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**Picturing Voices, Writing Thickness: A Multimodal Approach to  
Translating the Afro-Cuban Tales of Lydia Cabrera**

**A thesis submitted to Middlesex University  
in partial fulfilment of the requirements for the degree of  
Doctor of Philosophy**

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**July 2008**

## ABSTRACT

Lydia Cabrera's career spans much of the twentieth century and her many books provide a unique insight into Afro-Cuban religions, customs, and folktales. Her work crosses the boundaries between ethnography, linguistics and fiction and her texts are inscribed with the dual strands of the African and Iberian cultures that fuse together to form the Cuban. Nonetheless, Cabrera's oeuvre remains relatively unknown outside Spanish-speaking academic circles and to date very little of it has been translated. This research project aims to address Cabrera's unwarranted obscurity by presenting English translations of twelve of her Afro-Cuban tales alongside hitherto unpublished archival material. Polyvocality is identified as a key feature of her work and ways in which 'voice' operates in her four collections of short stories are analysed. It is considered important that all the participants in the story-telling chain be 'heard' in any new presentation of Cabrera's work. This means paying attention to Cabrera as author of the published texts, but also to the informants who were her oral sources, to the translator, and to the reader of the new English versions. The fact that Cabrera's tales often encompass both the scientific (ethnographic) and the artistic (literary), makes the process of translating them a rich and complex endeavour. In formulating a creative response to this complexity, insights are drawn from visual art, concrete poetry, and ethnography. The notion of 'thick translation' (Appiah 1993/2000) provides the theoretical underpinning for the multimodal artefact which is developed. This PhD therefore also crosses disciplines – translation studies and interactive media – and comprises two parts; a written thesis and a DVD-Rom. Ultimately, it is suggested that one future direction for translation is to take a 'visual turn' towards a practice which does more than offer one written text in the place of another.

## PREFACE

In 1987, four years before her death, Lydia Cabrera was described as ‘the only living example of “a classic” in Cuban cultural history, both on and off the island’ (Hiriart, 1987: 49). Cabrera’s long career in literature and ethnography began in earnest in the 1930s and explored the African heritage which is such an important and integral part of Cuban culture. Nonetheless, Lydia Cabrera’s work is not well known outside Spanish-speaking academic or ethnographic circles. Given that Cabrera left Cuba in 1960, eventually settling in Miami, it is surprising that so few of her stories and none of her anthropological works have been translated into English. One of the aims of this research project is to address this directly by producing translations of tales which have not yet appeared anywhere in the English language.

The most fundamental development to take place within my programme of post-graduate research was the decision to change from writing a standard 80,000 word thesis to submitting a ‘creative work’ (an interactive DVD-Rom), accompanied by a correspondingly shorter written document. The rationale behind this emerged slowly, but was motivated by the desire to offer translations which move beyond the traditional format of a written text in one language simply standing in the place of a written text in another. A study trip to the Lydia Cabrera archive at the University of Miami was a pivotal factor in the decision to seek an alternative way of presenting research findings. A wealth of primary material was unearthed, filed (at that time) in forty cardboard boxes rather than in the four I had expected to find. The experience of having actual physical contact with Cabrera’s field notebooks and other items such as photograph albums, bead necklaces, drawings, letters, and literally hundreds of handwritten index cards turned Cabrera from the object of academic and literary interest into a presence both more poignant and more real than preconceptions about scholarly investigation had prepared me for. Crucially, the archive contained evidence of the sources behind some of Cabrera’s published work; slowly, the whispered presence of her Afro-Cuban informants became audible and the idea of presenting multiple layers of text emerged. The combination of the written thesis and the interactive artefact testifies to my own journey into the realms of academic research and translation and allows the user-reader to find her own way through a multimodal (re)presentation of written, aural and visual material. It is intended that

traces of all the participants involved in Cabrera's tales and the project of translating them become visible; Cabrera herself, her informants, myself as translator, and the reader as active participant.

**Chapter 1** is underpinned by an insistence on the importance of background research to the translation process. Lydia Cabrera and the scope of her work are introduced and the uniqueness of her research and her role in bringing Afro-Cuban oral expression into the arena of Cuban literature and ethnographic research are explored. The chapter ends with Cabrera's assertion that her informants are the 'real authors' of *El monte* (often considered her most significant ethnographic work), prefiguring the discussion of 'voice' which forms the central focus of Chapter 2.

**Chapter 2** introduces the idea that an overt concern with polyvocality is a distinctive feature of all Cabrera's writing and that this reflects not only her own creativity, but also the Afro-Cuban tradition from which she drew her research findings and inspiration. The notion of 're-telling' is key to both Cabrera's project and my own. Cabrera's double-gaze, as both observer of 'the other' (in her role as ethnographer) and as insider, is apparent in the unique blurring of ethnographic fact and creative fiction which is characteristic of all her work. In order to narrow the focus of my research, Cabrera's four collections of short stories (comprising 107 tales in all) are taken as the nucleus of the study and constitute the primary data for the analysis of 'voice' which dominates this chapter. Seven categories are identified and explored as providing evidence of different voices operating within Cabrera's fiction. These are: non-standard Spanish/*Bozal*, African lexical items, proverbs, the authorial voice within tales, and in the paratext, Direct and Free Direct Speech and Thought, and Free Indirect Discourse. Findings are detailed in Appendices I to IV.I.

**Chapter 3** concentrates on the rationale behind adopting a multimodal approach as a creative way of responding to 'difficulty' in translation. The existing published translations of Cabrera's tales in English and the varying approaches which have been taken in reaction to the complexity of her work are briefly reviewed, and my own translations are discussed. The idea of the text as object is central to this concluding chapter and various aspects of visual art, concrete poetry, and contemporary ethnographic practice are drawn upon in developing ideas for the

interactive artefact which both accompanies and contains the written thesis. 'Visibility' as it relates to Cabrera, to her sources, and to myself as translator/researcher is key, and the notion of 'thickness' (Ryle 1971; Geertz 1973/1993; Appiah 1993/2000; Hermans 2003) is a defining concept which supports the format of the interactive artefact. To date, very little translation work has been produced which pushes the boundaries of textual representation, i.e. the scope of the text object *per se*. This project aims to do just that.

The **Concluding Remarks** to this thesis sketch out some ways of expanding and improving upon what has been achieved with the Cabrera artefact. It is suggested that one potential direction for future research in translation studies might involve taking a 'visual turn' which could result in more projects of this type.

The **Interactive Artefact** takes the form of a DVD-Rom which holds the written thesis, two 'albums' of photographs, twelve of Lydia Cabrera's tales (source texts, published texts, field notes, and footnoted draft translations), and audio recordings of the stories in Cuban Spanish/African and in English. The research process provides the opening visual metaphor for the DVD; engagement with the artefact begins with a photographic representation of my desk(top), cluttered with the material accumulated over the years spent studying Cabrera's work.

The aim of the interactive artefact is to make all the actors in this new presentation of Cabrera's texts accessible to the reader, and to facilitate multiple readings. The oral dimension of Cabrera's work is privileged in order that all the voices operating through her tales might be heard. Offering a multimodal object as a response to the 'difficulty' inherent in translation in general, and to translating Cabrera's work in particular, disrupts the traditional focus on the static twin poles of source and target texts. 'Picturing voices and writing thickness' in this way allows for the positive celebration of a complexity which encompasses multiple versions and speakers.

## ACKNOWLEDGEMENTS

This thesis is dedicated to everyone who patiently supported me while I wrote it. Because it took so long there are a lot of them and they had to do a very great deal of patient supporting. My supervisors – Kirsten Malmkjær, Gordon Davies and Francisco Dominguez – have been more inspiring than they can know. Without the benefit of their insight, intellectual rigour, and encouragement I would have achieved very little. Thank you to the friends who knew when not to ask how it was going and to Marina Lambrou who was a constant source of unselfish advice and interesting snacks. I would like to raise a loving cheer for my wonderful husband Andy and our daughter Lily, and for my father, sister Kate, and parents-in-law. Above all, this thesis is dedicated to my mother, who couldn't stay long enough to see it finished.

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My trip to Cuba in 2002 was made infinitely easier and more productive by the collaboration of Toni Kapcia of the Cuba Research Forum at Nottingham University and his contacts at the University of Havana. Thanks are due to Carmen Laura Marín, abuelo, abuelita, and Aida for their very warm hospitality. In Miami, staff at the Cuban Heritage Collection were always helpful and Zoe's cafecitos were always welcome. Thank you to Orlando Gonzalez Esteva, especially for taking me to pay my respects to Lydia in Woodlawn Park Cemetery. Professor Isabel Castellanos has been uniquely generous throughout, with her knowledge of Lydia Cabrera's life and work, her invaluable assistance in deciphering Cabrera's handwriting, and her permission to reproduce text, photographs and music pertaining to Lydia Cabrera's estate. Norman Weinstein's wry emails and comments on early drafts were greatly appreciated.

I owe a debt of gratitude to Bernard Shapley at Middlesex University for his professional listening ear when it was most needed. Robin Scobey at London Metropolitan University was patience personified while directing and editing the recording of the stories, and Elizabeth Silva read them beautifully. Thanks also to Stephen Boyd Davis, Magnus Moar, Mimi Son, and Alex Chase at the Lansdown Centre for Electronic Arts for their incisive comments and technical expertise. Finally, I would like to thank Peter Bush, without whose initial encouragement this project would never have happened.

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**Interactive Artefact (DVD-Rom)**

*Bound into back cover*

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## CHAPTER 1. LYDIA CABRERA: TRACING THE BACKGROUND

### 1.1 Introduction

Lydia Cabrera was an ethnographer, writer, historian, and artist. She restored buildings, published translations, and was a compulsive doodler. She collected historical Cuban documents, colonial furniture, and African jewellery. Cabrera wrote scores of lyrical short stories inspired by Afro-Cuban mythology and the four resulting collections of tales were among the first to document the rich contribution that African lore and religions make to Cuban culture<sup>1</sup>. These four volumes form the central focus of this thesis. In all, Lydia Cabrera published twenty-two books, over a lifetime that spanned most of the twentieth century. They range from the sixty-two page *Supersticiones y buenos consejos* [Superstitions and Good Advice] (1987) to the unique six-hundred page plus *El monte* (1954/1992). Cabrera also undertook the complex task of researching the vestiges of African languages still just extant in early twentieth century Cuba and produced three *vocabularios*<sup>2</sup>. Two more volumes, edited by Isabel Castellanos, have been published posthumously<sup>3</sup>.

Lydia Cabrera, herself a member of Cuba's pre-Revolutionary intellectual elite, gained her understanding of Afro-Cuban culture through years of painstaking research. Many of her ethnographic notes travelled with her when she left Cuba in 1960<sup>4</sup>. Along with photographs, letters, unpublished stories, essays and other

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<sup>1</sup> The four volumes are, chronologically, *Cuentos negros de Cuba* [Black Tales from Cuba] (1940/1993), *¿Por qué? cuentos negros de Cuba* [Why? Black Tales from Cuba] (1948/1972), *Ayapá: cuentos de Jicotea* [Ayapá: Tales of the Turtle] (1971), and *Cuentos para adultos niños y retrasados mentales* [Tales for Childish Adults and the Mentally Challenged] (1983a). For ease of reference, they may be cited in the text or footnotes throughout this thesis using the following abbreviations: *Cuentos negros de Cuba* (CN); *¿Por qué...? cuentos negros de Cuba* (PQ); *Ayapá: cuentos de Jicotea* (ACJ); and *Cuentos para adultos niños y retrasados mentales* (CANRM). All page references used throughout this thesis refer to the latest editions mentioned. The translation of titles and all English translations of Spanish texts that appear are mine, unless stated otherwise.

<sup>2</sup> These are *Anagó, vocabulario Lucumí: El Yoruba que se habla en Cuba* [Anagó, Lucumí Vocabulary: The Yoruba Spoken in Cuba] (1957/1986), *Vocabulario Congo: El Bantú que se habla en Cuba* [Congo Vocabulary: The Bantu Spoken in Cuba] (1984), and *La lengua sagrada de los Nãñigos* [The Sacred Language of the Nãñigos] (1988a).

<sup>3</sup> They are *Consejos, pensamientos y notas de Lydia E. Pinbán* [Advice, Thoughts and Notes by Lydia E. Pinbán] (1993) and *Páginas sueltas* [Loose Leaves] (1994).

<sup>4</sup> Cabrera, however, tells us with regret that some of her research notes, 'the loss of which represents for me today as much as the loss of a priceless jewel', went missing in France during the Second World War (1957/1986: 15).

artefacts, they are archived in the Cuban Heritage Collection of the Otto G. Richter Library at the University of Miami. Dating back as far as the early 1930s, they constitute a fragile treasure which can be freely handled and examined, much of the paper giving off a fine, sneeze-inducing dust. Cabrera's notes are literally written on the backs of envelopes, on both sides of file cards, and on torn up sheets of paper carefully stapled together. Mostly hand-written in a looping, hard-to-decipher script, some entries have been meticulously typed up, others traced over in biro where they threatened to fade altogether. Cabrera's annotations indicate whether each reference has been 'used', and often in which volume it has appeared, the Spanish 'ya' ('already' or 'done') written beside the text.

Lydia Cabrera corresponded widely with academics and religious practitioners who shared her interest in African culture and, especially, in its transfer to the so-called 'New World'<sup>5</sup>. She associated with Cuban, Latin American, and European intellectuals, painters, and writers, with members of Cuba's (predominantly white) pre-Revolutionary high society, and with the ex-slaves, old black servants, priests and priestesses of *Santería*<sup>6</sup>, and *Ñāñigos*<sup>7</sup> who were to become her informants. Lydia Cabrera's life and work are full of paradoxes and unexpected turns: this was an upper class white woman who immersed herself in black culture; a prolific ethnographer and creative writer who refused to classify herself as either. Cabrera's concern for her own privacy has been respected by her biographers; only discrete explorations of her private life (and most particularly, allusions to her sexuality) are made in the many secondary texts about her. On my part, an initial desire to translate the author's work quickly became more than a fascination with her story-telling. Over the course of this project, translation has led me into a range of related fields which include Cuban history, Afro-Cuban religions and languages, Surrealism, ethnography, concrete poetry, multimedia, and textual studies.

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<sup>5</sup> Some of this correspondence is held in the archives at the University of Miami. See, for example, letters from Carlos C. Collazo about his research in Nigeria; Cabrera has enthusiastically annotated one letter, '¡Maravillas!' ['Marvels!']. On my first visit to the Lydia Cabrera archive in 2002, this document was in Box 23, Folder 1. At the time of writing, the archive is being re-catalogued and partially digitized, so the filing system may have changed.

<sup>6</sup> *Santería* is the Afro-Cuban religion of Yoruba origin which continues to be practised both in Cuba and in the diaspora.

<sup>7</sup> *Ñāñigos* are members of the secret society of *Abakuá*; a male-only Afro-Cuban religion of Bantu origin which is still practised in Cuba today.

Cabrera's career was long, and her influence significant. Reviewing her life chronologically, we discover that the precocious fourteen year old Lydia began her literary career by writing an anonymous society column in her father's newspaper under the title 'Nena en Sociedad' [Girl in Society]<sup>8</sup>. Isabel Castellanos (in Cabrera 1994: 21-2), a long-standing friend of Cabrera's as well as scholar of her work, comments on the fact that even in her very first publication the humour and irony which were to mark all her literary work are discernible, and goes on to draw attention to the frankness and unconventionality of her style. As an adult, unswerving in her insistence on the importance of black culture in Cuba, Cabrera was equally unambiguous and outspoken about what she saw as the evils of Communism and Fidel Castro. Within months of the 1959 Cuban Revolution, Lydia Cabrera left the island with her long-term partner María Teresa de Rojas, never to return. The rest of their lives were spent together in exile, first in Europe and then in Miami. After a gap of almost ten years Cabrera began publishing again, despite the despair which she freely expressed at both American consumerism and Cuban Communism. In the United States, Cabrera achieved a certain amount of public recognition for her work and was awarded three honorary degrees. In 1986 Florida International University organised an homage in her honour to coincide with the 50<sup>th</sup> anniversary of the publication of her first book of short stories, *Cuentos negros de Cuba* [Black Tales from Cuba] (1940/1993). Lydia Cabrera died aged 91, at home in Miami, on the 19<sup>th</sup> of September, 1991.

## 1.2 Biography

Although Lydia Cabrera's biographical details are not central to this thesis in themselves, an understanding of the society into which she was born, and of her quiet defiance of convention, form an integral part of this translator's research. Reading interviews and accounts of Cabrera's early life, a picture of privileged, pre-Revolutionary high society is vividly evoked<sup>9</sup>. The marble-floored family home at

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<sup>8</sup> The first of these columns, originally published in *Cuba y América* in October 1913, is reprinted by Castellanos in Cabrera (1994: 69-73).

<sup>9</sup> See Perera (1971: 15-20), Castellanos's introduction to *Páginas Sueltas* [Loose Leaves] (Cabrera 1994: 13-250), and Hiriart (1978: 100-179; 1982: 26-30) for fuller biographical details, which are only summarised here.

79 Calle Galiano opened its doors to many of those in the highest political and artistic echelons; philosophers, artists, campaigners for racial equality, and politicians dedicated to liberating Cuba from Spain. The family was waited on by black nannies, cooks, and drivers. Several of these servants, particularly Lydia's nanny Tula, and the family seamstress Teresa Muñoz, were Cabrera's earliest contact with Afro-Cuban culture. She later wrote:

‘It was a rare occasion when black nannies did not act as the protectors of the white children in their care, accompanying advice, a scolding or a prohibition with some example taken from the African repository which, at least in our case, remained engraved on the infant imagination, an imagination which at that time loved Aesop, the *Thousand and One Nights*, Perrault, La Fontaine, Anderson [*sic*] and Grimm. “Don't eat so much; or you'll end up like Kumanengue”, and they would tell us the story of the glutton of Kumanengue, or of the girl who was carried off by an ogre of the night for her disobedience.’ (quoted in Hiriart 1978: 45)

While Cabrera's curiosity was certainly aroused by hearing such stories as a child, her investigations into Afro-Cuban culture did not really begin until the late 1920s, and not in earnest until she returned to Havana from France in 1937. To spend time living in Paris was not so unusual among members of her class, for whom all things European tended to be considered the height of cultural sophistication. It was, however, much rarer for a woman in the 1920s to study in Paris, and this stands as testimony to Lydia Cabrera's nonconformist character.

Cabrera's earliest creative interest was in painting, and this sensibility remains in evidence in the powerful visual imagery employed in many of her stories (Viera 1978: 101-8). She exhibited her paintings for the first time in 1922 and they were apparently warmly received (Cabrera 1994: 25). But her aim was to study painting in Paris and by 1927 she was living in Montmartre. Cabrera attended the *École du Louvre* for two years and graduated in 1930. An almost impossibly romantic picture emerges; the rooftop atelier with a view over Paris, Cabrera's artist neighbours including Utrillo whom she described as ‘the great painter who indulged in some epic drunken binges’ (quoted in Hiriart 1978: 145), and a circle of friends which included Cuban, Spanish and French artists, intellectuals, writers, and diplomats. It was while in Paris that Cabrera studied ethnography and world religions. At the time, African art was having a profound influence on artists and writers in France.

Painters such as Picasso and Braque were collecting artefacts, especially masks, and incorporating African-inspired imagery into their canvases. Meanwhile, members of the Surrealist movement were looking to the African continent for liberation from the strictures of Western artistic and literary convention. It has been suggested (Gutiérrez 1986: 124) that Surrealism had a profound influence on Cabrera's writing. There is, however, at least one important distinction to be drawn between Cabrera and the Surrealists which is succinctly summed up by Hilda Perera (1971: 100), 'The Surrealists laboriously extracted dream patterns from sleep; she had at her disposal the achievements of an age-old culture, seen from the inside, which was *unwittingly* Surrealist' (my emphasis). Cabrera herself alluded to the rather distant relationship she had with the Surrealists in an interview in 1982:

'In the 20s I was already familiar with the Surrealist movement – I had great respect for what Breton, amongst others, was doing, as is only natural – but I did not have personal contact with the Surrealists. How can I put it? Yes, I knew many personalities, but they didn't know me. If you ask me, for example, whether I knew Paul Valéry, yes, of course, I knew him; but if you'd asked Valéry who Lydia Cabrera was, he'd have said "How should I know?"' (quoted in Levine 1982: 3)

Significantly, it was in Paris that Cabrera came into contact with the writings of the black French-speaking intellectuals who were exploring the colonial experience and their relationship with Africa. This politically motivated literary movement, dedicated to a re-evaluation of blackness and all things African would become known as *négritude* in France, and was to have literary parallels in the Caribbean. In fact, the term *négritude* was coined by Aimé Césaire in *Cahier D'un Retours au Pays Natal* [Notebook of a Return to my Native Land] (1939/1971), a hugely influential poem which Cabrera translated into Spanish just four years after its publication in French (Césaire 1943). As far as her ethnographic studies were concerned, almost every secondary source reports Lydia Cabrera as having said that she 'discovered' Cuba on the banks of the Seine (e.g. Hiriart 1987: 49; Gutiérrez 1997: 22). In an interview in 1981 she described the moment:

'... one day, studying the iconography of the Borobodur [a Buddhist monument in Central Java] a low relief figure entirely resembled a Cuban mulatto woman with a basket of fruit on her head. And I asked myself 'what

am I doing here?’ I don’t know whether it was this Javanese woman, one of the two thousand low reliefs on the famous temple, along with other memories and images which awoke my interest in Cuba, a country unknown to the Cubans.’ (quoted in Guzmán 1981: 35)

In 1928 Cabrera made a two-month trip to Cuba, and in 1930 stayed for three. It was during these visits that she began to make contact with the black informants who were to become the focus for the rest of her long working life. The family servant Teresa Muñoz was persuaded of Cabrera’s genuine interest in Afro-Cuban religion and introduced her to some important local contacts, including José de Calazán Herrera and Calixta Morales. In Cabrera’s field notebooks, both these names appear frequently as contributors of stories, Afro-Cuban vocabulary, and sayings. In *El monte* Cabrera describes how she first met Calixta Morales, ‘the unforgettable Oddedei’, in 1930 (1954/1992: 27). An excited letter, written later the same day to Teresa de la Parra, describes the event. Cabrera’s almost breathless enthusiasm and her attention to voice are already in evidence:

‘Today I’ve had an extremely busy day. I went with Herrera at 11 to Pogolotte, to the house of Teresa la Negrita... on the corner an *asiento* [initiation ceremony] was being celebrated. With drumming and there were lots of babalás and alochas... Má Calixta came to see me; Lucumí, alocha (you remember *Alocha*; ‘witch’ or ‘initiate’), she’s the one who summons the Santos best, all dressed in white with a white kerchief on her head... At first Má Calixta... was very dry and reserved – it had been two nights since she had slept, spending the two nights singing... At one o’clock it occurred to me that we should have lunch and I invited her, that is to say, Teresa invited *us*, Herrera, the old lady and me. Má Calixta felt in better spirits then and started to call me “corasón”, “niña”, “hijita” [“heart”, “girl”, “little daughter”]... You would love this black woman. – She has a head replete with nobility and kindness. She says things like “Herrera, will you permit me to cut you off”... “Herrera, given that I am older than you in this world and was brought up in the Lucumí way” ... Anyway, the old lady and I have sworn a great friendship, despite the fact that she is not hasty and “friendship is not to be run towards”’.<sup>10</sup>

According to Castellanos (in Cabrera 1994: 41), Cabrera’s ‘orientation had become defined’ by the time she returned to Paris from Cuba in 1930, and she began work

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<sup>10</sup> Written originally in pencil, only part of this letter has survived. It was archived in Box 21, Folder 4 in the Lydia Cabrera Collection of the Cuban Heritage Collection at the time of my first visit in January 2002. It is reproduced in Cabrera (1994: 212-214).



on her first collection of short stories which were published in French translation in 1936 and in Spanish in 1940. Cabrera's decision to stop painting and concentrate on literature is described in dramatic terms in a New York magazine. '...Lydia made a pyre of four hundred of her canvasses, throwing her past as a painter onto the bonfire...' (García Cisneros 1982: 19). At the time, though, this new direction may not have seemed nearly so clear-cut to Cabrera herself, and she certainly continued to paint and sketch throughout her life. Her notebooks are filled with the same mythical creatures which inhabit her stories<sup>11</sup>, evoking African masks, birds and gods, and evidently influenced by Cubist artists such as Picasso, Braque, and her friend, the Cuban painter, Wifredo Lam.

Cabrera's first short stories were reportedly written to entertain the Venezuelan author, Teresa de la Parra (Abella 1987: 321). By the late 1920s de la Parra was ill with the tuberculosis which would eventually kill her, and spending much of her time in a sanatorium in Leysin, Switzerland. Cabrera moved there to keep her company for 'several years; three or four' (quoted in Hiriart 1978: 78). Later she was to make light of this obvious devotion, 'I loved Teresa very much, but what's more, I had a good time. There was a phenomenal library at the sanatorium.' (quoted in Perera 1982: 12) The letters between the two women throughout the early 1930s have been written daily at times, at least on de la Parra's side (Hiriart 1988). Despite Cabrera's assertion that she was writing purely for Teresa's entertainment, there is evidence in the correspondence between the two women of at least some thoughts of publication in the years before *Contes nègres de Cuba* [Black Tales from Cuba] (Cabrera 1936) came out in French translation. In a letter dated 29 April 1933, Teresa wrote, 'I think it would be very good if you were to publish a re-telling of your stories. Just four or five to start off with, in an attractive edition which you could illustrate yourself ...' (quoted in Hiriart 1988: 186). In another, written on 1 November 1933, she is rather more forceful, 'By the way, I cannot understand why one of your black tales isn't published on the page *Les Nouvelles Littéraires* dedicates to such things. It would be a success. ... What is Francis [Miomandre] doing that he hasn't sorted it out?' (p. 197). Single stories, in fact, did begin appearing in French literary magazines prior to 1936 – in *Cahier du Sud* and the

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<sup>11</sup> See Cabrera (1993) for reproductions of many of these small drawings. Others are included on the interactive artefact which forms part of this PhD submission.

*Revue de Paris*, as well as in *Les Nouvelles Littéraires* (Ortiz Aponte 1977: 231). When *Contes nègres* was published<sup>12</sup>, however, the political situation in Europe was becoming increasingly unstable. There was a gradual exodus of foreign artists and writers from Paris in the years leading up to the Second World War and Cabrera was among them, returning to Havana in 1937.

In Cuba, Lydia Cabrera moved, with the historian María Teresa Rojas, into the large colonial house, La Quinta San José which they were to renovate and turn into a sort of gracious, living museum (see Castellanos in Cabrera 1994: 50-1). Photographs show its classic interior, its antiques, and the two women seated in a flower-filled patio. The house was to occupy a special and nostalgic place in Cabrera's memory and she never forgave the Revolution, which she blamed for its demolition, after she went into exile. Until that time, Cabrera devoted herself to her writing. Books followed each other in rapid succession. The Spanish version of *Contes nègres*, *Cuentos negros de Cuba* [Black Tales from Cuba] (Cabrera 1940/1993), was the first. Between the late 1940s and the end of the 1950s, five more books were completed. In 1948 Cabrera published another collection of short stories, this time twenty-eight in total, entitled *¿Por qué? Cuentos negros de Cuba* [Why? Black Tales from Cuba] (1948/1972). It was followed in 1954 by the volume which had been years in preparation, *El monte* (Cabrera 1954/1992). *Refranes de negros viejos; Recogidos por Lydia Cabrera* [Proverbs of Old Black People; collected by Lydia Cabrera] was published a year later (1955/1970), *Anagó: Vocabulario Lucumí* [Anagó: Lucumí Vocabulary] in 1957 (1957/1986), and *La sociedad secreta Abakuá, narrada por viejos adeptos* [The Abakuá Secret Society, as Told by Old Practitioners] the year after that (1958). This last demonstrates Cabrera's extraordinary ability to gain the confidence of her informants, given that the religious society of the Abakuá is notoriously secretive and usually prohibits women from attending its ceremonies<sup>13</sup>. Alongside all this publishing activity, Cabrera's work interviewing informants, compiling evidence, attending Afro-Cuban religious ceremonies, and exhaustive note-taking was ongoing. These notes allowed Cabrera

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<sup>12</sup> The volume was dedicated to de la Parra, who had died two months earlier.

<sup>13</sup> Hugh Thomas (2002: 311) describes Abakuá as, '... the most distinct and original cult or reminiscence of Africa in Cuba ... which unlike Santería is not found anywhere but in Cuba.'

to continue writing from primary sources well into her eighties, despite the fact that she did not set foot in Cuba again after 1960.

While Cuban society changed dramatically under the leadership of Fidel Castro, Cabrera's work remained imbued with a colonial past which was fast disappearing even when she was a young woman. Nostalgia plays a large part in all her writing, but perhaps most poignantly in the dream-like *Itinerarios del insomnio: Trinidad de Cuba* [Insomniac Journeys: Trinidad de Cuba] (1977) which describes the colonial city as she last saw it. In the introduction (p. 3) she asserts, 'To unearth the past from the ashes of oblivion, to relive it by moments with the intense emotions of present reality, I say again, has been my consolation and entertainment in the last stages of this monotonous path which ... is carrying me towards the finality of death.' Cabrera's reluctance to partake in what she saw as the materialism of American society made her latter years in Miami extremely productive as far as her writing was concerned. Four years before her death, Richard D. Cacchione summarised Cabrera's literary output since leaving Cuba:

'From 1970 to 1986 this demure little lady has produced an incredible volume of work including 14 new books and the re-editing or republishing of 11 other books, along with four more editions of *El monte* and authorising its Italian translation. On top of this there are a significant number of newspaper and magazine articles.' (1987: 330)

Three more books were published between 1987 and 1991. According to Castellanos (in Cabrera 1994: 65), one of Lydia Cabrera's last thoughts was of the Havana of her childhood.

### **1.3 The Importance of Cabrera's Work**

Lydia Cabrera's role in legitimising Afro-Cuban oral expression by bringing it into the arena of Cuban literature cannot be over-emphasised, given that Afro-Cuban culture was an extremely neglected area of research until the mid twentieth century. Cabrera's work not only prioritised African cultural forms within Cuba, but also exemplified the ongoing search for a national identity that celebrated the *mestizaje* or 'mixture' of influences operating within Cuban society. In the majority of

Cabrera's tales, black characters, including the gods of the Yoruba pantheon, are very definitely operating on Cuban soil. Many of her stories are set firmly within the colonial or neo-colonial context that is unique to the country's historical and social development. Autochthonous animals scamper through her prose, Galician bodega owners live alongside poor black agricultural workers, and her lexis reflects both African and colonial Spanish vocabulary.

Prior to the Revolution, ethnography in Cuba was a relatively unexplored field, a fact acknowledged by Samuel Feijóo (1961: 113), 'Cuba was, in this respect, a virgin country.' Cabrera also reflected on the lack of attention paid to the country's African heritage:

'Cuba's folklore is surprisingly rich and this is due to the importation of Africans to the Island, practically since the age of Discovery. Sometimes mixed with Spanish folklore, which the whites have not preserved, African scholars will find in it the same subjects as in the folklore of the distinct ethnic groups taken to Cuba, who also left there their magic-religious beliefs, music and languages.

After long years of absence, Cuba seemed to us, and was, a country hitherto unknown to its children. If its history had not been studied in depth, how could we expect that attention would be paid to its folklore and, in spite of the efforts of Fernando Ortiz, even less so to the profound imprint which African cultures, like it or not, had left on the Island?' (1988b: 10-11)

As Cabrera points out, the most notable exception to this neglect was the ethnographer Fernando Ortiz, whose vast body of work chronicles diverse aspects of Afro-Cuban religion, music, dance and tradition, beginning with his somewhat polemical study of black criminology (1906/1973). Cabrera is often credited with being his successor, and even disciple, although their working methods and attitudes differed radically. In fact, the authenticity of Cabrera's 'testimonial ethnography' has been contrasted favourably against Ortiz's early positivism (Lienhard 1996: 19-33). Cuban writers and social commentators now recognise the traditionally marginalised status of ethnography, and many credit the Cuban Revolution with reversing the situation that existed up until 1959. Miguel Barnet is one such:

'The Revolution has popularised the consciousness of the presence of African values, and allows that generalisation to rise to a more appropriate level. Those African elements of a traditional popular culture are no longer taken as

something alien to what is considered Cuban, but on the contrary, they are seen as an essential part of the national cultural base.’ (1986: 7)

Recognising the achievements of both Cabrera and Ortiz he goes on (p. 14), ‘Before the Revolution, these cultures [African] were persecuted, considered retrograde and primitive. Only a few individuals worked closely and profoundly on them: isolated efforts like those of Fernando Ortiz and Lydia Cabrera, without official support, without response from the general public.’ The next section outlines the historical background to this situation, a background against which Cabrera was to contribute so substantially to the gaining of recognition for Afro-Cuban studies.

### **1.3.1 Cabrera in Context: Society**

Fifty years ago Cabrera (1958: 8) wrote, ‘To delve into the ancient, incalculably rich depths of African culture, accumulated here over centuries of slave trading, is a task which many criticise as “anti-patriotic” and “negative.”’ What were the social and historical reasons behind such an assertion? How could any investigation of African culture in Cuba, now so much an accepted part of the island’s national identity, have ever been considered ‘anti-patriotic’?

Cuba’s past as a Spanish colony, spanning five centuries, resulted in it becoming one of the Caribbean’s most important transit points for vast numbers of black African slaves. Brought to Cuba by force, black Africans were being transported to Cuba well before the mid sixteenth century (Moreno Fraginals 1995: 68). The complex social mix of the earliest settlement created a society where race, linked indissolubly to power, privilege and liberty, was an issue right from the start. The legacy of these centuries-old hierarchies, divisions, and prejudices was notable at the time Cabrera was writing the above quotation and is still discernible in Cuba today, despite the Revolution’s emphasis on racial equality. In a scathing attack on Spanish colonialism, Fernando Ortiz (1939/1993: 92) asserted emphatically, ‘Always slavery, and slavery alone, formed the base of the socio-economic structure of the colony of Cuba.’

Between the early sixteenth century and 1886 when slavery was finally abolished, literally ‘tens of thousands’ of Africans were shipped to Cuba (Howard 1998: xiii). Throughout the nineteenth century numbers increased dramatically, most slaves destined for hard labour on the rural sugar and coffee plantations (*ingenios* and *cafetales*) which by then formed the backbone of the Cuban economy. According to one historian (Pérez 1995: 98), life expectancy on nineteenth century plantations was less than seven years from the date of a slave’s arrival. Within such a divided population, where freedom and civil rights were so unequally distributed, suppression and marginalisation were inevitable. Fear among Cuba’s white inhabitants was a driving force in the oppression of the island’s black population; a population which, it was suggested in a report dating from 1844, may already have outnumbered them (Hall 1996: 129). While Cuba never experienced an uprising as sweeping as Toussaint L’ouverture’s Haitian Revolution, there were ongoing, less extensive revolts which lent some credence to the fears of the ruling classes<sup>14</sup>.

The two Cuban wars which eventually brought about the country’s independence from Spain (the Ten Years’ War 1868-78, and the War of Independence 1895-8) and in which many black Cubans fought alongside whites, were vitally important in bringing racial equality to the fore and raising the status of Cuba’s black population, ‘The black is an integral part of Cuban nationality. One need do no more than recall the achievements of General Maceo, the mulatto leader, in the arduous struggle for the liberation of Cuba. The black is defined by and entirely bound to the formation of something approaching a Cuban national consciousness’ (Pattee 1936: 18). It was the formation of this distinctly *Cuban* national consciousness which was to occupy intellectuals throughout the nineteenth and twentieth centuries, especially given Cuba’s short-lived independence following its liberation from Spain; the country became a ‘protectorate’ of the United States in 1898 and was not fully independent until the Revolution in 1959. Over the four preceding centuries, ongoing waves of immigration meant that cultural and racial intermixing was a continual process. This is described by Ortiz’s famous culinary metaphor: *ajiaco*, a kind of soupy stew that had been the staple diet of the indigenous Taíno population. Ortiz (1939/1993: 6) saw Cuban society as ‘...a *mestizaje* [mixture] of races, a *mestizaje* of cultures. A

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<sup>14</sup> See Sarracino (1989: 7-14) for details of Cuba’s slave unrest.

thick broth of civilisation which bubbles on the Caribbean stove...'. Sustaining and wholesome as this metaphor is, generations of prejudice and social stratification were never going to disappear overnight. A comment on the attitude of certain sectors of Cuban society towards Cabrera's early work is illuminating:

'Black blood is very diluted, - and very widespread - in Cuban ethnic composition, in both the humble spheres and the upper echelons, dating back to the eighteenth century. The process of *mestización* and mixing of bloods and cultures accelerated in the nineteenth century and continues its rapid pace today. And it is precisely those individuals and families from the middle and upper classes who hide, like a crime, a black grandmother or great grandfather about whom they feel ashamed, wishing to forget and eradicate the traces they have left on their skin colour or features, who have most furiously condemned the admirable investigative task of these laborious inquiries.' (González 1959: 155)

The repression of culture and language is a tried and tested method of social control. Examples of such repression were never lacking in Cuba, despite the long history of the *cabildos*; the societies for mutual aid and support set up by black Africans of the same ethnic backgrounds and tolerated, to a greater or lesser degree at different points in Cuba's history, by the colonial authorities. It was partly within the *cabildos* that Afro-Cubans preserved their dances, music and story-telling ceremonies, and importantly also their religions and languages. According to Howard (1998: xiv), by the mid 1850s societies 'de color' were also becoming centres for organised political activity, demanding reforms and improvements in black civil rights. Strict measures to curb black cultural unity remained in evidence well into the twentieth century.

Against this background, Cabrera was active in denouncing Cuba's ethnocentric past. It should be remembered that many of her oldest informants had themselves either been slaves, or clearly recalled the days of colonial rule, and were able to give her first-hand accounts of the period. Nonetheless, at times Cabrera expresses opinions which, despite the incontrovertible importance of her work in prioritising black culture, seem to glide uncomfortably close to a romanticized view of the historic relationship between black and white Cubans. She insists, for example, that amongst the upper classes in colonial times, domestic slaves 'were loved like members of the family' and stresses the 'humanity' of Spanish slave laws compared to those decreed by other colonies (Cabrera: undated 1). In so doing, she represents the views of

many of her liberal, upper class peers; the same people who would find her own project and interest in black culture at best eccentric, and at worst positively distasteful. George Brandon (1993: 177) has signalled that the ‘...aroma of residual racism we find even in liberal Cuban intellectuals of this period’ is discernible in some of Cabrera’s ethnographic studies. This is an aspect of Cabrera’s work that has received scant attention, perhaps because set against the backdrop of a time when racism ‘was rampant’ in Cuban society (Davies 1997a: 24), any traces of paternalism which may be found in it do not detract from its overall significance. It is important, however, that these issues are not glossed over and when it comes to translation, this is an aspect that cannot be ignored. For the moment, however, let us continue to examine the background to Lydia Cabrera’s writing by turning to the literary context in which she was working on her return to Cuba in 1937.

### **1.3.2 Cabrera in Context: Cuban Literature in the Early Twentieth Century**

Cabrera’s literary output drew upon the oral story-telling tradition brought to Cuba by African slaves. Her work testifies to the fact that many of these tales were preserved and developed within the Cuban context, functioning (alongside music, language and religion) as a site of resistance against the imposition of Spanish cultural homogeneity. Cuba’s changing socio-political history is reflected in the country’s literature, and Cabrera’s writing makes a unique contribution to the canon. In the 1930s and 40s, many in Latin America still tended to look towards Western Europe for their literary models and, like Cabrera, were drawn to Paris as the centre of avant garde artistic activity. However, a shift in perspective was beginning to take place. There was an emerging interest in folktales and home-grown cultural expression, a trend in which Cabrera’s work was both influential and innovative. While the representation of black Cuban culture had tended to occupy a position of ‘...a merely marginal nature in Creole lyrical poetry...’ prior to the early twentieth century, it was subsequently to attain a position of far greater prominence (Castellanos 1994: 39). Throughout the 1920s, 30s and 40s there was an explosion of black-inspired literature, particularly poetry, which paralleled similar developments in Europe and throughout the Caribbean. Principal among early exponents of this phenomenon in Cuba were Ramón Guirao, Emilio Ballagas, José



Zacarias Tallet, Nicolás Guillén, Alejo Carpentier, and of course, Lydia Cabrera. The contributions of these writers varied substantially in their treatment of black themes and subject matter. In his assessment of the *Afrocriollo* (Afro-Creole) movement as experienced in Cuba, Richard L. Jackson (1988: 20-31) divides the literature of the period into two distinct camps; *negrista* and *negritude*. According to Jackson (p. 21), the former was written by white Cubans who rarely looked beyond reinforcing racial stereotypes and simply appropriated elements of black culture, while the latter was produced by black Cubans ‘in a more deeply committed manner’, resulting in an ‘authentic black’ poetry and prose<sup>15</sup> (it should be noted that the term *negrista* is often employed far more widely, and without pejorative connotations, by other literary critics to describe *all* black-inspired literary production). The extent to which Lydia Cabrera’s stories may be considered to fall into one or other camp will become clearer through the examination of voice in Chapter 2.

