willing to defend him if necessary, so she stood by his side, attentive to what was happening.

Apu Puma had a very serious expression on his face. As soon as the kuraka demanded it, the chaski threw his head back and spread his news with a monotonous voice.

- On behalf of the Sapa Inca, Tupak Yupanki, son of the Sun, king of all kings, sovereign of the Tawantinsuyo, Kusi Waman will from now on be considered an awkikuna, a noble of the empire of the four Suyus.

Kusi could not believe what he was hearing, especially when the kuraka Apu Puma handed him the sumptuous clothes that the Inca sent him as a gift for the special occasion. Prince Awki Achachi smiled at the boy's confusion; He had sent an emissary to warn the Inca about the courageous act that Kusi had performed by saving Kispi Sisa from the mamakuna and his brother Urku Amaru.

Kispi Sisa jumped out of joy and, taking Kusi's hands, she started spinning around with him.

-What's that noise? - Prince Awki Achachi was worried when he heard some grunts and roars that seemed to come from somewhere nearby. The kids stopped their little dance and laughed off: they knew it was the Puma that remained invisible. He was expressing his excitement because of the prize Kusi had received.

The next day they left the tampu. The trip was not demanding for the children, which were walking happily. Kusi did not stop taking care of his llamas, he carefully kept his beautiful clothing next to the cloak and the silver discs that Pachakutik gave him in the cave of the ancestors, hoping to show them off in some special occasion. In a short period of time, they found themselves crossing the natural bridge of Alpachaca, located in the Sanar paramo. They only had to stay in two more tampus: Acariamánca¹ and Consanama² to finally arrive to the Cusibamba plain and finish their trip.

1 They walked cautiously through a humid place, with a soft drizzle that
2 diminished the impact of the sun rays. The road meandered several times to
3 avoid the flooded ground full of pukyus, which were the water sources where
4 the kuychi (rainbow) was coming out from. In one turn, a kuychi appeared in
5 the distance and then another one, even closer. Looking back, they saw
6 another one where they just passed a few minutes ago. This caused a riot
7 among all the people. The women began hiding the best they could while
8 shouting horrified. Everyone knew that the kuychi was a snake with two
9 wildcat heads, it was very dangerous especially for women because it could
10 impregnate them with strange creatures.

11 ¹ *Current geographical location of Cariamanga*

12 ² *Current geographical location of Ganzanama.*

13 That night, when they stayed in the tampu of Cosanama, they got very
14 worried because they were certain that the Kuychi lived in that place since
15 there were too many pukyus. Definitely the increasing danger of seeing the
16 rainbow any time was very real. The kuraka Apu Puma sat down to ponder
17 on the matter. The only thing that repelled the rainbow was color black,
18 then... that was it! People had to wear black! Right away, he made his people
19 change their colorful clothes and wear black clothing instead, to protect
20 themselves from the effects of the rainbow.

21 Kispi Sisa remembered seeing the Kurikinkis dressed in black when she
22 traveled back in time and understood the reason why: their descendants
23 would wear black to protect themselves from the Kuychi, through the time
24 they would keep this tradition in memory of their arrival to the valley.

25 It was still very dark when they left the next day. Everyone was dressed in
26 black, the only colorful traces could be found in the beautiful mullus
27 necklaces that women were wearing around their necks. Kispi Sisa was
28 happy to be approaching the place she had only see in her dreams. Grandpa
29 was happy as well because he was recovering his sight again; although there
30 was still a white thin layer over his pupil, blurring his sight. That morning, was
31 the first time he could catch a glimpse of his granddaughter's face once
32 again.