As far as the manner of recording oral folk tales in early twentieth century Cuba was concerned, there was a tendency to ‘elevate’ language, making it conform to established literary convention and thus increasing its acceptability to its mainly white readership. Yet however the treatment of black culture may have varied, Afro-Cuban subject matter was gaining a hitherto undreamed of prominence. Indeed, it has been posited that the public consciousness of African mythology has itself served as an interpretative tool in approaching political and cultural transformation. Miguel Barnet advances the idea that:

‘In Cuba the patterns of African mythology, especially that of Yoruba or, as it is commonly known, *Lucumí* origin, have served to interpret and determine political acts of great significance. The common man, no longer just the religious, but also the secular, has absorbed these mythic elements and made them his own. They are elements that serve to define and characterise an age, situations, events and even the personality of our people.’ (1968: 42)

The incorporation of Afro-Cuban material into the literary canon solidified during the latter decades of the twentieth century, and Cabrera’s early work on folktales has

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<sup>15</sup> Certainly, Cuban *negrista* poetry has been widely criticised for its reductionism, particularly for the way it represents Afro-Cuban women (for a reappraisal of this, see Arnedo 1997).

since been built upon by post-Revolutionary writers working within Cuba, such as Samuel Feijóo (1982; 1986), Excilia Saldaña (1987), and Miguel Barnet (1983).

#### 1.4 Lydia Cabrera's Changing Status

Despite its importance, Lydia Cabrera's work has not become as mainstream or widely disseminated as might be expected. In pre-Revolutionary Cuba, she inevitably came up against a certain amount of resistance to her work, which often asserted itself lurking in the background of apparent praise. An essentially laudatory commentary starts by describing Cabrera as 'distinguished', but nevertheless goes on to say:

'The destiny and vocation of this intrepid woman are curious. Daughter of an illustrious patrician and notable writer, Raimundo Cabrera; educated in an atmosphere of considerable economic wellbeing, of refinement and culture; white on all four sides of the family, with a long residence in Paris in close contact with the most representative elements of French high culture, she has nonetheless dedicated her life to the study of Cuban folklore in its Africanoid phase, that is to say, its most primitive...' (González 1959: 153)

Rarely openly hostile, this sort of reaction to Cabrera's work was common among her peers in the early decades of the twentieth century; her work could perhaps be excused on the grounds of artistic eccentricity, but it was peculiar and scarcely tolerable nonetheless. An insidious racism towards Lydia Cabrera's subject matter has been cited (Irizarry 1979: 108-9) as constituting grounds for her exclusion from the ranks of Latin American magical realist authors. That she should be credited with being a forerunner of this influential literary movement is a fact often touched upon in secondary sources. Sánchez-Boudy (1987: 155) goes so far as to assert that both magical realism and the 'mythical symbolic' actually began with *Cuentos negros de Cuba*.

After the Revolution in 1959 the situation for writers in Cuba changed radically; the nation-wide literacy campaign was a huge success and fostered the growth of a far greater reading public. Publishing houses came under state control and quickly went into the production of educational and literary works designed to cater to this flood

of new readers. As Cabrera had gone into voluntary exile in 1960 it might be expected that her work would have been suppressed by the Revolutionary regime. Quite the opposite appears to be true, at least in the early days of Castro's Revolutionary government. *Cuentos negros de Cuba* (Cabrera 1961a) was published in Havana (containing twenty three stories in all, twelve from Cabrera's original volume of this title and eleven from *¿Por qué?*), and a second edition, again published in Havana, came out in 1995<sup>16</sup>. *El monte* has also been reissued in post-Revolutionary Cuba and currently forms part of the curriculum for Afro-Cuban literature studies at the University of Havana. This clearly reflects the re-evaluation and reassessment of Cuban folklore as an integral part of a Revolution in which it constitutes, 'a powerful weapon in the liberation struggle...' which is defined as. '... useful, dedicated to recapturing the treasures created by the people' (Martínez Furé 1993: 109). In this context, Cabrera's work has also been re-evaluated by some Cuban literary critics and academics, although it is often the case that her work is overshadowed by the looming presence of Fernando Ortiz. Rodríguez Coronel (1998: 9) acknowledges the thorny nature of Cabrera's field, 'In the last thirty years, and in accordance with a restorative social project ... studies related to African heritage (such as those by Fernando Ortiz *The Wise*) and ethnographic texts (such as *El monte* by Lydia Cabrera, *The Advanced*) have been re-edited, conferring a recognised status upon this problematic aspect of Cuban culture.'

Such recognition aside, and despite the Cuban editions of two of Cabrera's books, it should be noted that the vast majority of Cabrera's work is currently not readily available on the island. It seems probable that this has as much to do with the difficulties involved in publishing *anything* in the heavily blockaded country as it does with a reluctance to reprint works by a voluntarily exiled, avowedly anti-Communist writer. The scarcity of books in Cuba in general may also explain why Havana's largest national library (Biblioteca José Martí) holds only two items by Cabrera, one a short story (1961b) and the other an essay on Abakuá (1959). By contrast, the author's work is nearly all easily available in the United States, mostly published by the Miami-based publishers, Ediciones Universal. It is taught in

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<sup>16</sup> According to Isabel Castellanos, this was despite the fact that Cabrera did not wish her work to be published in Cuba after 1960 and would certainly not have sanctioned these reprints [in conversation, Miami, January 2002].

American universities, and has formed the basis of several conferences and many doctoral theses. Nevertheless, Cabrera's oeuvre still appears to be the focus of 'special interest' and academic publishing only. An obvious motivation for this thesis is the fact that so little of her writing has been translated out of Spanish. Even once settled in the United States, Cabrera continued to publish only in her mother tongue, a fact which must surely go some way to explaining the lack of fanfare which accompanied each new book. Josefina Inclán (1976: 7) draws attention to this, while at the same time fulsomely praising *Ayapá: Cuentos de Jicotea*, 'We do not think that any other book like "Ayapá" exists in contemporary Cuban narrative, and it will be a long time before another appears, *despite the silence which has surrounded its birth*' (my emphasis).

One of the best ways to assess both Cabrera's readership and changing responses to her work is to turn to contemporary reviews. Her first volume of short stories was written about in both Cuba and France shortly after its publication in Paris. Press cuttings in the archives of Cabrera's personal papers include a piece from the *Correo Literario Frances* in which *Contes Nègres de Cuba* is described as an 'admirable work' and the author as having collected '... the most vibrant, the subtlest and most delicate of the legends, many of them mythological, preserved by Cuba's blacks.' (Alfaro 1936) Another credits Cabrera with having produced a book which is mainly, 'a personal creation' (unidentified cutting, dated 1936)<sup>17</sup>. Yet another (Torre 1936: 10), while dismissing much of European 'black literature' as superficial, praises the authenticity of Cabrera's collection through which she '... comes at times to seem to us a black Aesop.' Alejo Carpentier (1936: 40) wrote a full-page article welcoming the appearance of *Contes nègres* onto the literary scene, acknowledging that Cabrera had produced something entirely new:

'... nothing could give us an idea of the marvellous style of these tales full of sun and the tropical, which create a new genre in the field of an essentially Creole poetry. In my opinion – and it is well known that I am no friend to superfluous praise, - Lydia Cabrera's *Cuentos negros* fully deserves the term "masterpiece"...

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<sup>17</sup> The debate surrounding the extent to which Cabrera's narratives were creative as opposed to a straightforward recording of oral sources has continued to interest scholars and is discussed in Chapter 2.4.

There were, however, less favourable reactions to *Contes Nègres*, one of which (Pérez Cisneros 1936) accuses the author of ‘demanding too much of the French or Spanish reader’ by expecting them to understand the ‘innumerable complexities constituted by the coexistence of the two races of our island.’ While congratulating Cabrera for not overemphasising the folk angle of these stories which would have ‘...completely disoriented and even displeased the European public...’, the same critic goes on to accuse her of falling into the trap of thinking that, ‘two or three folkloric words artificially inlaid into the plot of any narrative suffice to give it a secure black nuance.’(ibid) Certainly, this was a criticism being levelled at much of the Cuban literature which took Afro-Cuban themes as its inspiration at the time, but Cisneros seems to be a lone voice amongst the contemporary reviews I found in accusing Cabrera of such superficiality.

The single volume that did most to solidify Cabrera’s reputation both inside and outside Cuba is undoubtedly *El monte* (Cabrera 1954/1992). It is the first of Cabrera’s complete works to have been translated out of Spanish (so far, into German and French) and an English version is reportedly in preparation<sup>18</sup>. With its mixture of song, stories, reports and verbatim commentaries, it has been widely praised for its testimonial value, reproducing in a uniquely transparent way the voices of Lydia Cabrera’s black informants. Cabrera’s French translator, Francis Miomandre (1955: 76-7), wrote one of the first reviews of the work and picks out Cabrera’s ‘charmingly modest’ introduction to the book for special attention, “‘The only value of this book’”, she says “and I accept in advance all the criticisms which it must attract, resides exclusively in the direct part taken in it by the blacks themselves. It is they who are the real authors.”” This quotation highlights the importance of voice, a concern which is pivotal in Cabrera’s work and to this thesis, and is explored more fully below. This chapter, then, concludes with Lydia Cabrera’s self-professed erasure from her own work. In what follows, *all* the voices which speak out through Cabrera’s narratives will be examined, including her own.

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<sup>18</sup> In fact, this translation has been the subject of a long legal dispute which began during Cabrera’s lifetime and has been pursued since her death by the executor of her estate, Professor Isabel Castellanos.

## CHAPTER 2. VOICE IN THE WORK OF LYDIA CABRERA

### 2.1 Introduction

Lydia Cabrera's oeuvre is made up of writing that spans genres, occupying a liminal space somewhere between fiction, testimonial narrative, and ethnography. This tendency towards a certain stylistic indeterminacy has been recognised as characteristic of her work (Davies 1997b: 153-4), and the difficulty in categorising her output has been advanced as one possible reason for Cabrera's relative obscurity outside Latin American or Spanish academic and ethnographic circles.

Whether examining Lydia Cabrera's 'fiction' or her 'ethnographic' works, it very soon becomes apparent that voice and voices – secret, whispered, divine or idiomatic – play a central role. It is notable, for example, how often a disembodied voice plays a crucial part in the narrative structure of a tale<sup>19</sup>. The gift of speech is far from restricted to Cabrera's human protagonists, but also something the reader learns to expect from animals, birds and fish, from anthropomorphised objects such as cooking pots and sticks<sup>20</sup>, and from the pantheon of Afro-Cuban deities<sup>21</sup>. In one particularly vivid reminder of the tales' oral beginnings, the words of a prayer written on a piece of paper 'take on voice' so that the illiterate hero of the story can memorise them<sup>22</sup>. Voice is not a static phenomenon in Cabrera's work, but something which can flow into and occupy another's body, as when the gods speak through mortals during divine possession, or when the coiled beast in a bewitched woman's stomach demands to be brought a caiman's egg<sup>23</sup>. Voice is something

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<sup>19</sup> See, for instance, 'La diabla de las mil bocas' [The She-Devil with a Thousand Mouths], *CANRM* pp. 63-71, in which a 'not entirely human voice' comforts the dying she-witch. This is one of the twelve stories selected for translation on the interactive artefact which constitutes part of this thesis. From this point onwards, stories I have translated will be annotated thus: [Translated].

<sup>20</sup> Cazuelita Cocina Bueno, the pot, expresses herself 'coquettishly' while Señor Manatí, the walking stick, 'speaks in the rough voice of a man with few friends' in 'La loma de Mambiala' [The Hill of Mambiala], *CN* pp. 94 and 99.

<sup>21</sup> Appendix IV lists all the speaking characters in Cabrera's four collections of stories.

<sup>22</sup> See p. 81 of the 'true' tale, 'Historia verdadera de un viejo pordiosero que decía llamarse Mampurias' [True Tale of an Old Beggar who Called Himself Mampurias], *CANRM* pp. 72-88.

<sup>23</sup> See 'Los compadres' [The Comrades], *CN* pp. 72-3.

which can be taken away<sup>24</sup>, or lost through trauma<sup>25</sup>, and not knowing how to express oneself ‘correctly’ can have the direst of consequences<sup>26</sup>.

In one of Cabrera’s tales we learn explicitly how, in a distant and idyllic past, before the terrible argument between the Heavens and the Earth, every creature, plant and animal could communicate freely with each other using a single universal language<sup>27</sup>. The notion of ‘giving voice’ to gods, animals and inanimate objects, and of dissolving the boundaries between the human and non-human, is a characteristic of both the African and the Afro-Cuban story-telling tradition. In the introduction to her third collection of stories, *Ayapá: cuentos de Jicotea*, Cabrera tells us about ‘the best’ of her informants, ‘famous in his youth for his incomparable voice ... [who] daily told us the stories he learnt from his “Elders” ...’ (1971: 15). She goes on:

‘For him, a poet without suspecting it, everything in the world and all that belonged to him - his hat, the knife he cleaned his nails with, his shoes, his cane, his box of matches - lived consciously, everything had a soul, and so similar to his own, that he could translate what the silence of each thing expressed. But this capacity for animating everything, for abolishing the borders which separate a man from a god, an animal, a plant or an element, the living from the dead, for merging the real with the unreal, will have been observed by all those who know black people.’ (p. 16)

The concentration on voice so apparent in Cabrera’s work, then, is a manifestation not of her individual story-telling style alone, but an eloquent reflection of the performative and religious aspects of the Afro-Cuban tradition in which she immersed herself, and from which she drew her research findings and creative inspiration. *Within the stories* voices reverberate from the bottom of wells and lakes, sing and sob from inside drums, chant prayers in chorus. *Making up the narrative*

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<sup>24</sup> It is well-known, Cabrera tells us, that the voice may be stolen in order to bewitch someone, and ‘... this is the equivalent of robbing someone’s life, “which is breath”, so it is unusual for any black person to answer a call at midnight, always fearful of the “morubba” of an unexpected enemy who might overpower the voice, put it in a bottle or lock it up ...’ (1954/1992: 256).

<sup>25</sup> See ‘La diabla de las mil bocas’ [The She-Devil with a Thousand Mouths], *CANRM* pp. 67 and 69, and also ‘Los mudos’ [The Mutes], *PQ* pp. 168-70, in which a hunter and his seven sons are eaten by a tiger and, on escaping from its stomach, find they have lost forever the ability to speak.

<sup>26</sup> In ‘Tatabisaco’ [Tatabisaco], *CN* pp. 117-23 the female protagonist who ‘did not know how to speak’ (p. 118), nor how to make a religious offering using the ‘right words’ (p. 119) loses her infant son to Tatabisaco, god of the lake, and finishes the tale, ‘hiding in the shadows like an animal: like an animal which is going to die, she went far away – and for always – no one ever knew where’ (p. 123).

<sup>27</sup> See ‘Kanakaná, el Aura Tiñosa, es sagrada, e Iroko, la Ceiba, es divina’ [Kanakaná, the Vulture, is Sacred and Iroko, the Ceiba Tree, is Divine], *PQ* pp. 74-82.

*structure* ‘voices’ switches back and forth between the overt intervention of Cabrera as author and narrator, and the shifting space she allows to her characters, and behind them, the shadowy presence of her informants, their ancestors, and their gods. At times, it seems there are a multitude of speakers who take control of Cabrera’s texts, displacing the writer as the authoritative commentator altogether and inserting themselves into the narrative, demanding to be heard. This is, of course, a disingenuous reading. Cabrera remains the author of every text as, ultimately, she writes them no matter who is ‘speaking’. Nonetheless, her striking use of quotation, the rendering of her informants’ particular modes of utterance in dialogue (reproducing accent, for example), her overt acknowledgement of many of her sources, and the lacing of her work with songs, prayers and proverbs in Spanish and in African languages as spoken in Cuba, are just some of the most easily identifiable markers of her very conscious privileging of polyvocality. In Cabrera’s fiction, as in her ethnographic work, this is a conspicuous distinguishing feature of her writing. As I intend to demonstrate through this chapter, it is in large part Cabrera’s treatment of voice that lends her texts their unique, destabilising hybridity.

## **2.2 The Importance of Story-Telling in the Afro-Cuban Tradition**

In examining any aspect of Cabrera’s work it is important to highlight the extent to which story-telling constitutes an integral part of *all* her writing. Afro-Cuban religions and beliefs, the underlying focus of Cabrera’s entire project, are informed and supported by a vast panoply of myths and legends, indissolubly linked with the many African languages in which they were originally told. Briefly, the three main Afro-Cuban religions which Cabrera investigated are *Santería*, also called *la Regla de Ocha* (linguistically Yoruba, or in Cuba, *lucumí*); the various *Reglas Congas* (in which ceremonies are conducted in Bantu, or in Cuba, *congo* languages), and the secret society of *Abakuá* (*abakuá* being a language of mainly Efik origin; speakers in Cuba are also described in Cabrera’s work as *carabalí*). Of these, the *Santería*/Yoruba/*lucumí* tradition has the most pervasive presence in Cabrera’s writing and has been said to exert the most noticeable influence on her stories (Perera 1971: 62). All these traditions have their roots in West Africa and all have their own tales, some of them contradicting, many others overlapping. The fact that



these are all cultures with an oral story-telling tradition is important in terms of voice, where one telling inevitably differs from the next according to the skill, technique and personality of the teller. In her work, Cabrera frequently refers to the existence of multiple versions of the same tale, sometimes grouping them together, at others dispersing them through her published books. The very multiplicity of versions testifies unequivocally to the oral nature of the sources which inspired them.

In *Santería*, the *babalocha* or *ayalocha* (male and female priests in the religious hierarchy) throws sixteen cowrie shells, the *dilogún*<sup>28</sup>, to discover which of the many prayers and offerings to the gods (the *Orishas*)<sup>29</sup>, and tales (known as *patakís*)<sup>30</sup> relate to the consultant in this ancient divinatory system. Originating in Africa, these *patakís* trace a path across both time and geographical space in their journey to Cuba<sup>31</sup>. Here, again, voice comes to the fore. Cabrera tells us, ‘Citing Herrera, the first of my old informants who agreed to guide us in this art of divination ... we repeat once more that “the *Orishas* speak through the shells”’ (1974/1996: 180). In fact, the cowries are even described as having ‘mouths’, an allusion to the serrated, toothy opening on the underside of the shell (p. 181). Among Lydia Cabrera’s papers in the archive in Miami are several examples of the personal *libretas* (notebooks) belonging to *Santería* practitioners in which *patakís*, originally a purely oral phenomenon, came to be written down for use in religious consultations and

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<sup>28</sup> Sometimes also spelt *diloggún* in Cabrera’s writing. It is notable how often different spellings of the same African word crop up in her texts, often even within the same passage. Like multiple versions of tales, this is a characteristic which attests to the oral nature of her sources.

<sup>29</sup> The *Orishas* are male and female deities in the *Santería* religion, often also referred to in Cuba as *santos* (literally, ‘saints’).

<sup>30</sup> Cabrera defines a *pataki* as follows, ‘A pataki, many say apataki, is a little story, a FABLE which serves as an example or moral for the prediction of the babalawo, the minister, representative of the god Ifá or Orula, Lord of Destiny’ (Emphasis in the original). From a handwritten note, Lydia Cabrera Papers, Cuban Heritage Collection, University of Miami Libraries, Coral Gables, Florida. For a more extended explanation of *Itá*, the *Dilogún*, and sixteen examples of *patakís*, see Cabrera (1974/1996: 179-225).

<sup>31</sup> The North American anthropologist William Bascom undertook fascinating comparative studies of African and African American myths and tales in order to firmly cement the disputed origins of certain tale types in Africa. An admirer of Cabrera’s work, see his essay about sixteen versions of the tale of Oba’s ear in ‘Oba’s Ear: A Yoruba Myth in Cuba and Brazil’ (1992: 1-16). In it, Bascom provides a translation of two stories from *El monte* although omits all African phrases and does not translate the part where she credits her informant by name (pp. 2-3). In a later essay in the same collection, ‘Bird’s Head (Leg) Under its Wing’ (pp. 71-82), Bascom states that he has not found examples of this tale type in the Americas outside the USA. In fact, Cabrera’s ‘¡Sokuando!’ [Sokuando!], *CN* pp. 137-40, seems to me to be just that. Cabrera’s ‘Taita Hicotea y Taita Tigre’ [Papa Turtle and Papa Tiger], *CN* pp. 41-66, the short narrative about Hare garbling Moon’s message and so bringing about the death of men (pp.41-2), has notable parallels with Bascom’s observations on an African tale type variant in which ‘Moon Splits Hare’s Lip (Nose)’ (op cit pp.145-54).

teaching. Cabrera stresses the enormity of the task involved in memorising the myriad tales and prayers which are attached to each possible combination of thrown shells (the *odu*) by directly quoting her sources. One older informant, it seems, was dismissive of practitioners writing down these stories at all:

‘[They need] a good memory, yes, to retain hundreds of *odu* and tales, “like the Africans who taught us”, explains Yín. “They couldn’t read, they couldn’t write, and whatever they learned they engraved on their memories. This, having a good memory, is the main thing for throwing the shells. These days, people fall back on *libretas* for learning ... what elder had *libretas*? Not even the great creoles like Gaytán could write; they had everything in their heads.”’ (p. 180)

It is a commonplace among scholars of Cabrera’s work to stress that her research was based on the oral testimony of her Afro-Cuban informants. It is worth noting in addition that these *libretas* provided a written resource for her investigations into Afro-Cuban religions and customs, as well as the inspiration for at least some of her stories. Interestingly, it is still the oral dimension of these documents that Cabrera values most highly. She warns against the inaccuracy of many *libretas* (as far as religious practice is concerned) and emphasises the importance of hearing their writers reading from them aloud (Cabrera 1957/1986: 16-17)<sup>32</sup>.

In investigating Lydia Cabrera’s work, the researcher is continually made aware of the network of connections running between the Cuban and African contexts. The memorising of religious tales and stories is one such case where there are correlations. Contemporaneously with Cabrera’s own investigations in the 1950s, William Bascom (1980) was working in Nigeria and later wrote about the initiation and education of an African cowrie shell diviner, Maranoro Salako. He reports that it took three years for Salako to learn how to use the cowries themselves and another three to memorise the verses; recording these for Bascom took ‘five and a half solid hours’ (p. 12). In common with the majority of Cabrera’s informants, Salako was an old man when interviewed (born in 1880), who feared that his store of oral learning

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<sup>32</sup> In recognition of the importance of these documents among Cabrera’s resources, pages from two of the *libretas* in her personal collection will be made accessible on the interactive artefact which forms an integral part of this thesis, alongside her published versions of the *patakis* to which they relate; ‘Patakí de Eyeorosun’ [Patakí of Eyeorosun] in *Yemayá y Ochún; Kariocha, Iyalorichas y Olorichas* [Yemayá and Ochún; Kariocha, Iyalorichas and Olorichas], (1974/1996: 205-7) [Translated] and ‘Se cerraron y volvieron a abrirse los caminos de la Isla’ [The Roads on the Island Closed and Opened Again], *PQ* pp. 15-24 [Translated].

would be lost on his death. Like Bascom, Lydia Cabrera was concerned to facilitate the transition from oral to written record, at least partly in order to document a disappearing tradition. In the introduction to *El monte* she describes her elderly informants as, ‘...invaluable living sources on the point of extinction without anyone amongst us rushing to make the most of them for the study of our folklore...’ (1954/1992: 7).

Although it is the religious significance of story-telling which is emphasised in Cabrera’s more obviously ethnographic works such as *El monte*, its social and performative role is more heavily stressed in the introduction to her third collection of tales, *Ayapá: cuentos de Jicotea* (1971). Cabrera states, ‘In the life of the blacks transported to Cuba, stories had the same importance as in Africa; they were one of the distractions of the slaves in the sugar mill, on the hacienda, on the coffee plantation, and they were, just as in Africa, their theatre’ (p. 13). The fact that such tales functioned in Cuba as an important site of resistance to hardship and injustice is also touched on in her mention of the slaves’ tendency to identify with Hicotea/Turtle’s apparent powerlessness, yet *actual* intelligence and ingenuity (p. 11-12)<sup>33</sup>. These turtle stories correspond directly to the animal ‘trickster tales’ which make up such a considerable part of the corpus of folk tales in Africa and slave narratives in the so-called ‘New World’. The animal protagonist in such tales may change from culture to culture (for example, it is not the turtle, but the spider Anansi, who occupies this role in the West Indies), but its essential characteristics (strength in ‘weakness’) remain the same. Lawrence Levine (1977: 103) tells us of the ‘... Hare or Rabbit in East Africa, Angola, and parts of Nigeria; *the Tortoise among the Yoruba, Ibo and Ebo peoples of Nigeria*; the Spider throughout much of West Africa including Ghana, Liberia and Sierra Leone; Brer Rabbit in the United States.’ (my emphasis)

Given the multiple roles of story-telling in traditional African culture – contributing to spiritual edification, moral guidance, education and entertainment – it is not surprising that stories (and importantly, in terms of voice and the oral tradition,

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<sup>33</sup> ‘Jicotea’, the Cuban freshwater turtle, can also be spelt ‘Hicotea’ which helps the English-speaking reader approximate Spanish/Cuban pronunciation. Cabrera herself also sometimes spelt the word with ‘h’ rather than ‘j’.

different versions of the *same* story) map out an intersecting network across all Cabrera's published works. For this reason, my initial intention to investigate the issues surrounding the translation of Cabrera's fiction has inevitably come to encompass tracing some of the connections between the tales in her four collections of short stories, and the tales woven through her field notes and other works. Associated with ideas of voice, telling, and re-telling, the field notes it can be assumed that Cabrera took down as her informants spoke (or that she wrote soon afterwards) make manifest the first stage in the transition from an oral code to a written one. Through direct access to Cabrera's field writings it has been possible to identify links between some of her published stories and the informants whose voices lie behind them. As will be expanded upon in Chapter 3, making some of these connections actively visible is a motivating force behind the use of interactive media in producing the artefact which accompanies this thesis.

### **2.3 Classifying Cabrera: 'Ethnography' and 'Fiction'**

Before proceeding any further, the difficulty inherent in defining Cabrera's writing needs to be addressed in more detail. Above, I have somewhat bluntly divided Cabrera's texts by assigning them to one of two genres; fiction and ethnography. Although I will continue to use this division throughout this thesis, the fact that this distinction is often somewhat fuzzy is one of the reasons her practice constitutes such a rich subject for study, particularly in relation to voice. From a historical perspective, this characteristic of Cabrera's work can be regarded as prefiguring some of the key issues in the debate surrounding, among other things, modes of ethnographic representation. In many ways it is unsatisfactory to separate Lydia Cabrera's output rigidly into the scientific/academic discourse of empirical, observable truth (the traditional view of ethnography) on the one hand, and the creative realm of the imagination (fiction) on the other. In his notes for the cover of *Ayapá*, the Spanish-born Cuban author and translator Lino Novás Calvo (in Cabrera 1971: jacket notes) says, '...this classification [the division between ethnography and story-telling] is, nevertheless, arbitrary. *El monte* is brimming with tales which are also works of art and creativity; and in all Lydia Cabrera's stories there is the hand and the mind of a researcher. Rarely have science and poetry been seen so

intertwined.’ Indeed, as has persuasively been pointed out in Rodríguez-Mangual’s recently published study of Cabrera’s work (2004: 103-4), if two sentences are taken out of context, it is hard to tell which belongs to the category of the author’s ethnographic work and which to her work of fiction<sup>34</sup>. As a further example of this arguably unique cross-over between ethnography and fiction, Cabrera’s posthumously published ‘ethnographic’ study of two of the most important Cuban *Orishas*, Yemayá and Ochún, focuses on religious ritual and meaning but also contains a wealth of *patakís* and testimonial material (1996). Conversely, *¿Por que ...?* Cabrera’s second collection of tales is supplemented by a twenty three page appendix of explanatory ethnographic ‘notes’ (1948/1972: 229-253)<sup>35</sup>. My earlier comment about the hybrid nature of Cabrera’s practice, then, is grounded in the recognition of the constant genre-shifting and ‘crossing-over’ found in so much of her work.

Notwithstanding the above, the division we have signalled thus far between science and art, fact and fantasy, has been universally employed in discussions of Lydia Cabrera’s work. Without exception, the four books which form the nucleus of my study – *Cuentos negros de Cuba* (1940/1993) [Black Tales from Cuba]; *¿Por qué...? cuentos negros de Cuba* (1948/1972) [Why? Black Tales from Cuba]; *Ayapá: cuentos de Jicotea* (1971) [Ayapá: Tales of the Turtle]; and *Cuentos para adultos niños y restrasados mentales* (1983a) [Tales for Childish Adults and the Mentally Challenged] – are classed as ‘fiction’, and the remainder as ‘ethnography’. There are clearly comprehensible reasons why this has been the case, and why I continue to use this terminology, albeit with the reservations implied by my use of inverted commas here. For one thing, the consistent use of the word ‘cuento’ (‘story’ or ‘tale’) in each of the titles above points to clear authorial intention in the naming of these four collections. Although bibliographies of Cabrera’s work are always divided into two groups along the same lines, and everyone agrees on the category ‘fiction’ to

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<sup>34</sup> This is the only scholarly examination of Cabrera’s work to date to have been written in English. Another tale about the cotton plant from *El monte*, pp. 318-9, and its source notes [Translated], feature on the interactive artefact which accompanies the written element of this thesis.

<sup>35</sup> The story ‘Esa raya en el lomo de la Jutía’ [That Stripe on Hutia’s Flank], *PQ* pp. 153-76 provides a particularly clear example of a tale in which detailed ethnographic observation is inserted into what otherwise appears to be a fairly straightforward story. The entire ‘internal’ narrative recounting Erubú’s sickness and cure is notable, but especially his (spiritual) godmother’s possession by the *santo* (saint, or *Orisha*) Oggun-Arére, and the high incidence of religious songs included, pp. 160-73.

describe the four volumes of tales, the uneasy sense of not quite knowing how to refer to the other grouping can perhaps be apprehended in the subtly different terms employed in classifying them. In one case, for example, ‘Works of Fiction’ are distinguished from ‘Works of Folkloric Investigation’ (Hiriart 1978: 182-194), while in another, ‘Fiction’ is placed in opposition to the broader category ‘Essays’ (Erro-Peralta 1991: 37-40).

### **2.3.1 Blurring the Boundaries: *Los animales en el folklore y la magia de Cuba***

To illustrate the characteristic overlapping of fiction and ethnography in Cabrera’s work more clearly, it is worth taking a closer look at the content of one specific single volume. In so doing, issues of voice comes sharply into view. Listed in the ‘ethnography’ section of any bibliography of Cabrera’s work and published just three years before her death, *Los animales en el folklore y la magia de Cuba* [Animals in the Folklore and Magic of Cuba] (1988b)<sup>36</sup> is divided into one hundred and twenty-three parts arranged in alphabetical order, each section dedicated to a particular bird, reptile, or mammal. Within separate entries, however, especially in the longer ones, we often find a potentially disconcertingly non-linear presentation of material. Cabrera offers the reader a vast number of stories in *AFMC*, interleaving the tales with direct commentary from oral sources and with her own observations. The extensive entry for Hicotea, Cuba’s native fresh water turtle, is a good case in point (pp. 32-49). It comprises an introduction enumerating Hicotea’s most salient characteristics and importance to the Cuban (and African) context, an extended quotation in French, a lengthy footnote containing Cabrera’s Spanish translation of the same, myriad instances of direct quotation from her informants, details of charms and spells which make use of the turtle in Afro-Cuban magic and ritual, authorial commentary, and seventeen short stories as a sample of the ‘uncountable’ (p. 38) quantity which exist. In most of these, Cabrera acknowledges the original teller either by name (Juan O’Farril, Ña Mecé, Calazán ‘the Moor’, and ‘old man Eladio from the Santa Rosa sugar mill’), or indirectly (‘old people from Matanzas province’ or, more simply, ‘they say...’). In addition, and again this is typical of her

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<sup>36</sup> For ease of reference, this may be referred to as *AFMC* from here onwards.

writing, she includes songs and chants in Afro-Cuban language(s) (generally without specifying which language is being used or providing any translation), and employs non-standard spelling of Spanish words and non-standard grammatical features to replicate the speech patterns and accents of the informants quoted. Cabrera is most notably active in privileging other voices alongside her own when she refers to one man's spoken style and reports on her own treatment of it. She introduces his tale with the words, '... the old sugarcane cutter who told me this story in his *Bozal*<sup>37</sup> speech which I transcribe faithfully ...' (p. 46).

*AFMC* is not a book of short stories *per se*, and it is equally far from being bound by the formal conventions of a traditionally presented ethnographic study. Although Cabrera introduces Hicotea by giving us its Latin name and confers a certain scientific authority upon her text by quoting her French source at such length, the natural historian's supposedly 'objective' truth, the varying truths believed by individual informants, and the truth she herself believes are soon somewhat bewilderingly intertwined, as the following continuous extract illustrates:

'The name suggests that all Hicoteas are female<sup>38</sup>. This must greatly irritate the male, who never gets mentioned and, Don Felipe Poey tells us, is called Jarico. Hicotea, in the animal world, is also an example of astonishing vitality. "They say that cats have seven lives. That's talking a bit loosely. Where would you say that leaves Hicotea? Cut off her head... and already dead, the eyes keep on looking, the mouth closes, opens, bites, and her heart goes on beating. It throbs in boiling water." We have been told that Hicotea lives a prisoner inside a rigid jacket as a punishment, although "she used to walk upright on two legs, she was *Christian*, but committed a crime." God (Olofi) who had said: the elders shall be respected by the young, sent for her because Hicotea flouted the rules, and throwing her guilt in her face, he cursed her: "You shall walk dragging yourself along on your four short legs". In more detail, taking down this story dictated by a Moyé, a wise man: "If Hicotea is inside a rigid shell it's for being talkative. He can't get out of it, and so he wanders the world a prisoner of Olofi's curse".' (*AFMC* p. 34)

There is a characteristic disarticulation in Cabrera's writing here, in which she switches between the anthropologist's ostensibly objective gaze reporting on Afro-

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<sup>37</sup> *Bozal*, as spoken in Cuba amongst some slaves and their descendants is arguably a fully-fledged creole; the result of contact between African languages and Spanish. It is discussed more fully below in Section 2.9.1.

<sup>38</sup> Spanish is a gendered language and it is usually the case that nouns ending in 'a' are feminine. The equivalent 'masculine' word ending is usually either a consonant or 'o'. Proper names follow suit, such as 'Juanita' for a woman and 'Juan' for a man; thus it is that 'Hicotea' suggests femininity.

Cuban culture observed *from the outside* ('we have been told...'), and the collective involvement implied by later statements such as, 'But we do not forget that humanity owes fire to the Turtle ...' in which she seems to be placing herself firmly *on the inside* of this culture (*AFMC* p. 35). In addition, this is one case where multiple versions of similar stories are hinted at or sketched out. Here and elsewhere, Cabrera's consistent unwillingness to limit meaning to the assertions of a single one of her many sources allows for the jostle of voices which is the very essence of polyvocality.

#### 2.4 Cabrera's Stories: Created Versus Reported

The discussion surrounding the extent to which Cabrera's four collections of short stories should be considered painstakingly transcribed oral folktales rather than flights of literary fantasy is relevant to an examination of voice. Isabel Castellanos is adamant that a misunderstanding stemming from Fernando Ortiz's preface to Cabrera's very first published work, *Cuentos negros de Cuba*, is to blame for the widespread misconception that the tales in her four collections of stories do little more than record Cuban folklore<sup>39</sup>. In her introduction to the second of Lydia Cabrera's posthumously published works, Castellanos (in Cabrera 1994: 61) asserts that '... claiming Cabrera's stories are mere "tales of folklore" would be like insisting that *Aunt Julia and the Scriptwriter* by Vargas Llosa is an autobiography and not a novel.' Elsewhere, Valdés-Cruz (1978: 93) concurs; although Cabrera utilises 'formal elements, characters, subjects and motifs' from African folklore, her stories 'fall squarely into the category of literary creation.' Where Ortiz stresses the authenticity of the tales and their importance to the canon of Cuban folklore<sup>40</sup>, Castellanos (in Cabrera 1994: 61-2), writing over fifty years later, is at pains to emphasise Cabrera's own creative input:

'Lydia Cabrera's ethnographic work, we insist, has as its object the faithful and detailed study of Afro-Cuban religious transculturation. *Her stories, on the other hand, are pure literary fiction*, although sometimes based, with a greater or lesser degree of fidelity, on genuine myths or *patakís*. On occasions a song

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<sup>39</sup> In conversation with the author of this research project, Miami, January 2002.

<sup>40</sup> In his prologue to the first Spanish edition of *CN* Fernando Ortiz states, '... her [Cabrera's] collection opens up a new chapter of folklore in Cuban literature.' (p. 9)



would suggest the story to her, as in the case of “Arere Marekén”<sup>41</sup>.’ (my emphasis)

However, Castellanos also clearly acknowledges the overlap between Cabrera’s ethnographic work and her fiction, comparing two fragments of text (one from *El monte* and the other from *CN*) which display a close correspondence and illustrate the common roots of all the author’s work (p. 40).

I have been unable to uncover any explicit references to Cabrera’s methodology within her notebooks. There appear to be no diaries in which she discusses her working methods or describes the actual process by which an oral prompt, a childhood memory, a proverb, a *pataki*, a song, or a carefully transcribed tale becomes one of her published stories. Researchers must glean what they can about Cabrera’s methods from comments published within the body of her work, in the paratext which accompanies it, and recorded in interviews for books, newspapers and journals. In addition, of course, there is a certain amount of material written by other people about Cabrera’s work to be found in the margins of her texts; in forewords and on dust jackets, for example. Some of these do approach the subject of working methods, such as this extract, taken from the back cover of *Anaforuana*:

“Lydia Cabrera’s method” - the eminent French sociologist Roger Bastide wrote years ago – “is one of non-intervention. Her books are, in a way, dictated to her by old black friends and constitute extraordinary *testimonios* with their mixture of African and Spanish. They are blocks of thought, dense, complete, compact which come about according to the laws of association and not of logic or analysis”.’ (Bastide in Cabrera 1975: cover notes)

Where stories are concerned, however, a higher degree of authorial intervention is perhaps to be expected, and access to Cabrera’s field notes allows for a comparative analysis of the initial notes for some of her tales and their subsequent published versions. It is immediately apparent that a sophisticated level of artistic creativity has been involved in Cabrera’s writing. Nevertheless, the presentation of these stories as ‘black Cuban tales’ is still persuasive. This is due in large part, I would posit, to the authenticity conferred on them by Cabrera’s inclusion and acknowledgement of voices other than her own.

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<sup>41</sup> ‘Arere Marekén’ is a story in *CN*, pp. 24-6.

Between what might be termed the *creative invention*, and the *meticulous recording* in Cabrera's story-writing, conflicting claims are made. Even clarification from the author herself is somewhat contradictory. According to Rodríguez-Mangual (2004: 108), Cabrera said of the stories in *Cuentos negros*, '...the vast majority are invented and I had fun writing them'<sup>42</sup>. Yet, when asked about the genesis of *Cuentos negros* in a different interview, she credited some of her most important informants by name and, characteristically, looked to the past, '*Cuentos negros de Cuba* was born after my first contact with Omí Tomi, Oddedei and Calazán Herrera; I'd say they are old reminiscences of stories heard in my childhood' (quoted in Hiriart 1978: 74). Certainly, nowhere does she ever imply that her tales are simply transcriptions of the Afro-Cuban tales told to her. In the introduction to *Ayapá* (1971: 18), she describes the tales as *transposiciones* [transpositions], a term which subtly invokes both a pre-existing original, and the 'move', or process of change, each one has undergone. Cabrera remains silent about the extent to which this transfer might involve not only a story's formal alteration (including its transition from oral to written), but also its content. Nor does she write specifically about her own creative processes; any references to 'authors' in her work are generally deflected outwards, away from herself and towards her Afro-Cuban sources. Earlier in the introduction to *Ayapá*, for example, Cabrera talks about the high number of turtle tales 'gathered' in Havana and the surrounding area (p. 12). Here she seems to authorise her stories by referring to the practice, traditionally associated with the ethnographer, of 'collecting' oral material. As we will see below, this type of authorisation and acknowledgement is even more explicitly drawn in the introduction to her major 'ethnographic' work, *El monte*.

In his prologue to *Cuentos negros* (Cabrera 1940/1993: 8), Fernando Ortiz described Lydia Cabrera as the 'white translator' of Afro-Cuban culture. In the light of the low status accorded to black Cuban culture in the early twentieth century, it does not seem especially surprising to find Ortiz implying that 'translation' (and at the hands of a white author) is required before black cultural forms can gain legitimacy among the mainly white Cuban reading public of its day. Ortiz expands on this by going on to commend Cabrera for undertaking the 'difficult task' of rendering the black

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<sup>42</sup> The translation from the Spanish here is by Rodríguez-Mangual.

Cuban speech of her informants into what he describes as ‘readable Spanish’. Although I can find no record of Cabrera referring to herself as a translator in this context, the idea of linking her work with the transformative practice of translation is particularly resonant given the orientation of this thesis<sup>43</sup>. If Cabrera sought to produce a sort of hybrid literary ethnography, deeply embedded in the then little-explored world of the black Cuban socio-historical experience, my own desire to produce English translations of some of her work is born of a similar wish to facilitate increased access to both the writer and her sources. My motivation for presenting translations of Cabrera’s tales alongside translations of related field notes is to emphasise the importance of *all* the voices which speak to us through these texts. Cabrera’s indubitable creativity and skill as an artist/‘translator’ is thus made all the more visible, while the creativity inherent in the Afro-Cuban tradition and its representatives is also stressed. This format gently nudges at Castellanos’ description of the tales as ‘pure literary fiction’, weighting the balance more towards her observation about their basis in pre-existing myths and stories. Given my focus here on voice, what is important is not so much the extent to which Cabrera ‘created’ her stories, but the diverse sources of detailed ethnographic research on the one hand, and personal artistry and experience on the other from which she made them. Cabrera’s layering and overlapping of discourse types places literary creativity alongside minutely observed ethnographic phenomena, testimonial writing, and the use of direct reported speech through which the voices of her informants and their gods speak out.