33 They were on the edge of a cliff when they spotted the plain for the first time.
34 It was the most beautiful place they had ever seen! It was Cusibamba, the
35 plain of Joy. The landscape had a greenness unknown to the travelers, a
36 green hue that got through the eyes and came out turned into a laughter.
37 They had never seen such a huge variety of tree species before! The red
38 bromeliads were entangled in the tops of the highest trees and the yellow
39 flowers of the tarapu were everywhere. The white flowers of the chilca and
40 the wantuk climbing plants looked like anakus drying in the wind. The red-

1 breasted hawks flew curiously over the travelers and the new sun rays of the
2 Inti welcomed them by hitting directly the top of their heads.

3 Kispi Sisa got so excited that she felt her heart jumping out of joy inside her
4 chest. She sat on the ground, and with her bare hand, she caressed the
5 black earth. She closed her eyes and just in that exact moment she felt as
6 the ground started cracking open. Kispi Sisa found herself rolling through an
7 underground tunnel and fell into a cave that smelled just like fresh corn. She
8 got up and walked towards a rhythmic sound that made her feel very calm
9 and comfortable.

10 -You are inside my guts and what you are hearing is my heartbeat - said a
11 woman's voice.

12 That moment, the girl realized exactly who it was: Pachamama, the Mother
13 Earth!

14 She found her sitting on a simple clay throne. She was a woman whose age
15 could not be defined; she could either be an energetic young woman or an
16 old wise lady. Her hair, was made of roots that were stretched all over the
17 floor. On the top of her head she was wearing a crown decorated with black,
18 yellow, white and red species of corn.

19 -You are about to reach your destination very soon, Kispi Sisa- Pachamama
20 said cheerfully, putting her big hands over her wide belly.- Come closer!,
21 demanded Pacha Mama to the girl.

22 Fearless Kispi Sisa went forward, directly towards where Mother Earth was.

23 -Take this- Said Pachamama giving her a small corn plant-. Take it with you.
24 This plant contains within it the saramama, the protective spirit of corn, so
25 that you and your people can harvest as many grains as there are stars in
26 the sky.

27 Kispi Sisa picked up the little plant and wrapped it carefully in her black
28 woolen lliklla.

29 - There is something else I want to tell you- said Mother Earth-; the spirit of
30 the corn has daughters and sons who live inside the grains, so that when
31 they are planted, they can be fertilized and bear fruits. This way, they help to
32 fulfill the cycle of life, because corn symbolizes life. Your people must pay
33 homage to this spirit, whereby, during every celebration of the Kapak Raymi,
34 four girls and four boys will symbolize the warmisarawis and the karisarawis,
35 the sons of the saramama.

36 Upon hearing this, Kispi Sisa recalled the party of the Kurikinkis that she had
37 witnessed when she traveled to the future and she wanted to tell
38 Pachamama that her descendants would do so; they would keep the tradition
39 of paying homage to the saramama in the celebration of the Kapak Raymi,
40 but as soon as she began talking about it, she found herself outside again,
41 sitting on the ground.

1 She suddenly felt the presence of the Puma at her side.

2 -I know what's inside your rebozo- said the Puma wagging his tail.

3 -Oh come on, Puma, I just can't never surprise you, can I? - The girl jokingly
4 challenged the Puma -But now that we are almost ending this trip, I think I
5 have to tell my grandfather about you; come on, please...let him see you.

6 The Puma was about to say something but Kispi Sisa interrupted and
7 proceed to call his grandfather. The Kuraka Apu Puma stopped right there to
8 carefully listen to her.

9 - Grandpa, grandpa, I want to introduce you to someone who has traveled
10 with us all the way and has protected me and that...

11 The Puma approached the kuraka and started rubbing against him.

12 "I know him, Kispi Sisa, I know him," Grandpa laughed, while stroking the
13 back of the Puma. "Don't you know that he is my personal god? Look, I have
14 his mark, too," and raising his tunic, he showed Kispi Sisa the spots on his
15 arm. He had the same tiny spots as her, just like the ones that appeared on
16 her arm several months ago.

17 The kuraka stared closely at the spots. They were just like Puma's fur spots.
18 But ... He had fully recovered his sight again... it was as clear as it used to be
19 before. He was able to see again!

20 -How is this possible? I can see now. The Inti has forgiven me!

21 "The Sun god never punished you," said the Puma, "it only made you blind
22 so that Kispi Sisa had to guide you and I could come along with you. I knew
23 that at the end of the trip, your eyesight would be restored.

24 But ...you were aware of this, Puma, why did you keep it to yourself the
25 whole time without telling me about it? The angry girl asked feeling annoyed.

26 Because I could not reveal the gods' plans – the Puma apologized. But now
27 that your grandfather is no longer blind, I can let myself be seen by others.

28 Suddenly, the Puma proudly walked among the people along the way.

29 *Illustration: A baby crawling*

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CHAPTER XXII

THE END OF A TRIP

The ayllu of the Apu Puma finally arrived to the end of Tambococha, the place where they had been sent by Tupak Yupanki, to manage and consolidate the Inca Empire. The trip lasted for the two cycles of Mama Killa, as the Kuraka had foreseen.

The next day, Apu Puma buried the left wing of a falcon in a cave on the Acacana hill, as a sign of the new alliance with the Inca, additionally, he sacrificed a white llama because it was the most representative waka of the region. The kuraka had to make this in order to be respectful and reverence the spirits that inhabited that place. Acacana means living force in the language of the cañari people, which along with the Paltas, were the local native people of Acacana. Suddenly, all of them went to the facing hill, the one that Kispi Sisa called Pukllay, just like the Inti demanded. The girl had told the kuraka about her encounter with Punchaw, the idol of the little Sun, and the games with the gold and silver balls. The kuraka interpreted that as a mandate of the Inti, so that this hill could become their new waka. They kept walking straight ahead to get there.

The women walked ahead, next to the kuraka as they played the tinyas, their little drums. The men were still dancing at the back dressed as cougars, condors and deers.

In the forest, the chachakumas trees raised up their branches to let them pass through and the shrubs of achirilla greeted them by waving their leaves and forming a heart shape. The group stopped in a lagoon next to the hill.

The kuraka carried on his hands the vessel full of sacred water straight from the Kurikancha font, the Temple of the Sun in Cusco, which they had brought along with them on this journey. Apu Puma contemplated it for a long time. Then, he ceremoniously dropped the water in the lagoon. A sweet melancholy had overtaken them, remembering the place they had left and would never return to.

Then they heard a cheerful whistle. It was a kurikinki jumping on its legs and flapping its little wings. To Kispi Sisa it seemed as the bird was dancing for them to him and burst into laughter out of joy. Her laugh turned sadness into a new hope. Women went back to play their drums and men continued with their dance.

The Inti Runañan, the walking sun worshippers, had arrived to their new home!

That afternoon, Kispi Sisa and the Puma were sitting on top of a hill. From there they could see the two hills, the Acacana and the Pukllay. In the sky there was a piece of moon just above the Pukllay while the sun was shining in a peculiar way on the Alcana.

1 - Do you remember your dream Kispi Sisa? Asked the Puma, looking at her
2 with his big golden eyes.

3 The little girl nodded. So many adventures took place since I had that dream
4 when I was an Aklla, in the Aklawasi, the house of the chosen ones!

5 -You know, Puma, I would like to go time-travelling to the future once again,
6 do you think that could be possible?

7 -The only way you can figure it out is by hitting the rod against the ground.

8 -So, let's see...- Kispi Sisa did exactly that and closed her eyes, but when
9 she opened them she found herself in the same place.

10 -Oh, I'm so sorry. Nothing happened, "said the disillusioned girl, sitting down
11 next to the Puma.

12 Suddenly a happy music reached her ears.

13 *Look for the wa kurikinka,*
14 *Take out the kuyka kurikinka,*
15 *Eat the kuyka kurikinka,*
16 *kurikinka of my life,*
17 *kurikinka of my love¹*

18 -Wait, what is that?