## 2.5 Cabrera on Voice

Before exploring some of the ways voice is made manifest in Lydia Cabrera’s fiction, I would like to locate the author in relation to voice in her own words, and then in relation to any acknowledgements to outside sources which are embedded within her four collections of short stories. We need look no further than the much-cited introduction to *El monte* to discover that one of Cabrera’s aims was to provide

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<sup>43</sup> Cabrera was also a translator in the most literal sense (see Chapter 1 p. 6). In addition to translating Césaire, Cabrera produced a French translation of *Don Quixote* because it was previously ‘very badly translated’, and was the first person to translate José Martí into French (Levine 1982: 3).

an unmediated space for ‘the people’ to speak for themselves. She says (Cabrera 1954/1992: 8). ‘It has been my intention to offer specialists, with all possible modesty and the greatest fidelity, *a body of material which has not passed through the dangerous filter of interpretation*, and to bring them face to face with the living documents which I have had the luck to encounter’ (my emphasis). If Cabrera is to be regarded as a kind of translator, then, she should be seen as one who was acutely aware of issues surrounding representation. Rather than imposing a strict unifying system on the material collated in *El monte*, she deliberately sets out to record the diversity of her informants’ utterances, choosing not to ‘omit repetitions and digressions, because in the details one continually observes the disparity in criteria between the “authorities” in Havana and in the province of Matanzas, the latter being more conservative; between the old and the young ...’ (p. 7). Again, idiosyncrasies of speech and pronunciation are carefully respected, an aspect that, as in *Los animales* ..., she discusses explicitly. The very fact that Cabrera finds reason to mention this indicates how unusual her departure from any sort of hegemonic, standard representation was and, despite developments and much discussion in ethnographic circles, remains. Emphasising that she has deliberately avoided using dictionaries and reference works in the writing of *El monte*, but instead ‘noted down the voices [they] commonly use in their tales and talking, depending on the pronunciation and variations of each informant’, she goes on to signal her own difficulty in separating out the different African languages used by individuals belonging to the same ethnic group:

‘For example, some “Lucumis” call the tree *iki*, others *iggi*; the divinities *orisha*, *orissá*; grass *ewe*, *éggüe*, *égbe*, *igbé*, *korikó*; the rainbow *osúmaremi*, *ochumaré*, *malé*, *ibari*; the orange *orómibó*, *orómbo*, *olómbo*, *oyímbo*, *osán*, *esá*, etc. Similar differences in the distinct *Bantú* dialects spoken in Cuba are discovered among the ‘Congo’: old *ángu*, *ángulu*, *moana kuku*; aguardiente [cane alcohol] *malafo*, *guandénde*; witch *nganga*, *fumo*, *musambo*, *imbanda*, *muloyi*, *sudika mambi*, *mambi mambi*; party *bángala*, *kuma*, *kiá kisamba*, *kisúmba*, etc. I have rigorously limited myself to recording with absolute objectivity and lack of prejudice that which I have seen and that which I have heard<sup>44</sup>.’ (pp. 9-10)

The extent to which the same attitudes towards informants’ voices can be seen at work in the four collections of short stories remains to be seen.

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<sup>44</sup> In an echo of this, two of the sections in Cabrera’s final collection of tales, *CANRM* are titled ‘Things Forgotten and Others Seen and Heard’ (pp. 175-217), and ‘Seen and Heard’ (pp. 221-5).

In Chapter 1, I alluded to the fact that Lydia Cabrera consistently shied away from pigeonholing her work as either science or art. In answer to the question, ‘To what extent have your anthropological studies and research influenced your literary work, or was it your literary work which led you into those studies?’ she once replied simply, ‘I do not think I’m an anthropologist (nor anthropologist) and I’m a long way from considering myself, and I say this sincerely, a *writer*’ (quoted in Guzmán 1981: 35 emphasis in the original). Almost thirty years earlier, in the very second sentence of her prologue to *El monte*, Cabrera undercuts her own authority as observer/recorder in similar vein by denying all scientific pretensions for her work whatsoever, and asserting that her method, ‘if one could speak of method, albeit vaguely, in the case of this book!’, has been imposed entirely by the narrative style of her informants (1954/1992: 7). And yet, of course, this very insistence on non-method is a method in itself, one which allows difference and individuality to speak out. Reading Cabrera’s work, her emphasis on recording what she heard first-hand, as she heard it, and without recourse to dictionaries for confirmation, is striking. Had she consulted secondary sources, her work might have become merely a homogenised approximation of the diverse data which fascinated her. Instead, it is the emphasis on multiple individual utterances and the implications this has for translation which calls for the closer examination undertaken in this study.

### **2.5.1 Cabrera and the Acknowledgement of Sources**

If Lydia Cabrera’s intentions in relation to voice and authority in *El monte* are so clearly stated, they are rather less explicitly set out in her four volumes of fiction. Nevertheless, references to the oral sources behind many of Cabrera’s tales are woven throughout her four collections of tales. I would argue that these references should be regarded as providing evidence of an authorial concern for representing voices other than her own. As such, they are worth examining in more depth<sup>45</sup>.

Appendix I details all the references in Cabrera’s four collections of stories where a tale, or any element thereof, is credited to a source (or sources) which remains

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<sup>45</sup> See also Section 2.9.5 ‘The Authorial Voice in the Paratext Surrounding Cabrera’s Fiction’ for further discussion of her acknowledgement of sources.

outside the main plot (which I refer to as an ‘external’ reference), and those where any element of a tale is credited to a source (or sources) positioned within the story itself and commenting on the action from the inside (which I classify as an ‘internal’ reference). Included in the former category are instances where the whole tale is explicitly acknowledged as (purportedly) previously related by another author such as, ‘Maybe this was one of the stories that Nanny Siré told’ (1971: 144); implicitly acknowledged, such as, ‘... but enough! I can’t say another word! For once, the respect which is owed to a secret imposes silence on indiscretion’ (1983a: 178); as well as examples in which only certain components of the tale are so ‘authorised’, for instance, ‘In Africa - the grandparents say - these three are called: Taeguo, Kaínde, Oddúo’ (1940/1993: 34). Internal references function rather differently; later in the same book we read, ‘Opposite, Capinche the stevedore, one of Evaristo’s comrades, lived in sin with a washerwoman of fine cloth who was a *santera*; and they say that when the *santo* was upon her she ate ‘mangoma’, flame, just like *Yánsa*’ (p. 70 my underlining). Here it is the unspecified ‘they’, characters within the story itself, who ostensibly authorise the information that we, the readers, are given.

| <b>Title</b>  | <b>‘Internal’ references</b> | <b>‘External’ references</b> | <b>Total references</b>  |
|---|------------------------------|------------------------------|--|
| <i>Cuentos negros de Cuba</i> (Cabrera 1940/1993) [Black Tales from Cuba]<br><i>Total word count approximately 40,000</i>   | 2                            | 2                            | <b>4</b><br>references in 4 different stories (of a total 22).   |
| <i>¿Por qué? cuentos negros de Cuba</i> (Cabrera 1948/1972) [Why? Black Tales from Cuba]<br><i>Total word count approximately 53,500</i>  | 1                            | 13                           | <b>14</b><br>references in 6 different stories (of a total 28).  |
| <i>Ayapá: cuentos de Jicotea</i> (Cabrera 1971) [Ayapá: Tales of the Turtle]<br><i>Total word count approximately 52,500</i>  | 0                            | 2                            | <b>2</b><br>references in 1 story (of a total 19).               |
| <i>Cuentos para adultos niños y retrasados mentales</i> (Cabrera 1983a) [Tales for Childish Adults and the Mentally Challenged]<br><i>Total word count approximately 46,000</i> | 1                            | 14                           | <b>15</b><br>references in 12 different stories (of a total 38). |

Figure 2.1 Results from Appendix I Acknowledgements: References to Sources of Tales

On first examining this data in the light of *El monte* and alongside other volumes of Cabrera's 'ethnographic' work, rather less acknowledgement or outside authorisation of tales was identified than initially anticipated. Findings drawn from Appendix I are summarised in Figure 2.1. In all but one case, (CN), there are more external than internal references, and this is substantially so in both *PQ* and *CANRM*. Cabrera's 'others', then, speak to the reader far more often from outside the tales than from within them.

The bar graph below sets the number of stories containing references to sources against the total number of stories in each volume:

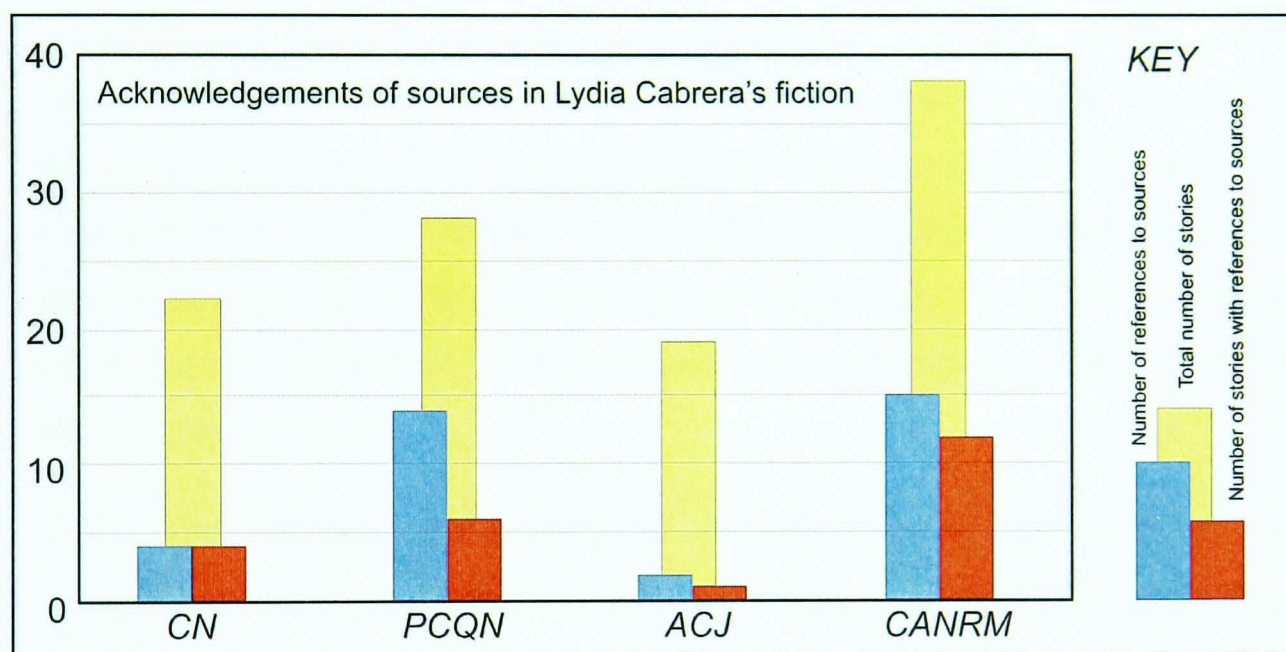


Figure 2.2 Further Results from Appendix I Acknowledgements: References to Sources of Tales

It is immediately apparent that *CANRM* comprises a comparatively high number of stories compared to Cabrera's three earlier volumes. This particular collection of tales is certainly rather different from its predecessors. Although it contains many narratives which are similar in format, length, and subject matter to earlier tales, the latter sections ('Things Forgotten and Others Seen and Heard', 'Seen and Heard', and 'Necrology') are mainly composed of far shorter texts. Some of these are just a few lines long, such as a joke (p. 225), a warning to cockroaches (p. 209) and a series of bleakly comic obituaries and musings on death (pp. 229-233), giving rise to a far higher story count than in the other volumes (although not a higher word count; see Figure 2.1). Despite Cabrera stating in an interview prior to publication that

*CANRM* had ‘nothing to do with black issues’ (Levine 1982: 3), many of the tales do still have black protagonists and themes, and fourteen out of thirty eight contain African or *Bozal* linguistic elements (or both)<sup>46</sup>. There are, however, other stories in which the Afro-Cuban experience is indeed less in evidence and which powerfully evoke the white experience during the Cuban colonial period, perhaps most notably ‘Por falta de espacio’ [For Lack of Space] (pp. 191-208). The change in format for *CANRM* invites reflection on the fact that, by the time of publication, Cabrera had been living outside Cuba for well over thirty years. In fact, the brevity of some of the texts is reminiscent of the field notes and jottings of her earliest investigations. The fact that Cabrera was writing in a context which was geographically (if not entirely culturally) divorced from that of the tales’ origins may explain the comparatively higher number of stories in *CANRM* which contain acknowledgements to source (32% of the total, as against *CN* 18%, *PQ* 21%, and *ACJ* only 5%). In spite of playing down the Afro-Cuban content of this last volume of stories, then, Cabrera continued to explicitly mark the links between her tales and their source culture. Perhaps, once outside the country, the conscious desire to emphasise the ‘authenticity’ of the work and its origins influenced the fact that this marking has increased.

Taken chronologically, the incidence of acknowledgements across Cabrera’s four volumes of short stories describes a gently ascending trend, despite the exception of *Ayapá* which, as already discussed, is prefaced by the author’s own foreword which identifies several sources by name. It might be posited that in this volume, having made her connection with Afro-Cuban story tellers obvious in the introduction, there was less impetus for Cabrera to do so within the tales themselves. If we are to continue the trend Cabrera sets in motion here, I would argue that any subsequent (re)presentations of her work (specifically, translations) should actively look for ways of including the author’s sources. For the translator, of course, Cabrera herself is also a source; the most obvious link in the chain of relayed meaning and re-telling which was always one of her primary concerns.

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<sup>46</sup> See Sections 2.9.1 and 2.9.2 for a discussion of the contribution of African languages and *Bozal* to Cabrera’s work in general and to her fiction in particular.



Mention was made earlier of the fact that more stories containing the overt acknowledgement of their sources were anticipated than actually identified. On what were these expectations founded? Perhaps one very real distinction can be drawn here between Cabrera's 'fictional' and 'ethnographic' writing. Rodríguez-Mangual (2004: 82) counts the number of 'direct citations of identified voices' in *El monte* (by which she means those speakers who are identified by name), concluding, 'In quantitative terms the vast majority of the enunciations belong to voices other than the main narrator's.' In Chapter 1 of *El monte* alone, if we add only the voices of speakers who are identified, but *not* named, to Rodríguez-Mangual's figure of eight direct citations, the number doubles<sup>47</sup>. And remember, we are only considering the direct quotations which Cabrera carefully indicates with inverted commas. Many other quotations are threaded throughout this chapter, although who is actually speaking is often either unclear or remains unspecified. The result is a text which resembles a veritable chorus of voices, including, of course, Cabrera herself as author/narrator. This is a feature and marker of the more 'ethnographic' of her texts; in fact, I would suggest, this mode of presentation to a large extent shapes our judgement of these texts as ethnographic writing rather than literary fiction. The links with 'real-life' and 'real' speech are self-evident, and the speakers are acknowledged and their voices made audible in the most literal of terms. *El monte* tends to be taken as the most representative of Cabrera's ethnographic texts. In support of Rodríguez-Mangual's findings, an examination of the entry for Turtle in the less well-known *Los animales en el folklore y la magia de Cuba* (1988b) has been found to show a similar pattern; there are seventeen direct citations in the first 3,800 words (although only two speakers are actually identified by name)<sup>48</sup>.

Direct citation of informants is far rarer in Cabrera's four collections of short stories where speech becomes the domain of the characters in the narrative. Nonetheless, reading much of Cabrera's fiction still leaves the reader with the distinct impression of having heard the voices of a multitude of speakers. If this comes to us only partially through Cabrera's acknowledgement of specific oral sources or direct

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<sup>47</sup> Three such examples of identified but un-named speakers in Chapter 1 of *El monte* are, '... a woman complains to me.' (p.16); 'With "ewe", as the descendents of Lucumí-Yoruba people call them ...' (p. 17), and 'an old man says to me ...' (p. 18) (my emphases).

<sup>48</sup> Only the first 3,800 words of the 'Turtle' chapter are examined in order to provide a text segment of roughly the same length as Chapter 1 of *El monte*.

citation, then it must be assumed that the effect of a polyvocal experience is woven through the texts in a variety of other ways. What these are will be considered and analysed in the final sections of this chapter. First, however, it is time to draw back temporarily from the specifics of Cabrera's fiction, and focus on the notion of voice in narrative fiction itself.

## **2.6 Voice as a Category in Narrative Fiction**

Historically speaking, linguistic studies which have concerned themselves with examining the narrative category of voice in fiction are particularly associated with work carried out in, and since, the turn of the twentieth century. Such studies emerge from a variety of different perspectives, including formalist criticism (informed by the Russian formalism of the 1920s and 30s), stylistics, and structuralism (Onega and García Landa 1996: 26-9). Seminal works in the field encompass such diverse but associated notions as the drawing of a distinction between the historical author, the 'implied' author, and the narrator of the text (Booth 1961/1983); the notion of multiple voices, or 'polyphony', a term particularly linked with Bakhtin (1981); and the examination of narrative 'point of view', particularly of interest to stylisticians, notably Fowler (1996), Leech and Short (1981), and Toolan (1988/2001). Increasingly, a number of other academic disciplines have also concerned themselves with the issue of voice in written discourse. Particularly relevant to this project are those theorists choosing to work in the fertile interdisciplinary borders between linguistics, sociology and ethnography such as Dell Hymes (see especially 1996).

Before proceeding any further, there is a distinction to be noted here which is suggested by the different foci of the many studies which deal with voice in one way or another. By extension, this has implications for the methodology adopted in approaching voice in Cabrera's texts. In some studies the critical analysis of texts may be undertaken in order to tell us how any given example functions as a piece of speech or writing; describing and explaining how the words themselves, their selection and structuring, work *as language*. This has traditionally been the preserve of linguistics. Alternatively, in others, analysis may be directed towards drawing

wider inferences about a piece of writing and how it functions *in context*, perhaps touching upon the ideological, social or historical positioning of the author, the reader, or reading (or even of the authors, the readers, or readings). Academic discourse within the broad discipline of what (in the West) is generally called sociology or cultural studies, has often been concerned with interpreting texts this way. Since first being taken up in the late 1990s, the so-called ‘cultural turn’ has also been widely discussed in the field of Western translation studies (Bassnett and Lefevere 1998: 123-140). Often, of course, language and context overlap and any given study may well involve both the micro-level of critical linguistic interpretation as well as the macro-level of cultural contextualization. It is common for work carried out in the broad field of sociolinguistics, for example, to incorporate both levels of scrutiny. Sociolinguistics has usefully been described as the ‘mutual convergence’ of disciplines which has taken place as, ‘Some linguists have become concerned with socially conditioned linguistic phenomena, and some social scientists have become more aware of the social nature of language.’ (Giglioli 1973: 7-8)

The examination of voice in the work of Lydia Cabrera undertaken here also encompasses both language *and* context, and this dual focus is particularly pertinent to any study involving translation between languages. Translation as a practice demands both a close, analytical reading of the source text (in order to equip ourselves for successfully transferring it from one *language* to another), as well as an ability to locate the text and its production in both its original and new contexts (in order to equip ourselves for successfully transferring it from one *culture* to another).

## **2.7 Where to Start?**

What might seem an attractively simple starting point for approaching voice in narrative texts is to ask ourselves the question posed by Genette in the early 1970s; ‘who speaks?’ (1980: 186). Although Genette has subsequently been criticised for

not fully clarifying ‘the *connection* between voice and focalization’<sup>49</sup> (Fludernik 1993: 326 emphasis in the original), for our current purposes we will retain his question ‘who speaks?’ in its most literal dimension.

What is the significance of asking who is doing the talking in any given text? The link between written and lived communicative situations is important here. In our everyday experience of using language we tend to ascribe power and authority to the very act of speech. Put simply, in a real-life dialogue, it will often be the case that Speaker A is considered a more dominant presence than Speaker B if she says more. If C is present but says nothing at all, the tendency is to assume she is in an even weaker position than B. Of course, it is possible to imagine situations where silent witness(es) to a dialogue may, in fact, be in a position of relative authority (members of a jury, for example). There are also cases in which silence may be a way of exhibiting a different kind of strength - mental as opposed to physical, perhaps. Certainly, in literary texts it is possible for a silent, or even entirely absent character to be placed in a dominant role (consider tales in which gods or spirits are only able to speak at all through possession rituals, for example). Nevertheless, the fact remains that speech and authority are intimately connected. Directly relevant to the historical contexts in and about which Cabrera was writing, we are reminded that those who are marginalized within any given hierarchy (African slaves and their creole descendants in the colonial Cuban context) have often been denied a voice with which to express themselves. In Cabrera’s work, examining *who speaks* and *how* is, therefore, of interest from the perspective of control and authority.

It is overwhelmingly the case that black characters outnumber their white compatriots in Cabrera’s short stories. In tales where protagonists are frequently not human, there is humour to be derived from anthropomorphic animals (and even objects) who not only talk and wear clothes but are often identified racially as being either black, white, or ‘mulatto’. Such identification may be explicit, or conveyed to the reader more subtly through, for example, speech patterns. The cooking pot in ‘La loma de Mambiala’, for instance, has a recognizably *Bozal* accent and is affectionately addressed as ‘Negrita gorda’ (literally, ‘little black fat one’) (CN p.

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<sup>49</sup> Genette employs the ‘slightly more abstract term *focalization*’ in order to avoid what he feels are the overly ‘visual connotations’ of the term *point of view* (op cit: 189).

94). Frequently, bird and animal characters hold up Cuban social mores for ridicule via the overt parody resulting from the very fact that they are *not* human. While Cabrera's black protagonists are far from idealised, her white characters are often the object of particular, although usually fairly gentle, mockery. In 'La excelente Doña Jicotea Concha' [The Excellent Doña Hicotea Concha], for instance, the land-owning Hen is outraged to discover the affair between her Uncle Botín Candela (a cockerel) and her black slave, Dominguilla (*ACJ* pp. 179-215). Her feelings are exacerbated when it becomes clear that the couple are soon to have a child, thus divesting the avaricious Hen of her long-awaited inheritance. While Cabrera's white protagonists may occupy the positions of authority accorded to them in colonial Cuba (Mayor, Marquis, Governor and so forth), their status is frequently undermined by the absurdity of their behaviour. On hearing of the discovery of a magic cooking pot in a pumpkin patch, for example, the Pope sends a Papal Bull to all pumpkins prohibiting the performing of future miracles (*CN* p. 97). Cabrera's wry humour frequently reveals a far more serious subtext; common Cuban prejudices and racial stereotypes can be sharply invoked in her tales. One such example is in the occasional appearance of the 'gallego bodeguero', or Galician shopkeeper, who seems to represent the archetypal conservative strand in white Cuban opinion. He makes his first contribution (chronologically speaking) in 'Los compadres' [The Comrades], where acting very much as an outsider and observer, he comments dryly on the fiesta that is keeping him awake; 'These blacks, for pity's sake, sort everything out by dancing ... they dance to be born, to die, to kill ... Everything makes them happy – even being cuckolded by their women!' (p. 76). Not that the character lacks the author's sympathy altogether; in a much later tale, although the characterisation and situation are again bordering on the absurd, the narratorial aside is far from rancorous, 'In Cuba the Galician bodega owner was the benefactor of the poor, who very often did not go without food because he gave them credit' (*CANRM* p. 215).

In many of Cabrera's stories, white characters do not appear at all. By setting her tales in a world where it is the white subject who tends to occupy the edges of the story space, Cabrera subtly reversed the balance of a society in which the black 'other' was traditionally marginalised. In her stories, black *santos* speak out over their white Catholic counterparts and a specifically African or Afro-Cuban

relationship with the natural and supernatural world holds sway. Cabrera's tales do not eliminate the white Hispanic presence in Cuban society. in fact far from it. Nevertheless, and despite her position within the texts as white narrator, they do seem to operate from a specifically black rather than white perspective. In terms of 'who speaks?', the reader of these tales is immersed in a distinctly Afro-Cuban space. It is not just human beings, but animals, spirits, trees, monsters, *Orishas* and *chicherekús*<sup>50</sup> who do the talking.

## 2.8 The Notion of Author in Cabrera's Work

The traditional linguistic model of communication begins by assuming the interaction of three key elements; the addresser who initiates the message, the message itself, and the addressee to whom the message is directed and who receives it. The model gains in complexity once we accept, as many studies of narrative have pointed out, that the situation is necessarily far more complicated than this in written narrative discourse (see, for example, Leech and Short 1981: 255-62). Narratives can, and often do, involve the layering of 'tellers' in any number of differing relationships to the real-life author within a single text. Obviously, in texts which are physically written down by one person, but purport to a greater or lesser extent to represent the authorship of another (or indeed, a group of others, as in much of Cabrera's work), we are dealing with a special case. In terms of authorship, Booth's (1961/1983) widely discussed concept of an 'implied author' operating within the text and standing in between the 'real' author and the narrator, offers a useful perspective on this study in the following sense; as Booth suggests, we do well to be conscious of the fact that in approaching a writer's work we cannot necessarily ascribe the views put forward, either by the narrator or by another character, as being identical with those held by the author herself. This is relevant internally within Cabrera's stories where, for example, the text might seem to be parodying the values of the Cuban upper classes one moment, while chastising the black protagonist for indolence and fecklessness the next. It is also relevant externally, in the sense that the views put forward in the text might have less to do with Cabrera as

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<sup>50</sup> See Cabrera's glossary entry about these magical doll figures, usually wooden, who 'shriek like a babe-in-arms', *PQ* pp. 244-6.

author at all, than with one or other of her oral sources, or with the attitudes prevalent among different groups within Cuban society as she chose to present them.

To take an example from the story 'La rama en el muro' [The Branch on the Wall], generalisations are made within the tale about the respective characteristics of both black people and white people; a common topic in the racially diverse and colour-conscious Cuban colonial society of the nineteenth century in which this tale is set (*ACJ* pp. 87-107)<sup>51</sup>. These comments are not presented as direct speech, though, and attribution as either internal or external to the story is, therefore, not altogether straightforward. 'Blacks soon forget if a drop of oil is poured on their injured pride' it is asserted (p. 98) and then later, 'Bah! What do whites know? Whites are blinded by logic' (p. 102). A conflict would become immediately apparent if the reader were to assume that both these comments reflected the views of the author herself. At the very least the internal coherence of the tale would be compromised. But if the comments do not reflect the views of Cabrera the author, then whose opinions are they? The second example, by dint of the interjection and the direct question suggesting Free Indirect Discourse<sup>52</sup>, seems to 'belong' to the black *carabalí* protagonist, José Asunción. Is the reader, by extension, to take this utterance as reflecting the views of all Cubans of *carabalí* origin, or even of all black Cubans? 'Ownership' of the first example is even more ambiguous, though it appears to be the narrator who is talking. The idiomatic, almost proverb-like syntax would suggest that this comment also reflects a group attitude. The reader may be able to draw conclusions about this if sufficiently knowledgeable about the social and historical background to Cabrera's writing to judge that it is unlikely to be her own opinion we are hearing here. To add to the potential confusion, an earlier generalisation is made about *carabalís* in the same tale, 'Suspicious and greedy; greedy in a way only a Carabalí is capable of being ...' (p. 92). Again, this is not direct speech and might therefore be read as the voice of either the author (implied or otherwise) or the narrator as a separate entity from the author. Taken in context, it is more likely this comment reflects the attitude of José Asunción's disgruntled black neighbours (who are, we then assume, not *carabalís* themselves), but it remains difficult to be absolutely sure. This tale is just one example where a level of indeterminacy and a

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<sup>51</sup> [Translated].

<sup>52</sup> Free Indirect Discourse is discussed further in Section 2.9.7 below.

juxtaposition of contrasting points of view contribute to an overall sensation that the text has many different speakers. In fact, there are any number of opinions, asides and interjections within Cabrera's work which are not directly spoken by protagonists of the stories, and we shall examine some of these in more depth later on<sup>53</sup>. That these utterances reflect the world view of Lydia Cabrera, the flesh and blood author, or whether they reflect her writing 'second self' (as Booth calls it. 1961/1983: 71), the views of her informants, of an individual informant, or of different sectors within Cuban society at large, is a locus of real interest in Cabrera's work. What she does is open up a shifting space in which a variety of voices are able to operate in chorus with, and in contrast to, each other.

The presence of multiple speaking levels, particularly in (purportedly) oral to written narratives, makes attribution to author an especially complex matter. In this study, therefore, I have chosen to concentrate less on the split between 'real' and 'implied' author in Cabrera's work than on tracing the interventions of the author *and* the third person narrator, looking at the varying ways that these and other voices make themselves heard, and identifying to whom they might be considered to 'belong'.

## **2.9 Hearing Voices: Categories for Consideration in Cabrera's Fiction**

The main corpus for this study is made up of the one hundred and seven narratives which are published in Cabrera's four volumes of short stories (and which we classify as her 'fiction' as per the discussion in Section 2.3); *Cuentos negros de Cuba* (1940/1993) [twenty-two tales], *¿Por qué...? cuentos negros de Cuba* (1948/1972) [twenty-eight tales], *Ayapá: cuentos de Jicotea* (1971) [nineteen tales], and *Cuentos para adultos niños y retrasados mentales* (1983a) [thirty-eight tales]. My analysis has not involved making machine-readable copy of these texts because there is no sufficiently simple way to identify items such as proverbs, non-standard Spanish, or African words within texts using such methods. All counting has, therefore, been carried out by hand.

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<sup>53</sup> Please see Sections 2.9.4 and 2.9.5.



In order to identify certain salient features of Cabrera's fiction which, firstly, seem to indicate different voices operating within the texts and, secondly, have a bearing on decisions made at the point of translation, the texts have been examined on the basis of seven different linguistic characteristics. These are; the use of non-standard Spanish (especially *Bozal*); the use of African words; instances of proverbs and idioms; authorial voice(s) as made manifest within the stories; authorial voice(s) contained in paratextual material (such as footnotes and glossaries); instances of Direct and Free Direct Speech and Thought; and the use of Free Indirect Discourse. Each of these categories and associated findings are discussed further below.

### 2.9.1 Non-Standard Spanish/*Bozal* in Cabrera's Fiction

Of particular interest to this thesis is the fact that Lydia Cabrera subtly inserts non-standard Spanish voices into the Afro-Cuban tales in her four volumes of stories. This is evident both through syntax and through her departures from standard Spanish orthography. The reader of Cabrera's Spanish text both 'sees' and 'hears' the individuality of different speakers' utterances in an unusually overt and direct manner. On one occasion Cabrera writes in the accent of a Galician night watchman (*CN* p. 160)<sup>54</sup>, on another in that of a Chinese man caught up in a flood (*CANRM* p. 55)<sup>55</sup>. The vast majority of non-standard Spanish in Cabrera's tales, however, corresponds to the linguistic category of Cuban *Bozal*. According to the most recent on-line edition of the dictionary produced by the Spanish *Real Academia* (2001), 'bozal' is an adjective which describes a black person 'recently taken out of their country'. As Pichardo (1875/1985: 102) made clear in his dictionary of Cuban Voices, 'on this Island it [*Bozal*] means the Negro born in Africa, however long the duration of his emigration...'. By extension, in Cuba (and elsewhere in Latin America), the term has also been applied to the variant of Spanish originally spoken by slaves with African mother tongues. In his prologue, which clearly reflects historically negative attitudes towards African-inflected Spanish, Pichardo wrote:

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<sup>54</sup> In 'La prodigiosa gallina de Guinea' [The Marvellous Guinea Hen], *CN* pp. 156-163.

<sup>55</sup> In 'Más diablo que el diablo' [More Devil than the Devil], *CANRM* pp. 53-62.

‘Another lax and confused language is daily heard throughout the Island, no matter where you go, among the black BOZALS, or natives of Africa ... it is a deformed, broken Castellano, lacking concordance, number, declension and conjugation, without a strong ‘r’, no final ‘s’ or ‘d’, the frequent replacement of ‘Ll’ with ‘Ñ’, ‘E’ with ‘I’, ‘G’ with ‘V’ etc ... .’ (p. 11 emphasis in the original)

Miguel Barnet (1986: 11) believes that *Bozal* offered Cuba’s slaves, ‘a resource with which to confound the white colonial by daily speech’ and was so called because ‘the whites said the Africans spoke Spanish as though they had a muzzle on’. Cabrera’s own fascination with the survival of African languages amongst Cuba’s black population is evident throughout her writing, not just in her ethnographic and lexicographic research. It is, however, in these volumes where she discusses *Bozal* most explicitly. Fairly early on in *El monte* (1954/1992: 86) Cabrera relates various stories about Olofi, the god deemed chief among the many deities in the *Lucumí* pantheon. In so doing, she meticulously reproduces the speech of her informant, emphasising the fact that, ‘each time the Supreme Being takes up the word in one of these tales, the narrator imitates the accent, the manner of speaking, of the *Bozal* blacks’ (ibid). Cabrera’s explanatory footnote runs, ‘... Black Africans who spoke Castellano with difficulty were called *Bozals*. At every step, in the countryside, we find them still!’ Because the slave trade in Cuba endured so far into the nineteenth century, there were some of these so-called ‘negros de nación’ (African-born black Cubans) still alive when Cabrera was first undertaking research in the 1920s and 30s. Throughout the seventeenth, eighteenth and nineteenth centuries, African languages in Cuba (at the very least in the religious context), were constantly being renewed by first-hand contact with primary sources. Interestingly, from what Cabrera implies above, even those of her informants who would not usually speak with such an accent (or perhaps, at least, not in front of the white researcher) might take it on when ‘giving voice’ to their gods. Voice is used to invoke connections with the original *Bozal* speakers of stories and with Africa as the ancestral home of the deities. Above all, it was Cabrera’s *congo* (Cuban Bantu) informants who used this language variant in their worship, ‘because that’s how they liked to speak to their dead, who were *Bozals*’ (Cabrera 1984: Introduction, no page numbers).

A number of different causal factors have been recognised in relation to the appearance of *Bozal* within different slave societies of Latin America and the Caribbean. Figuring large amongst these is the fact that there was no pre-existing single African language that all recently arrived slaves could use as a *lingua franca*. Of course, in Cuba as elsewhere, slaves were required to speak and understand the language of their masters at least sufficiently well to carry out their work. Generally, those on Cuba's plantations (for whom contact with Spanish was usually more limited) were slower to learn the language than those in towns and cities, a fact which supports Cabrera's comments about finding *Bozal* speakers 'in the countryside'. An ability to learn Spanish well and quickly could be advantageous for Cuba's slave population to the extent that better Spanish speakers might become domestic servants rather than labouring in the cane fields. Yet conditions for the so-called *bozales* and their Cuban-born descendents were anything but homologous, and this had a knock-on effect on individual language development and the ease with which distinct phases in the formation of a specifically Cuban Spanish can be identified and defined. Megenney, for example, is careful to emphasise the distinction between the *bozal*, *ladino* and *criollo* (Cuban-born) black in a way which echoes the process of linguistic transculturation for Africans in Cuba, 'The first was recently arrived from Africa, the second ... the black acculturated to the European traditions and the third, the black born and raised in the Americas' (1999: 37).

Where exactly *Bozal* speech falls within the categories of pidgins and creoles remains a matter of debate among specialists, but it is certainly more than the 'bad' or 'deformed' Spanish of historical record<sup>56</sup>. Until relatively recently there appears to have been a consensus (at least among Western linguists) that Cuban Spanish could not be classified as having passed through a fully-fledged creole stage<sup>57</sup>. However, opinion, especially among Latin American scholars, seems to have shifted in recent years. Castellanos (in Cabrera 1984: 13) asserts, 'that *Bozal* is a creole or,

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<sup>56</sup> Chapter 1 of a fascinating recent study into the traces of *Bozal* still evident in the speech of elderly Afro-Cubans provides historical and contemporary background to the main strands of opinion on the formation of Cuban Spanish (Ortiz López 1998: 26-60). Appendix B, the transcripts of four of the interviews conducted in rural areas Cuba in the mid 1990s, show startling parallels with Cabrera's observations half a century earlier (pp. 192-203).

<sup>57</sup> In his research memorandum distributed to delegates before a 1968 conference on the pidginization and creolization of languages, Reinecke (1971: 500) invokes the 'still unsettled question of why no permanent creole dialects developed in Bahía and Cuba, although these places were in many respects highly Africanized...'

at least, a creolised code seems to have been virtually established.’ Whatever the case, it has been recognised that further research into the status and formation of Cuban *Bozal* is still required (Valdés Bernal 1998: 94). Of interest to this thesis is the fact that several researchers engaged in examining the African influence on Cuban Spanish have looked to Cabrera’s texts (almost exclusively *El monte*) to provide them with material for analysis (for example, Granda 1978; Valdés Bernal 1978). Although it has been acknowledged that recourse to a culture’s literary texts can prove an unreliable way of tracing linguistic development (see, for example, what Ortiz López says about this 1998: 119), Granda justifies his recourse to *El monte* in robust terms:

‘I understand perfectly (and share) the motives for the distrust and reticence which specialists have generally felt, and feel, faced with literary testimonies of linguistic phenomena, but in this case, the characteristics of the texts under consideration overrule, I believe, at least in large part, the grounds for such caution. On the one hand, the scrupulousness of the author ... is recognised by all her critics ... On the other, the interest and expertise of this distinguished Cuban researcher in problems of a linguistic nature warrant respect.’ pp. 481-2

As far as I can ascertain, Ortiz López (1998: 86) is alone in looking beyond *El monte* and Cabrera’s ethnographic work to her fiction for the kinds of linguistic shifts which characterise Cuban *Bozal*. Yet there are indeed many incidences in Cabrera’s short stories which correspond to the morpho-syntactic and phonological changes that have been identified as defining this linguistic variation. Following Ortiz López’s lead (and working to a combined list of the features that he and Granda identify)<sup>58</sup>, I have counted the occurrences of non-standard Spanish and *Bozal* in all four of Cabrera’s volumes of short stories<sup>59</sup>. This has not been entirely straightforward, as *Bozal* encompasses both what might be considered simply ‘accent’ (typically, say, the loss of final consonants, which is a characteristic of Andalusian Spanish too) and, more significantly, certain specific structural and grammatical changes. Any comparisons made across the four volumes should stand, however, because the methods used for counting have been identical. Due to the

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<sup>58</sup> See Ortiz López (1998: 58-60) for a summary of these characteristics, and pp. 73-117 for details of his own findings. Granda (1978: 485-491) also lists the defining features of *Bozal*, making many references to Cabrera’s *El monte*.

<sup>59</sup> Please see Appendix II.

departure from the ‘standard’ Cuban Spanish of the author/narrator, I consider occurrences of *Bozal* key in terms of tracing the *other* voices within Cabrera’s fiction. Indeed, *Bozal* appears only in attributed speech and not within the narratorial sections of the texts. When it comes to translation, these utterances require very particular consideration.

To illustrate the differences between Cuban *Bozal* and standard Spanish, three short phrases have been selected from the very many woven through Cabrera’s fiction.

- a) Several typical shifts appear in combination in the first of these, a proverb. In the story, the phrase is explicated in-text by Cabrera’s inclusion of the standard Spanish equivalent immediately following the *Bozal*<sup>60</sup>:

*Bozal*: ‘Jicotea, boca cherrao no entra moca.’ (ACJ p. 252)

Standard: Jicotea, **en una** boca **cerrada** no entran **las** moscas.

Gloss: Turtle, in mouth closed do not enter flies.

The non-agreement of nominal and adjectival elements is noticeable (‘boca cerrao’ instead of boca cerrada’), as is the absence of the preposition ‘en’, definite and indefinite articles, the loss of ‘s’ at syllable and word end (‘moca’ instead of ‘moscas’), and the ‘n’ at the end of the verb ‘entrar’<sup>61</sup>.

- b) Frequently in *Bozal* speech, just as prepositions and articles may be left out, redundant subject pronouns may be added. This is the case in the second example below:

*Bozal*: ‘Yo se ñama Cazuelita Cocina Bueno’ (CN p. 94)

Standard: **ø Me llamo** Cazuelita Cocina Buena<sup>62</sup>

Gloss: I (myself) am called Little Pot Cooking Good.

In addition to the redundant pronoun, we note other typical traits such as the non-standard use of third person reflexive pronoun ‘se’ instead of first person ‘me’, the switching of ‘ñ’ for ‘ll’, the instability of the vowel at the end of the verb ‘llamar’ (‘a’ instead of ‘o’), and, once again, the non-agreement of noun

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<sup>60</sup> In this example and those which follow, ‘Standard’ refers to the standard Spanish equivalent of each *Bozal* phrase. The differences between *Bozal* and Standard Spanish are indicated by the use of bold type.

<sup>61</sup> This proverb, written in standard Spanish, also appears in Cabrera (1970: unnumbered pages).

<sup>62</sup> The symbol ø indicates a ‘missing’ word.

and adjective in ‘Cocina Bueno’ (where, according to standard Spanish grammar, the adjective should be ‘Buena’).

- c) Other features common to Cuban *Bozal* include the simplification of tenses and person, e.g. the use of infinitives in compound verb structures such that ‘tá’ implies present (see below) and ‘vá’ future, the use of the verb ‘ser’ [‘to be’] in sixth person (‘son’) regardless of case, and the general lack of passive or reflexive verbs. The third and final example of a *Bozal*-inflected sentence is taken from Cabrera’s last book of tales and displays verbal simplification as well as the absence of the definite article ‘el’ and the phonetic spelling of the word ‘todo’:

*Bozal*: ‘¡Toito cuepo ta comé!’ (*CANRM* p. 67)

Standard: ¡**Todo el** cuerpo **está** **comiendo!**

Gloss: All the body is eating!