19 The Puma wallowed playfully on the grass.

20 - You see, Kispi Sisa, apparently you travelled to the future once again ... and
21 particularly that kind of music was called the curikinka.

22 The choreography was done by four couples with their muchikus (hats). The
23 beautiful hats were left on the floor while the couples were holding a strip with
24 their mouth to depict the Kuyka, an earthworm. The dance mimicked the
25 same mannerisms done by this bird while looking for food.

26 -Look, look over there, Puma. Look at that girl. It's me. There am I dancing! I
27 am wearing a muchiku over my head! – An excited Kispi Sisa pointed to a girl
28 in the middle of the group.

29 The Puma followed with his eyes towards the direction the girl was pointing
30 out and then looked at her mischievously.

31 -No dear, that's not you, although she has an incredible resemblance to you.
32 In fact, she actually is your great, great, great, great, great-great-
33 granddaughter, which by the way is also called Kispi Sisa-the Puma took a
34 deep breath to continue.

35 ¹Traditional song of the Saraguro ethnic group

1 -She is just like you, like all your descendants; intelligent, brave, determined
2 and very...very inquisitive.

3 -Wow!. Well, thank you, Puma.

4 "Come on, let's go back home now," said the Puma.

5 When they got back to the past, the only difference was that the music was
6 gone and the dancers vanished. Nonetheless, the landscape was the same,
7 except that the Sun was already going back to his golden chamber for
8 bedtime.

9 "Now that this journey is over, I should leave," said the Puma, placing one of
10 his paws on Kispi Sisa's hand.

11 -Don't Puma, please don't go! Stay with us! - The girl impulsively shouted
12 hugging the Puma.

13 - Do not interrupt me, girl! - I said I should leave, but I decided to stay
14 because I don't like goodbyes. So I decided that I will stay forever with you
15 and your people.

16 Really? Forever? - Asked the girl while shaking the Puma's paw in her hand.

17 "Forever!" Said the Puma. And now, close your eyes...

18 Kispi Sisa closed her eyes, when she opened them, she saw a feline-shaped
19 hill rising in the valley. It looked like a sleeping puma with its head resting on
20 its front legs and its long tail extended.

21 The girl smiled happily and went down to tell her grandfather and Kusi.

22 The kuraka Apu Puma lived for many, many moons. He was always
23 acknowledged as a good leader by his people. Prince Awki Achachi
24 continued to be the apusuyuk, the administrator of the Chinchasuyu for a
25 long time. He also returned to Tambococha as many times as he could to talk
26 with the *kuraka*, with whom he had maintained a good friendship through
27 time.

28 Kispi Sisa and Kusi had more adventures with the magic rod, the gift of the
29 Mama Waku, but the magic stopped working when they grew up and they
30 became adults. They got married and had a lot of children so they could give
31 them the magic rod. Their legacy along with the magic rod passed from
32 generation to generation, now it is somewhere in Saraguro where there are a
33 lot of curious and adventure-seeking children.

34 As for the Puma, he stayed forever with them, taking care of them; some say
35 that on windy nights, they can hear him roar.

1

DO YOU WANT TO KNOW MORE?

2 In this book of ethno-history, which means the history of an ethnic group, that
3 is, of a group of people of the same root and culture, fantasy is based on
4 reality. Many of the characters existed and others were born from my
5 imagination. The Kapak Ñan extended from Chile to Colombia and it was one
6 of the most impressive road networks of the past. There were the *tampus*
7 and *wakas* that I mention with the same names. As for my travelers, the
8 *apusuyuk* Achachi was actually the administrator of the Chinchaysuyu,
9 chosen by the *Inka* Tupak Yupanki. About the other characters, the Puma
10 introduced them to me.