The number of incidences of non-standard Spanish/*Bozal* in Cabrera’s four volumes of fiction is not high if expressed as a percentage of the approximate total word count of each (*CN* ·6%, *PQ* ·36%, *ACJ* ·38%, *CANRM* ·2%). Yet in terms of voice, these occurrences reverberate through Cabrera’s tales, marking each one with the very difference which this study seeks to identify. Cabrera’s use of *Bozal* is an important strategy via which she makes overt the fact that the reader is hearing the voices of a variety of different (usually Afro-Cuban) speakers. If we look at the figures across all four volumes of Cabrera’s fiction we find that in contrast to the pattern governing her acknowledgement of sources, there is an overall trend of decreasing incidence over time (despite a slight rise in the case of *ACJ*). If the number of stories containing non-standard speech or *Bozal* are counted and compared against the total number of stories in each collection, the pattern is very similar; 59% of the stories in Cabrera’s first book of Afro-Cuban tales are inflected by non-standard speech, dropping to just 24% of the stories in her last (with *PQ* at 32% and *ACJ* at 42% in between). This is illustrated in Figure 2.3 overleaf.

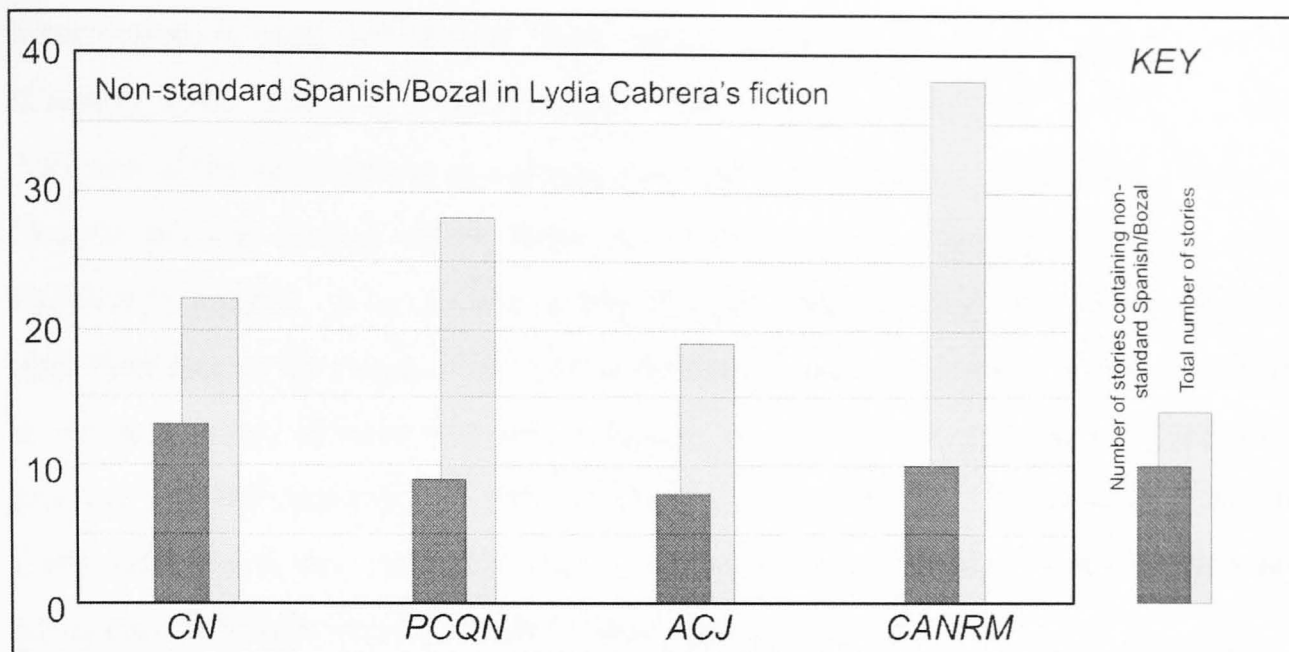


Figure 2.3 Results from Appendix II Non-Standard Spanish/Bozal

How might we explain the fact that, over the course of the four decades separating Cabrera's collections of short stories, she acknowledges her Afro-Cuban sources more often<sup>63</sup>, but appears to 'give them voice' (at least as far as non-standard Spanish and *Bozal* are concerned) less? Again, it is useful to view this fact in the context of Cabrera's increasing physical and temporal distance from direct contact with her Afro-Cuban informants post-1960. I would posit the possibility that an author writing in the diaspora might well have felt the need to root her stories more firmly in their source culture by explicitly acknowledging its influence, even while, albeit possibly subconsciously, some of the specifics of that culture (its voices and accents) began to fade. However, reproducing *Bozal* speech was not the only way Lydia Cabrera inserted distinct Afro-Cuban voices into her texts. The next section deals with the African words, phrases, songs, and prayers in her fiction.

## 2.9.2 African Lexical Items in Cabrera's Fiction

In seventeenth century Jamaica, a common policy of slave traders and plantation owners was to separate Africans with the same ethnic and linguistic background from each other as much as possible in order to forestall the rebellion and

<sup>63</sup> See Section 2.5.1 'Cabrera and the Acknowledgement of Sources'.

insurrection it was felt might have been facilitated by fluent communication (Cassidy 1985: 205). In Cuba, however, the *cabildos* functioned as nuclei where Africans of the same ethnic groupings, and their descendents, could gather together<sup>64</sup>. Despite periods during which these organisations were discriminated (and even legislated) against, it is widely acknowledged that they played an enormously important role in the survival of diverse African religions in Cuba and, by extension, in the survival of diverse African languages. Indeed, it is in the sphere of religious practice that the majority of words of African provenance were maintained intact in Cuba (and many are still used today). Two of the possible reasons for this are advanced by Valdés Bernal (quoted in Megenney 1999: 42):

‘The group which met during religious ceremonies found it necessary to keep their own language as a means of communication during rites, *invested as it was with sacred, ritual character*; and sometimes also as *a means of protection, preventing infiltration by whites*. Outside the religious ceremonies of the group, blacks used Spanish as a ‘lingua franca’ to communicate with other slaves of different nationalities, and with their masters.’ (my emphasis)

Lydia Cabrera, as we know, compiled three *vocabularios* of words and phrases from the different African languages still extant in Cuba during the early decades of the twentieth century. In the introduction to her work on Cuban Yoruba (*Lucumí*), she describes her methodology; this involved noting down the words and phrases she heard from those elderly speakers ‘still alive in 1928-30’ which, ‘seemed inseparable from a religious ceremony, accompanied a story or were said in a song, not to mention those which sprang continuously from their lips mixed with Castellano’ (Cabrera 1957/1986:14). Discussing *Lucumí*, she stresses the importance of this ‘sacred language of the *Orishas*’ and goes on to comment on its linguistic continuity, offering as proof an anecdote about an Afro-Cuban stevedore able to communicate perfectly with visiting Yoruba-speaking sailors (p. 16). Knowing what we do about Cabrera’s concern with authentic utterance, it comes as no surprise when she tells us in her *Vocabulary* that the informants themselves have provided the Spanish definitions she offers the reader. Only where she thinks these might be difficult to understand (and she alerts us to her intervention), does she tell us that she

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<sup>64</sup> In the glossary for *ACJ*, Cabrera tells us that the *cabildos* ‘disappeared with the Republic’ (p. 265).



has ‘tried to clarify as much as possible *without ceasing to respect them*’ (p. 19 my emphasis).

Instances of African lexical items (ALIs) occurring in the dialogue, songs and choruses in Cabrera’s stories are clearly of significance to an examination of the way voice is manipulated in her fiction. These are identified and listed as being ‘in direct speech’ in Appendix III, and initial results are summarised in the table below.

| <b>Title</b>  | <b>Number of African Lexical Items</b> |
|---|--|
| <i>Cuentos negros de Cuba</i> (Cabrera 1940/1993) [Black Tales from Cuba]<br><i>Total word count approximately 40,000</i>   | 676                                    |
| <i>¿Por qué? cuentos negros de Cuba</i> (Cabrera 1948/1972) [Why? Black Tales from Cuba]<br><i>Total word count approximately 53,500</i>  | 858                                    |
| <i>Ayapá: cuentos de Jicotea</i> (Cabrera 1971) [Ayapá: Tales of the Turtle]<br><i>Total word count approximately 52,500</i>  | 506                                    |
| <i>Cuentos para adultos niños y retrasados mentales</i> (Cabrera 1983a) [Tales for Childish Adults and the Mentally Challenged]<br><i>Total word count approximately 46,000</i> | 179                                    |

Figure 2.4 Initial Results from Appendix III African Lexical Items

Both Direct and Free Direct Speech and Thought are included in the category of ‘direct speech’, despite the differences between them (which are discussed in section 2.9.6). Any African words occurring *outside* direct speech are also identified and listed as being ‘in narrative’. ALIs found in indirect speech and free indirect speech, although very scarce, are included in this category, given the extent to which they are embedded within the text. The reason for making a distinction between the African words gathered into the category ‘direct speech’ and those in the category ‘narrative’ is consistent with the idea that there might be a difference between them which could be related to the notion of distance already discussed in relation to acknowledgements (Section 2.5.1) and *Bozal* (Section 2.9.1). Because the African words in Cabrera’s texts are to a large extent left unidentified, unexplained and untranslated, determining which language each word or phrase comes from has not been undertaken in this study. In many cases, however, it would have been possible and has, in fact, often been carried out as an integral part of the background research

to translating specific tales<sup>65</sup>. Appendix III notes whether African words are graphically marked (italics, inverted commas etc.), explicated, footnoted or otherwise explained, as this provides the reader with overt visual evidence of the author/narrator's presence in the text<sup>66</sup>.

Figure 2.5, below, shows the total word count of African lexical items for each collection of short stories, using data drawn from Appendix III.

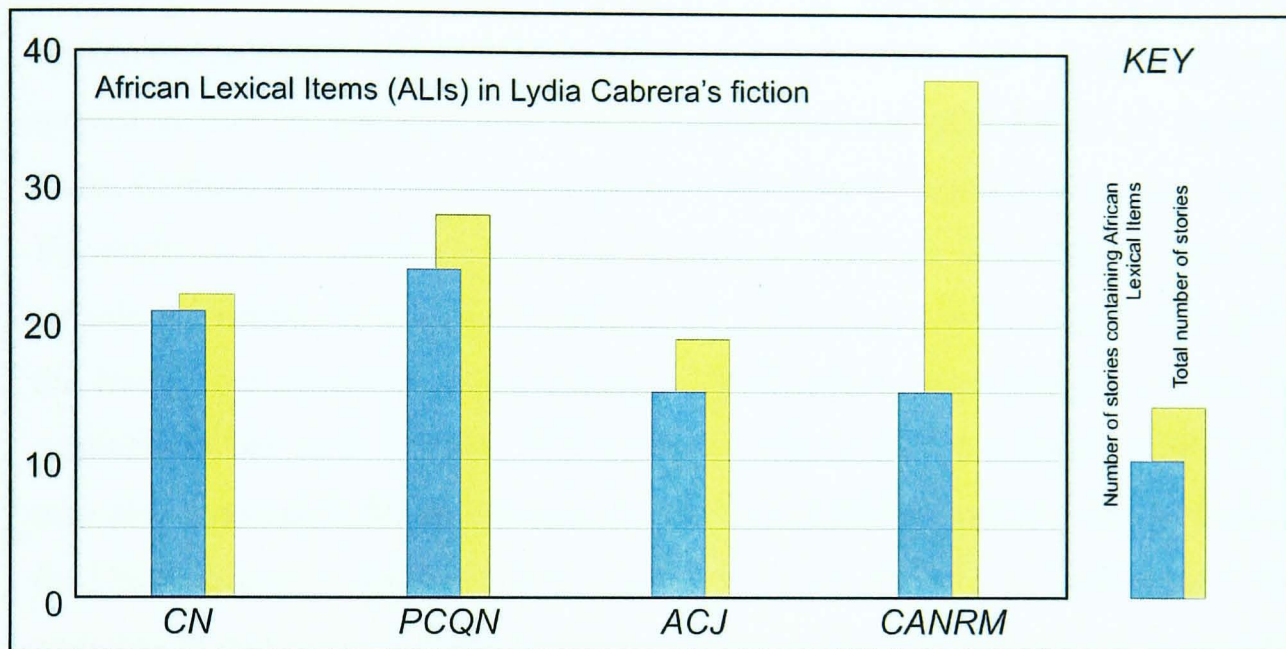


Figure 2.5 Further Results from Appendix III African Lexical Items: Tales Containing ALIs

As with Cuban *Bozal*, the totals are low when considered as percentages of the overall word counts in each case (CN 1.7%, PQ 1.6%, ACJ 1%, CANRM .4%). Nonetheless, I would suggest that Cabrera's use of ALIs, like her use of *Bozal*, is significant. ALIs disrupt the monolingual homogeneity of these texts, actively signalling the African and Afro-Cuban voices of Lydia Cabrera's informants, their ancestors and their gods. Like *Bozal*, the trend here is one of decreasing incidence over time. If the number of tales containing ALIs is expressed as a percentage of each volume, the overall pattern shows a decisive drop from 95% of the stories in *Cuentos negros* to just 34% of the stories in *Cuentos para adultos niños y retrasados*

<sup>65</sup> Generally speaking, Cabrera's reader is not made explicitly aware of which African language she is using in her fiction. In a departure from this, the majority of entries in Cabrera's glossary to *ACJ* (1971 pp. 265-9) are prefaced by either a 'C' or an 'L', denoting their *Congo* (Cuban Bantu) or *Lucumí* (Cuban Yoruba) etymology.

<sup>66</sup> This data is discussed below in Section 2.9.5 'The Authorial Voice in the Paratext Surrounding Cabrera's Fiction'.

*mentales*. Once again, it seems that Cabrera's spatial and temporal distance from her original Afro-Cuban sources influences the strength with which their voices, at their most idiomatic, speak out through the written text. African voices *are* still present in Cabrera's last collection of tales, but the frequency and force of their intervention in their own languages is substantially diminished. I would further suggest that the waning of the direct Afro-Cuban linguistic presence in Cabrera's tales we appear to be seeing is the result of the author hearing her informants' voices less insistently as time went on, and thus reproducing them less often. Whereas the African languages spoken on the island survived so intact due to the possibilities for contact with newly arrived mother tongue speakers over the whole 400 year-plus period of slavery in Cuba, Cabrera's elderly sources in the late 1920s (those *lucumis* she mentions in her *Vocabulario*, for example) would have died long before she left Cuba in 1960. Once outside the island, Lydia Cabrera essentially had recourse only to her notes, not to the living font of stories and language, handed down across the generations, and available to her prior to exile. It is not to be discounted, in addition, that Cabrera may also have taken the decision in her two later collections of stories (published in the United States) to tailor her fiction for readers less well-equipped than her Cuban audience to cope with and respond to the mixing of Spanish and African languages<sup>67</sup>.

Further analysis of the data collected in Appendix III was undertaken to examine the balance between ALIs found in direct speech and those contained within the prose sections of the text. The results are shown in Figure 2.6 overleaf. We know, of course, that Cabrera wrote all the voices in her stories, but nonetheless the reader's experience of untranslated African words in the stories depends upon just where these words and phrases are located. ALIs occurring within dialogue allow readers to feel a direct link with Cabrera's Afro-Cuban informants. Cabrera is literally giving them a voice, letting them speak in their own languages through the characters in her tales and granting the reader access to a culture which may well be not only remote, but mysterious. When Father Water intones from the bottom of the

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<sup>67</sup> Although the word limit of this thesis does not allow for it here, one way of determining whether this is indeed the case might be to compare the quantity of Cuban *Bozal* and ALIs occurring in, for example, *El monte* (published in 1954 in Cuba) and, say, *Koeko Iyawó: Aprende Novicia. Pequeño tratado de Regla Lucumi* [Koeko Iyawó: The Apprentice Learns. A Short Treatise on the Regla Lucumi] (published in 1980 in Miami) to see whether the same thing seems to be happening in Cabrera's more obviously 'ethnographic' works.

lake in ‘Tatabisaco’ (CN p. 118) it is not Cabrera we hear, but one of her Afro-Cuban sources, repeating verses which have traversed generations and continents. Conversely, where African words and phrases are incorporated into the narrative sections of a tale (which is far less frequent), they inevitably appear more mediated and one step further removed from the oral sources behind them. This is especially the case where ALIs are accompanied by explanatory paratextual material, such as footnotes, and the author’s presence is made overt (see Section 2.9.5). In terms of destabilising the text, however, the fact that words and phrases consistent with African voice(s) occasionally also appear in prose passages allows for the shifting viewpoint by which means Cabrera as author/narrator switches between standing ‘outside’ Afro-Cuban culture and reporting on it, and ostensibly becoming part of it herself.

| <b>Title</b>   | <b>% of African Lexical Items<br/>‘in direct speech’</b> | <b>% of African Lexical Items<br/>‘in narrative’</b> |
|--|--|--|
| <i>Cuentos negros de Cuba</i><br>(Cabrera 1940/1993)<br>[Black Tales from Cuba]  | 88% (597 of 676)   | 12% (79 of 676)                                      |
| <i>¿Por qué? cuentos negros de Cuba</i> (Cabrera 1948/1972) [Why? Black Tales from Cuba]   | 67% (578 of 858)   | 33% (280 of 858)                                     |
| <i>Ayapá: cuentos de Jicotea</i><br>(Cabrera 1971)<br>[Ayapá: Tales of the Turtle]   | 67% (337 of 506)   | 33% (169 of 506)                                     |
| <i>Cuentos para adultos niños y retrasados mentales</i><br>(Cabrera 1983a) [Tales for Childish Adults and the Mentally Challenged] | 94% (170 of 179)   | 6% (10 of 179)                                       |

Figure 2.6 Further Results from Appendix III African Lexical Items: ‘in direct speech’ versus ‘in narrative’

The data analysed up to this point has shown the author/narrator figure becoming a stronger presence in Cabrera’s fiction over time, while the force of her original informants’ voices diminishes. However, as shown above, the balance between the ALIs in ‘direct speech’ and ‘in narrative’ in Cabrera’s stories is harder to fit into this pattern if what we expect to see is an increase over time in those mediated instances occurring ‘in narrative’. Instead, incidences of ALIs in direct speech do indeed start

high, but fall for the middle two books, and then increase to above the level counted in *CN* for the last. While not slotting seamlessly into my idea about increasing ‘distance’, it is to be noted that at no point does the use of African lexis ‘in narrative’ account for more than one third of the total. Across all four of Cabrera’s collections of stories, the vast majority of ALIs stay firmly in the domain of direct speech, actively contributing to the buzz of ‘other’ voices which are such a central feature of her work.

### 2.9.3 Proverbs in Cabrera’s Fiction

Proverbs are significant to the study of voice in Cabrera’s fiction because they encompass a whole world of popular wisdom and beliefs. When we read a saying embedded in a literary text, what we hear is the collective ‘voice of the people’. Proverbs, like the narratives in Cabrera’s *libretas*, are specifically relevant to the particular culture that produced them, but often also have easily identifiable parallels in the aphorisms of other societies and languages. What may well change, of course, are the referents invoked; and deciding quite what to do with these is where the challenge inherent in translating them resides. Translating proverbs is no easy matter. Kwame Anthony Appiah writes about the issue of *meaning* in the context of translating *Akan* proverbs from Ghana and through this, arrives at his impassioned call for ‘thick translation’ (1993/2000: 417-429). Over the course of my research, this notion of thick translation has come to play an increasingly important role and underpins the multimodal approach to translating Cabrera’s fiction which is discussed more fully in Chapter 3.

Ultimately, and I draw here on Appiah’s discussion, it is possible for two proverbs told in different words and in different languages to convey at least a similar underlying intention as far as their respective speakers are concerned. If we look to Cabrera’s fiction we can, for example, pick out ‘la mona, aunque se viste de seda, mona se queda’ [literally, ‘a female monkey, even dressed in silk, remains a monkey’] (*ACJ* p. 89) and its ‘translation’ as offered by a Spanish-English dictionary of idioms, ‘Fine feathers don’t make fine birds’ (Saviano and Winget 1995: 176). The dictionary does not attempt a word-for-word rendering, but seeks

instead to provide cultural ‘equivalence’<sup>68</sup>. Nonetheless (at least in a literary context) the literal version above might be considered both perfectly comprehensible and arguably even preferable, due to the retention of the original referents and its consequent cultural integrity<sup>69</sup>. Set against this example are others where substantial background knowledge is required in order to make any sense of a translated proverb at all. Even without the issue of interlingual translation coming in to the equation, Cabrera considered it necessary to add some sort of explanation to over 5% of the sayings she published in *Refranes de negros viejos; Recogidos por Lydia Cabrera* [Proverbs of Old Black People; collected by Lydia Cabrera] (1955/1970). To take just one instance, ‘Under pressure, he promised a goat; now everything’s better he’s going to give a cockerel’ is supplemented in parentheses as follows, ‘(The devotee of the *Orishas*, who when things are going badly for him, offers the god an offering superior to the one he presents when his wish is granted)’ (unnumbered page).

All the proverbs threaded through Cabrera’s fiction contribute to a very particular sense of the ‘Cuban-ness’ of her texts, given that they may be of African, Hispanic, or mixed cultural origins. Valdés Bernal (1998: 107) points to the survival of many Yoruba sayings in Cuba which he tells us were preserved in the *libretas* and passed into common everyday speech via their translation into Spanish. Once African proverbs have been translated and the source language removed, it is the referents which become the most obvious indication of source. Once on Cuban soil, the cultural cross-fertilisation and syncretism that are such marked features of both religion<sup>70</sup> and language on the island come into play in the cultural and linguistic exchange of proverbs. In her introduction to *Refranes*, Cabrera (1955/1970: unnumbered page) alerts us to the existence of many Africanized Spanish proverbs, to the ‘Spaniards’ who adopted African ones, and to the difficulty of identifying any definitive origin at all for many of them. Like Valdés Bernal, Cabrera also mentions *libretas*, stressing the religious significance of many Cuban proverbs by pointing out

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<sup>68</sup> The term ‘equivalence’ is employed here as defined by Vinay and Darbelnet (1958/2000: 90).

<sup>69</sup> In his writing on the translation of idioms and proverbs, Peter Newmark (1991: 108) allows for their literal translation as providing an opportunity for creative ‘interference’.

<sup>70</sup> In Cuba, African *santos* were syncretized with Spanish Catholic saints. This meant, for one thing, that the *santos* could be worshipped from within the established church.

the way they feature as headings for interpreting the *dilogún*<sup>71</sup>. Aphorisms are not just an expression of the voice of the people, then, but of ‘The gods themselves ...’ who are ‘... very keen on expressing themselves through proverbs and metaphors’ (ibid).

Given all of the above, it is not surprising that one of the stories chosen for translation on the interactive artefact which forms part of this thesis has its origins in a proverb. It can be found among the six hundred or more collected in *Refranes*<sup>72</sup>. Generally speaking, though, Cabrera’s fiction does not tend to illustrate proverbs in this way, although many stories do contain them. Of those scattered through Cabrera’s four collections of tales, close ties to the specifics of the Cuban cultural and historical context are easily discernible in most. Such referents are obviously important to maintain in translation as far as possible. Some relate directly to slavery, such as, ‘the master’s eye fattens the horse’ (*ACJ* p. 187), others to the vexed issue of inter-racial sexual relations, ‘Black girl, don’t play with plaster - it’ll stain you’ (*PQ* p. 122), while a few are in African languages and immediately followed by their translation into Spanish, ‘*Eluké Kilogbo*: The mouse doesn’t visit the cat’ (*CANRM* p. 28)<sup>73</sup>. In the Cuban sayings scattered through Cabrera’s fiction, the echoes of Spanish and African voices, both mortal and divine, are audible; another distinctive feature which contributes to the polyvocality of her writing.

#### 2.9.4 The Authorial Voice in Cabrera’s Fiction

Up to this point, my examination of voice in Cabrera’s tales has concentrated on the different ways her informants can be heard speaking out through her texts. In this section the voice of the author/narrator is examined and, moving beyond the

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<sup>71</sup> See 2.2 ‘The Importance of Story-Telling in the Afro-Cuban Tradition’ for a brief explanation of the *dilogún*. For a more detailed one, refer to Cabrera (1980: 44-143).

<sup>72</sup> The proverb is ‘*Jicotea quiso volar y se rompió el carapacho*’ [Turtle wanted to fly and broke his shell], in ‘*El vuelo de Jicotea*’ [Turtle Wanted to Fly], *ACJ* pp. 67-75 [Translated]. In addition to this published source, research in the Lydia Cabrera archive also unearthed this proverb handwritten in one of Cabrera’s small field notebooks. Please see the interactive artefact for reproductions.

<sup>73</sup> This Yoruba proverb is spelt differently in Cabrera’s *Lucumí Vocabulario*: ‘*Elúko ki olugbo*’ (1957/1986: 111), attesting once more to the truth of her assertion that she wrote what she heard rather than depending on existing dictionaries.

construct of the multi-authored text and the double-tongued figure of the author/narrator, ways of identifying the voice(s) of Lydia Cabrera are considered.

Some of the shorter stories in Cabrera's four volumes of tales display a marked simplicity of style and the repetition of key phrases in such a way as to strongly conjure up the performative aspect of the Afro-Cuban story-telling tradition. In fact, these tales feel very much as though they should be read aloud. The first sentences of 'Dos Reinas' [Two Queens] are a good example, 'Eran dos reinas. Dos reinas lucumí.' [They were two Queens. Two *Lucumí* Queens.] (CN p. 39); the first sentence of 'Cuando trueno se quema el guano bendito' [Burn the Blessed Palm When it Thunders]<sup>74</sup> is another, 'Eran doce mujeres embarazadas: las doce mujeres de Fumo.' [They were twelve pregnant women: the twelve women/wives of Fumo] (PQ p. 220). The story 'Chéggue' [Chéggue] begins 'Chéggue caza en el monte con su padre. Aprende a cazar.' [Chéggue hunts in the bush with his father. He learns to hunt] (CN p. 29). The short phrases here, the repetition of 'hunt', emphasising the central activity of the tale, and the immediacy conferred on the narrative by the use of the present tense, all contribute to a feeling in the reader of 'being there', experiencing the telling of the tale as the action unfolds. The lack of evaluative adjectives in these examples means that (here, at least) the narrator's intervention seems minimal; the reader might well have difficulty in identifying exactly who is telling the story - Cabrera as author/narrator, or (as) one of her informants.

The sense of immediacy common to the way some of the stories in Cabrera's first two collections of tales, *Cuentos negros* and *¿Por qué?* are told, is a feature which is less in evidence in much of her later fiction; certainly, at least, in *Ayapá*<sup>75</sup>. This is consistent with the notion that the author's physical and temporal proximity to her sources in the earlier years of her career, compared with her comparative distance later on, has quantifiable consequences. Looking at the first sentence or two of each tale in *Cuentos negros*, there is a tendency towards concise introductions, for example, 'This man was a fisherman.' (p. 32), 'They were two sisters: Walo-Wila and Ayere Kénde - or Kénde Ayere.' (p. 35), and 'The jealous one' (p.132). The

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<sup>74</sup> [Translated].

<sup>75</sup> The later entries in *CANRM* seem to signal a return to something approaching the brevity of the field note, a quality which is noted in relation to the findings in Figure 2.11, Section 2.9.6.



same is true of certain tales in *¿Por qué?*, ‘She was an ear who’d fallen on hard times’ (p. 25), ‘Fékue had no father or mother’ (p. 35) and, alarmingly, ‘Women had no buttocks’ (p. 138). Stylistically speaking, these openings more closely approximate the necessarily condensed annotations found in Cabrera’s field notebooks, and the level of authorial manipulation in some of these tales thus appears minimal, at least at first glance.

In the majority of Lydia Cabrera’s stories, however, the presence of the author/narrator is more strongly felt and made manifest in a variety of ways within the text. One of the most obvious is when Cabrera steps away from recounting the action of a tale to proffer a supplementary comment, parenthetical aside, or direct appeal to the reader. Our involvement in the story is stimulated by this intimation of a personal relationship with the author/narrator, and operates on a different level to any relationship we may build with the characters in the tale. This insertion of the author/narrator’s voice is particularly noticeable when questions are posed which implicitly call for, and direct, our responses. ‘Who would cook for the Tigers? Who would dare?’ we are asked (*CN* p. 141). Who indeed? we think, as the author/narrator goes on to confirm our worst fears, ‘They eat the food the cook puts in front of them in great frying pans. Then they eat the cook alive. They have always done so. It is the custom.’ Direct questions such as ‘What did the Crab do? (*PQ* p. 98) and, ‘What do you think the cat said to him? (*CANRM* p. 27) are a common feature in many of the stories. They may occur at key points in the plot, increasing our participation in events, even as they make us aware of the position we occupy, as readers, outside them.

It is worth looking in isolation at the beginnings and endings of the stories in Cabrera’s four collections, as it is here that questions directed at readers (and indeed authorial comments in general) are often positioned, framing the action of the tales themselves. Looking back to the acknowledgements of sources collated in Appendix I, it is notable that a high proportion of those in *CANRM* are introduced at the very start of tales, both setting the scene and marking the author/narrator as a voice distinct from the ‘they’ who ‘recall that it happened ...’ (p. 166) or ‘remembered [the story] from time to time, on a Sunday, or at some wake’ (p. 53). Memory and nostalgia for the past colours the author/narrator’s interrogative voice. ‘... Who

remembers, if there are no old black people left to tell of it ...?' we are asked at the beginning of one tale (*PQ* p.15), 'The protagonist is Pedro Animal - who remembers him?' runs another (*CANRM* p. 124).

The author/narrator's presence is often signalled by her comments being typographically marked within the narrative in some way; they may be held in parentheses, or between long dashes or exclamation marks. Frequently used to expand upon some element of the story that would not otherwise be clear (in Cabrera's estimation), these remarks act as little nudges to the reader, pushing her in the direction of comprehending the tale in a certain way, while emphasising the author/narrator's superior knowledge:

'The hut was filling up with the ghosts of men and women who, in a silent group, disappeared on receiving the light of day. (They were the souls, which for some reason she kept as prisoners in the jars, of the victims the old woman had eaten).' (*CANRM* p. 81)

Or

'He broke off seven different herbs. (Two sprigs of Kimbinchi would have been enough).' (*PQ* p. 113)

The author/narrator may also make her intervention apparent by using parentheses when providing a translation for the African words within a tale:

'Turtle suddenly draws back his hands from the drum and out of it, as it rolled around the floor, came a tiny weak voice - a half-sigh - which whispered through the grass:

- Mamé, Mamé wé wé! Muleke ñanfuiiri wé wé wé ... ! (Mother, your son is dead).' (*ACJ* p.118)

Any explanatory comments related to the African Lexical Items occurring within the stories in Cabrera's four collections of tales (whether in parentheses or not) have been counted in Appendix III under the heading 'Explicated in-text'. Examples of the kinds of explicature which have been identified here are:

‘Ochún rubbed his lips with the honey (oñí)’ (CN p. 20)<sup>76</sup>, where parentheses contain the African word,

and

‘Babamí, mó fo iaddé; I’m off ...’ (PQ p. 17), where African text is immediately followed by a fuller, in-text translation. The table below collates data from Appendix III.

| <b>Title</b>   | <b>Total number of African Lexical Items (ALIs)</b> | <b>Number of ALIs in direct speech (d.s.)</b> | <b>Number of ALIs explicated in-text</b> | <b>Number of ALIs in narrative (narr.)</b> | <b>Number of ALIs explicated in-text</b> | <b>Total number of ALIs explicated in-text (d.s. + narr.)</b> |
|--|---|---|--|--|--|---|
| <i>Cuentos negros de Cuba</i> (Cabrera 1940/1993)<br>[Black Tales from Cuba]<br><i>Total word count approximately 40,000</i>   | 676   | 597   | 108                                      | 79   | 9  | 117   |
| <i>¿Por qué? cuentos negros de Cuba</i> (Cabrera 1948/1972) [Why? Black Tales from Cuba]<br><i>Total word count approximately 53,500</i>   | 858   | 578   | 91                                       | 280  | 129                                      | 220   |
| <i>Ayapá: cuentos de Jicotea</i> (Cabrera 1971)<br>[Ayapá: Tales of the Turtle]<br><i>Total word count approximately 52,500</i>  | 506   | 337   | 52                                       | 169  | 61                                       | 113   |
| <i>Cuentos para adultos niños y retrasados mentales</i> (Cabrera 1983a)<br>[Tales for Childish Adults and the Mentally Challenged]<br><i>Total word count approximately 46,000</i> | 179   | 170   | 0  | 9  | 2  | 2   |

Figure 2.7 Further Results from Appendix III African Lexical Items: Explication In-text

Noticeably, there is a dramatic drop in incidences of explication in *CANRM*. Cabrera’s last volume, where they fall to just 1% of the total number of ALIs in the

<sup>76</sup> Cabrera translates Spanish into African here (rather than the reverse, as is normally the case in her stories) because the sentence is preceded by an African song in which ‘oñí’ is mentioned and is untranslated.

book (as compared with *CN* 17%, *PQ* 26% and *ACJ* 22%). This begs the question whether Cabrera, resident in the United States for well over two decades by the time her last collection of tales was published, was aware of the reading public's growing exposure to and interest in African, Afro-American, and Afro-Cuban studies, and whether this changed her attitude towards 'explaining' her texts. Cabrera might well have decided that the African words and phrases in *CANRM* (and there are, in any case, far fewer than in her earlier collections of stories) would stand alone without supplementary explanation. We will return to this hypothesis in the next section which looks at the ways Cabrera provides explanatory material *outside* the stories themselves for some of the Afro-Cuban terms or concepts within them. First though, let us draw away from the rather fuzzy dual character of author/narrator to identify a rather different and potentially purer authorial voice. This can be apprehended where some sort of value judgement is made, either on a whole story such as, 'it is sad' (*CN* p. 136), or on one of the characters in it, 'Very punctilious and - truly - very stupid' (*CN* p. 163). As already mentioned, however, Cabrera's use of shifting viewpoints often makes it difficult to know exactly who to attribute a given opinion to; part of the reasoning behind my merging of author and narrator in the first place<sup>77</sup>. Perhaps a more readily definable authorial voice is to be found in the most overtly lyrical passages of Cabrera's fiction. If her tales have their roots in the oral tradition of her informants, and if the texts often appear to be the product of multiple authors, it may be in their 'literariness' that Cabrera herself appears most clearly.

In selecting the stories which have been translated for this project, Cabrera's source notes have been examined wherever possible. In the expansion which has clearly taken place between field notes or drafts and published story, it is tempting to draw conclusions about the author's intervention, offering one way of approaching her own voice. Of course, it is difficult to be really sure of the extent to which Cabrera elaborated upon any tales she was told; when it came to writing the published version, it is conceivable that she might have recalled the full, spoken performance of a tale perfectly even if her notes *were* extremely brief. Nevertheless, a comparison of the notes for any given story and its final version may still shed light on the

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<sup>77</sup> Please refer to Section 2.8 'The Notion of Author in Cabrera's Work'.

author's creative process, of which more below, and this possibility has been addressed by the production of the artefact which accompanies this thesis <sup>78</sup>.

Cabrera's notes for the story of Turtle's flight are a good example of the quantitative expansion which often takes place (*ACJ* pp. 67-75). At just 120 words in all, Cabrera's typewritten notes (which presumably had a handwritten predecessor) are added to, resulting in approximately 2,500 words of published text. Much of the published tale, then, obviously does not figure in the notes at all, where only the bare bones of the central plot are sketched out. Annotated 'A story from José de Calazán Herrera' in Cabrera's unmistakable handwriting, the fact that the written source document is largely dialogue attests to the orality of its inspiration and gives us an intimation of the voice of its speaker - one of Cabrera's most loquacious informants. The published text contains long poetic passages which do not appear in her notes at all, such as Turtle's dream of flying, translated here:

'Clear January sky of unsurpassed softness; Turtle ascended and lost himself in the heights navigating great tranquil lakes. Without weight, without wickedness, everything glittering in his eyes, Turtle traversed transparency, deep, distant, in a great slumbering and infinite flight.' (*ACJ* p. 67)

Characteristics of Cabrera's fiction which I would define as pertaining especially to the notion of literariness, then, encompass the very makings of the poetic which I take to include such formal aspects of written style as alliteration and onomatopoeia. Such features might, of course, be claimed to belong equally to oral expression, and it is true that they may. Nonetheless, even given the story-telling skills Cabrera tells us some of her informants possess, a passage such as the highly alliterative opening

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<sup>78</sup> In this context, it is interesting to contrast Cabrera's poetic treatment of classic tales with some of those offered by other well-known Cuban ethnographers. Samuel Feijoo (1986: 25), for example, sketches out the two creation myths 'Los negros y los blancos' [the Blacks and the Whites] and 'Como se hicieron las narices de los negros' [How black noses were made] in his collection *Mitología Cubana* [Cuban Mythology]. These correspond directly to Cabrera's versions; 'Hay hombres blancos, pardos y negros' [There are White, Brown and Black Men] (*PQ* pp. 11-14) and 'Las nariguetas de los negros están hechas de fayanca' [Black Men's Noses are Made of Clay] (*PQ* pp. 194-8) respectively. Note the contrast between Feijoo's bald summaries of the two tales he collected in Las Villas and Cabrera's lively, lyrical prose. It should be noted, however, that not all Feijoo's reported tales undergo the same treatment; many are more expanded or told in voices which echo the informant's speech just as Cabrera often did. Feijoo's mention of Cabrera in his section on Afro-Cuban myth in *Mitología Cubana* is footnoted by the editor 'Abandoned the country after the Triumph of the Revolution.' (p. 240). Nonetheless, fifteen of her tales (from *CN* and *El Monte*) are reproduced, pp. 251-283 and pp. 380-2.

to ‘La tesorera del diablo’ [The Devil’s Treasurer] seems to have far more to do with the art of writing than with spoken performance:

‘Del **tiempo** de María Candembo ... y las **tiritañas transparentes**, en que a la media noche bajo las **estrellas titilantes tiritaban** las damas de **contentillo**, reinas de cirigayos y **trancapiñones** en la **titiritaina** de las alegres ferias del Pilar ...’ (ACJ p. 141)

The eloquence of Cabrera’s prose, so apparent in the quotation above, has been widely acknowledged in the scholarship surrounding her work (Perera 1971: 93; Zaldívar 1987: 174-189). As already discussed, a distinctive and much commented-upon facet of Lydia Cabrera’s literary style is her mixing of African words with Spanish ones. She collected Spanish vocabulary in her notebooks almost as avidly as African, compiling lists under headings such as ‘Old Words’ and ‘Colonial Vocabulary’<sup>79</sup>. When Soto (1988: 129) tell us, ‘Language serves her [Cabrera] to maintain the African-ness of the stories, fusing Africanisms with distinctly creole and popular words and phrases’, the creole she is referring to is the language of colonial Cuba, the Cuba to which so much of Cabrera’s work nostalgically looks back. In drawing on the ‘old-fashioned’ Cuban Spanish of the nineteenth century, Cabrera inserts yet another voice into her texts, one more closely associated with her own linguistic heritage than that of her Afro-Cuban informants, but one which resonates to an equal extent with historical and geopolitical specificity. Unearthing an English for this particular voice calls once more for the closest possible attention to detail at the point of translation, as well as a commitment to the necessary background research. Ways of making any such research visible in the presentation of resulting translations will be addressed in more detail in the final chapter.

### 2.9.5 The Authorial Voice in the Paratext Surrounding Cabrera’s Fiction

Between a (translated) text and any related metatextual material which is wholly external to it such as reviews, interviews and diaries, Tahir-Gürçağlar (2002: 44) asserts that there is a third kind of text, the paratext, which inhabits (sometimes

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<sup>79</sup> Photographs of some of these notebook entries are on the interactive artefact which forms part of this thesis.

literally) the margins. Acknowledging Genette, she gives examples of paratexts as being, 'prefaces, postfaces, titles, dedications, illustrations and a number of other in-between phenomena that mediate between the text and the reader ...' (ibid). In approaching the issue of voice and endeavouring to present translations of Cabrera's tales in new ways, the author's published forewords, glossaries, end notes and footnotes, as well as what I consider the 'in-between phenomena' of typographical markers (the use of italics or inverted commas, for example) in the editions used throughout this thesis have been examined<sup>80</sup>. All this marginal data can be 'read', providing additional information about Lydia Cabrera and her shaping of the published text. Any such intervention very clearly issues from outside the narrative framework itself, and is controlled directly by the author as writer, rather than related to the internal construct of author/narrator. It is important because it contributes to the way Cabrera's work is (and has been) understood, because it can be analysed and interpreted in order to tell us something about the texts' original readers (or at least Cabrera's view of them), and because of what it tells us about their author. In these marginal spaces, the reader hears Lydia Cabrera's own voice distinctly.

Unsurprisingly, the references within Cabrera's stories which relate specifically to the Afro-Cuban cultural context account for virtually all the footnotes, end notes, and glossary entries in her four collections of short stories. As well as giving us a clue to Cabrera's original intended readership (not, we conclude, usually Afro-Cuban themselves), changes in the formatting and frequency of paratextual material in Cabrera's tales reveal something about the shifting acceptability of her work in Cuba, and then later, in the diaspora. In terms of what these adjuncts to the story-text tell us about Cabrera as author, it is in the openly didactic space of commentary that she separates herself most clearly from her subjects, and takes up the role of observer/ethnographer reporting on the culture of an unfamiliar 'other' for the benefit of her readers.