11 The saraguro people, friendly and hospitable, live in the south of Ecuador, in
12 the valley of the same name. The reason why they wear black is part of my
13 own theory, based on deep research. In this valley, the two hills standing are
14 magical and beautiful; the Acacana and the Puclla. The legend says that gold
15 and silver balls are thrown in a ritual combat game. The ruins generally
16 known as Ingapirca, wall of the *inka*, are located near the city of Saraguro.
17 Although they are mostly covered by brush, you can still see the walls made
18 of polished and worked stone using the fine masonry technique that is so
19 characteristic of important buildings. The ruins of Tambococha or Tambo
20 Blanco, with its two *kanchas*, its big *kallanka* and twelve *kullkas*, can hardly
21 be seen, and only the memory of its important past remains. "*El Baño del*
22 *Inka*", which supplied water to the inhabitants of that time, still exists.

23 And the Puma? Yes, the Puma is there. It is known as *León Dormido* and it is
24 a hill in the shape of a feline, which is next to the city of Saraguro. It is clearly
25 seen from the top of the road that comes from the North, before reaching the
26 city. The last time I saw him was at dawn and he was surrounded by a violet
27 light. When I told him that I was going to write a book about the town he loves
28 so much, the Puma gave a roar of contentment that made me remember
29 what he said to Kispi Sisa the first time they traveled to the future: *chawpi*
30 *tutapi punchayanka, ñawpa inka pachakuna* , "The times of the *Inka* will
31 return and the Sun will shine at midnight."

32 *Edna Iturralde*

GLOSSARY

1
2 For centuries, words in kichwa have been written differently given that during
3 its origins, this was exclusively a spoken language. After several in depth
4 researches and close approaches among the indigenous people from
5 Ecuador, Peru and Bolivia; on November 18th of 1985, the unified kichwa
6 language panandine alphabet became official in Peru. It established that the
7 vocals e and o, despite being pronounced like that in some regions, they will
8 always appear in their written form as l and u respectively. It was determined
9 as well that the letter c (as in cuy, for instance) also the letter q (as in quipu)
10 were removed and ultimately letter k always has to be used instead.

11 This glossary contains the kichwa terms from the story that were written by
12 following the panandine spelling rules. More precisely, In the case of the
13 place names; they were written the same way they appear in maps.

14 **aja:** Character from the Saraguro's Christmas celebration

15 **aklla:** **aclla**, girl referred as the chosen one to become a weaver in the
16 akllawasi.

17 **akllawasi:** the house of the chosen ones

18 **Amaru:** scorpio constellation

19 **amawta:** intellectual person

20 **anaku:** robe with short sleeves that reaches the ankles, it is currently known
21 as an indigenous skirt.

22 **anan ayllus:** families that lived up on the banks of the river Huatanay in
23 Cuzco, they had to take the right side at important ceremonies.

24 **apachita:** Mound of stones located in a sacred place throughout the highest
25 roads of the highlands.

26 **apusuyuk:** administrator of the Chinchaysuyu

27 **Awkaypata:** Main square of Cusco

28 **awki:** prince

29 **awkikuna:** noble lords

30 **ayllu:** family group

31 **chachakumas:** Andean tree

32 **chaka suyuyuk:** administrator of the bridges

33 **Chakana:** Constellation of the South Cross

34 **chakiñan:** short or narrow road

- 1 **chakitaklla:** wooden stick with a bronze or stone tip used to plow.
- 2 **chaman:** sorcerer
- 3 **charki:** llama jerky
- 4 **chaski:** posts runner
- 5 **chaskiwasi:** home or shelter of the chaskicuna
- 6 **Chinchaysuyu:** North region of the Tawantinsuyu
- 7 **chiryallpa:** cold land
- 8 **Illapa:** God of thunder
- 9 **Inti:** the Sun god
- 10 **Intipachuri:** the son of the Sun god
- 11 **intiwata:** tip-shaped stone
- 12 **jampikamayu:** healer
- 13 **jatun:** of great importance
- 14 **Jatunkuski:** the month of May
- 15 **jatunruna:** farmer
- 16 **kallanka:** long narrow buildings with doors on the sides
- 17 **kancha:** rectangular enclosure divided in small rooms
- 18 **Kapak Ñan:** the big road or royal road
- 19 **Kapak Raymi:** festivity of the king or the powerful one.
- 20 **kapakjucha:** human sacrifice, where generally a woman or a child are
21 offered in sacrifice.
- 22 **karisarawis:** male spirits of the cornfields, sons of the saramama.
- 23 **killka:** engravings made in stones or leather
- 24 **kipu:** (quipu) colorful wool cord used to save information by making different
25 all-sized knots in different positions.
- 26 **kipukamayu:** information collector
- 27 **kishwar:** Andean tree
- 28 **kispi:** rock crystal

- 1 **kucha:** lagoon or sea
- 2 **kusi:** happy, content
- 3 **kullanas:** the first and most ancient families of Cusco, before the incas.
- 4 **kulli sara:** a type of black corn
- 5 **kullka:** storage place to save food, clothes and weapons
- 6 **kuma sara:** variety of corn in golden and yellow hues
- 7 **kumpi:** fine fabric made out of alpaca or vicuna
- 8 **kuntur:** condor
- 9 **kuraka:** chief, principal governor of a province or a communal authority in the
10 Tawantinsuyu
- 11 **kurikancha:** golden enclosure, temple of the sun
- 12 **kurikinki:** black-and-white-feathered bird from the highlands
- 13 **kushma:** a knee-length tunic that resembled a short-sleeved shirt.
- 14 **kusipata:** Cusco's square
- 15 **kuy:** guinea pig
- 16 **kuya:** coya, queen and sister of the *inca*
- 17 **kuychi:** rainbow
- 18 **kuyka:** worm
- 19 **llakta:** city, place
- 20 **llakulla:** cape
- 21 **llawtu:** cord tied in the inca's head
- 22 **lliklla:** mantle
- 23 **mamakuna:** mamacona, priestess
- 24 **Mama Killa:** moon
- 25 **Mama Kucha:** the sea
- 26 **markanmama:** main character of the Christmas procession in the Saraguro
27 celebrations.

- 1 **markantayta:** main character of the Christmas procession in the Saraguro
2 celebrations.
- 3 **mayskaypacha:** red tassel, royal symbol of the sapa inca
- 4 **mita:** rotating work
- 5 **mitayu:** person working in a mita
- 6 **mitma:** politic system in which a group of people moved from one place of
7 the Tawantinsuyu to another.
- 8 **mucha:** A ritualistic sign of respect, love or affection. A kiss-like sound made
9 with the mouth by using the tongue and lips.
- 10 **muchiku:** white hat with black stains on the brim used by the member of the
11 Saraguro ethnic group. They are made with tamped wool and bleached with
12 corn. The stains are painted with resin obtained from the animals.
- 13 **mullu:** spondylus or sea shell used for trading and jewelry.
- 14 **napa:** sacred llama dressed with red fabric and decorated with colored
15 ribbons.
- 16 **ñañaka:** folded fabric used on the head.
- 17 **Pachakamak:** God that encouraged or boosted the movement of the earth
18 **through tremors.**
- 19 **Pachakutik:** the tenth Inca, creator of the Incan empire and first emperor of
20 the Tawantinsuyu.
- 21 **Pachamanka:** A kind of underground- oven used to cook with incandescent
22 stones.
- 23 **Parakitampu:** place where the Incas believed their ancestors came from.
- 24 **panaka:** clan, group formed by the royal families
- 25 **parakay sara:** variety of corn of a white hue
- 26 **pariwana:** pink flamingo
- 27 **paru sara:** variety of corn of a yellow hue
- 28 **pukara:** fortress
- 29 **pinchis:** mixing of delicious foods
- 30 **pukllay:** Ritual combat game in which the opponents threw dried fruit to each
31 other. This game was the origin of the Ecuadorian carnival.
- 32 **pukyus:** eyes of water or water sources.