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<sup>80</sup> Although typographical markers physically appear *within* the text and might therefore properly have been discussed in the previous section, I examine them here because they seem to operate very much from outside the text inasmuch as they indicate distinct authorial intervention.

In general, footnotes to the stories are succinct and purely informative. It is in the longer passages Cabrera permits herself in the notes at the end of two of her books of short stories (*PQ* and *Ayapá*) that the voice which is familiar to readers from her more obviously ethnographic work comes to the fore. As an example of this, an extensive glossary entry for the Ibeye (divine twins) begins as follows, and covers two closely printed pages:

‘Ibeye: Page 17

The twins. Taéwo or Ainá and Kaínde: Saint Cosmo and Saint Damien. Sons of Oyá and Changó. They are represented by two identical wooden dolls. They accompany their father, the unruly *Orisha* Changó and have a great deal of influence over Obatalá (in this case the Virgin of Mercedes, Changó’s adoptive mother, and in other versions, mother of all the Saints). They have the power to delay the death of those they protect “if the Ibeye condemn, Obatalá does not absolve”. (Naturally, in the council of the deities - Oru - Obatalá, the king, passes sentence). The birth of Ibeye is a reason for joy - although not free from fear - as they are seen as a gift from above. Superhuman grace is attributed to them. God sends them, but sometimes keeps hold of one of them. They tend to be - so people believe - of delicate health, more fragile and sensitive than other creatures.’ (Cabrera 1948/1972: 247-8)

Notice how Cabrera interposes fuller explanation in parentheses between short, note-like sentences; how she credits ‘other versions’; how she quotes one informant verbatim, and how she alternates between authoritative statements by which she appears to endorse, and strategies by which she distances herself from, the beliefs she describes (in ‘they *are seen*’ and ‘so *people* believe’). Even in a short passage like this, a variety of viewpoints and voices can be readily perceived. Concentrating for the moment on purely linguistic elements, data from Appendix III has already been interpreted in relation to the incidence of African words in Cabrera’s fiction, and the way the author/narrator and author’s voices are made tangible through explication within the narrative<sup>81</sup>. In addition, and of direct relevance to this examination of authorial intervention by paratextual means, Appendix III also counts the number of African words Cabrera explains or translates *outside* the story text (i.e. in footnotes and glossaries). Figure 2.8 overleaf summarises this data.

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<sup>81</sup> In Sections 2.9.2 and 2.9.4 respectively.



| Title   | TOTAL number of African Lexical Items (ALI's) | Number of ALI's in direct speech (d.s.) | Number of ALI's explicated in footnotes | Number of ALI's explicated in glossary | Number of ALI's in narrative (narr.) | Number of ALI's explicated in footnotes | Number of ALI's explicated in glossary | TOTAL number of ALI's explicated in paratext (d.s. + narr.) | Number of ALI's marked in text (e.g. <i>italics</i> ) |
|---|---|---|---|--|--------------------------------------|---|--|---|---|
| <i>Cuentos negros de Cuba</i> (Cabrera 1940/1993) [Black Tales from Cuba]<br><i>Total word count approximately 40,000</i>   | <b>676</b>                                    | 597                                     | 60                                      | 0                                      | 79                                   | 14                                      | 0                                      | <b>74</b>   | 32  |
| <i>¿Por qué? cuentos negros de Cuba</i> (Cabrera 1948/1972) [Why? Black Tales from Cuba]<br><i>Total word count approximately 53,500</i>  | <b>858</b>                                    | 578                                     | 0                                       | 10                                     | 280                                  | 0                                       | 62                                     | <b>72</b>   | 15  |
| <i>Ayapá: cuentos de Jicotea</i> (Cabrera 1971) [Ayapá: Tales of the Turtle]<br><i>Total word count approximately 52,500</i>  | <b>506</b>                                    | 337                                     | 7                                       | 17                                     | 169                                  | 1                                       | 48                                     | <b>73</b>   | 0   |
| <i>Cuentos para adultos niños y retrasados mentales</i> (Cabrera 1983a) [Tales for Childish Adults and the Mentally Challenged]<br><i>Total word count approximately 46,000</i> | <b>179</b>                                    | 170                                     | 8                                       | 0                                      | 9                                    | 1                                       | 0                                      | <b>9</b>  | 174   |

Figure 2.8 Further Results from Appendix III African Lexical Items: Explication in Paratext

Perhaps the most striking finding here is the difference between the numbers of ALIs explicated in the paratextual material in Cabrera's first three volumes - around seventy three words in each case - compared to her last, in which just nine are treated in this way<sup>82</sup>. In addition, we notice that whereas *Cuentos negros* relies entirely on footnotes for authorial explanation (and there are thirty seven of them in all), *¿Por qué?* relegates all such explanatory material to a rather more shadowy presence in the extensive 'notas' [notes] at the back of the book. Indeed, the incurious reader might finish the book before realising there are any notes at all, as they are not referenced from within the main body of the text. On first inspection, therefore, the tales in *¿Por qué?* appear to stand alone. They are able to do so without an ensuing loss of reader comprehension because the author has chosen to elucidate many of the more culturally specific references within the stories themselves. Seen over time, the amount of explanatory paratext inhabiting the edges of Cabrera's tales continues to diminish; *Ayapá* contains just six footnotes and the endnotes are reduced to four and a half pages; *CANRM* has no glossary or notes at all and just three footnotes in over two hundred and thirty pages.

Why might Cabrera have had so much less recourse to notes and glossaries across the forty or so years separating her first collection of short stories from her last? Given her geographical displacement to the United States, it might have been expected that footnoting and additional explanatory material would have been more, rather than less, necessary in the latter two volumes. While this is, in fact, borne out in *Ayapá*, published by Ediciones Universal in Miami in the early 1970s, paratextual explication is cut to almost nil in Cabrera's last book of collected tales in 1983. Juan Miguel Salvat, joint founder of Cabrera's US publisher, Ediciones Universal, asserts that she alone was responsible for the amount of supplementary material written into the completed manuscripts which she delivered to them<sup>83</sup>. In Section 2.9.4 above, I suggest that a growing level of exposure to black themes and literature among American readers might have influenced Cabrera's decision to include fewer

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<sup>82</sup> In percentage terms calculated against the respective totals of ALIs in each collection, the number of African words explained by paratextual means averages around 11% in each of the first three volumes (*CN* 12%, *PQ* 8%, *ACJ* 14%) and drops to just 5% in the last (*CANRM*).

<sup>83</sup> 'All Lydia Cabrera's books, while she was alive, were prepared by her and we published them just as they were, without adding any explanations or footnotes. She was the one who decided whether they should carry any references or not.' Personal communication by email 12/01/2006, my translation.

external references as time went on. Perhaps it also had to do with a wish to maintain ‘otherness’, emphasising difference in the same way we saw it being increasingly stressed over time in the acknowledgements to sources analysed above in Section 2.5.1. Perera (1971: 92) tells us that the 1940 first edition of *Cuentos negros* printed in Havana<sup>84</sup> included footnoted translations of African words but, ‘the fact that Cabrera removed the footnotes from a subsequent edition [Perera does not tell us which one] ... shows her growing interest in maintaining the exotic element in the language intact.’ Although these footnotes appear to have been reinstated in the 1972 edition used throughout this thesis, Perera’s observation is consistent with the move towards a lessening authorial presence noted elsewhere.

Turning to look at the introductory essays framing Cabrera’s four volumes of short stories, we find no authorial foreword or afterword to either her first collection, *Cuentos negros* or her last, *Cuentos para adultos niños y restrasados mentales*, and only a two page introduction to the detailed alphabetical notes at the back of *¿Por que...?.* This introduction sketches out the theatricality of the traditional black Cuban travelling story-teller, but without settling on specifics (*PQ* p. 230). *Ayapá* is the only volume of Cabrera’s short stories to have a foreword written by the author herself. Here, she goes to considerable lengths to credit her ‘confidantes’ and mentions by name four of the last ‘great storytellers’ of the colonial period (*ACJ* pp. 13-14). Judging from this prologue, Cabrera would have us believe that the roots of these ‘turtle tales’ lie firmly in the Afro-Cuban oral tradition rather than in her own imagination. This foreword, then, is one obvious way Cabrera attributes the voices within the tales to her informants. As the first of her collections to be published in America, it is perhaps unsurprising that Cabrera should want to introduce her project at length. The fact that she does not do so for the last collection, published twelve years later without any prologue at all, possibly reflects the fact that her position was more secure by then, and her reputation solidifying (albeit restricted mainly to academic circles and the Cuban community in Miami).

Appendix III also counts, and in many cases reproduces, the African words which Cabrera has chosen to stress by means of italics, inverted commas, brackets or « »

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<sup>84</sup> To date, I have been unable to verify this myself, as there are currently no copies of this edition of *Cuentos negros* in any UK academic or national library.

(see the last column of Figure 2.8). The writing on the page gains in texture through this overt manifestation of authorial manipulation. Cabrera actively directs the reader to see the word or phrase in question as ‘special’ in some way, visibly emphasising difference. In twentieth century literature it is a fairly common convention for untranslated foreign words to be graphically marked in some way. Cabrera’s last collection of tales is notable for the fact that 174 out of 180 (97%) of the ALIs which occur within it are printed in italics. Attention being drawn to the exoticism of the source culture perhaps implies that Cabrera has stepped back somewhat from the world about which she writes. In contrast, all three earlier collections of tales, far closer in either time, or space (or both) to the author’s direct contact with her oral sources, show very low numbers of ‘marked’ ALIs. The reader recognises words as being non-Spanish, but Cabrera’s intervention is less heavily emphasised. Expressed as percentages of the total number of ALIs in each case, those which are graphically marked are as follows; *Cuentos negros*, 5%, *¿Por qué?* just 2%, and *Ayapá* none at all. In sum, it seems that Cabrera’s authorial presence, as perceived through the margins of her fiction in footnotes, forewords, and glossaries, becomes weaker over time. As the reverse might have been anticipated, possible extra-textual reasons related to the cultural context into which she was launching her tales have been posited. Cabrera’s authorial presence as we see it embedded ‘inside’ the text, however, increases in the substantially more heavily marked graphic presentation of the (far smaller quantity of) African words and phrases in her last collection.

A final observation, picking up on the visual aspect of Cabrera’s published texts, concludes this section. Despite the fact that Cabrera was an artist and illustrator who filled the actual margins of her notebooks, letters and drafts with drawings and doodles, her collections of short stories have only cover illustrations (and *CANRM* does not even have that). Isabel Castellanos has gone some way to reversing this absence in both the books of Cabrera’s writings she published after the author’s death; *Consejos, pensamientos y notas de Lydia E. Pinbán* [Advice, Thoughts and Notes by Lydia E. Pinbán] (Cabrera 1993) and *Páginas sueltas* [Loose Leaves] (Cabrera 1994). In presenting my new translations, the visual element is also an important consideration. The whole notion of footnoting and ‘marking’ the text, and the potential for inserting the pictorial will be explored in the next chapter, which

sets out the motivation behind the making of a screen-based artefact. Having drawn away from the content of Cabrera's stories to consider the voices which speak through the margins of the text, the final two sections of this chapter narrow the focus to examine linguistic categories of speech within the tales.

### 2.9.6 Direct and Free Direct Speech and Thought in Cabrera's Fiction

If the voice of Cabrera as author and Cabrera as author/narrator are most readily identifiable within the (mainly) third person narration of her story texts<sup>85</sup>, and the voices of her informants speak most audibly to the reader in the dialogue (where idiom, *Bozal*, or African words are most in evidence), then returning to the question 'who speaks?' first posed in section 2.7 above, it is worth examining the way tales in Cabrera's four collections of short stories are divided between narrative passages and instances of direct speech and thought.

In literary texts, the most easily recognisable way authors indicate that fictional characters are speaking 'in their own words' is by ostensibly reporting them verbatim, adopting the first person (very literally, 'giving them a voice'). The standard format is for each utterance to be physically separated from the prose on a new line, enclosed within quotation marks. The presence of a verb such as 'said' or 'asked' in the reporting clause which accompanies direct speech, situates the author/narrator firmly in the authoritative position of passing on a character's words to readers who (naturally) did not hear them for themselves. Examples of clearly identifiable direct speech in Cabrera's four volumes of short stories occur in virtually all of her tales<sup>86</sup>. More often than not, the voices of Cabrera's characters spring from the body of her narrative on the very first page. This is the case for all the examples of direct speech below:

“If you marry her, you'll see her, brother” said Ayere Kénde.’ (*CN* p. 35)

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<sup>85</sup> 'La Antecesora' [The Ancestor], *CANRM* pp. 111-123 with its first person narrator is a unique exception to this among the stories in Cabrera's four collections.

<sup>86</sup> There is direct speech in every tale in *CN*, indicated by -« »-; in all but one story in *PQ*, also indicated by -« »-; in every story in *ACJ*, prefaced by a dash, dashes or “ ”; and in thirty three of the thirty eight separate entries in *CANRM*, marked by dashes.

“How dreadful, how dreadful!”, cried Chechéngoma and fled ...’ (*PQ* p. 83)

“Let’s speak with the Master”, Turtle suggested ...’ (*ACJ* p. 21)

“Queen of the Heavens and the Earth!” she murmured ...’ (*ACJ* p. 167)

“Some day we’ll meet” a voice answered.’ (*CANRM* p. 33)

In Appendix IV, each instance of direct speech (and thought, the inclusion of which is discussed below) in Cabrera’s four collections of short stories has been counted according to two criteria; firstly, if direct utterance appears within quotation marks anywhere in the text and is in the first person (indicative of ‘*verbatim*’ report, and a voice other than that of the author/narrator ostensibly breaking in to the action of the tale), and secondly, if it is separated from the prose narrative and presented in the form of either a song or verse (in which case it is rarely enclosed within quotation marks, but is very obviously, and directly *oral*). Both of these types of direct speech may be framed by a clause containing a reporting verb such as ASK, ANSWER, SING etc<sup>87</sup>. Because of my focus on voice, songs and verses within the texts (including the proverbs and sayings which are occasionally used to preface tales) are considered significant occurrences of direct speech and counted as such, irrespective of punctuation. There has, however, long been a distinction drawn between the two categories of Direct Speech (DS) and Free Direct Speech (FDS)<sup>88</sup>. The level of authorial intervention in these two modes of speech presentation differs in ways which are relevant to the project of identifying the extent to which Cabrera is ‘giving voice’ to her informants, and the extent to which her own voice(s) actively assert a presence. Leech and Short’s diagram for the presentation of speech which illustrates varying degrees of what they call “interference” in report’, is useful (1981: 324). As they say:

‘When a novelist reports the occurrence of some act or speech act we are apparently seeing the event entirely from his perspective. But as we move along the cline of speech presentation from the more bound to the more free

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<sup>87</sup> PEDIR, RESPONDER and CANTAR in the source texts.

<sup>88</sup> The terminology and abbreviations used here, and the comments which follow, are based upon the typography for the presentation of speech and thought in written texts elaborated by Leech and Short (1981: 318-51).

end, his interference seems to become less and less noticeable, until, in the most extreme version of FDS, *he apparently leaves the characters to talk entirely on their own.*' (ibid my emphasis)

Lydia Cabrera's protagonists often 'talk entirely on their own' in this way and it is another of the features of her fiction via which the echoes of her informants' voices can be perceived in her texts.

As in English, the presence of Free Direct Speech in Spanish may be identified either by the lack of the quotation marks or the reporting clause (or both) which are features of Direct Speech. Because of this, Appendix IV approaches Free Direct Speech by distinguishing between those reporting verbs which frame dialogue in Cabrera's tales, and those utterances which have no reporting verb attached<sup>89</sup>. Exchanges which are not introduced by a reporting verb take on much more of the stylistic immediacy of 'real' unmediated speech, as the author/narrator ostensibly steps into the background. Frequently in Cabrera's stories, reporting verbs are dropped when two characters are arguing or at moments of high tension or excitement. In the extract below, which shows just such a lack of reporting verbs, Buá the dog is carrying a vitally important message to God but is in danger of being distracted:

“Bravo, Buá, Bravo! Don't delay ... run, run faster!”

The bones reappear ... The bones again, the bones!

“I'll take one; I'll carry it in my mouth!”

“No, Buá, don't look at them! Keep going! Close your eyes, run blind, blind, but go on, keep going on!”

“I don't think I'm going to be able to resist the temptation to hold one between my teeth! Yes, I'll take one ...”

“Buá! what will God say about you?”” (PQ p. 182)

The absence of reporting verbs can make easy attribution to character difficult<sup>90</sup>. The effect of this potential confusion in readers' minds is to subtly destabilise the text, inserting an element of uncertainty into the way we apprehend the voices which make it up. In the passage quoted above, it is hard to be sure just who is speaking to

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<sup>89</sup> These appear in Appendix IV as 'no verbs'.

<sup>90</sup> In the last column of Appendix 4, instances of reported speech in which there is some ambiguity about exactly who is doing the talking are annotated 'cannot be definitively attributed'. Where a particular character is the likely source, this is noted in parenthesis.

Buá, and this is typical of many other examples in Cabrera's stories where reporting verbs are deliberately dropped. Importantly, the disappearance of reporting verbs is also common in the choruses particularly reminiscent of the African oral tradition, that are such a strong feature of many of Cabrera's stories. Unlike the literary artifice necessarily involved in reporting a fictional character's words, access to Cabrera's field notes provides evidence that these chants and *estribillos* have in fact been taken down verbatim at first hand<sup>91</sup>. Certainly, in terms of voice, these interludes allow Cabrera's informants to take centre stage – and their songs are strewn with *Bozal* and African words and phrasing. The fact that Cabrera tends to eschew reporting verbs, even in very long back-and-forth choruses, contributes to the reader's feeling that the author is not fully 'in control' in these cases.

In addition to approaching FDS by collating dialogue which has no reporting verbs, there are examples of FDS (and thought) within the narrative sections of the texts under examination. In these cases, there is usually no reporting verb (although this is not always so) and it is the nature of the utterance that alerts us to the fact that it is the character, rather than the author/narrator, who is speaking from his or her point of view. Generally, these embedded incidences of FDS take the form of brief, exclamatory remarks such as, 'Leaves, and stalks, and more leaves!'<sup>92</sup>, or 'God be praised!'.<sup>93</sup> This brevity often means that it is hard to be absolutely certain whether it is the protagonist of the story or the narrator who is speaking. Other exclamations which are frequently 'free' in this way are the cries, calls and sounds emitted by animals, or even objects, such as the noise of an axe being sharpened<sup>94</sup>. Given the anthropomorphism so typical of many of Cabrera's Afro-Cuban stories, even when an utterance is, say, the noise of a woodpecker<sup>95</sup> or the sound of laundry being washed in a river<sup>96</sup>, I have opted to count it as 'speech' in Appendix IV, alongside

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<sup>91</sup> One of the stories selected for the interactive artefact, 'Fuerza y astucia' [Strength and Cunning], *CANRM* pp. 124-34 [Translated], features a song (p.128). I found the original, longer version of this song in the archive of Cabrera's papers. The chorus is annotated 'various times' and there is a high incidence of African words and some *Bozal*. Interestingly, Cabrera standardises the *Bozal* rendering of 'venao' [deer] to 'venado' in the published tale.

<sup>92</sup> ¡Hojas, y tallos, y más hojas! in 'La loma de Mambiala [The Hill of Mambiala], *CN* p. 93.

<sup>93</sup> ¡alabado sea Dios! in 'Esa raya en el lomo de la Jutía' [That Stripe on Hutia's Flank], *PQ* p. 162.

<sup>94</sup> In 'Historia verdadera de un viejo podorioso que decía llamarse Mampurias' [True Tale of an Old Beggar who Called Himself Mampurias], *CANRM* p. 77.

<sup>95</sup> In 'El carapacho a heridas de Jicotea' [Hicotea's Fractured Shell], *PQ* p. 191.

<sup>96</sup> In 'En el río enamorado' [In The Loving River], *ACJ* p. 220.



more conventional examples. After all, these onomatopoeic additions to a tale stress the oral dimension and remind us of the ‘great storytellers’ Cabrera has told us about. The difficulty sometimes involved in identifying such cases of Free Direct Speech and Thought (as opposed to Free *Indirect* Speech and Thought, which will be discussed later) bears witness to the fact that Cabrera’s texts are marked in subtle, ambiguous ways with the echoes of voices which are often hard to definitively attribute to one character or another. Given the reduced level of authorial ‘interference’ that is indicated by the presence of Free Direct Speech and Free Direct Thought, it is worth noting (notwithstanding a slight rise in *ACJ*) that, overall, these occurrences fall over time across the four volumes of Cabrera’s fiction; from 28 in *CN* to 24 in *PQ*, 26 in *ACJ*, and just 18 in *CANRM*.

Because my focus here is on voice, and because speech and thought in fiction both involve utterance (despite the latter’s internalisation), the two linguistic categories of Direct and Free Direct Speech and Direct and Free Direct Thought have not been separated in my counting. I acknowledge that the presentation of speech and the presentation of thought in fictional texts may ‘reflect vastly different degrees of novelistic licence’ in terms of point of view (Simpson 1993: 23) yet, in formal terms, Cabrera’s presentation of her characters’ thoughts is often identical to her presentation of their speech. Because of this similarity, the reader’s experience of utterance taking place in the text is often not substantially different for the two reports. Look at the examples (of Direct Speech, and of Direct Thought) below:

- 1) “‘iBy all you hold most dear, Turtle, give me your music!’ said Bull.’ (*CN* p. 55 my emphasis)
- 2) ‘Bull thought: “Nothing will make me return this marvel to Turtle!”.’ (*CN* p. 56 my emphasis)

The notion that Cabrera’s later fiction grants the voice of the author/narrator a comparatively greater role, and the various voices issuing directly from the Afro-Cuban world a comparatively lesser one, has been supported so far in this study. We have noted the increase over time in Cabrera’s acknowledgements of sources, and the decline in the frequency of *Bozal* and African words. Consequently, I wondered whether, after the severing of direct contact with her informants in 1960, Cabrera’s

two later collections of short stories might contain a comparatively smaller proportion of Direct and Free Direct Speech and Thought than the two earlier ones<sup>97</sup>. The results drawn from Appendix IV concur, as detailed in Figure 2.9 below, by showing a gentle fall in the relative number of occurrences of Direct and Free Direct Speech and Thought between Cabrera's first and last collections. In addition, if taken together, the first two volumes do indeed contain rather more DS and FDS than the last two. The voice of the author/narrator speaks out over the voices of her characters increasingly frequently across the years which separate *Cuentos negros* (1940/1993) from *Cuentos para adultos niños y retrasados mentales* (1983a).

| Title   | Occurrences of Direct/Free Direct Speech and Thought | Occurrences of Direct/Free Direct Speech and Thought normalised against word count <sup>98</sup> |
|---|--|--|
| <i>Cuentos negros de Cuba</i> (Cabrera 1940/1993) [Black Tales from Cuba] Total word count approximately 40,000   | 688  | 17   |
| <i>¿Por qué? cuentos negros de Cuba</i> (Cabrera 1948/1972) [Why? Black Tales from Cuba] Total word count approximately 53,500  | 741  | 14   |
| <i>Ayapá: cuentos de Jicotea</i> (Cabrera 1971) [Ayapá: Tales of the Turtle] Total word count approximately 52,500  | 649  | 12   |
| <i>Cuentos para adultos niños y retrasados mentales</i> (Cabrera 1983a) [Tales for Childish Adults and the Mentally Challenged] Total word count approximately 46,000 | 586  | 13   |

Figure 2.9 Initial Results from Appendix IV Direct/Free Direct Speech and Thought: Occurrences of Direct/Free Speech and Thought

<sup>97</sup> I have counted each occurrence of Direct/Free Direct Speech and Thought rather than the number of sentences in which it appears or word count, as it is the way that direct utterance 'interrupts' the authorial narrative that interests me in this study.

<sup>98</sup> 'Normalisation' has been carried out by dividing the occurrences of reported speech and thought by the respective approximate word counts for each collection of tales and multiplying by 1,000. This method is employed in order to take into account the differing word counts of each volume of tales.

Further to this initial examination, I decided to see whether the proportion of reporting verbs to the proportion of ‘no verbs’ in each volume of tales showed any significant change over time. Here, results were rather less predictable. As discussed above, where no reporting verb is used to introduce dialogue, Free Direct Speech is judged to be taking place in the text. I had, therefore, anticipated that Appendix IV might show a decline in the occurrence of ‘no verbs’ which could be linked to the author’s departure from Cuba in 1960. In other words, it was anticipated that the frequency with which Cabrera’s characters ‘speak on their own’ would diminish as the author’s distance from her original sources increased.

| <b>Title</b>   | <b>Occurrences of Direct/Free Direct Speech and Thought with reporting verbs</b> | <b>Occurrences of Direct/Free Direct Speech and Thought with reporting verbs as % of total occurrences of Direct Speech and Thought</b> | <b>Occurrences of ‘no verbs’</b> | <b>Occurrences of ‘no verbs’ as % of total occurrences of Direct/Free Direct Speech and Thought</b> |
|--|--|---|----------------------------------|---|
| <i>Cuentos negros de Cuba</i> (Cabrera 1940/1993)<br>[Black Tales from Cuba]<br><i>Total word count approximately 40,000</i>   | 355  | 52%   | 333                              | 48%   |
| <i>¿Por qué? cuentos negros de Cuba</i> (Cabrera 1948/1972) [Why? Black Tales from Cuba]<br><i>Total word count approximately 53,500</i>   | 433  | 58%   | 308                              | 42%   |
| <i>Ayapá: cuentos de Jicotea</i> (Cabrera 1971)<br>[Ayapá: Tales of the Turtle]<br><i>Total word count approximately 52,500</i>  | 362  | 56%   | 287                              | 44%   |
| <i>Cuentos para adultos niños y retrasados mentales</i> (Cabrera 1983a)<br>[Tales for Childish Adults and the Mentally Challenged]<br><i>Total word count approximately 46,000</i> | 294  | 50%   | 292                              | 50%   |

Figure 2.10 Further Results from Appendix IV Direct/Free Direct Speech and Thought: Occurrence of Speech and Thought Verbs Compared to Occurrence of ‘No Verbs’

Instead, as Figure 2.10 (above) shows, the balance between ‘no verbs’ and reporting verbs is evenly split in Cabrera’s last volume, *CANRM*, which actually contains the highest proportion of ‘no verbs’ overall. The other three volumes all show reporting verbs slightly outweighing ‘no verbs’ with the first, *Cuentos negros de Cuba* coming closest to *CANRM*. However, as Figure 2.9 makes clear, we should remember that *CN* contains a substantially higher incidence of occurrences of Direct/Free Direct Speech and Thought than *CANRM* (and the other volumes), which, in terms of this study, is perhaps a more significant finding.

The richly poetic nature of Lydia Cabrera’s prose extends to the reporting verbs themselves which frame and describe many of the instances of utterance under examination here. Cabrera’s characters not only SAY, ASK and ANSWER; they also CRY OUT, GOSSIP, WAIL, SIGH, and much more besides<sup>99</sup>. The latter verbs imply far greater input from the author/narrator in characterising her protagonists than the more neutral report communicated to the reader by the first three. The wide range of speech verbs Cabrera employs in her fiction quickly becomes apparent on even a cursory glance through Appendix IV. In Figure 2.11 overleaf, the verbs SAY, ASK, ANSWER, REQUEST, REPLY, TELL, THINK and SPEAK<sup>100</sup> are considered ‘neutral’ verbs of report, while the remainder (those where characterisation is judged to be more in evidence) are counted together under the heading ‘other verbs’. Does the use of those verbs classified as ‘other’ demonstrate a higher degree of authorial ‘control’ (as Leech and Short describe it) in the way Cabrera presents her characters? There is certainly less room for readers to draw their own conclusions about characters from *what* they say if the author/narrator directs our interpretation by explicitly telling us *how* it is said. How different our reading of Bua’s character and his relationship to the bones in the preceding extract might be, for example, if instead of using FDS in ‘I’ll take one ...’, Cabrera had employed a reporting verb such as ‘drooled’ or ‘muttered’. Perhaps rather than control, it is Cabrera’s creativity that calls for acknowledgement in the wide range of reporting verbs employed in her published tales. It surely also reflects her first-hand experience as the receptive audience of the

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<sup>99</sup> These verbs in the source text are; DECIR, PREGUNTAR, CONTESTAR and GRITAR, RUMOREAR, GEMIAR, and SUSPIRAR.

<sup>100</sup> These verbs in the source text are; DECIR, PREGUNTAR, CONTESTAR, PEDIR, RESPONDER, CONTAR, PENSAR and HABLAR.

consummate storytellers among her informants. It is perhaps unsurprising, then, to find that *Ayapá*, the collection of stories which centres round the roguish character of the ever-vocal Turtle, exhibits by far the highest proportion of verbs other than SAY, ASK, ANSWER, REQUEST, REPLY, TELL and SPEAK. In the relatively short tale, ‘Jicotea y el árbol de Güira que nadie sembró’ [Hicotea and the Güira Tree that Nobody Planted], for example, turtles GROWL, PREDICT, STAMMER, REPEAT, WAIL, CRY OUT (AGAINST), ADDRESS and CALL, while they SAY only twice (*ACJ* pp. 125-9).

| <b>Title</b>  | <b>SAY, ANSWER, ASK, REQUEST, REPLY, TELL, THINK &amp; SPEAK in Direct/Free Direct Speech and Thought &amp; % of total reporting verbs</b> | <b>Other verbs in Direct/Free Direct Speech and Thought &amp; % of total reporting verbs</b> | <b>Occurrence of ‘Description’</b> | <b>Occurrence of ‘Description’ normalised against word count <sup>101</sup></b> |
|---|--|--|------------------------------------|---|
| <i>Cuentos negros de Cuba</i> (Cabrera 1940/1993) [Black Tales from Cuba]<br><i>Total word count approximately 40,000</i>   | 220 = 62%  | 134 = 38%  | 63                                 | 16  |
| <i>¿Por qué? cuentos negros de Cuba</i> (Cabrera 1948/1972) [Why? Black Tales from Cuba]<br><i>Total word count approximately 53,500</i>  | 225 = 52%  | 208 = 48%  | 123                                | 23  |
| <i>Ayapá: cuentos de Jicotea</i> (Cabrera 1971) [Ayapá: Tales of the Turtle]<br><i>Total word count approximately 52,500</i>  | 162 = 45%  | 200 = 55%  | 111                                | 21  |
| <i>Cuentos para adultos niños y retrasados mentales</i> (Cabrera 1983a) [Tales for Childish Adults and the Mentally Challenged]<br><i>Total word count approximately 46,000</i> | 152 = 52%  | 142 = 48%  | 59                                 | 10  |

Figure 2.11 Further Results from Appendix IV Direct/Free Direct Speech and Thought: Occurrence of ‘Neutral’ Reporting Verbs Compared to that of ‘Other’ Verbs, and the Incidence of ‘Description’

<sup>101</sup> In order to avoid very small numbers, ‘normalisation’ has once again been carried out (in this case, by dividing the occurrences of ‘Description’ identified in Appendix 4 by the respective approximate word counts for each collection of tales, and multiplying by 10,000). Please also see footnote 98.

In addition to varying the speech-reporting verbs, it is of course possible for an author to further enrich a text (and direct our reading of it) by placing adverbs and adjectival phrases around the occurrences of Direct or Free Direct Speech and Thought. To take perhaps the very least emotive reporting verb of all, ‘she said’ clearly carries a vastly different weight from, ‘she said *chomping with fury*’ (*CN* p. 12), or ‘she said *with cutting sarcasm*’ (*ACJ* p. 125). Appendix IV.I lists all the examples where report is thus embellished. Usually, such description occurs alongside a reporting verb. Examples of ‘Description’ in the stories under consideration range from the concise, such as, ‘asked *quickly*’ (*PQ* p. 158) to the elaborate, ‘answered ... *in the rough voice of a man with few friends*’ (*CN* p. 99). The intensity of the author/narrator’s intervention is very different in these examples, but some degree of added characterisation is in evidence in both. The instances of description collated in Appendix IV.I divide between those phrases which describe the way a particular comment was delivered, such as, ‘ADDRESS *in a very sweet voice*’, (*CN* p. 96), and those which shed light upon the emotional state of the speaker, for example, ‘SAY *blushing from head to foot*’ (*PQ* p. 21). In all cases, the evaluative element means that the author/narrator’s voice comes into the foreground.

The last column of Figure 2.11 above shows the frequency with which occurrences of Direct and Free Direct Speech are accompanied by ‘Description’, as defined in Appendices IV and IV.I, across all four collections of short stories. Normalised against the approximate total word counts of each volume, description is at its lowest in Cabrera’s first and last collections. This reflects the stylistic simplicity of several of the tales in *CN* and the quantity of shorter, more note-like entries in the later sections of *CANRM*. Where Cabrera’s written style is arguably at its most lyrical, in *¿Por qué?* and *Ayapá*, the incidence of descriptive reporting clauses is high – indeed, this finding provides empirical evidence of the poetic nature of many of the stories in these two volumes. It is particularly interesting to note how often the words ‘voz’ [voice] and ‘vocecilla’ or ‘vocecita’ [little voice], crop up. Examples range from the fairly frequent ‘voz baja’ [low voice] to the unusual, ‘his voice, no longer childish, coarsened by tobacco, rough and scratchy from alcohol’ (*ACJ* p. 168). In addition, specific references to Afro-Cuban culture, as well as echoes of the tones and accents of Cabrera’s informants, are captured in reporting clauses such as ‘in his nasal little voice, with that unmistakable accent of the Spirits and Ghosts’

(*PQ* p. 61) and, ‘in her slightly *Bozal* accent’( *CANRM* p. 90). I would suggest that it is Cabrera’s own abiding interest in voice, and her concern for fidelity in the project of representing those of others, which is reflected in these examples.

The final section of this chapter continues to ask questions about the ways in which the thoughts and words of Cabrera’s protagonists are reported, and the presence of the author/narrator among the many voices which inhabit the texts, this time through a consideration of the notoriously slippery linguistic category of Free Indirect Discourse.

### **2.9.7 Free Indirect Discourse in Cabrera’s Fiction**

As Fowler (1996: 130) articulates so clearly, the dialogic can be seen operating in literary texts on two levels; ‘in the ordinary sense of the word “dialogue”, in which characters talk to each other’ and also in what he describes as, ‘an extended sense, whereby there is implicit dialogic interaction within the straight text - i.e. within a passage of prose ... with no quotation marks, no alternating speeches ...’. Free Indirect Discourse (FID), a term which encompasses both speech and thought presented in this way, has been described as, ‘a hybrid and a marked or exceptional form, neither pure narrative nor pure character-expression, and in many situations it manages to blend into the narratorial background’ (Toolan 1988/2001: 124). Because of its tendency to blend in, FID is a very powerful literary tool, one which subtly blurs the viewpoints operating within a text. In terms of literary analysis, FID can be difficult to identify in narratives written in English, combining as it does aspects of Indirect Discourse (back-shifted tenses for verbs, changes in pronouns and deictic markers) with features associated with ‘freedom’, i.e. the absence of reporting clauses and quotation marks. The same is true of Spanish, in which the distinctions between Free Indirect Discourse and Direct forms follow the same general grammatical rules. Yet for all the difficulty involved in identifying FID, there are examples in Cabrera’s story texts where I judge it to be in evidence. Because of what FID can tell us about voice in texts, this chapter would be incomplete without examining its role in Cabrera’s fiction.

According to Leech and Short's 'interference' diagram (1981: 324), Free Indirect Speech (they deal with Free Indirect Thought separately) joins Direct Speech in occupying a space where the 'Narrator [is] apparently in partial control of the report', but FIS sits closer along the axis towards where the narrator is 'apparently in total control ...' What is perceived in the text, then, is a voice which seems to belong to the protagonist, but which, 'is indirect in the way a character's voice is filtered through the narrator's viewpoint' (Simpson 1993: 28). As Simpson goes on to succinctly summarise, the most important feature of FID is perhaps, 'the impression it gives of character and narrator speaking or thinking simultaneously' (ibid). In the case of Cabrera's writing, where we have noted a characteristic dialogic disarticulation and the sometimes bewildering buzz of competing voices, the mixing of FID with other ways of reporting her characters' and informants' words is one explanation for what is happening at the linguistic level to produce such an effect. In all four volumes of stories, direct ways of reporting speech are far more common than indirect ones, yet a careful examination of the tales yields many passages where the reporting is far more complex than one might ordinarily expect of a simple fable or creation myth (which many of Cabrera's stories seem, on the surface, to be). Four short passages, one from each volume of tales, are translated below. They show FID (indicated in bold font) operating within 'straight' narrative passages, and some also contain embedded examples of speech or thought functioning in other ways.

a) 'Everyone watches him and whispers. **They are laughing at him!** And suddenly, Evaristo smells the rumours in the air on his street... "You're a fool...".' (CN p. 73)

Here, FID is used to highlight the moment when the cuckolded husband, Evaristo, finally realises what the neighbours have been insinuating for so long. Present tense in the first sentence brings the reader into the immediacy of Evaristo's situation and makes the moment of realisation – although presented indirectly – very clearly his own, despite the obvious presence of the narrator as perceived in the use of the pronoun 'him' instead of the direct 'me'. Characteristically, Cabrera mixes viewpoints, with the next sentence firmly back under narratorial control, before we are returned to the ongoing action of Evaristo's dawning realisation.



b) ‘And that solemn mahogany veneer wardrobe, gigantic, heavily wrought and falling apart, one of its two glasses cracked, which Ear respected so deeply! **Because that wardrobe... She, she was a poor Ear fallen on hard times; but her Grandfather, Who would think it? Her Grandfather was a gentleman.**’ (*PQ* p. 25)

Ear’s beloved wardrobe, her only possession and inheritance, is the central motif of this humorous short story. FID is used here, as is so often the case with this particular narratorial form, for ironic effect. It is *because* the narrator’s presence is implicit in the indirect presentation of her speech that we as readers are made aware of the gentle ridiculing of the protagonist.

c) ‘The priest was right. Protestations were useless. **What luck, and at the same time what an upheaval for her, who had never been off her estate, to undertake this unavoidable journey! Havana so far away, so frightening! What number of things might befall her on the way! To what dangers would she be exposed with so many bandits roaming the roads and robbing!**’ (*ACJ* p. 183)

As with many of the examples of Free Direct Speech and Thought referred to in the preceding section, it is frequently the exclamatory nature of comments, made particularly noticeable in Spanish by the framing marks ¡ !, which alert us to speech or thought embedded in the text. In the above example of FID, we see sustained use of exclamation marks throughout the passage, as Hen’s chain of thought is filtered through the indirect intervention of the author/narrator which grants us access to her fretful mind.

d) ‘One day, as usual, Sengüe prepared [the *santo*] a fine offering of food. Her son, attracted by the delicious smell ... asked if he could try it. She brushed him off brusquely. **In that house the tastiest fruit, the best meat, poultry, everything was for the *santo*, and for him, nothing!**’ (*CANRM* p. 90)

Again an exclamation, this time FID is used for the petulant outburst of Sengüe’s jealous son. Indirectness of the report is apparent in the backshifting of the verb and

the use of ‘that’ (‘aquella’ in the source text) instead of ‘this’, which does indeed give us the impression that the narrator and the character are speaking or thinking simultaneously.

Clearly, then, Cabrera’s use of Free Indirect Discourse is one more way that different voices, this time merging that of the character with that of the author/narrator, may be woven into the fabric of her texts. Following Cabrera’s lead in actively privileging the multiple voices which populate her texts, care will be taken in my English rendering of her stories that this manifestation of voice, alongside the others identified in the preceding sections, be permitted to speak out through the translations.

## 2.10 Conclusion

This chapter has explored voice in Lydia Cabrera’s writing in general, and in her fiction in particular. I have shown where and how polyvocality resides in her texts, and drawn conclusions about changes in the treatment of voice over time in the four collections of tales under scrutiny. The voices emanating directly from the Afro-Cuban world which Cabrera both inhabited and reported upon from the position of observer/ethnographer, have been identified as speaking out particularly clearly via her use of African words and *Bozal*. The importance to Cabrera’s texts of the African story-telling tradition in general, and these voices in particular, has been highlighted through an examination of the various ways she overtly acknowledges her informants’ contributions. Cabrera’s own position as the real-life author of the tales has been approached by discussing the notions of ‘literariness’ and creativity, and different ways of manipulating the text, including the significance of the framing metatext. Analysis related to reporting verbs and to the linguistic categories of FDS, FDT, and FID has been undertaken, always with the aim of seeking to answer the question ‘who speaks?’ in Cabrera’s short stories. The ways in which Cabrera articulates utterance have been identified as part of the larger project encompassed by this thesis: that of finding a mode of translation which goes beyond the simple linguistic transfer of information from one language to another. The richness of the social, cultural and historical content of Cabrera’s fiction, and its

continuing and undeserved obscurity provide the impetus for this research, enlivened by a genuine delight in the stories themselves. Where myriad voices speak so evocatively in the source texts, they must be allowed to do so in the very different realm of the translated 'afterlife' (Benjamin 1923/1996).

One of the most obvious manifestations of voice within Cabrera's writing has been pointed to as possibly inhibiting the full-scale translation of her work to date, '...to translate the tropical atmosphere invoked by the black language, strewn with Yoruba or Bantu words is a difficult task. Perhaps for this reason, up till now, Lydia Cabrera's stories have posed a challenge to the translator' (Romeu 2000: 96). In seeking to take up this challenge, the notion of 'difficulty' in translation and the possibilities it opens up for creative practice form the starting point for Chapter 3.

## CHAPTER 3. DIFFICULTY, 'THICK' TRANSLATION, AND MULTIMODALITY

'... there can be neither a first nor a last meaning: [anything that can be understood] always exists among other meanings as a link in the chain of meaning, which in its totality is the only thing that can be real. In historical life this chain continues infinitely, and therefore each individual link in it is renewed again and again, as though it were being reborn.' Bakhtin, M. (1986: xi)

### 3.1 Introduction

The final chapter of this thesis explores why a multimodal, interactive artefact is offered as a considered response to the project of translating Lydia Cabrera's Afro-Cuban stories. The focus on voice in Cabrera's work identified in the preceding chapter underpins the decision to move beyond the traditional notion of translated literature in which one linear text is replaced by another. The fact that many of Cabrera's tales are polyvocal and multi-authored has already been explored. The reflective translator is thus prompted, if not impelled, to consider just how to go about acknowledging the chorus of voices that operate through the stories. By extension, of course, the translator must also consider how and to what extent her own voice will be heard and made visible.

Cabrera's tales embrace hybridity - as narratives they straddle a range of oppositions being at one and the same time oral and written, authoritative and democratic, singly and multiply authored, ethnographic fact and literary fiction. In addition, it is to be remembered that these texts have been thought of as especially difficult to translate. This concluding chapter suggests that solutions lie in recognising and celebrating the complexity of the task of translating Cabrera's work. It is proposed that this be achieved by employing a mode of representation which allows for a certain level of indeterminacy, encouraging multiple readings and active user engagement. Cabrera's own 'layered' style of writing, particularly in evidence in *El monte*, provides one source of inspiration. The possibility for experimenting with what has been called 'thick translation' (Appiah 1993/2000: 427) is discussed, and made manifest in the interactive artefact which accompanies the written component of this

thesis. While my decision to apply a range of ‘thick’ translation strategies has grown organically and somewhat ponderously out of the research process itself, in the final analysis it is proposed that such an approach could be consciously adopted at the outset of future projects.

### 3.2 The Notion of Difficulty in Translation

According to one of the many definitions for the activity we generally understand by the term ‘translation’<sup>102</sup>, the translator is one whose task is to ‘relay, across cultural and linguistic boundaries, another act of communication (which may have been intended for different purposes and different readers).’ (Hatim and Mason 1997: 1)

A very considerable body of writing is available that examines both the theory and practice of translation from a multitude of angles, informing our understanding of what actually takes place when we move across these double-edged boundaries. Many of the key texts in the field, from St Jerome’s indignant epistle on ‘The best kind of translator’ written in 395 C.E. (in Robinson 1997) to Ortega y Gasset’s 1937 essay on ‘The misery and the splendor of translation’ (in Venuti 2000), discuss the difficulties and demands inherent in the process.

In previous reflections on this subject, and with specific reference to the project of translating Cabrera’s stories into English, it was posited that ‘difficulty’ could be linked to the notion of distance (Milsom 2005: 166). The distance, be it literal or metaphorical, between source and target cultures affects the translator in a variety of ways. How might it influence the English-language translator of Cabrera’s stories? From a purely geographical point of view, for example, it might be felt that North America’s proximity to Cuba would make it logical to translate the tales into an American, rather than a British, English<sup>103</sup>. From a temporal perspective, the translator might choose to seek a linguistic and historical parallel for the Spanish

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<sup>102</sup> Or ‘interlingual translation’, to be more exact (Jakobson 1959/2000: 114).

<sup>103</sup> The only complete book of Lydia Cabrera’s short stories to have been translated into English to date (*Cuentos negros*), was published by the University of Nebraska Press and is indeed written in American English; *Afro-Cuban Tales* (1936/2004). The majority of the eleven separate stories which have so far been published in various anthologies are also written in American English. See Appendix V for details of all of Cabrera’s tales currently available in English translation.

colonial vocabulary in Cabrera's prose by looking to the language of empire spoken in the 'British' Caribbean of the eighteenth and nineteenth centuries. In addition to categories such as the geographical, historical, lexical and grammatical, and especially since translation studies took the so-called 'cultural turn' of the 1990s<sup>104</sup>, a great many potential translation difficulties have tended to be grouped together under the rather broad heading of 'cultural'. My earliest research into Lydia Cabrera's tales began by homing in on such culturally specific elements in her texts and discussing a range of strategies that might be employed in translating them (Milsom 2000: 22-30). This focus was influenced by the general direction of the cross-disciplinary research in Western translation studies which draws on diverse fields such as postcolonial theory, feminist theory, and literary studies. With a certain amount of dismay at what I saw as the propensity for traditional translation theories to concentrate on the opposition of two extremes, I suggested a more positive emphasis on the whole range and variety of different strategies which might be (and, it was argued, often were) used together to good effect in texts where culturally specific lexis or concepts were likely to be especially opaque to the target audience (Milsom 2005: 171-2). According to Aixelá (1995), the little research which has been carried out into translating what he calls Specific Cultural Items (SCIs) lacks clarity. Classifying SCIs as, 'one of the most troublesome translation problems' (p.109), he sets about providing a useful taxonomy and a range of techniques which may be used to render them in the target language. Nonetheless, Aixelá's emphasis on the *problematic* nature of cultural transfer seems to hark back to the age-old conviction that a translation is always, and can only be, a somewhat impoverished version of the original. He says:

'Especially in literary texts, which are rich in polysemy and complex structures this issue [interpretative diversity among translators] is added to the difficulties following from the linguistic, cultural and historical anisomorphism, and *inevitably results in the translation being a very incomplete representation of the ST...*'. (p. 111 my emphasis)

The whole notion of 'difficulty' and the potential consequence of target text 'incompleteness' is reflected in the rather negatively-charged terminology which has

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<sup>104</sup> This orientation was first identified by Snell Hornby (1990: 79-86) and named by Bassnett and Lefevere in the title of their introduction to the same volume (1990: 1).

long been a feature of what gets written about translation; think of the ‘lacunae’ (Vinay and Darbelnet 1958/1995: 65-6), ‘voids’ (Dagut 1978) and even the ‘culture bumps’ (Leppihalme 1997) which lie in wait for the unwary translator. Of course, I am far from suggesting that the process is a simple one after all; in many of Cabrera’s tales successive layers of lexical and socio-cultural ‘difficulty’ do indeed confront the translator looking to relay any one of them from its source text (ST) language(s) into target text (TT) English(es). Chapter 2 ends with a comment on the *linguistic* complexity of the task, but translational decision-making certainly does not stop there. The challenge resides at both the micro-level of rendering Cabrera’s words and at the macro-level of ‘bringing across’ the text-in-context as a whole. What, for example, should be done in the target text with the *jutía* - the small, fruit-eating mammal which is common in Cuba, but found in few other places in the world? At whole-text level, to what extent and how should the English-speaking reader be assisted in accessing the Afro-Cuban belief systems that pervade so many of the tales? As demonstrated in Chapter 2, the differently articulated voices which speak, shout, contradict each other, and wax lyrical through Cabrera’s writing are central to her oeuvre, but they too constitute a potential source of ‘difficulty’ for the translator. What if the process of translation were judged not in terms of how seamlessly interlingual gaps are bridged, but on the production of texts which signal their provisionality by openly revealing the different stages of their development? Such a practice recognises that any ‘distance’ between source and target words, worlds, and cultures might hold within it an ‘offer of possibility’<sup>105</sup> – an opportunity for creativity – rather than a gaping pit into which to tumble. While historically, translation has long been held to account for what is lost in the process, more recently a number of practitioners and theorists have written persuasively about paying attention to what has been gained (e.g. Bassnett 1991: 30-31; Eco 2003: 47-61). It is from this more positive perspective that I wish to orient this discussion of translating Lydia Cabrera’s work.

Wolfgang Iser’s (1989) notion of ‘gaps’ has been useful in arriving at this position. In describing reader response theory, he states:

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<sup>105</sup> I am grateful to Professor Kirsten Malmkjær for suggesting this neat phrase. The term is predicated upon Hans Vermeer’s (1982) ‘offer of information’; a concept which also highlights the translator’s creative decision-making processes.

'... the literary text cannot be fully identified with either the objects of the external world or with the experiences of the reader. This lack of identification produces a degree of indeterminacy which normally the reader will counterbalance through the act of reading.' (p. 7)

Indeterminacy, then, results from a lack of correlation between the reader's experience of the world and the world described in the text. The reader is thus engaged in the activity, always individualistic but guided by the text itself, of filling in the spaces. This is not a negative feature, 'The indeterminate sections, or gaps, of literary texts are in no way to be regarded as a defect; on the contrary, they are a basic element for the aesthetic response' (p. 9). It follows that an increase in the level of indeterminacy in a text could mean an increase in reader participation. Where indeterminacy is most readily observable, Iser asserts, is where plot becomes 'dissevered', in other words multi-layered. This is particularly pertinent in relation to Cabrera's work, which often weaves apparently disjunctive plot strands into a single story and has been described as prefiguring Magical Realism, incorporating elements of Surrealism, and reflecting aspects of traditional African narrative structure<sup>106</sup>. Depending on the complexity of the story in question, the English-speaking reader is invariably called upon to fill in a number of culturally bound gaps in Cabrera's translated tales. If we take on board what Iser suggests, then, we can reasonably expect the level of reader participation to be high. Gaps in the text are a way of giving each reader the chance to construct a personalised web of connections and significance. Translated texts, in addition, hold this sort of potential in the spaces that open up between source and target. Spivak (2000: 398) talks poetically of the meaning which 'hops into the spacy emptiness between ... languages' and suggests that, 'By juggling the disruptive rhetoricity that breaks the surface in not necessarily connected ways, we feel the selvedges of the language-textile give way, fray into *frayages* or facilitations.' Where the text is tugged into 'giving way' is perhaps where the reader is most able to engage with it, weaving an individualised reading from the material at hand. In thinking of new ways to present Cabrera's tales in English, a high level of reader involvement has been actively sought. As an overall approach, allowing 'gaps' to exist in translations challenges

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<sup>106</sup> Kreketé's unresolved search for a handsome head to borrow and wear to the birds' fiesta in the heavens is one example of a sort of 'side story' operating within the main narrative. See 'El vuelo de Jicotea' [Turtle Wanted to Fly], *ACJ* pp. 67-75 [Translated].



the production of the smooth, assimilatory texts which it has been asserted the Western domestic market demands of translated literature (Venuti 1998: 126-7). In applying ‘thickness’ to my translations, the tale texts open up to reveal their inherent mutability and their status as versions. The various ways this has been done will be discussed throughout this chapter, but first I would like to bring the focus back to one of the central concerns of this thesis, the notion of voice.

### 3.3 Voice in Existing English Translations of Cabrera’s Stories

There is evidence to suggest that Cabrera herself considered at least one, very literal dimension of voice in relation to the project of translating her work. In a letter to Katharine Dunham she wrote:

‘Of course I have in mind the translation of my books, but there are [*sic*] so much in them (specialy [*sic*] in the Monte) of the way old African Negroes used to talk, that I think, perhaps the only way would be to copy the old American Negroe [*sic*] way of talk [*sic*] and it must be someone who knows it.’ (1969)

In the light of this advice, a number of comments are made below which concentrate on voice in the existing English translations of Cabrera’s stories. For reasons of space, these are necessarily fairly brief and focus on the three most relevant of the seven categories identified in Chapter 2. These are; the use of non-standard Spanish including *Bozal*, the treatment of African words, and the presence of Cabrera’s authorial voice(s) in the tales. Additional voices in the new texts, those of their translators and editors, are also considered.

Prior to 2004 and the publication of *Afro-Cuban Tales* (Cabrera 1936/2004), just ten of Lydia Cabrera’s short stories had been translated into English. Divided between eight different anthologies, over half of which are dedicated solely to Latin American women writers, the first of these translations was published in 1966 and the most recent in 1997. Echoes of some of the trends in translation which have marked the decades separating the earliest and latest publications are discernible in

the English-language versions. In terms of increasing translator visibility<sup>107</sup>, for example, it is noteworthy that the first two translations (Cabrera 1966) are credited simply as being ‘from the Spanish’, while all later translations (the next was not published until 1983) mention translators by name and a majority include some sort of translator’s preface. If we look within the texts, the tendency in the 1966 ‘Turtle’s Horse’ towards a fairytale-style prose somewhat redolent of the nineteenth century North American domestic canon (and in which, for example, the source text’s ‘*compadre*’ becomes ‘Goodman’ while ‘*comadre*’ becomes ‘Dame’), is reversed in later translations. These tend, albeit to differing degrees, to retain both African and non-standard expressions thereby ‘foreignizing’ the target text (Venuti 1995: 20)<sup>108</sup>. Whether any of the translators have followed Cabrera’s advice will be touched upon in examining the first category examined here, the treatment of non-standard Spanish.

### 3.3.1 Non-Standard Spanish (including *Bozal*) in Existing English Translations of Cabrera’s Stories

Whether by coincidence or design, the individual tales which have been selected from Cabrera’s prodigious output for translation into English are not particularly heavily inflected by any form of non-standard Spanish or *Bozal*. In line, however, with a contemporary trend towards translations which more consciously acknowledge difference (and where the opportunity exists to compare three translations of the same tale, the first and last of which were published twenty one years apart)<sup>109</sup>, non-standard speech has often been maintained in the later target texts, while it has generally been erased from the earliest version. Compare, for example, the three renderings of the following phrase:

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<sup>107</sup> This concept has been widely discussed, especially in the light of Venuti’s work (1995).

<sup>108</sup> ‘Foreignizing’ is a translation term coined by Venuti (and which he later replaced with the rather broader ‘minoritizing’, 1998: 11), predicated upon Schleiermacher’s idea of metaphorically moving the reader towards the foreign author and context as opposed to taking the author towards the reader - an approach Venuti calls ‘domesticating’ (1995: 21).

<sup>109</sup> The source text (ST) is ‘La loma de Mambiala’ [The Hill of Mambiala], *CN* pp. 91-103 which has been translated as ‘The Hill Called Mambiala’ (Cabrera 1983b: 150-157), ‘The Hill of Mambiala’ (Cabrera 1995: 12-22), and ‘Mambiala Hill’ (Cabrera 1936/2004: 84-96).

|                  |   |
|------------------|---|
| Non-standard ST: | ‘Yo se ñama Cazuelita Cocina Bueno’ (CN p. 94)                |
| Standard:        | <b>o Me llamo</b> Cazuelita Cocina Buena                      |
| Gloss:           | I (myself) am called Little Pot Cooking Good                  |
| TT 1:            | ‘My name is the Little Good Cooking Pot’ (Cabrera 1983b: 151) |
| TT 2:            | ‘Me name is Dishy Good Cooking’ (Cabrera 1995: 14)            |
| TT 3:            | ‘Me name is Good Cook Pot!’ (Cabrera 1936/2004: 86)           |

Often, translators have found inventive ways of rendering the non-standard Spanish in the source text, demonstrating considerable care in bringing across Cabrera’s range of narrative voices. Consider Susan Bassnett’s ‘Daddy, Mummy look at my toof’ (Cabrera 1997: 57), for example, as a translation of:

|                  |  |
|------------------|--|
| Non-standard ST: | ‘Papito, Mamita, mira mi <u>yente</u> ’ (CN p. 50) |
| Standard:        | Papito, Mamita, mira mi(s) <u>diente(s)</u>        |
| Gloss:           | Daddy, Mummy look at my <u>tooth/teeth</u>         |

Nonetheless, even in what is probably the most radical and actively foreignizing of the translated tales, ‘Susundamba Does Not Show Herself by Day’, there is still some evidence of ST non-conformity being smoothed into TT fluency:

|                  |   |
|------------------|---|
| Non-standard ST: | ‘ <u>Ño</u> Pedro Animal’ (PQ p. 114)                         |
| Standard:        | <u>Señor</u> Pedro Animal                                     |
| Gloss:           | <u>Mr</u> Pedro Animal  |
| TT:              | ‘ <u>Good Old Gent</u> Peter the Animal’ (Cabrera 1991b: 63). |

While most of the eleven translations are written in North American English, there are only a very few phrases among them which appear to be taking on the ‘old American Negroe [*sic*] way of talk’ as Cabrera proposes. The utterances of two anthropomorphised characters, the magical cooking pot and a cane are one example, as ‘Seño (Señor) Manatí’ becomes ‘Mistah Manatee’ (Cabrera 1995: 19) in a move which smacks of the Br’er Rabbit stories of the North American deep south. In fact,

the translators Alberto Hernández-Chioldes and Lauren Yoder use ‘Br’er’ in their version of ‘Hicotea’s Horse’ for the two main protagonists; ‘Br’er Turtle’ and ‘Br’er Horse’ (Cabrera 1936/2004: 141). Among the twenty-two stories they translate in *Afro-Cuban Tales*, however, we have access to a much broader range of tales and this includes more than one that is heavily marked by passages of *Bozal* speech. In their translation of ‘Suandende’ (ibid: 127-131) another nod in the direction of black idiom is discernible:

|                  |  |
|------------------|--|
| Non-standard ST: | ‘Si señó,<br>Ayáyabómbo, ayáyabón!<br>Uté pué pasá...’ (CN p. 133)             |
| Standard:        | Si señor,<br>Ayáyabómbo, ayáyabón!<br><b>Usted puede pasar...</b>              |
| Gloss:           | Yes señor/ Mr/ Sir,<br>Ayáyabómbo, ayáyabón!<br>You can come in.               |
| TT:              | ‘Yes, suh, ayáyabómbo, ayáyabón!<br>You c’n come in.’ (Cabrera 1936/2004: 127) |

This does not appear to be a consistent strategy throughout the volume, though. The *Bozal* that is so much a part of all the main characters’ speech patterns in another of the tales in this collection is, rather surprisingly, glossed over entirely<sup>110</sup>. In the example from ‘Suandende’ above, Cabrera interleaves *Bozal* with a repeated refrain in an Afro-Cuban language (‘ayáyabómbo, ayáyabón!’)<sup>111</sup>. The translators reproduce this phrase verbatim without translating, italicising, or footnoting. The next section looks in more detail at how words of African origins are dealt with more generally across the English translations of Cabrera’s tales.

<sup>110</sup> Compare Cabrera’s original ‘Los Compadres’ (CN p. 67-90) with the translated ‘Los Compadres’ (1936/2004: 57-83).

<sup>111</sup> Fairly typically, Cabrera does not tell us which one.

### 3.3.2 African Lexical Items (ALIs) in Existing English Translations of Cabrera's Stories

Section 2.9.2 in the previous chapter discusses the prevalence of words and phrases drawn from the different Afro-Cuban languages used in Cabrera's prose. Where this vocabulary occurs in songs or verses it tends to be reproduced in the eleven English translations exactly as per source text without any extra explanation being inserted by either translator or editor into the TT<sup>112</sup>. The translations in *Afro-Cuban Tales* are meticulous in reproducing the majority of ALIs exactly, but it is notable that they are more often supplemented by translators' footnotes (a feature discussed more fully in Section 3.3.4 below). One might speculate about the extent to which Cabrera's original readership in Cuba (made up primarily of her white peers) would have had almost as little specialised knowledge of the Afro-Cuban languages in the tales as most of a contemporary English-speaking readership is likely to have today. Arguably, the potential for a markedly 'foreign' stamp to result from leaving these terms untranslated, then, exists in both the historical source and the contemporary target texts. As a rule, the African names of Gods or elemental forces (such as the sun or the wind) also remain unchanged in all the translations, one exception being 'Insambi' (*PQ* p. 117), a Bantu name for the Creator, which is rendered simply as 'God' in what is otherwise a singularly foreignizing translation (Cabrera 1991b: 65). Where these words and terms remain untranslated, it is common for them to be made to stand out visually. Single words, short phrases, or whole verses may be marked in the translations by italics, emphasising the 'foreignness' which marks both the word, and in many cases also the concept<sup>113</sup>:

ST:           '... había practicado ebó' (*PQ* p. 55)

Gloss:       ... had practised ebó

TT:           '... had practised *ebó*' (Cabrera 1983b: 148).

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<sup>112</sup> This has been slightly inaccurately carried out in 'Turtle's Horse' (Cabrera 1966: 276), but the intention is still there. See the source text 'El caballo de Hicotea' (*CN* p. 148) in order to compare the passage with its English counterpart.

<sup>113</sup> 'Ebó' is the term given to the ritual religious cleansing in *Santería*.

And as we know, Cabrera herself often did something similar, using the quotation marks « » to alert her readers to many of the ALIs in *Cuentos negros* and *¿Por qué?*, and quotation marks, sometimes reinforced by italic script, in *Cuentos para adultos niños y retrasados mentales*<sup>114</sup>. Cabrera's use of non-standard Spanish and Afro-Cuban lexis are two easily accessible means of comparing the differing approaches adopted by translators of her work. Perhaps a rather more subtle area for consideration is the way these same translators have transmitted Cabrera's authorial voice.

### 3.3.3 Translating the Authorial Voice in Cabrera's Stories

Examining the eleven English translations of Cabrera's tales, it is evident that the authorial voice *within* the tales – at least as it is made manifest through the author/narrator's often ironic or humorous asides and parenthetical explanations – is usually carefully reproduced. To give just one example, in 'El caballo de Hicotea' [Turtle's Horse], a typically wry authorial comment is slipped into the narrative in brackets and maintained in the translation:

- ST:           '... (Lo cual dio lugar a muchos comentarios)' (CN p. 147)  
Gloss:       ... (Which caused a lot of talk)  
TT:           '... (Which gave rise to a good deal of talk)' (Cabrera 1966: 275).

However, where Cabrera writes with most lyrical intensity – long prose passages strung with subordinate clauses – rather more noticeable intervention on the part of translators is the norm. Lengthy sentences tend to be cut and recast to bring them more in line with conventional English syntax. The ninety-seven word sentence in *Ayapá* (Cabrera 1971: 44) which begins, 'De un tajo le separó la cabeza de los hombros ...' [With one blow he separated her head from her shoulders...] is, for instance, divided into three in the published English translation (Cabrera 1997: 51-2). Looking out at the margins of the texts, it is usually the case that where Cabrera's footnotes relate to African Lexical Items (and the majority do), they tend to be

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<sup>114</sup> Please see Appendix III and refer to Section 2.9.5 for further details.

translated fairly literally. Nonetheless, the lexical choices made in each case inevitably act as channels through which the voice of the translator (or possibly, the editor) can be heard. In comparing the three translations below, note the decision to explicate in TT1, the departure from the ST in TT2 (with the use of the rather loaded words ‘sect’ and ‘sorcerers’), and the inclusion of the original Spanish phrase and acknowledgement of Cabrera in TT3. TT3 is the only one to make it clear that the footnote was written by Cabrera herself:

- ST: ‘Saludo reverente que le hacen los negros de la regla «lucumí» a sus orichas.’ (CN p. 96)
- Gloss: Gesture of reverence made by the blacks of the Lucumí religion to their Orishas.
- TT1: ‘Gesture of reverence made by those of the *lucumí* religion to their gods, called *Orichas* [*sic*].’ (Cabrera 1983b: 153)
- TT 2: ‘Sign of respect that the blacks of the Lucumí sect address to their *ayalochas* and *babaloas* – their priests and sorcerers.’ (Cabrera 1995: 16)
- TT3: ‘*Haciéndole “moforivale”* is a respectful greeting that blacks belonging to the Lucumí religion use when addressing their *orishas* (author’s note)’ (Cabrera 1936/2004: 89).

The ways Cabrera’s authorial voice makes itself heard through introductions and ‘Notes’ in her four collections of short stories was explored in Section 2.9.5. Because these eleven English translations appear across a number of different anthologies, however, they are inevitably severed from either of the glossaries she provided (for *PQ* and *Ayapá*), and from the foreword she wrote (to *Ayapá*), as no anthology would be likely to include such weighty supporting material for just one or two stories. In the book-length translation *Afro-Cuban Tales*, however, the translators have invited Isabel Castellanos to write a wholly new introduction, as well as translating the original preface by Fernando Ortiz (Cabrera 1936/2004: vii-xii and xiii-xvii). In addition, a substantial quantity of explanatory material has been inserted into extra footnotes, referring to the French translation (Cabrera 1936) as

well as the 1940 Spanish version. The next two sections look more closely at some of the ways that translators have asserted their presence, intentionally or otherwise.

### 3.3.4 Translators' Voices in the Target Text

In his discussion of voice and translated narrative Hermans (1996: 27) argues that, 'the main narratological models currently available ... overlook a presence in the text that cannot be fully suppressed.' This presence, he explains, is that of the translator, more often than not consigned to a brief mention on the title page and to the very edge of the reader's consciousness. Hermans' interest lies in those discursive interruptions, exemplified by the 'Translator's Note', where the translator's voice intrudes on the text in such a way that it cannot be ignored. His paper fits snugly at the heart of the debate about translator visibility and concludes (p. 45), 'Translation is irreducible: it always leaves loose ends, is always hybrid, plural, different.' In taking up Hermans' lead, what follows are just a few examples of the kinds of 'loose ends' which allow us to hear Cabrera's translators speaking out.

The potential for translators to make their presence felt is most readily revealed where we have the opportunity to compare a source text with various published translations<sup>115</sup>. The first line of 'La loma de Mambiala' is a good case in point – the source text highlights the protagonist's African heritage by mentioning his colour:

- ST: 'No era secreto en el pueblo, que *el negro* Serapio Trebejos estaba dispuesto a todo, menos a ganarse la vida trabajando.' (CN p. 91)
- Gloss: It was not a secret in the village that *the black (man)* Serapio Trebejos was prepared to do anything except earn his living by working. (my emphasis)
- TT1: 'It was no secret in town that Serapio Trebejos, *a black man*, was ready for anything – except to work for his living.' (Cabrera 1983b: 150) (my emphasis)

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<sup>115</sup> This is possible, to date, only for 'La loma de Mambiala', CN pp. 91-103.



- TT 2: 'It was no secret in the village that *El Negro* Serapio Trebejos would do anything except work for a living.' (Cabrera 1995: 12) (my emphasis)
- TT3: 'It was no secret in the village that Serapio Trebejos was always ready to try anything except working to earn his livelihood.' (Cabrera 1936/2004: 84).

The differences may seem subtle and any one of the three target sentences an arguably acceptable opening line. However, there is a very real difference between the reader being introduced to Serapio as 'a black man', or as 'El Negro' (admirably foreignizing or a case of mystifying exoticism?), or as in the 2004 translation where colour is not mentioned at all until line 27. In the latter case, such omissions may have been motivated by the wish not to link Cabrera's rather derogatory descriptions of the protagonists with their race. Alternatively, the translators could be seen as diluting Cabrera's texts and their approach, which downplays the central characters' racial heritage, as actually running counter to a validating, politically correct agenda. Whatever the reading, the extracts above show how choices made within a text can tell us something about translators' points of view. Compare what happens when 'compadre' and 'amigo' become 'pal' for one (Lisa Wyant translating Cabrera 1991a: 35 & 36), while another (Susan Bassnett translating Cabrera 1997: 57 & 61) retains 'compadre' or uses 'friend'. What do we see when a 'cabildo' is transformed by Picón Garfield (in Cabrera 1988c: 19) into a 'town hall' or by Hernández-Chioldes and Yoder (Cabrera 1936/2004: 106) into a 'local association of black folks'? Drawing conclusions about such differences depends upon a close reading of the stories. A more conscious and deliberate manifestation of translator's voice is often found in the margins of the text. Some of these interventions, which affect translated texts 'from the outside', will be considered below.

### **3.3.5 Translators' and Editors' Voices in the Paratext**

Only very occasionally in the eleven English translations published to date, has an extra footnote been added at the instigation of either the translators or editors. One

rare example is in ‘Tatabisako’ where the note reads, ‘\*Dwarfs that emerge from rivers or lagoons’<sup>116</sup>:

ST: ‘Los Güijes, grises, llorones, - hijos de las lluvias inconsolables, de tristeza immemorial ...’ (CN p. 119)

Gloss: The Güijes, grey, weeping, - children of the inconsolable rains, of immemorial sadness ...’

TT: ‘The gray, weeping Güijes\* - children of the inconsolable rains of immemorial sadness ...’ (Cabrera 1988c: 25).

Is the translator giving us the benefit of her cultural knowledge, or is the footnote an unnecessary, even disruptive, adjunct to the reader’s enjoyment of the tale? In relation to the notion of ‘smooth’, transparent translation versus the ‘thick translation’ that will be discussed presently in Section 3.5, this is a fundamental consideration. Whatever the case in this instance, as far as additional footnoting in the 2004 volume is concerned, the translators have opted to grant themselves a substantial presence, inserting ninety-four entirely new annotations. Some attest very clearly to their own research, ‘ ... The original meaning of many of the African words in this book has been lost. After consulting dictionaries and native speakers of African languages, we have found very few translations for these words, probably because their original pronunciation has changed in Cuba.’(in Cabrera 1936/2004: 3) Given the number of footnotes added, it is perhaps not surprising that Hernández-Chioldes and Yoder have chosen not to write a preface. In the anthologies, however, most of Cabrera’s stories are preceded by a short introduction to the author and her work and of these, half are written by the translators themselves. These prefaces tend to follow familiar biographical lines<sup>117</sup>, usually mentioning Cabrera’s black nanny, her sojourn in Paris, contact with surrealism, exhaustive ethnographic research, and exile from Cuba, but there are occasions on which the voices of individual translators break through. The level of detail in Levine’s introduction (in

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<sup>116</sup> For more information on these legendary Cuban creatures, see Samuel Feijoo’s extensive writings (1986: 89-179) which include first hand testimonies of sightings recorded as late as 1973 (e.g. pp. 141, 152 & 170).

<sup>117</sup> See, for example, the summary of Cabrera’s life and work by Peter Bush (1997: 360). In addition, Bush has written a highly personalised introduction to the anthology as a whole.

Meyer and Olmos 1983: 147), for example, intimates a familiarity with the author that goes well beyond the standard version of her life and works. And while Erro-Peralta and Silva-Núñez (1991: 34) may be making a veiled reference to Cabrera's sexuality by mentioning that she lived with Teresa de la Parra 'for several years', the 'avowed post-colonialist' José Piedra (in Ross and Miller 1991: 54) is rather more forthright, 'Her intellectual work led her to ... a subtle patronage of feminism and an even more subtle claim of sexual difference.' None of the translators write anything at all about the process of selecting or translating the stories; the space for this type of reflection is still a real rarity in mainstream contemporary publishing. What follows is intended to act as a counterweight to this in some small degree - a description of my approach to the translations written for the interactive artefact which contains and supports this thesis.

### **3.4 The Translator's Voice in the New English Translations of Cabrera's Stories**

Twelve of Cabrera's tales have been chosen for translation for the purposes of this thesis. On my first research trip to Miami, thanks to the typographical error in an email, I was surprised to find forty rather than four boxes of documents making up the Lydia Cabrera archive. Examining the almost overwhelming wealth of material led to the discovery of sources for some of Cabrera's tales and the decision that the selection of stories for translation should be determined by the existence of such 'pre-texts'. These texts take various forms; abbreviated notebook entries, Cabrera's collected *libretas*, or her own handwritten or typed drafts. The corpus for translation is limited to twelve for symbolic reasons. Although sixteen cowrie shells are normally used in the Lucumí divination system which results in the telling of *patakis*, it is customary for only twelve of the shells to 'speak' (Cabrera 1980: 45). In the interests of making entirely new material available, it was also decided to include only those tales which have not appeared elsewhere in English translation (hence none are taken from *Cuentos negros*). Because of the discovery of certain source texts, my initial intention to translate tales only from Cabrera's four collections of stories was revised to include one from each of the following three of her

‘ethnographic’ books; *Los animales en el folklore y la magia de Cuba* (1988b), *El monte* (1954/1992), and *Yemayá y Ochún; Kariocha, Iyalorichas y Olorichas* (Cabrera 1996)<sup>118</sup>. While not originally planned, these three tales make a valuable addition in that they allow for reflection upon the ethnographic nature of Cabrera’s fiction and the fictionalized nature of her ethnography. The published original versions of the twelve stories range from just over one page<sup>119</sup> to more than twenty<sup>120</sup>.

In terms of an overarching approach to the translations, something of my own orientation may already have been gleaned from comments made in connection with the published translations. The choice of an author whose work is under-represented in English and the selection criteria outlined above show my desire to bring Cabrera’s work to a wider audience. While conventionally ‘acceptable’ translation practices tend to hide the partiality that inevitably inscribes the target text, foreignizing translations ‘flaunt it’ (Venuti 1995: 34). In relation to this, the interpretive work which is necessarily a fundamental part of building upon pre-existing texts (in this project, written by both Cabrera and myself) is made clearly visible through the inclusion of all extant pre-texts, drafts, and my obviously personalised footnotes on the interactive artefact; such an approach is rare in contemporary published translations. In linguistic terms, and in common with the majority of existing English translations, words of African origins are generally reproduced in my versions as they appear in the published source texts, without extra in-text explication (but often with the addition of paratextual annotation). Cabrera’s punctuation is maintained as closely as possible, with careful attention paid to the ebb and flow of both her long, lyrical sentences and the short, choppy phrases that inscribe the written texts so markedly with orality. It is, however, worth mentioning that my approach has altered somewhat during the time that this study has been in preparation. The tale which was translated with a very particular reading public in mind back in 2002 (‘The Roads on the Island Closed and Opened Again’) is far closer to conforming to the fluent, assimilative style which would seem to be

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<sup>118</sup> For a list of the twelve stories translated and their respective published sources, please see Appendix VI.

<sup>119</sup> ‘El milagro de la siempre viva’ [The Miracle of the Life Plant], *CN* pp. 177-8.

<sup>120</sup> ‘La rama en el muro’ [The Branch on the Wall], *ACJ* pp. 87-107.

most in keeping with contemporary publishing mores<sup>121</sup>. To give an example, where the Spanish in-text translation of an African phrase is in non-standard form, my early translation remoulds this into a standardized English expression:

Non standard ST: ‘Babamí, mó fo iaddé; me voy... ¡pajaro no quiere vivir en jaula!...’ (*PQ* p. 17).

Gloss: Babamí, mó fo iaddé; I’m off... bird doesn’t want to live in cage! ...

Standard: Babamí, mó fo iaddé; me voy... ¡**un** ¡pajaro no quiere vivir en **una** jaula! ...

My TT: ‘Babamí, mó fo iaddé; I’m off... **a** bird cannot live in **a** cage! ...’

In subsequent translations, however, I use a variety of non-standard English in all such cases. Essentially, I draw on the North East London speech patterns and accents (particularly those of adolescents, mainly black or from ethnic minority groups, but not necessarily so) which form part of my everyday experience (as opposed to ‘the old American Negroe way of talk’, which does not)<sup>122</sup>. There is a happy correspondence between some of the characteristics of Cuban *Bozal* and this type of London English (such as the loss of final consonant at word end and the simplification of tenses). Consider the boy’s boastful song in ‘La diabla de las mil bocas’ [The She-Devil with a Thousand Mouths]:

Non standard ST: ‘*Titiritiriti, titiritiriti/ Yo mirao un gente/ Que boca ta comé/ Narice ta comé/ Ojo ta comé/ Barriga ta comé/ ¡Toito cuepo ta comé!*’ (*CANRM* p. 67)

Standard: ‘*Titiritiriti, titiritiriti/ Yo **he mirado (visto)** una gente/ **Y su boca está comiendo/ Su nariz está comiendo/ Su(s) ojo(s)***

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<sup>121</sup> The story was entered for the 2002 BCLT/BCLA Translation Competition and, in something of an endorsement of this point about the acceptability of fluency, awarded a commendation.

<sup>122</sup> Given the Caribbean setting of Cabrera’s work, some of the earlier translations had tentatively experimented with a more specifically Jamaican inflection (see, for example, the translation of source notes for ‘La diabla de las mil bocas’ on the interactive artefact). However, trying to impose this on the target texts felt too far removed from my daily experience and thus lacking in integrity and the only translation qualification Cabrera herself called for – ‘...and it must be someone who knows it.’ (1969)

**está(n) comiendo/ Su barriga está comiendo/ ¡Todo su cuerpo está comiendo!**

Gloss: Titiritiriti, titiritiriti/ I've seen a person/ Whose mouth is eating/ Whose nose is eating/ Whose eye(s) is(are) eating/ Whose belly is eating/ Whose whole body is eating.

My TT: 'Titiritiriti, titiritiriti/ I seen a person/ With mouth<sup>123</sup> wot eatin'/ Nose wot eatin'/ Eye wot eatin'/ Belly wot eatin'/ All it body wot eatin'.

Paying close attention to the words in the text is not the only way of focusing on voice and adding one's own; the mode of (re)presentation itself can also be a powerful interpretive tool. Indeed, over the course of developing this project, the individual word choices in my translations have come to carry rather less weight than the fact that they are embedded in the interactive context designed to contain them. This runs counter to all the translations published so far, which are in traditional book format. Perhaps unsurprisingly, none of them provide source texts or any in-depth discussion of translation methods. In none (with the exception of the 2004 volume) is the translator a consciously overt presence and yet, of course, the translator wields the power of the rewriter in them all<sup>124</sup>. All these considerations fuel the impetus to seek a new way of presenting my target texts. The concept of 'thick translation' provides the theoretical scaffolding for developing in this direction.

### **3.5 'Thick Translation'**

In any work of translation, the translator is engaged in a kind of literary ethnography, bridging time, distance, and cultures in and through the texts produced. A great deal has been written over the last twenty years or so in translation theory about power inequalities and the tendency for the target system to dominate and control the

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<sup>123</sup> In my first draft for this story, I originally had 'mouf' for 'mouth', but changed it to standard spelling in subsequent versions. On reflection, it might change back if I were to make a further draft.

<sup>124</sup> André Lefevere (see especially 1992) is perhaps chief among several contemporary theorists to have explored the notion of translation as rewriting.

source. Similar concerns over the vexed notion of representation have been voiced in anthropological circles more or less contemporaneously, much of the debate crystallised in the essays collected in Clifford and Marcus's *Writing Culture* (1986). The ongoing reappraisals of both translation and ethnographic practice share a concentration on the wider cultural context and the real social and political effects of the representations of culture that we, as translators and ethnographers, make. Bassnett and Lefevere (1998: 10) have gone so far as to assert that, 'Rewriters and translators are the people who really construct cultures on the basic level in our day and age. It is as simple and monumental as that. And because it is so simple and yet so monumental it tends to be overlooked.' Nevertheless, it is still relatively rare for ways of overtly manipulating the written text to attract much serious attention in the world of translation publishing. Only a minority of (mainly literary) translators and theorists have been giving thought to broader ways of actively contextualising translations. Those who have are often working in the light of postcolonial studies where ideological concerns mean a head-on engagement with issues of power, authority, and representation. To give one example, *Imaginary Maps*, a volume of three stories by the Bengali writer Mahasweta Devi (1995) and translated by Gayatri Chakravorty Spivak, has been cited approvingly as much for Spivak's way of framing the narratives as for her translation of the stories themselves (e.g. in Simon 1996: 147). Spivak's interaction with the author and the context she translates is made manifest both through the translations and through the unusually weighty paratext she surrounds them with. Her approach which contains an intimation of 'thickness', is made explicit in her 'Translator's Note' (op cit: xxxi); 'All words in English in the original have been italicized. This makes the English page difficult to read. The difficulty is a reminder of the intimacy of the colonial encounter. Mahasweta's stories are *postcolonial*. They must operate *with* the resources of a history shaped by colonization *against* the legacy of colonialism.' (emphases in the original)

If an illustration were needed of the chain of intertextual links upon which research depends, consider Kwame Anthony Appiah's (1993/2000) 'thick translation', predicated upon Clifford Geertz's (1973/1993) call for 'thick description' in ethnography, a term Geertz borrows in turn from two essays by Gilbert Ryle (Geertz

op cit: 6-9; Ryle 1971). Geertz also provides an extract from his own field notebook to show ‘...the sort of piled up structures of inference and implication through which an ethnographer is continually trying to pick his way’ (p. 7). He talks of the need to recognise the *interpretive* (as opposed to objective) nature of ethnography, not least because, ‘Doing ethnography is like trying to read (in the sense of “construct a reading of”) a manuscript – foreign, faded, full of ellipses, incoherencies, suspicious emendations, and tendentious commentaries, but written not in conventionalized graphs of sound but in transient examples of shaped behaviour’ (p. 10). How well this relates to the project of translating Lydia Cabrera’s work, where real ‘foreign, faded’ ethnographic manuscripts figure so large in my research. While one survey of anthropologists’ attitudes to their own field notes showed that they often regarded them as, ‘worthless ... because they were indecipherable, incomplete, disordered, and so on’(Jackson 1995: 42), it is exactly the kind of self-reflective practice which might see the inclusion of comparatively *unmediated* notes that Geertz is calling for. His comments on the lack of experimentation in anthropology could be applied just as appositely to translation:

‘Most ethnography is in fact to be found in books and articles, rather than in films, records, museum displays, or whatever; ... Self-consciousness about modes of representation (not to speak of experimentation with them) has been very lacking in anthropology.’ (op cit: 19)

Even where such ‘self-consciousness’ is in evidence, most theorists continue to draw a firm distinction between the ways that literary translation and ethnography are, or should be, presented. Herzfeld (2003: 130), for example, insists that, ‘...where the translator of fiction may insert unobtrusive aids to understanding, the ethnographer’s aids *must* obtrude, *must* serve as constant reminders that the job is never done even as they seek to achieve the impossible closure.’ (italics in the original, underlining mine) But it is just this type of deliberate obtrusiveness that is exemplified in Spivak’s ‘difficult to read’ italics and which is the crux of Appiah’s definition of ‘thickness’.

Appiah roots his discussion in the context of translating proverbs from a dialect of the Twi language spoken in Ghana and makes a compelling case for the existence of a gap between ‘getting meaning right’ and facilitating *understanding* (op cit p. 418).