- 1 **pumamaki:** native tree, cougar claw
- 2 **Punchaw:** Golden idol of the sun god with the appearance of a boy about ten
3 years old, which means rising Sun
- 4 **pututu:** pututo, conch trumpet
- 5 **runa:** people, humanity in its highest spiritual sense
- 6 **sapa inka:** King of Kings, Greatest Sovereign
- 7 **saramama:** mother spirit of corn
- 8 **sisa:** flower
- 9 **sisapasana:** Saraguro ritual of the crossing of floral decorations
- 10 **supalata:** Saraguro ritual to celebrate harvest season
- 11 **supay:** gloomy shadows
- 12 **tampu:** tambo, place to rest or to collect supplies
- 13 **tarapu:** Andean vine plants
- 14 **Tawantinsuyo:** Empire of the four *suyus*
- 15 **tinya:** traditional Andean instrument, similar to a small drum played by
16 women
- 17 **tukapu:** geometric figures, part of the nobles' clothing design
- 18 **tumi:** sacrificial ceremonial axe, or knife as it is most commonly referred to,
19 distinctly characterized by a semi-circular blade.
- 20 **tumipampa:** sky
- 21 **Tupak Yupanki:** 11th Inca and 2nd emperor of the Tawantinsuyu, the
22 iridescent
- 23 **tupu¹:** A supposed standard of linear measure of the Incas
- 24 **tupu²:** shawl pin with a semi-circular plate and sharp tubular needle shaft.
25 The head has circular borings on the edges made with a ball chisel forming
26 two parallel rows.
- 27 **tyana:** small golden chair
- 28 **uchumati:** food to celebrate the group work made by the saraguros
- 29 **urin ayllus:** families that lived down on the banks of the river Huatanay in
30 Cuzco, they had to take the left side at important ceremonies.

- 1 **Urkurara:** Orion constellation
- 2 **urpaywachas:** sons of the God Pachakamak
- 3 **ushku:** buzzard
- 4 **ushnu:** a pyramid-shaped, terraced structure that was used by the Inca king
- 5 to preside at the most important ceremonies of the Tawantinsuyu, sacred
- 6 platforms for ritual performance
- 7 **waka:** *huaca*, sacred place
- 8 **wallka:** *mullus* necklace
- 9 **waman:** hawk
- 10 **wanka:** magic stone
- 11 **wankar:** traditional Andean instrument, similar to a big drum played by men
- 12 **wantuk:** Andean medicinal plants
- 13 **wara:** underwear
- 14 **warachikuy:** ceremony in which male children entered adulthood
- 15 **waraka:** inka slingshot
- 16 **warmisarawis:** children of the *saramama*, female spirits of the corn plant
- 17 **Wayna Kapak:** 12th *inca* and 3rd emperor of the Tawantinsuyo
- 18 **wiki:** Christmas character of Saraguros
- 19 **Wirakucha:** The creator god of the Incas
- 20 **yacha:** wise, owner of the knowledge
- 21 **yanakuna:** servants
- 22 **Yapankis:** month of August
- 23 **yawri:** inka's scepter
- 24



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RESUMEN/ABSTRACT (150-250 palabras) This annotated translation of "Caminantes del Sol" by Edna Iturralde was designed to meet the needs of 10 to 13 year-old children as well as the geographical environment in which the plot evolves. This is a crafted translation of literary work with special attention on language, setting, narrative, lexicon and culture. Such items were observed through linguistic and extralinguistic analysis by extracting the most relevant excerpts from the text arranged on tables confronting textual and paratextual items of the language.

Simultaneously to the translation, there is set of annotations where the authors mention the technique applied and why it was used. On the extralinguistic analysis, a number of culture-specific items were considered. Among them, the ecology of the region, the material culture with ethnic places, ethnic clothing, tool elements as: utensils and weapons.

This work also contains references to parallel passages on organization customs and ideas reflected on the language as expressions and slangs; ethnic names that hold uniqueness and cultural semantic meaning.

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