This parallels many of my own concerns which have emerged in the attempt to translate the complex mesh of highly specific cultural realities that crisscross Cabrera's texts. In acknowledging the 'Geertzian vocabulary' of his title, Appiah equates 'thicker' with 'richer' contextualisation (op cit p. 422), but what does this actually mean in practice? How does he imagine 'thickness' being applied to a text and to what end? Locating his own area of concern firmly within the context of higher education and with a broadly ideological aim, he explains:

'... it seems to me that such "academic" translation, *translation that seeks with its annotations and its accompanying glosses to locate the text in a rich cultural and linguistic context*, is eminently worth doing. I have called this "thick translation"... A thick description of the context of literary production, a translation that draws on and creates that sort of understanding, meets the need to challenge ourselves and our students to go further, to undertake the harder project of a genuinely informed respect for others.' (op cit p. 427 my emphasis)

In his own writing on 'thick translation' Theo Hermans (2003) goes in a rather different direction in assigning function. He sees it partly as a critique of the reductive tendency in contemporary translation studies which tends to generalise, rather than acknowledge, the complexity of difference. For Hermans, thick translation allows for a visible acknowledgement of the 'impossibility of total description', makes the translator's subjectivity evident, points to the provisionality of every translation decision, and disrupts the easy acceptance of some of the prevailing norms which bolster translation studies in the West. While Appiah suggests inserting annotations and glosses into the target text, Hermans extrapolates:

'There are several ways of envisaging 'thick translation' as a practice. One of these ... is to think of it as something not wholly unlike Erasmus' New Testament. That was a translation engulfed by footnotes, annotations, explications and digressions in a way that would have delighted Nabokov, but, unlike Nabokov's *Onegin*, its abundance of detail and diligent exploration of the depths of the original's meaning and context was not geared to the validation of one particular mode of translating. Rather, *its patient but relentless probing of and swirling around the original's terms signalled their inexhaustibility, and hence the tentative nature of the understanding informing the translation.*' (p. 387 my emphasis)

Although both theorists provide convincing theoretical justification, a fuller range of the techniques by which 'thickness' might be achieved is not entirely spelled out.

Seeking my own strategies, I followed Appiah's lead in looking to contemporary ethnographic practice (3.5.1 below). With Hermans' exhortations to 'disturb the prevailing vocabularies of translation studies by importing other conceptualizations and metaphorizations of translation' (ibid) very much in mind, I also had recourse to two additional disciplines. These were visual art and visual poetry (3.5.2 below), a direction taken in the light of the rising ascendancy of the 'seen' over the 'read' within modern modes of communication in the West (Kress and Van Leeuwen 1996). Appiah's call for notes and glosses and Hermans' 'translation engulfed by footnotes, annotations, explications and digressions', coincide with the prompting to reconsider the form of the translated texts which was born partly out of the discovery of so much archival material in Miami. In seeking 'thick' contextualisation for my Cabrera translations, a multimodal presentation that goes beyond the book is proposed, drawing on disciplines traditionally considered quite distinct from translation studies.

### **3.5.1 Picturing Translation: Insights Drawn from Ethnography**

The nature of written texts that purport to represent a prior oral event has attracted the scrutiny of a number of ethnographers in recent years. For those who see an essential paradox in a textual product representing an oral performance, the crux of the matter lies in whether by 'fixing' a spoken text in writing, the source performance is misrepresented or irreparably damaged in some way:

'The whole enterprise of inscribing the oral presupposes a questionable conception of orality and literacy that pits the two practices against one another. ... Can one revive the Other's oral memories without doing violence to the very traditions one seeks to vindicate?' (Millay 2005: 13)

Millay examines the spoken-textual dichotomy at work in the writing of several Latin American 'anthropologist-writers', Lydia Cabrera chief among them, and comments on the inherent complexity which resides in her work because it can only ever achieve an illusion of orality. The illusion referred to is at its densest when Cabrera herself seems to 'become' the Other in her tales. However, as we saw through the examination of data in Chapter 2, Cabrera also speaks to us in and

through other voices. These include those of the observer-in-the-culture and ethnographer, and the translator and mediator, thus giving very clear signals about the nature of the illusion that is being conjured up. That orality be emphasised, even *reinvigorated* through new (re)presentations of the story texts, is central to this project. The DVD-Rom allows stress to be placed very literally on the spoken word through the inclusion of readings of Cabrera's tales in Cuban Spanish and in their new English versions. If we agree that Cabrera's representation of orality *is* to some extent illusory, making previously unpublished drafts and field notes available to the reader makes that fact explicit.

Cabrera's position within (albeit not of) the Afro-Cuban culture she writes about, is rather unusual. Compared to the traditional fieldworker who visits from 'outside', observes, records, and then goes away to 'write it up', Cabrera was Cuban, brought up hearing Afro-Cuban tales, and maintained relationships with many of her informants which spanned decades. Doane (1991: 80-81 ) talks of the role of scribes engaged in the task of writing or 'copying' oral stories who form part of the oral culture themselves, and I would suggest that we consider Cabrera as falling into this category:

'... they do not merely mechanically hand them [the tales] down; they rehear them, "mouth" them, "reperform" them in the act of writing in such a way that the text may change but remain authentic, just as a completely oral poet's text changes from performance to performance without losing authenticity. A textualist perspective will show scribally reperfomed texts to have a different textual form from their "originals", but these texts reperfomed in their writing will be *new originals* ...' (my emphasis)

Reperformance eloquently describes one aspect of Cabrera's storytelling and thinking of her as a 'reperformer' can be set against any lingering unease that she somehow damages oral texts by making them 'literary'. Her work is, in large part, creative reperformance rather than straight report and this is what makes its description as 'anthropoetry' so fitting (Cabrera Infante 1992: 89). As has been recognised (Van Maanen 1995: 3), 'ethnography is a storytelling institution.' The ethnographic stories Lydia Cabrera relates are her own, yet reverberate with the presence of other, earlier speakers. Theirs are the voices that reach furthest back in

time and space and which I wish to make sure remain audible, alongside Cabrera's, through my new translations.

Rather surprisingly, translation as it figures within ethnographic practice has generally been under-discussed<sup>125</sup>. Notwithstanding, the increasingly sharp focus on the interpretive nature of the field links it usefully to contemporary developments in translation theory and practice. The search for new ethnographic forms to reflect this change of focus, such as the use of film and web-based interactive media, inform my own turn towards interactivity and the visual. In translation and in ethnography (but far more commonly in the latter), form is now being considered in terms of its potential to empower and reposition the reader or 'user' (as well, obviously, as its potential to empower and reposition the subject and the observer). In his discussion of the innovative possibilities for ethnographic film, it is worth quoting Bill Nichols (1994: 83) at length:

'An interpretive method that centers on the form and texture of the text, and our experience of it, also holds the potential to bridge the divide between the practice of interpretation as the scientific derivation of data, facts or "ethnographicness" ... and interpretation as a hermeneutic act that locates the interpreter, viewer, and text in the midst of both a formal and an ideological, aesthetic and social, web of significance, stylistically inflected, rhetorically charged, affect-laden. ... In short, bridging the gulf between interpretation as content analysis and interpretation as discourse analysis, between seeing *through* a film to the data beyond and *seeing film* as cultural representation, may reorient visual anthropology toward questions of form and their inextricable relation to experience, affect, content, purpose, and result.' (emphasis in the original)

It seems to me that the word 'film' here could constructively be replaced by the word 'translation', opening up space for a discussion about the double experience of 'seeing through' a translation to the data behind it (e.g. the source texts), and seeing translation as 'cultural representation' defined by factors which include the inequalities in the prevailing literary systems, the expectations of the target audience, translator visibility, and so on. In the Cabrera project, both types of vision are taken into account in the format of the object designed to hold the 'web of significance'

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<sup>125</sup> Despite methodological differences between them (see Foley 1997:1-8), two of the most notable exceptions to this, Dennis Tedlock and Dell Hymes, have been influential since the late 1960s (see e.g., Tedlock 1972; Hymes 1996). I am grateful to Kate Sturge for introducing me to Tedlock's work.

which radiates out from her work and its translation.

### 3.5.2 Picturing Translation: Insights Drawn from Visual Art and Poetry

The creative possibilities inherent in written text have long been a source of inspiration for visual artists. Some have brought writing directly into the gallery space – think, for instance, of Lawrence Weiner’s highly conceptual work post-1970s, Ross Sinclair’s more contemporary ‘Real Life’ paintings and seductive blinking neon, or the narrative thread (literally) running through Tracy Emin’s embroidery and appliqué pieces. For others, urban streets provide the space for daringly scrawled tags in injury-defying locations. Whatever the setting, many practitioners blur the distinction between visual art as writing and writing as visual art. Their words, whether spelt out in glass tubing, painstakingly stitched together, or tattooed onto their own skin (Sinclair), require the viewer to act as a very careful reader indeed, yet also trigger a purely aesthetic response. Because human engagement so often stems from our reaction to the visually pleasing, it was always intended that the Cabrera artefact should operate positively on an aesthetic level as well as on a functional, text-holding one. Concrete poetry, defined succinctly as ‘poetry meant to be seen’ (Bohn 1986: 2), is perhaps the ultimate example of such cross-fertilisation between creative writing and visual art. From Guillaume Apollinaire’s 1914 poem ‘Lettre-Océan’<sup>126</sup> via the work of the Italian Futurists and Cubist text collages, the same sensibility was later to find itself expressed in the word-pictures of poets like ee cummings and Ezra Pound in the 1950s and 60s<sup>127</sup>. Latin America has been a rich site of innovative practice in visual poetics, perhaps the best-known exponents being Oswald de Andrade and two of the founder members of Brazil’s *Noigandres* group, Haroldo and Augusto de Campos<sup>128</sup>. The history of traditional concrete poetry shows it to be far from static in terms of its geographic location and influence (see e.g. Solt 1968). While some text-based artists

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<sup>126</sup> For a fascinating study of the intertextuality in Apollinaire’s calligrams, see Bohn (1993).

<sup>127</sup> For a selection of the manifestoes and statements which have underpinned the development of visual poetry (an art form which has often functioned as an overtly political act of expression), see Cobbing and Mayer (1978: 14-19).

<sup>128</sup> For examples of the work of these artists, please refer to Aguilar (2005).

continue to work only on paper<sup>129</sup>, it is becoming increasingly common for visual poetry to be disseminated via the World Wide Web. This platform allows the ‘new concrete’ poem to go beyond, ‘its previously imagined conclusion, that [of] being the frozen entity chained to the Siberia of the page’ (Basinski undated). Basinski describes in vivid terms just how such new poems should look:

‘With blue, red, yellow marker, with ink and elegant paper, the poet shall take the frozen creation and re-invent it via visual poetics. The caligrification (*sic*) of the poem includes all collage techniques and a re-first drafting of the poem by hand, cursively, to incorporate the mind spirals and leaps only occurring when the poet is in the midst of her imaginative, creative act. ... There must be cross-outs, and letter exaggerations that can only be accomplished by that human hand on paper. The poem becomes a work of active and variable poetry. ... Color is introduced, image and various forms of translations appear, and magic, meaningful noise, size and the pitch of the voice and the temperament of the poet comes into play.’ (ibid)

Applying this sensibility to the Cabrera project, it seems to me, makes sense in two ways; aesthetically and conceptually. On the one hand, the more intriguing and stimulating the artefact and its texts, and the more pronounced its ‘gaps’, the more readily it will foster user-reader engagement. On the other, the presence of pre-texts and drafts makes manifest the processes of change and revision that every piece of writing, but perhaps especially every translation, undergoes. My position (and voice) within the project as subjective initiator, compiler and translator is made explicit through the inclusion of my handwritten and hand-corrected draft translations<sup>130</sup>. The deletions and rewritings on even the most ‘finished’ versions of each of the twelve stories serve as graphic reminders that they are still in the process of being written. This is Hermans’ ‘impossibility of total description’ made tangible (op cit). The fact that the translations remain visibly fluid makes the user-reader aware, even if only subconsciously, that she is reading a text where choices have been made and, it is implied, still others might be made in the future. This concern with multiple versions has direct parallels with Cabrera’s own methodology, perhaps seen most emphatically at work in *El monte*. How this contributed to my decision to choose a

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<sup>129</sup> The only visual translation-poem I have made which has found its way onto the interactive artefact is a gently reworked, paper collage version of the proverb underlying ‘El vuelo de Jicotea’ [Turtle Wanted to Fly], *ACJ* pp. 67-75.

<sup>130</sup> I was first impressed by the idea of making draft translations ‘public’ during a seminar at Middlesex University given by Peter Bush in which he generously shared some of his own.

multimodal, ‘thick’ solution to the challenge of translating Cabrera’s tales provides the starting point for the next section.

### 3.6 Towards Text as Object

*El monte* (1954/1992) is widely considered Lydia Cabrera’s most significant ethnographic achievement, a judgement that resides only superficially in the hefty physicality of its 600-odd pages. Constructed in such a way that it interleaves the verbatim testimony of a chorus of informants with Cabrera’s distinctive authorial voice(s), it makes for extremely dense and demanding reading. This is a text that defies easy classification, just as it defies easy absorption. Almost every page is stippled with the inverted commas of direct speech as differently told versions of Afro-Cuban creation stories, religious ceremonies, and the activities of the gods are stacked alongside one another in a veritable clutter of (often contradictory) alternatives. Cabrera’s private papers give the researcher an insight into how this unusually democratic writing method was arrived at; bundles of file cards are stapled together by subject, still just as Cabrera used them throughout her life and left them on her death<sup>131</sup>. Different papers and changing handwriting – later entries clearly betraying the author’s failing eyesight – provide clues to the chronology of an idiosyncratic indexing system that collates information into well-thumbed batches. Although *El monte* is divided into subject-related chapters, many of the narrative loops fracture and repeat themselves in the unsettlingly non-linear fashion already commented upon in relation to *Los animales en el folklore y la magia de Cuba* (in Section 2.3.1). Far from detracting from the authority of Cabrera’s work, this almost overwhelming accretion of material confers a multiple authority that departs radically from the norms of ethnographic publishing in the 1950s (and would still be unusual today). The following extract is from a review of a new edition of *El monte*, published in Cuba in 1989:

‘Every time I’ve read *El Monte*, with no little fatigue but an equal amount of delight, I’ve wondered whether an editor could have put this jungle in order

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<sup>131</sup> What better literal example could there be of Geertz’s ‘piled up structures of inference and implication’? (op cit).

and concluded that no, it's better as it is, that the reader should seek in this conglomeration of popular poetry and philosophy the kernel of a thinking different to 'logic', and that it possesses a special logic of its own.' (González 1990: 88)

The textual 'jungle' González alludes to is a manifestation of the kind of 'thickness' Appiah and Hermans seem to envisage for translations. Placing my English renderings of Cabrera's stories into a format which allows for layers of text and context to co-exist can therefore be seen as following her own lead. Three years after Cabrera's death, Isabel Castellanos compiled and edited *Paginas sueltas* (1994) (literally, 'loose pages') which edges towards doing something similar within standard book format. Writings from different periods of Cabrera's life are presented chronologically, couched within the paratextual framework of Castellanos' detailed footnoting, over fifty pages of introduction, a definitive bibliography, and reproductions of photographs and illustrations. Castellanos (p. 13) refers to the 'detective work' involved in compiling the material itself, which resulted in a 'good-sized box full of photocopies.'

Isabel Castellanos was also responsible for the posthumous publication of *Consejos pensamientos y notas de Lydia E. Pinbán* [The Advice, Thoughts and Notes of Lydia E. Pinbán], the manuscript of which was originally handwritten on a single 'rough block' of paper (1993: 9). Here the reader is presented with the invented proverbs, jokes, and musings of Cabrera's alter ego which filled the writing pad she gave to her friend América Fernández Plá de Villiers, apparently never imagining it would eventually reach a wider public. Castellanos breaks up the written text with Cabrera's drawings and doodles, chosen from among mainly unpublished sources in the Miami archive - the edges of a doodled-upon envelope are visible on page 52, ruled paper from Cabrera's phone book can be seen behind the drawing of birds that appears on page 83. Although the majority of Cabrera's notepad jottings have been transcribed for the sake of legibility, others are deliberately reproduced in the author's handwriting (see, for instance, pp. 50-51 and 66-7). Here we come back to a consideration of the visual aesthetics of the artefact; a reproduction of Cabrera's handwriting engages the reader in a different and infinitely more intimate way than its word-processed substitute would do, bridging print and picture by falling somewhere between the two. All text, of course, is visual, 'in its physicality and



materiality as *graphic substance*' (Kress 1998: 67 emphasis in the original). but the handwritten document compared to one in which variables such as font selection and paragraphing conform to strict norms, increases user-reader engagement by allowing us to see what Basinski called the author's 'mind spirals' above (op cit). In the Cabrera artefact, the inclusion of handwritten pages from the author's field notes reflects more than the desire to pursue documentary authenticity (though this too is important). Where it seems likely that an oral telling occasioned the notebook entry, these pages come as close as it is possible for us to get to that event and to Cabrera's informants. The informants' presence is explicit in the *Bozal* that is frequently smoothed out of later rewrites, and the immediacy of the telling seems to be reflected in Cabrera's apparently hurried and abbreviated script. Reproducing such documents, then, is one way of applying 'thickness' to a re-presentation of Cabrera's stories. Developing the texts in a multimodal site which moves beyond the presentation of writing on the printed page is another.

### **3.7 Beyond the Book**

The examples above concern the text as book; a physical object with pages that may be flipped through backwards or forwards, but which is essentially designed to be read from beginning to end in linear sequence. In fact, many types of publication and many types of reading do not fit quite so easily into such a model, but the idea of the book as a sort of container for holding texts in fixed, sequential order remains. At a very basic level, the convention of numbering pages conforms to this accepted way of using a book. However, ever since Vannevar Bush (1945/1996: 39) first exhorted scientists to put their technological expertise into the compilation and compression of the sum of man's knowledge – 'The *Encyclopaedia Britannica* could be reduced to the volume of a matchbox' – the idea of written texts on screens, linked to one another through a network of associations, has been a fast-approaching reality. In the 1960s Ted Nelson (1965: 96) coined a new term to refer to the links, now so familiar to users of the World Wide Web, that operate between documents stored in electronic format, 'Let me introduce the word "hypertext" to mean a body of written or pictorial material interconnected in such a complex way that it could

not conveniently be presented or represented on paper.’ Explorations in the use of hypertext, exploiting the range of possibilities afforded by a newly multimodal approach to the making of texts are now common in areas as diverse as archive-based resources, digital arts<sup>132</sup>, hypertext fiction<sup>133</sup> and visual ethnography<sup>134</sup>.

And of course, changes in writing texts inevitably mean changes in the experience of reading them. The effects which any such moves may have on the reader are by no means universally agreed upon. In relation to this project, however, there are two much-discussed and related aspects which are of particular relevance. They are:

1) the destabilisation of the author as authority and the increased potential for users or readers to construct their own readings

and

2) the way that ‘gaps’ in the text facilitate the above and hold the potential to become a positive prompt for creativity and interpretation.

In the context of my work on Lydia Cabrera, the first of these relates directly to the ethnographic nature of her project and the multimodal nature of mine. The second can be linked to the literary dimension and the act of translation itself in ways already discussed in Section 3.2. In the next, the design of the Cabrera artefact is addressed. Having discussed the inspiration and theoretical underpinnings behind its production, what follows brings practical considerations such as navigation and user interaction to the fore.

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<sup>132</sup> Dew Harrison (2005), for instance, describes her work "StarGlass: Rethinking Duchamp" as, ‘an example of the semantic association of multimedia items connected to form an artwork, an artwork that, in itself, constitutes a hypermedia system. The cross-referencing and connectivity between text, image, sound etc network Duchamp's ideas into one semantic web of thought.’

<sup>133</sup> The website of the digital publishers, Eastgate, is a good source for information about the scope of hypertext fictions. See <http://www.eastgate.com/>.

<sup>134</sup> Brian Schwimmer (1997) recognises that, ‘The emergence of computer mediated authoring systems, and especially of hypertext, has introduced a means of freeing description and analysis from the narrow strictures of the printed page and offers many new modes of ethnographic writing, which we are only beginning to explore.’

### 3.8 Multimodal Translations of the Afro-Cuban Tales of Lydia Cabrera

The Lydia Cabrera interactive artefact is contained on a DVD-Rom<sup>135</sup> which is both inserted into a pocket in the binding of this written thesis, and contains the written thesis upon it. While a more fully interactive presence for the project could be achieved by publishing it on the internet, financial constraints meant that permission for reproducing images from the University of Miami Libraries was sought for restricted, educational purposes only. I should begin by clarifying that I did not write the computer code which enables the artefact, built using Macromedia Director<sup>136</sup>. The majority of the images which appear on the DVD-Rom were manipulated in Adobe Photoshop and again, I was not responsible for the technical aspects of this<sup>137</sup>. Computer skills in themselves do not form part of this PhD submission except insofar as they facilitate the *concept* of the project, which is my own. Where decisions about the artefact are aesthetic or related to content, these were discussed with my supervisor in electronic arts, but ultimate responsibility for the final form of the project, its visual and conceptual coherence (or otherwise), and its relationship to the written element of the submission is mine. The decision to combine a shorter written thesis with some type of creative artefact emerged over the course of my research. Before settling on the DVD-Rom format of the artefact, other possibilities were considered, including an art installation (where texts might have been projected and story recordings made accessible through speakers or headphones), a live storytelling performance, and a printed paper object (perhaps a type of folding map where texts in different languages combine to build up a fictitious two-dimensional landscape). In the end, leaving aside conceptual considerations, the sheer volume of material involved in the project made the computer-based object a logical choice.

Research plays a central and integral role in translating Cabrera's short stories (and arguably, any text) and this is alluded to in the opening screen of the DVD-Rom; user engagement begins with a black and white photograph of my (literal) desktop. Manila folders containing each of the twelve stories, a sketchbook, a telephone, my

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<sup>135</sup> Given the size of many of the images and the scale of the project overall, a CD-Rom was not large enough for the purpose.

<sup>136</sup> I am indebted to my supervisor Gordon Davies for his tireless work in this regard.

<sup>137</sup> Kate Milsom, Mimi Son, and Alex Chase generously provided invaluable assistance.

computer, and CDs of photographs are ranged upon it. A shelf stacked with relevant literature, including several works by Lydia Cabrera, traverses the space above the desk. From the desktop the user-reader is able to roll over various links which operate like hyperlinks directing them to further 'pages'. Links are indicated by selected objects on the desk (such as an A4 manila envelope) changing from black and white to muted colour on roll-over, and the user chooses where to 'go' simply by dint of single mouse-clicks. The tale texts and translations form by far the densest source of data linked to the desktop, accessed by clicking on the pile of twelve manila folders. This leads to a single page which allows for the selection of an individual story and offers choices about voice-overs. Here the user-reader decides which tale to explore and selects the corresponding reading of Cabrera's published text, of my English translation, of both recordings, or to hear neither, while they scroll through the documents contained within each folder. Every effort has been made to keep navigation simple and the aesthetic 'hand-drawn' – basic on/off buttons are scribbled onto post-it notes for the audio selection, for example, and a 'back' button and 'quit' option on each page are all operated by single mouse clicks. The object is intended to show itself as being very evidently authored (voiced), even multiply so, rather than slick, technical, and anonymous.

In all, there are six pictorial links from the desktop. They are:

- 1) Twelve folders leading to individual collections of texts, field notes, source documents and draft translations, each pertaining to a single story.
- 2) CD-ROMs leading to an 'album' of photographs - my own and a selection from the Lydia Cabrera archive in Miami.
- 3) A sketchbook leading to a small selection of the pages within it which document different aspects of the project as it developed.
- 4) An A4 manila envelope leading to instructions for using the navigation.
- 5) A post-it note leading to a list of acknowledgements and thanks.
- 6) A computer monitor leading to the complete text of this written thesis.

It is envisaged that any further development of the project could involve the addition of extra links at the desktop level. These might, for example, give access to a

selection of the academic papers written and presented during the research process, to Cabrera's recordings of sacred Afro-Cuban music, or to a translator's diary, none of which currently appear on the artefact but figured in earlier plans.

As far as the initial design decisions which had to be made are concerned, a fundamental consideration in the production of any interactive product is whether, in Michael Joyce's terms (1995: 41-3), the finished hypertext is destined to be 'exploratory' (in which case the user-reader<sup>138</sup> can only investigate the body of material made available to her by the author), or 'constructive' (in which case the user-reader is able to interact more fully with the text object, adding additional material to it). As it stands, the Cabrera artefact is exploratory and the data contained on the artefact cannot exceed pre-set parameters. The user-reader is unable, for example, to choose the events which make up the unfolding narrative of each tale, as is commonly the case in classic hypertext fiction such as Moulthrop's *Victory Garden* (1992). Instead, a range of narrower choices (such as selecting Cuban or English voice-overs) are available. Nevertheless, the fact that the artefact should still allow a sufficiently broad range of options to permit an individualised reading is important. In terms of 'speaking', it is also important that all the voices in the texts be given space without any one of them becoming overly dominant. To this end, the sequencing of field notes, source texts, and draft translations in each of the twelve story files is deliberately arranged to be 'circular'. This means that although the documents appear in chronological sequence, there is, strictly speaking, neither a first nor a last. At present, it is true, access to the texts begins at my most 'finished' draft translation, but once the user-reader enters at this level, she is able to travel in either direction without reaching an endpoint. Further development of the artefact might involve incorporating randomness so that the point of entry changed each time the tale texts were accessed. The written documents which make up each story fade and blend visually into each other, with the earliest source notes and the latest draft translation standing in immediate proximity to one another within the loop. Depending on the quantity of drafts, transcripts, and source documentation (such as field notebooks) gathered together for each tale, the 'layers' of text range from six

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<sup>138</sup> Joyce himself prefers the word 'audience', considering both 'user' and 'reader' 'inadequate terms' in this context (ibid: 41)

(as in Story 3, 'Fuerza y astucia' [Strength and Cunning], *CANRM* pp. 124-134) to eleven (in Story 5, 'La diabla de las mil bocas' [The She-Devil with a Thousand Mouths], *CANRM* pp. 63-71). The published tales which have been scanned and reproduced (and the edges of each book have been carefully cut round in Photoshop to show its literal 'thickness') run from around just 300 words (Story 12, 'El milagro de la siempre viva' [The Miracle of the Life Plant], *CANRM* pp. 177-8) to over 6,000 (Story 10, 'La rama en el muro' ['The Branch on the Wall'], *ACJ* pp. 87-107). Once inside a story folder, the user-reader can stay with a single document (scrolling up or down using the mouse in a conventional way) or go back and forth (using the arrow keypad) to get an overview of all the documents held in the folder. Sound (voice-over) and image (photographs and scans) may contribute to the reading.

Technically speaking, the Cabrera project is an experiment in hypermedia rather than in hypertext. Nielson (1995: 1-5) defines the computer-based writing known as hypertext as 'nonsequential' writing in which there is 'no single order that determines the sequence in which the text is to be read', while 'hypermedia' or 'multimedia hypertext' are terms coined later to indicate the possibility of incorporating image and sound into the plain text. All hypertexts and hypermedia share one essential characteristic; that of linking (Lavagnino 1995: 109). Feustle (1991: 299) talks poetically of the '... *texture* of threads that reach out by means of the computer program and connect original works, critical studies, bibliographies, and historical backgrounds' (emphasis in the original). However described, what this means is that narratives become open to gentle (and not so gentle) disruption. As they are explored, the texts become the fabric from which multiple readings may be spun. The inherent 'radical instability' (Bolter 1997: 269) of hypermedia is what makes it so appropriate a platform for a translated literature which seeks to show its own mutability at every turn. In fact, it has been said (Douglas 1991) that reading interactive hypertext fiction is actually akin to a cross between writing and translating. It is, of course, legitimate to question whether hypermedia functions so very differently from the readings that might be made from a traditional printed book. There is a broadly post-structuralist tendency in printed literature which has been particularly richly exploited in Latin American fiction, that plays with and

undermines conventional ways of reading<sup>139</sup>. And in any case, it has always been possible to:

‘... depart from the main axis of the book by looking up words in a dictionary, researching allusions contained in the text, checking footnotes, seeking out critical commentary, researching aspects of historical and biographical context ... and so forth. For an active, writerly reader reading a text is not really a linear experience.’ (Gaggi 1997: 101)

Nonetheless, a multimodal artefact such as the Cabrera object makes this type of reading experience far more marked, as links to annotations, visual images, and audio files afford the user-reader a ‘thicker’ interaction without having to physically leave the main text(s). The book form most closely associated with this type of reading is perhaps the critical edition – a product of literary scholarship in which minutely edited textual material lies between the (usually hardback) covers. It is thought, at least within the Western publishing tradition, that weighty paratext and annotation somehow equal literary gravity; critical editions are usually aimed at textual scholars and academics rather than the general reader. But where the objective in the past was more often than not to provide a single, ‘ideal version’ of the text, this is increasingly open to question. Note the negative tone that colours the following description:

‘Open a critical edition and it declares itself: after copious introductions a thin trickle of text emerges and flows over layer on layer of footnotes, its progress obstructed by marginal annotations and ingenious topographical devices, until it is brought to a dead stop by a wall of commentary, glossaries, endnotes, and appendices. Everything says, This is a Serious Book.’ (Robinson 1993: 271)

The author goes on to support the more recent trend in textual studies which involves acknowledging the many versions of a given text and joins the many others who were quick to recognise the potential for hypermedia to provide a revolutionary platform for such work. Nonetheless, Robinson’s earlier point about the ‘obstructive’ nature of annotation deserves reiteration as it typifies one side of the

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<sup>139</sup> A good example of this is Cortázar’s novel, *Rayuela* [Hopscotch] which begins, ‘In its own way this book is many books, but above all it is two books. The reader is invited *to choose* one of the following two possibilities: The first book can be read in the normal way and finishes at Chapter 56 ... The second book can be read starting at Chapter 73 and then following the order shown at the end of each chapter’ (1963/2001: ‘Guide’, emphasis in the original).

debate which sees annotated, overtly edited texts as belonging only and always to the realm of academia. Footnotes imply authority and fulfil an explanatory role. But annotations, glosses, and scholarly apparatus in general hold the potential not only to explain and clarify, but also to subvert and undermine (see, for example, Cosgrove 1991: 130-151). They are too, remember, central to Appiah's 'thick translation' and can be used to facilitate *other* readings and the insertion of *other* voices in what amounts to intertextuality in perhaps its most perfectly distilled form. The attitude that holds sway in mainstream contemporary publishing circles dictates that fiction in general (and literary translation in particular) be produced which entails minimum 'interruptions' to the reading process. But this was certainly not always the case historically, particularly when it came to translations. Kevin Jackson's highly personal dissection of the footnote emphasises the role that such potentially subversive marginal notes can play<sup>140</sup>:

'Footnotes – footnotes in novels by members of the awkward squad like Beckett, anyway – might turn out to be not foundation stones but landmines, exploding upwards into the soft black-and-white underbelly of the main text on contact with the reader's gaze.' (1999: 140)

It is this sort of *unsettling* which I am aiming for in annotating the translations on the Cabrera artefact. Yet something holds me back from obstructing the translated text too bluntly, so that in interpreting Appiah's directive for 'annotations and ... accompanying glosses' (op cit) I have built in an element of choice. While in a printed edition the reader has no option other than to be aware of notes and glosses whether they have recourse to them or not, hypermedia makes it possible for each user to decide whether, how often, and to what extent to digress from the main thread of their reading. So, in the Cabrera artefact, any word or phrase in the most 'finished' translation which has an annotation linked to it is quite literally *blurred*. This is a simple visual metaphor intended to mirror the potential fuzziness of comprehension which may be affecting the reader. A single mouse click on the smudge half obscuring the word(s) is all that is required for a post-it note style annotation to appear, blocking out part of the text and interrupting the user's reading until a further mouse-click makes it disappear. The notes themselves contain my

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<sup>140</sup> A discussion which, it goes almost without saying, is heavily footnoted.



personal reflections on translating a particular word or phrase, references to scholarly resources (including, of course, other works by Cabrera), comments on pre-texts, and photographs; all in all, a physical manifestation of thickness, ‘swirling around the original’s terms’, as Hermans put it (op cit). How this positively addresses the complexity of translating Cabrera’s multi-voiced texts is reflected upon in the concluding remarks below, alongside thoughts on ways of expanding the scope of the project.

## Concluding Remarks

What began as a straightforward interest in Lydia Cabrera's Cuban folktales has led to wide-ranging research and a radical rethinking of my route through this PhD and the final presentation of twelve English translations. At times the research has become almost absurdly circular, with the roots of Cabrera's work in both ethnography and art prefiguring directions taken in the search for new ways to relay her texts into the 'after-life' afforded by translation (Benjamin *op cit*). That the concept of 'thickness' should have already leapt the interdisciplinary divide from ethnography to translation was a serendipitous discovery and provides the theoretical underpinning for the multimodal object finally designed. A 'thick' aesthetic has been applied at the level of the Cabrera project as a whole, made manifest in the inclusion of a range of texts, pre-texts, sounds, and images. The determination to incorporate multiple texts springs partly from the time spent handling a wealth of historic documents in the Cabrera archive, and partly from the analysis-driven realisation that a number of different voices speak in and through Cabrera's published stories, her field notes, and my translations, all of which deserve to be heard.

Apart from the layering of texts to create real, tangible density within the creative artefact, other strategies which contribute to 'thickness' have been described in this chapter and merit summing up here. In formal terms, the most significant of these is without doubt the decision to use a screen-based format for presenting the visual and oral texts in question. The platform clearly lends itself to the placing of annotations within the texts and these, like the inclusion of drafts scored with crossings-out, question marks, and rewritings, make the writer's presence, subjectivity, and *fallibility* supremely evident. The monolithic authority of the text is undermined by allowing the fluid, creative nature of the translation process to become visible, while the status of each text as one version amongst many is emphasised. This is relevant both to myself as the translator of Cabrera's texts and to Cabrera as the 'translator' of the Afro-Cuban context and her informants' oral performance. The capacity of the DVD-Rom to store a large quantity of documents and images means it is a relatively simple matter, technically speaking, to show texts existing in a chain of

prior textual events, capable of infinite revision and rebirth (to refer back to the Bakhtin quotation which heads Chapter 3). Within the pre-texts lie the traces of the multiple voices identified in Chapter 2 and these, along with the voice of the translator, are echoed quite literally in the spoken texts included on the DVD. In fact, each story text continued to evolve in a rather unexpected way when it came to making the English recordings. As I read each translation out loud into the microphone, I found myself editing it, extemporising small verbal adjustments as the narrative moved from written text (back) to oral.

The multimodal character of the DVD-Rom, in which manifestations of writing, pictures, and sound are stacked up against each other in a consciously cluttered way is designed to foster an intensity of user-reader engagement which I would suggest is a desirable consequence of applying ‘thickness’. In the individualised decision-making process which marks the user’s involvement with the texts available to her, one reading naturally emerges instead of another, but any subsequent engagement with the artefact might result in a quite different experience. A facility which would allow traces of these journeys to be recorded on the DVD-Rom, adding in the voice(s) of the reader(s), is one way I envisage the interactive artefact could be developed in the future. There are others:

- 1) the incorporation of further texts, photographs, footnotes, of recordings of Cabrera’s source texts, and the insertion of recordings of African words read by Yoruba and Bantu speakers;

- 2) the addition of some sort of scholarly apparatus which would allow two texts to be taken to a new desktop (the user-reader’s own) for side-by-side comparison

and,

- 3) the change of orientation from ‘exploratory’ to fully ‘constructive’, allowing user-readers to become writer-producers, adding commentary, editing translations, or writing their own.

Ultimately, this project proposes ways of translating that celebrate the shifting nature of the activity and look beyond conventional formats in which parallel texts and the translator's foreword usually mark the full extent of transparent, creative practice. Given the insights taken from ethnography, visual art, and ethnopoetics in the realisation of this research project, it is proposed that one future direction for interlingual translations might involve taking a consciously 'visual turn', privileging 'thickness', and recognising that the translated text can become a visually engaging object in its own right, rich with the potential to do a great deal more than offer one string of words as the linguistic equivalent of another.

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**APPENDIX I****ACKNOWLEDGEMENTS: REFERENCES TO SOURCES OF TALES**

Those references which are counted as ‘internal’ [I] refer to allusions made within the plot of a story by a character or characters contained within the main narrative itself. Where an attribution is classified as ‘external’ [E], it implies Lydia Cabrera’s acknowledgement of an outside source for a tale or for the information contained within it. Quotations from the source text (ST) are followed by my English translations.

**TABLE I.I**

*Cuentos negros de Cuba* (Cabrera 1940/1993) [Black Tales from Cuba]

| Story title   | Reference to source   |
|---|---|
| Bregantino Bregantín (pp. 11-28) [Bregantino Bregantín]                 |   |
| Chéggue (pp. 29-31) [Chéggue]   |   |
| Eyá (pp. 32-4) [Eyá]  | ‘En Africa - dicen los abuelos - estos tres se llaman: Taeguo, Kaínde, Oddúo.’<br>In Africa - the grandparents say - these three are called: Taeguo, Kaínde, Oddúo. (p. 34) [E]   |
| Walo-Wila (pp. 35-8) [Walo-Wila]  |   |
| Dos reinas (pp. 39-40) [Two Queens]                                     |   |
| Taita Hicotea y Taita Tigre (pp. 41-66) [Daddy Hicotea and Daddy Tiger] |   |
| Los compadres (pp. 67-90) [The Compadres]                               | ‘... y dicen que cuando se le subía el santo, se comía la «mangoma» [footnoted ‘Candela’/ flame in ST] lo mismo que Yánsa.’<br>... and they say that when the <i>santo</i> was upon her, she ate ‘mangoma’, flame, just like Yánsa. (p. 70) [I]   |
| La loma de Mambiala (pp. 91-103) [The Hill of Mambiala]                 | ‘Las negras sabían la historia.’<br>The black women knew the story. (p. 102) [E]  |
| La vida suave (pp. 104-8) [The Easy Life]                               |   |
| Apopoito Miamá (pp. 109-16) [Apopoito Miamá]                            |   |
| Tatabisaco (pp. 117-23) [Tatabisaco]                                    |   |
| Arere Marekén (pp. 124-6) [Arere Marekén]                               |   |
| El limo del Almendares (pp. 127-31) [The Mire of Almendares]            | ‘Y aseguran - lo ha visto Chembé, el camaronero - que en los sitios donde es más limpio y más profundo el río, se ve en el fondo una mulata bellísima ...’<br>And they insist - Chembé the shrimp fisherman has seen it - that in the places where the river is clearest and deepest, a very beautiful mulatto woman can be seen at the bottom ... (p. 131) [I] |

**TABLE I.I** *continued**Cuentos negros de Cuba* (Cabrera 1940/1993) [Black Tales from Cuba]

| Story title  | Reference to source                        |
|--|--|
| Suandende (pp. 132-6) [Suandende]  |  |
| ¡Sokuando! (pp. 137-41) [Sokuando!]                                      |  |
| Nogumá (pp. 141-6) [Nogumá]  |  |
| El caballo de Hicotea (pp. 147-9) [Hicotea's Horse]                      |  |
| Osain de un pie (pp. 150-5) [One-footed Osain]                           |  |
| La prodigiosa gallina de Guinea (pp. 156-63) [The Marvellous Guinea Hen] |  |
| La carta de libertad (pp. 164-7) [The Letter of Freedom]                 |  |
| Los mudos (pp. 168-170) [The Mute]                                       |  |
| El sapo guardiero (pp. 171-4) [The Guardian Toad]                        |  |
| <b>Total:</b>  | <b>4</b> [2 internal to story, 2 external] |

TABLE I.II

*¿Por qué? cuentos negros de Cuba* (Cabrera 1948/1972) [Why? Black Tales from Cuba]

| Story title  | Reference to source  |
|--|--|
| Hay hombres blancos, pardos y negros (pp. 11-14) [There are White, Brown and Black Men]  |  |
| Se cerraron y volvieron a abrirse los caminos de la isla (pp. 15-24) [The Roads on the Island Closed and Opened Again]   | '... ¿quién se acuerda, si ya no va quedando negros viejos para contarlo ...?'<br>... who remembers, if there are no old black people left to tell of it ...? (p. 15) [E]                                    |
|  | 'Dicen también que los Ibeyes ...'<br>They say too, that the Twins ... (p. 24) [E]   |
| El mosquito zumba en la oreja (pp. 25-9) [The Mosquito Buzzes in the Ear]  |  |
| Cundió brujería mala (pp. 30-4) [The Scattering of Bad Magic]  |  |
| Jicotea lleva su casa a cuestras, el Majá se arrastra, la Lagartija se pega a la pared (pp. 35-43) [Hicotea Carries his House on his Back, Snake Slithers and Lizard Clings to the Wall] |  |
| El Chivo hiede (pp. 44-52) [The Goat Stinks]   |  |
| Obbara miente y no miente (pp. 53-6) [Obbara Lies and Does Not Lie]  | 'Decían que Obbara mentía.'<br>They said that Obbara told lies. (p. 53) [E]  |
| Las mujeres se encomiendan al árbol Dagame (pp. 57-62) [The Women Trust the Tree Dagame]   |  |
| La tierra le presta al Hombre y, éste tarde o temprano, le paga lo que debe (pp. 63-5) [Man Borrows from the Earth and Sooner or Later Pays What he Owes]                                |  |
| El tiempo combate con el Sol, y la Luna consuela a la tierra (pp. 66-7) [Time Fights with the Sun and the Moon Consoles the Earth]   | 'Dicen que el Rey Embú es el tiempo y que en Guankila casó con Ensanda, la Ceiba majestuosa.'<br>They say King Embú is Time and that in Guankila he married Ensanda, the majestic Ceiba tree.<br>(p. 66) [E] |
| El algodón ciega a los pájaros (pp. 68-73) [Cotton Blinds the Birds]   |  |
| Kanákaná, el Aura Tiñosa es sagrada e Iroko, la Ceiba, es divina (pp. 74-82) [Kanákaná the Vulture is Sacred and Iroko the Ceiba Tree is Divine]   |  |

TABLE I.II *continued**¿Por qué? cuentos negros de Cuba* (Cabrera 1948/1972) [Why? Black Tales from Cuba]

| Story title   | Reference to source   |
|---|---|
| El Perro perdió su libertad (pp. 83-90) [Dog Lost his Freedom]                                | '... - cuentan que un día se perdió con su perro en la manigua.'<br>... - they tell how one day he got lost with his dog in the scrubland. (p. 89) [I]  |
| La Gallina de Guinea clama ¡Pascual, Pascual! (pp. 91-3) [Guinea Hen Calls Pascual! Pascual!] |   |
| El Cangrejo no tiene cabeza (pp. 94-100) [Crab has no Head]                                   | 'El viejo Ceferino Baró, del ingenio Santa Rosa, cuenta que a su padre le dijo su abuelo ...'<br>Old man Ceferino Baró, from the Santa Rosa plantation, tells how his father was told by his grandfather ... (p. 94) [E]  |
|   | 'Pero Gabino Sandoval, qué en santa Gloria esté con todos sus pecados ... afirmaba que no señor, que así no fue como nació el mundo ...'<br>But Gabino Sandoval, at rest in Glory with all his sins... asserted that, no Señor, that's not how the world was born ... (p. 94-5) [E] |
|   | 'Quizá algún viejo memorioso se acuerde de haberle oído algo más sobre esto a sus viejos.'<br>Perhaps some old man with a good memory recalls having heard something more about this from his elders. (p. 95-6) [E]   |
|   | 'a Anón la pordiosera ... le parece haberle oído a un africano ... que cuando se empezó a fomentar el mundo ...'<br>Anon the beggarwoman ... seems to remember having heard from an African ... that when the world began to warm up ... (p. 97) [E]                                |
|   | 'Hay quién dice también que ...'<br>There are also those who say that ... (p. 97) [E]   |
|   | '... Mamá Dionisia se ríe de eso; nunca les oyó a los suyos nada semejante.'<br>... Mamá Dionisia laughs at this; she never heard her people say anything like it. (p. 97) [E]  |
|   | '... el viejo Rufino ... narraba esta historia de otro modo.'<br>... old man Rufino ... told this story a different way. (p. 98) [E]  |
|   | 'Taita Abundio Zarazate dice que ...'<br>Auntie Abundio Zarazate says that ... (p. 100) [E]   |
| Susudamba no se muestra de día (pp. 101-19) [Susudamba Hides by Day]                          |   |

**TABLE I.II** *continued**¿Por qué? cuentos negros de Cuba* (Cabrera 1948/1972) [Why? Black Tales from Cuba]

| Story title   | Reference to source  |
|---|--|
| El Sabio desconfía de su misma sombra (pp. 120-37) [The Wise Man Does not Trust his own Shadow]   |  |
| Las mujeres no podían parangonarse con las ranas (pp. 138-9) [The Women Could not Compare Themselves to the Frogs]                        |  |
| Brillan los cocuyos en la noche (pp. 140-3) [Fireflies Glimmer in the Night]  |  |
| Dicen los gangás 'Los grandes no pagan favores de humildes' (pp. 143-6) [The Gangás Say 'The Great do not Pay the Favours of the Humble'] |  |
| Se dice que no hay hijo feo para su madre (pp. 147-52) [They Say No Child is Ugly to its Mother]  |  |
| Esa raya en el lomo de la Jutía (pp. 153-76) [That Stripe on Hutia's Flank]   |  |
| No se resucita (pp. 177-85) [No Reviving]   |  |
| El carapacho a heridas de Jicotea (pp. 186-93) [Hicotea's Fractured Shell]  | 'Esta historia es una de las muchas que explican la causa, que, en un tiempo probablemente muy remoto ... Todas son igualmente dignas de crédito. En libertad de aceptar la version que más nos guste, justo es convenir en que no por esto dejarán de ser las otras menos fidedignas y esclarecedoras.'<br>This story is one of the many which explain why, in a time probably very remote ... All are equally worthy of credit. At liberty to accept the version we like most, it is right to agree that this doesn't make the others any the less trustworthy or illuminating. (p. 193) [E] |
| Las nariguetas de los negros estan hechas de fayanca (pp. 194-8) [Black Noses are Thrown Together]  |  |
| Se hace Ebó (pp. 199-213) [Ebó is Practiced]  |  |
| El Mono perdió el fruto de su trabajo (pp. 214-19) [Monkey Lost the Fruits of his Labour]   |  |
| Cuando truena se quema el guano bendito (pp. 220-8) [Burn the Blessed Palm Leaf When it Thunders]   |  |
| <b>Total:</b>   | <b>14</b> [1 internal to story, 13 external]   |



**TABLE I.III***Ayapá: cuentos de Jicotea* (Cabrera 1971) [Ayapá: Tales of the Turtle]

| Story title   | Reference to source  |
|---|--|
| Vida o muerte (pp. 21-3) [Life or Death]  |  |
| Jicotea le preguntó al Sol... (pp. 27-9) [Hicotea Asked the Sun...]                                       |  |
| La venganza de Jicotea (pp. 33-6) [Hicotea's Revenge]   |  |
| Jicotea era un buen hijo... (pp. 39-48) [Hicotea was a Good Son]  |  |
| Ncharriri (pp. 51-3) [Ncharriri]  |  |
| Irú Ayé (pp. 57-63) [Irú Ayé]   |  |
| El vuelo de jicotea (pp. 67-75) [Hicotea's Flight]  |  |
| El ladrón del boniatol (pp. 79-84) [The Yam Thief]  |  |
| La rama en el muro (pp. 87-107) [The Branch on the Wall]  |  |
| La Jicotea endemoniada (pp. 111-22) [Hicotea Possessed]   |  |
| Jicotea y el árbol de Güira que nadie sembró (pp. 125-9) [Hicotea and the Güira Tree that Nobody Planted] |  |
| Jicotea una noche fresca... (pp. 133-8) [Hicotea, One Cool Night...]                                      |  |
| La tesorera del diablo (pp. 141-69) [The Devil's Treasurer]   | '... historias más viejas que el palmar de Araca o una herrería, las que contaba Nana Siré ...'<br>... stories older than the Araca palm grove or a blacksmith's forge are the ones told by Nanny Siré ... (p. 141) [E]<br><br>'Quizá ésta era una de las historias que contaba la Nana Siré.'<br>Maybe this was one of the stories that Nanny Siré told. (p. 144) [E] |
| Ilú Kekeré (pp. 173-6) [Ilú Kekeré]   |  |
| La excelente Doña Jicotea Concha (pp. 179-215) [The Excellent Doña Hicotea Concha]                        |  |
| En el río enamorado (pp. 219-35) [In The Loving River]  |  |
| La porfía de las comadres (pp. 239-47) [The Bickering of Friends]   |  |
| El juicio de Jicotea (pp. 251-6) [Hicotea's Trial]  |  |

**TABLE I.III** *continued**Ayapá: cuentos de Jicotea* (Cabrera 1971) [Ayapá: Tales of the Turtle]

| Story title   | Reference to source            |
|---|--------------------------------|
| La herencia de Jicotea (pp. 259-64) [Hicotea's Inheritance] |                                |
| <b>Total:</b>   | <b>2</b> [2 external to story] |

**TABLE I.IV***Cuentos para adultos niños y retrasados mentales* (Cabrera 1983) [Tales for Childish Adults and the Mentally Challenged]

| Story title   | Reference to source  |
|---|--|
| Y así fue (pp. 27-9) [And So It Was]  | 'De éste [bosque] se decía que crecían en él árboles cuyos frutos eran cabezas humanas ...'<br>Of this [forest] it was said that trees grew in it the fruits of which were human heads ... (p. 36) [I]   |
| La mujer de agua (pp. 33-5) [The Woman of Water]  |  |
| Cara linda – cuerpo de araña (pp. 36-43) [Lovely Face - Spider's Body]  |  |
| Se va por el río (pp. 44-9) [Away with the River]   |  |
| Más diablo que el diablo (pp. 53-62) [More Devil Than the Devil]  | 'Como fue eso lo recordaban alguna que otra vez en Cuba los « <i>eru</i> » [footnoted 'esclavo'/ slave in ST] en el barracón, los domingos o en algún velorio.'<br>How this came about, the <i>eru</i> , the slaves in the barracks remembered from time to time, on a Sunday, or at some wake. (p. 53) [E]<br><hr/> 'Casó con una mujer cristiana, honrada, prostituta arrepentida - recordaban las malas lenguas ...'<br>He married a Christian woman, honourable, a reformed prostitute - reminded the wicked tongues ... (p. 62) [I]   |
| La diabla de las mil bocas (pp. 63-71) [The Devil With a Thousand Mouths]   |  |
| Historia verdadera de un viejo podorioso que decía llamarse Mampurias (pp. 72-88) [True Tale of an Old Beggar who Called Himself Mampurias] | 'Ya que la historia escrita nos falta ... conformémos y confiemos en la tradición oral tan rica y más sorprendente que la documentación histórica.'<br>Given that written history is lacking ... we will content ourselves with and trust in the oral tradition which is so rich and more surprising than historical documentation. (p. 74) [E]<br><hr/> 'Esta historia que llamaron leyenda, pretende que a lo largo de sus vidas, sencillamente, nada pudo impedir que sus protagonistas fuesen felices.'<br>This story, which they called a legend, suggests that for the rest of their lives, quite simply, nothing could prevent its protagonists from being happy. (p. 88) [E] |
| Pasión infernal (pp. 89-94) [Infernal Passion]  |  |
| Un libertador sin estatua (pp. 95-103) [Liberator Without a Statue]   |  |
| De veras Dios se vale del Diablo para castigar la arrogancia (pp. 104-7) [God Truly Makes Use of the Devil to Punish Pride]                 |  |

**TABLE I.IV** *continued**Cuentos para adultos niños y retrasados mentales* (Cabrera 1983) [Tales for Childish Adults and the Mentally Challenged]

| Story title  | Reference to source   |
|--|---|
| La antecesora (pp. 111-23) [The Ancestor]  | ‘De regreso a la ciudad, el profesor me repitió ... la charla de la golondrina y el pitirre ...’<br>On his return to the city, the teacher repeated to me ... the conversation of the swallow and the Cuban sparrow ... (p.113) [I]   |
| Fuerza y astucia (pp. 124-34) [Strength and Cunning]   | ‘Esta es una vieja historia que todos han olvidado. El protagonista Pedro Animal, ¿quién se acuerda de él? Nadie. ... por eso, deseando servir su memoria, aunque modestamente, recogemos aquí uno de los muchos episodios de su vida.’<br>This is an old story that everyone has forgotten. The protagonist is Pedro Animal, who remembers him? Nobody ... which is why, wishing to serve his memory, albeit modestly, we gather here one of the many episodes of his life. (p. 124) [E] |
| De kimbonganbonga (pp. 135-43) [From Kimbonganbonga]   |   |
| Historia de un perro callejero y de un gato casero (pp. 144-53) [Tale of a Street Dog and a House Cat]             | ‘Aseguran muchos grandes autores inéditos ...’<br>Many great unpublished authors affirm ... (p. 148) [E]  |
| El hombre de los tres moños (pp. 154-61) [The Man With Three Bunches]  | ‘Esta historia solía repetirla en los velorios un pardo pariente lejano del gran Calazán Herrera ...’<br>This story used to be repeated at wakes by a distant relative, of mixed race, of the great Calazán Herrera ... (p. 154) [E]  |
| La debilidad de un padre (pp. 162-5) [A Father’s Weakness]   |   |
| En un tiempo ricos y pobres cumplían su palabra de honor (pp. 166-70) [At One Time, Rich and Poor Kept Their Word] | ‘Recuerdan que sucedió en la finca las Tejas, donde la dotación de africanos era muy numerosa. ... y así se lo contaron a quién me lo contó ...’<br>They recall that it happened on the Las Tejas estate, where there were a great many Africans. ... and this is how they told it to the person who told me ... (p. 166) [E]   |
| De noche (pp. 171-2) [At Night]  |   |
| Amor funesto (pp. 175-6) [Fatal Love]  |   |
| El milagro de la siempre viva (pp. 177-8) [The Miracle of the Life Plant]  | ‘... pero ¡basta, no puedo decir más! Que alguna vez el respeto que se debe a un secreto imponga silencio a la indiscreción.’<br>... but enough! I can’t say another word! For once, the respect which is owed to a secret imposes silence on indiscretion. (p. 178) [E]  |
| La cosa mala de la calle del Sol (pp. 179-81) [Bad Business on the Calle del Sol]                                  | ‘La Habana entera sabía de aquella cosa mala de la calle de Sol.’<br>The whole of Havana knew about that terrible thing which happened in the Calle de Sol. (p. 181) [I]  |

TABLE I.IV *continued**Cuentos para adultos niños y retrasados mentales* (Cabrera 1983) [Tales for Childish Adults and the Mentally Challenged]

| Story title  | Reference to source   |
|--|---|
| Futuro corneta (p. 182) [Future Trumpeter]   |   |
| El insomnio de un marinero (pp. 183-4) [A Sailor's Insomnia]                                   |   |
| El embarazo de María Josefa (p. 185) [María Josefa's Pregnancy]                                |   |
| La última casa a la salida del pueblo (pp. 186-90) [The Last House at the Edge of the Village] | 'decían que en ella se oían llantos, diálogos confusos'<br>they said that cries, confused conversations could be heard in it (p. 189) [I]<br><br>'... hay quién da fé que ...'<br>... there are those who swear that ... (p. 190) [I] |
| Por falta de espacio (pp. 191-208) [For Lack of Space]   |   |
| Precaución (p. 209) [Warning]  |   |
| Doña Florinda (pp. 210-13) [Doña Florinda]   |   |
| La muerte de María Feliú (pp. 214-6) [The Death of María Feliú]                                |   |
| Recorte de la prensa Habanera del siglo XIX [Press Cutting from Nineteenth Century Havana]     |   |
| Bailaron ... (p. 221) [They Danced ...]  |   |
| La higuera de Ña Tomasa (pp. 222-3) [Ña Tomasa's Fig Tree]                                     |   |
| De astronomía (p. 224) [On Astronomy]  | 'Un antiguo sabio afirma que las estrellas son almas divinas ...'<br>An ancient wise man asserts that the stars are divine souls ... (p. 224) [E]   |
| En un ascensor (p. 225) [In a Lift]  |   |
| Murio el Marqués de Vienmea (p. 229) [The Death of the Marqués de Vienmea]                     |   |
| E.P.D. Don Romualdo Nalganes (pp. 230-1) [RIP Don Romualdo Nalganes]                           |   |
| Melquiadez (p. 232) [Melquiadez]   |   |
| Final (p. 233) [The End]   |   |
| <b>Total:</b>  | <b>15</b> [1 internal to story, 14 external]  |

**APPENDIX II**  
**NON-STANDARD SPANISH/BOZAL**

The incidences of non-standard Spanish/Bozal which occur in each tale are detailed in the following tables. Each entry gives non-standard word(s) or grammatical structures followed by their standard Spanish equivalent, a gloss translation, and page numbers which refer to the editions used throughout this thesis. Where there are multiple incidences of the same word or string on a single page, the total number of words is shown in parentheses. Where more than one shift from standard Spanish occurs within an entry (see, for example, under Chéggue below), each variation is counted. The symbol ø indicates missing words, shown in italics within the square brackets which follow.

**TABLE II.I**

*Cuentos negros de Cuba* (Cabrera 1940/1993) [Black Tales from Cuba]

| Story title   | Non-standard/Bozal words or structures, standard Spanish equivalent, gloss in context, and page references (multiple incidences shown in brackets)   | No. of non-standard words or structures |
|---|--|---|
| Bregantino Bregantín (pp. 11-28) [Bregantino Bregantín]                 |  | 0                                       |
| Chéggue (pp. 29-31) [Chéggue]   | tá ø larroyo [está <i>en el</i> arroyo = he's in the stream] p. 30   | 4                                       |
| Eyá (pp. 32-4) [Eyá]  |  | 0                                       |
| Walo-Wila (pp. 35-8) [Walo-Wila]  |  | 0                                       |
| Dos reinas (pp. 39-40) [Two Queens]                                     |  | 0                                       |
| Taita Hicotea y Taita Tigre (pp. 41-66) [Daddy Hicotea and Daddy Tiger] | mi yente [mis dientes = my teeth] p. 50<br>usté [usted = you (formal)] pp. 52, 53 (5), 57, 58 (2), 66<br>camará [camarada = comrade (feminine)] pp. 55, 62   | 15                                      |
| Los compadres (pp. 67-90) [The Compadres]                               | Evarito [Evaristo = name of male protagonist] p.69 (2)<br>doló [dolor = pain] p.69, 82<br>usté [usted = you (formal)] pp. 71 (2), 76 (2), 83, 87, 89, 90<br>no tamó [no estamos = we are not] p. 74<br>ná [nada = nothing] p. 74<br>caló [calor = hot] p. 74<br>é [es = is] p. 74<br>cansáo [cansado = tired] p.74 | 79                                      |

**TABLE II.I** *continued**Cuentos negros de Cuba* (Cabrera 1940/1993) [Black Tales from Cuba]

| Story title   | Non-standard/Bozal words or structures, standard Spanish equivalent, gloss in context, and page references (multiple incidences shown in brackets) | No. of non-standard words or structures |
|---|--|---|
| Los compadres (pp. 67-90) [The Compadres] <i>continued</i>                | acabáo [acabado = finished] p. 76  |   |
|   | ¿vamo a timbé ...? [vamos a tumbar = shall we screw?] pp .78, 79, 82 (6), 84, 89 (2), 90   |   |
|   | abri ø ojo [abre los ojos = open your eyes] p. 81  |   |
|   | tó ø Carabela [todo los Carabelas = all the slaves] p. 82  |   |
|   | Dió [Dios = God] p. 82 (3)   |   |
|   | Señó [Señor = Lord (in this context)] p. 82  |   |
|   | quitate [quitaste = took away] p. 82   |   |
|   | paseá [pasear = go for a stroll] p. 82   |   |
|   | E que... [Es que = it is that] p. 82   |   |
|   | ma [más = more] p. 82  |   |
|   | marío [marido = husband] pp. 82, 89 (2)  |   |
|   | rezá [rezar = pray] p. 82  |   |
|   | te acuerda [te acuerdas = you remember] p. 82  |   |
|   | tá [está = is] p. 83   |   |
|   | levantá [levantada = risen up] p. 83   |   |
|   | pa [para = to] p. 83   |   |
|   | bailá [bailar = dance] p. 83   |   |
|   | tambó [tambor = drum] p.83   |   |
|   | quíe [quiere = want] p. 89 (4)   |   |
|   | pondé [responder = answer] p. 89 (4)   |   |
| llamá [llamar = call] p. 89 (2)   |  |   |
| se llore ø muerto [se llora a un muerto = one mourns a dead person] p. 90 |  |   |

**TABLE II.I** *continued**Cuentos negros de Cuba* (Cabrera 1940/1993) [Black Tales from Cuba]

| Story title  | Non-standard/Bozal words or structures, standard Spanish equivalent, gloss in context, and page references (multiple incidences shown in brackets)  | No. of non-standard words or structures |
|--|---|---|
| La loma de Mambiala (pp. 91-103) [The Hill of Mambiala]      | Dió [Dios = God] pp. 93 (2), 99 (2)<br>yo se ñama ... Bueno [ø me llamo ... Buena = I'm called ... Good] p. 94<br>Señó [Señor = Mr (in this context)] pp. 99, 101   | 10                                      |
| La vida suave (pp. 104-8) [The Easy Life]                    | Dió [Dios = God] pp. 106 (3), 107 (3)<br>má [más = more] p. 107 (2)   | 8                                       |
| Apopoito Miamá (pp. 109-16) [Apopoito Miamá]                 | yo hiciere, a mí (a)justiciere [yo hizo a mi justicio = I did it in my judgement] pp. 114 (2), 115 (2)  | 8                                       |
| Tatabisaco (pp. 117-23) [Tatabisaco]                         | toma ø hijo [toma <i>mi</i> hijo = take my child] p. 118<br>Coma chivo con ø hijo ø tó [Coma chivo con <i>mi</i> hijo y todo = Eat goat with my child and everything] p. 119  | 4                                       |
| Arere Marekén (pp. 124-6) [Arere Marekén]                    | pué [puede = can] pp. 124, 125 (3), 126<br>sin yo [sin mi = without me] pp. 124 (2), 125 (3), 126   | 11                                      |
| El limo del Almendares (pp. 127-31) [The Mire of Almendares] | duele yo [me duele = I'm in pain] p. 130 (2)  | 4                                       |
| Suandende (pp. 132-6) [Suandende]                            | vá [voy a = I'm going to] p. 133<br>pasá [pasar = pass by] p. 133 (3)<br>pué [puede = can] pp. 133 (8), 134 (3)<br>señó [señor = Mr] pp. 133 (2), 134<br>Uté [usted = you (formal)] pp. 133 (4), 134<br>mirá [mirar = look] p. 133 (2)<br>¿me púo acecá? [puedo acercarme = can I come close?] p. 133<br>acecá [acercar = come close] p. 133<br>tocá [tocar = touch] p. 133 (2)<br>besá [besar = kiss] p. 134 (2)<br>abrazá [abrazar = embrace] p. 134 (2)<br>dúce [dulce = sweet] p. 135 (5) | 59                                      |



**TABLE II.I** *continued**Cuentos negros de Cuba* (Cabrera 1940/1993) [Black Tales from Cuba]

| Story title  | Non-standard/Bozal words or structures, standard Spanish equivalent, gloss in context, and page references (multiple incidences shown in brackets)   | No. of non-standard words or structures |
|--|--|---|
| Suandende (pp. 132-6) [Suandende] <i>continued</i>                       | mujé [mujer = woman] p. 135 (4)<br>(se) pedé [se perdió = was lost] p. 135 (5)<br>vamo [vamos = let's] p. 135<br>búca [buscar/ busca = search] pp. 135, 136<br>vé [ver = see] p. 135<br>é [es = is] p. 135 (2)<br>pá [para = over (there)] pp. 135, 136<br>llá [allá = (over) there] p. 136  |   |
| ¡Sokuando! (pp. 137-41) [Sokuando!]                                      |  | 0                                       |
| Nogumá (pp. 141-6) [Nogumá]  | señá [señora = Mrs] pp. 141, 142   | 2                                       |
| El caballo de Hicotea (pp. 147-9) [Hicotea's Horse]                      |  | 0                                       |
| Osain de un pie (pp. 150-5) [One-footed Osain]                           | ø ñame [ <i>el</i> ñame = the yam] pp. 151 (5), 152, 153 (4)<br>bibí [vivir = live] p. 155 (8)   | 18                                      |
| La prodigiosa gallina de Guinea (pp. 156-63) [The Marvellous Guinea Hen] | poqué [porque = why] p. 157 (3), 158 (3)<br>Comae [Comadre = friend/ comrade (f.)] p. 159 (4)<br>Compae [Compadre = friend/ comrade (m.)] p. 159 (4)<br>Sejidme [Seguidme = follow me] p. 160 [Galician]<br>traijo [traigo = bring] p. 160 [Galician]<br>jallina [gallina = hen] p. 160 [Galician]<br>jaitas [gaitas = gaitas - Galician musical instrument] p. 160 [Galician]<br>Jalicia [Galicia = Galicia] p. 160 [Galician]<br>caló [calor = hot] p. 162 (2) | 21                                      |
| La carta de libertad (pp. 164-7) [The Letter of Freedom]                 |  | 0                                       |
| Los mudos (pp. 168-170) [The Mute]                                       |  | 0                                       |
| El sapo guardiero (pp. 171-4) [The Guardian Toad]                        |  | 0                                       |
| <b>Total:</b> (from approximate total word count of 40,000)              |  | <b>243</b>                              |

**TABLE II.II**

¿Por qué? cuentos negros de Cuba (Cabrera 1948/1972) [Why? Black Tales from Cuba]

| Story title  | Non-standard/Bozal words or structures, standard Spanish equivalent, gloss in context, and page references. Multiple incidences in brackets.  | No. of non-standard words or structures |
|--|---|---|
| Hay hombres blancos, pardos y negros (pp. 11-14) [There are White, Brown and Black Men]  |   | 0                                       |
| Se cerraron y volvieron a abrirse los caminos de la isla (pp. 15-24) [The Roads on the Island Closed and Opened Again]   | <p>ø pajaro [<i>el</i> pajaro = the bird] p. 17</p> <p>ø jaula [<i>una</i> jaula = a cage] p. 17</p> <p>mi [mis = my (pl.)] pp. 20, 21 (2), 22 (2)</p> <p>diente [dientes = teeth] pp. 20, 21 (2), 22 (2)</p> | 12                                      |
| El mosquito zumba en la oreja (pp. 25-9) [The Mosquito Buzzes in the Ear]  |   | 0                                       |
| Cundió brujería mala (pp. 30-4) [The Scattering of Bad Magic]  |   | 0                                       |
| Jicotea lleva su casa a cuestras, el Majá se arrastra, la Lagartija se pega a la pared (pp. 35-43) [Hicotea Carries his House on his Back, Snake Slithers and Lizard Clings to the Wall] |   | 0                                       |
| El Chivo hiede (pp. 44-52) [The Goat Stinks]   | Orissa [Orisha = deity of the <i>santería</i> pantheon] p. 46   | 1                                       |
| Obbara miente y no miente (pp. 53-6) [Obbara Lies and Does Not Lie]  |   | 0                                       |
| Las mujeres se encomiendan al árbol Dagame (pp. 57-62) [The Women Trust the Dagame Tree]   | <p>Adió [Adiós = goodbye] p. 61 (2)</p> <p>acabá [acabado = finished] p. 61</p> <p>ø está muriendo [<i>se</i> está muriendo = he is dying] p. 61 (2)</p>  | 5                                       |
| La tierra le presta al Hombre y, éste tarde o temprano, le paga lo que debe (pp. 63-5) [Man Borrows from the Earth and Sooner or Later Pays What he Owes]                                |   | 0                                       |
| El tiempo combate con el Sol, y la Luna consuela a la tierra (pp. 66-7) [Time Fights with the Sun and the Moon Consoles the Earth]   |   | 0                                       |
| El algodón ciega a los pájaros (pp. 68-73) [Cotton Blinds the Birds]   |   | 0                                       |

**TABLE II.II** *continued**¿Por qué? cuentos negros de Cuba* (Cabrera 1948/1972) [Why? Black Tales from Cuba]

| Story title  | Non-standard/Bozal words or structures, standard Spanish equivalent, gloss in context, and page references (multiple incidences shown in brackets)   | No. of non-standard words or structures |
|--|--|---|
| Kanákaná, el Aura Tiñosa es sagrada e Iroko, la Ceiba, es divina (pp. 74-82) [Kanákaná the Vulture is Sacred and Iroko the Ceiba Tree is Divine] |  | 0                                       |
| El Perro perdió su libertad (pp. 83-90) [Dog Lost his Freedom]   |  | 0                                       |
| La Gallina de Guinea clama ¡Pascual, Pascual! (pp. 91-3) [Guinea Hen Calls Pascual! Pascual!]  |  | 0                                       |
| El Cangrejo no tiene cabeza (pp. 94-100) [Crab has no Head]  | usté [usted = you (sing. formal)] p. 99 (4)  | 4                                       |
| Susudamba no se muestra de día (pp. 101-19) [Susudamba Hides by Day]   |  | 0                                       |
| El Sabio desconfía de su misma sombra (pp. 120-37) [The Wise Man Does not Trust his own Shadow]  | Má [Mama = Mum] p. 123<br>tá [está = (she) is] p. 127<br>purao [apurado = in a hurry] p. 127<br>pá [para = over (there)] p. 128 (3)<br>llá [allá = (over) there] p. 128 (3)<br>purá [apurada = in a hurry] p. 128 (8)<br>usté [usted = you (sing. formal)] p. 133<br>pá cuando [para cuando = for when] p. 135 (2) | 20                                      |
| Las mujeres no podían parangonarse con las ranas (pp. 138-9) [The Women Could not Compare Themselves to the Frogs]                               |  | 0                                       |
| Brillan los cocuyos en la noche (pp. 140-3) [Fireflies Glimmer in the Night]   |  | 0                                       |
| Dicen los gangás Los grandes no pagan favores de humildes (pp. 143-6) [The Gangás Say The Great do not Pay the Favours of the Humble]            | Señó [Señor = Mr (in this context)] p. 144<br>Ño [Señor = Mr] p. 145 (2)   | 3                                       |

TABLE II.II *continued*

¿Por qué? cuentos negros de Cuba (Cabrera 1948/1972) [Why? Black Tales from Cuba]

| Story title  | Non-standard/Bozal words or structures, standard Spanish equivalent, gloss in context, and page references (multiple incidences shown in brackets)   | No. of non-standard words or structures |
|--|--|---|
| Se dice que no hay hijo feo para su madre (pp. 147-52) [They Say No Child is Ugly to its Mother] | acabá [acabada = finished] p. 147<br>pa [para = into] p. 148<br>cagao [cagado = shitty] p. 148   | 3                                       |
| Esa raya en el lomo de la Jutía (pp. 153-76) [That Stripe on Hutia's Flank]                      | usté [usted = you (sing. formal)] pp. 153, 154 (3), 155, 156 (2), 157, 164, 171<br>Ña [Doña = Madam/Señora = Mrs] p. 154 (2)<br>Señá [Señora = Mrs] pp. 154 (2), 155 (3), 157 (2), 158, 159 (2), 174<br>yijo [hijo = son] p. 164<br>tá [está = (it) is] pp. 164 (2), 165 (9), 167 (3), 169<br>maúro [maduro = ripe] p. 165 (3)<br>son día ø Corbata [es día de Corbata = literally, it is a tie day (funeral)] p. 165<br>vite [viste = dress (vb.)] p. 165<br>viti [viste = dress (vb.)] p. 165, 168<br>colorá [colorado = coloured] pp. 165, 168<br>abajo ø Laurél [debajo del Laurel = underneath the Laurel] p. 165 (2), 166<br>tó [todo = all] pp. 165, 166 (2), 167<br>ló [los = the (masc. pl.)] pp. 165, 166 (2), 167<br>tava [estaba = I was] p. 166<br>ne [en el = in the] p. 166<br>dende [desde = since] p. 166<br>aprende [aprendo = learn] p. 166<br>vamo ø [vamos a = let's go to] p. 166<br>la [las = the (fem. pl)] p. 166<br>Palma [Palmas = palms] p. 166<br>Domiló [dormilón = sleepyhead] p. 166 (4) | 144                                     |

TABLE II.II *continued*

¿Por qué? cuentos negros de Cuba (Cabrera 1948/1972) [Why? Black Tales from Cuba]

| Story title  | Non-standard/Bozal words or structures, standard Spanish equivalent, gloss in context, and page references (multiple incidences shown in brackets) | No. of non-standard words or structures |
|--|--|---|
| Esa raya en el lomo de la Jutía (pp. 153-76) [That Stripe on Hutia's Flank] <i>continued</i> | Debajo ø Laurél [debajo <i>del</i> Laurel = underneath the Laurel] p. 167, 168   |   |
|  | crecé [crecer = grow] p. 167   |   |
|  | Po lo rio [Por el rio = along the river] p. 167  |   |
|  | ø Candela [ <i>la</i> Candela = the flame] p. 167  |   |
|  | apagá [apagada = blown out] p. 167   |   |
|  | ø la tumba [ <i>en</i> la tumba = in the grave] p. 167   |   |
|  | só [soy = I am] pp. 167 (2), 168, 169 (2), 170 (3)   |   |
|  | Engola [Angola = Angola] p. 168 (2)  |   |
|  | Yo salí ø tierra ø Engola [Yo salí <i>de la</i> tierra <i>de</i> Angola = I came from the land of Angola] p. 168                                   |   |
|  | ø Angola [ <i>en</i> Angola = in Angola] p. 168  |   |
|  | ø la Habana [ <i>en</i> la Habana = in Havana] p. 168  |   |
|  | tóla [todas las = all the (fem. pl.)] p. 168   |   |
|  | tán [están = (they) are] p. 168  |   |
|  | junta [juntas = together] p. 168   |   |
|  | ø matojo [ <i>en el</i> matojo = in the scrub] p. 168  |   |
|  | lo tronco [el tronco = the tree trunk] p. 168  |   |
|  | ø la Luna [ <i>a</i> la Luna = to the moon] p. 168   |   |
|  | ø lengua [ <i>la</i> lengua = the language] p. 168   |   |
|  | son manteca [es manteca = is butter] p. 168  |   |
|  | pá [para = to/for] pp. 169 (2), 171 (3)  |   |
| tú habla [tú hablas = you speak] p. 169  |  |   |
| qui [quien = who] pp. 169 (2), 170 (3)   |  |   |
| Ió [Yo = I] p. 169   |  |   |

TABLE II. II *continued*¿Por qué? *cuentos negros de Cuba* (Cabrera 1948/1972) [Why? Black Tales from Cuba]

| Story title   | Non-standard/Bozal words or structures, standard Spanish equivalent, gloss in context, and page references (multiple incidences shown in brackets)  | No. of non-standard words or structures |
|---|---|---|
| Esa raya en el lomo de la Jutía (pp. 153-76) [That Stripe on Hutia's Flank] <i>continued</i>      | la fin [el fin = the end] p. 169<br>manda [mando = I send] pp. 169, 170<br>la fin [al fin = to the ends] p. 170<br>Cielo que yo me voy [Me voy al Cielo = Im going to Heaven] p. 170<br>Buena noche [Buenas noches = goodnight] p. 171 (2)<br>Tó lo mundo [todo el mundo = everybody] p. 171<br>Bueno día [Buenos días = good morning] p. 171<br>son [es = it is] p. 171 (3)<br>Buena tare [Buenas tardes = good afternoon] p. 171 (2)<br>dar ø buena noche [dar <i>las</i> buenas noches = say goodnight] p. 173 |   |
| No se resucita (pp. 177-85) [No Reviving]   |   | 0                                       |
| El carapacho a heridas de Jicotea (pp. 186-93) [Hicotea's Fractured Shell]                        |   | 0                                       |
| Las nariguetas de los negros estan hechas de fyanca (pp. 194-8) [Black Noses are Thrown Togther]  |   | 0                                       |
| Se hace Ebó (pp. 199-213) [Ebó is Practiced]  |   | 0                                       |
| El Mono perdió el fruto de su trabajo (pp. 214-19) [Monkey Lost the Fruits of his Labour]         | usté [usted = you (sing. formal)] pp. 214, 216 (2)  | 3                                       |
| Cuando truena se quema el guano bendito (pp. 220-8) [Burn the Blessed Palm Leaf When it Thunders] |   | 0                                       |
| <b>Total:</b> (from approximate total word count of 53,500)                                       |   | <b>195</b>                              |

TABLE II.III

Ayapá: cuentos de Jicotea (Cabrera 1971) [Ayapá: Tales of the Turtle]

| Story title   | Non-standard/Bozal words or structures, standard Spanish equivalent, gloss in context, and page references (multiple incidences shown in brackets)   | No. of non-standard words or structures |
|---|--|---|
| Vida o muerte (pp. 21-3) [Life or Death]  |  | 0                                       |
| Jicotea le preguntó al Sol... (pp. 27-9) [Hicotea Asked the Sun...]                                       |  | 0                                       |
| La venganza de Jicotea (pp. 33-6) [Hicotea's Revenge]   |  | 0                                       |
| Jicotea era un buen hijo... (pp. 39-48) [Hicotea was a Good Son]  |  | 0                                       |
| Ncharriri (pp. 51-3) [Ncharriri]  |  | 0                                       |
| Irú Ayé (pp. 57-63) [Irú Ayé]   |  | 0                                       |
| El vuelo de jicotea (pp. 67-75) [Hicotea's Flight]  | Señá [Señora = Mrs] p. 73  | 1                                       |
| El ladrón del boniatol (pp. 79-84) [The Yam Thief]  |  | 0                                       |
| La rama en el muro (pp. 87-107) [The Branch on the Wall]  | con ø muerto [con los muertos = with the dead] p. 92<br>Ma [Mama = Mum] p. 95<br>só ø pañuelo [es el pañuelo = it is the handkerchief] p. 96 (2)<br>son [es = it is] p. 96                     | 6                                       |
| La Jicotea endemoniada (pp. 111-22) [Hicotea Possessed]   | son [es = it is] p. 116  | 1                                       |
| Jicotea y el arbol de Güira que nadie sembró (pp. 125-9) [Hicotea and the Güira Tree that Nobody Planted] |  | 0                                       |
| Jicotea una noche fresca... (pp. 133-8) [Hicotea, One Cool Night...]                                      | estoy yo [estoy = I am] p. 134<br>Ño [Señor = Mr] p. 135   | 2                                       |
| La tesorera del diablo (pp. 141-69) [The Devil's Treasurer]   | llevo yo [llevo = I've got] p. 150<br>son [es = it is] p. 157 (2)<br>ø puerta [la puerta = the door] p. 157 (2)<br>abri [ abre = open] p. 157<br>yo ten quiere [te quiero = I love you] p. 158 | 9                                       |
| Ilú Kekeré (pp. 173-6) [Ilú Kekeré]   |  | 0                                       |

**TABLE II.III** *continued**Ayapá: cuentos de Jicotea* (Cabrera 1971) [Ayapá: Tales of the Turtle]

| Story title  | Non-standard/Bozal words or structures, standard Spanish equivalent, gloss in context, and page references (multiple incidences shown in brackets)  | No. of non-standard words or structures |
|--|---|---|
| La excelente Doña Jicotea Concha (pp. 179-215) [The Excellent Doña Hicotea Concha] | <p>ø papelito [<i>el papelito</i> = the bit of paper] p. 179</p> <p>jabla [<i>habla</i> = speaks] p. 179</p> <p>Señá [<i>Señora</i> = Mrs] pp. 180, 181, 182 (2), 184, 185 (2), 186 (2), 187, 188, 202, 212, 214, 215</p> <p>L'Amo [<i>el amo</i> = the master] p. 196</p> <p>ø cada vez peor [<i>está</i> cada vez peor = gets worse and worse] p. 196</p> <p>acabando [<i>acabandose</i> = dying] p. 196</p> <p>Llegá ø sobrina [<i>llegada su sobrina</i> = your niece is here] p. 197</p> <p>son ø sobrina [ <i>es su sobrina</i> = it's your niece] p. 197</p> <p>Ná [<i>nada</i> = nothing] p. 197 (2)</p> <p>comé [<i>comer</i> = eat] p. 197</p> <p>ø amo [<i>el amo</i> = the master] pp. 204, 205 (2)</p> <p>tá [<i>está</i> = is] p. 204</p> <p>pedí [<i>pidiendo</i> = asking for] pp. 204, 205</p> | 33                                      |
| En el río enamorado (pp. 219-35) [In The Loving River]                             |   | 0                                       |
| La porfia de las comadres (pp. 239-47) [The Bickering of Friends]                  | <p>Señá [<i>Señora</i> = Mrs] pp. 239, 242</p> <p>Táñumiendo [<i>estoy dormiendo</i> = I'm sleeping (name of character)] pp. 242, 243 (4), 244 (4), 245 (4), 246 (3), 247 (2)</p> <p>tá ñumiendo [<i>estoy dormiendo</i> = I'm sleeping] p. 243</p>   | 22                                      |
| El juicio de Jicotea (pp. 251-6) [Hicotea's Trial]                                 | <p>Compae [<i>Compadre</i> = compadre] p. 251</p> <p>pue [<i>puede</i> = can] p. 251</p> <p>corré [<i>correr</i> = run] p. 251</p> <p>pa trá [<i>para atras</i> = backwards] p. 251</p> <p>To [<i>todo</i> = everything] p. 251 (3)</p> <p>comía [<i>comida</i> = food] p. 251 (3)</p>  | 44                                      |



TABLE II.III *continued**Ayapá: cuentos de Jicotea* (Cabrera 1971) [Ayapá: Tales of the Turtle]

| Story title   | Non-standard/Bozal words or structures, standard Spanish equivalent, gloss in context, and page references (multiple incidences shown in brackets)   | No. of non-standard words or structures |
|---|--|---|
| El juicio de Jicotea (pp. 251-6) [Hicotea's Trial] <i>continued</i> | Alifante [Elifante = Elephant] p. 251<br>se ø acabá [ se <i>está</i> acabando = is ending] p. 251<br>tá [está = is] p. 252<br>econdé [escondida = hidden] p. 252<br>ø boca cherrao [en boca cerrada = in a closed mouth] p. 252<br>entra [entran = (they) enter] p. 252<br>moca [moscas = flies] p. 252<br>deliberá [deliberar = deliberate] p. 253<br>é [y = and] pp. 253, 254 (4), 256 (2)<br>murí [muere = he dies] pp. 253, 254 (4), 256 (2)<br>murí [muero = I die] p. 253<br>yo no va murí [yo no voy a morir = I'm not going to die] p. 254<br>yo va murí [yo voy a morir = I'm going to die] p. 254<br>Siñó [Señor = Mr] p. 254<br>hogá [ahogado = drowned] p. 256 |   |
| La herencia de Jicotea (pp. 259-64) [Hicotea's Inheritance]         | ø drumiendo [ <i>está</i> dormiendo = she's sleeping] p. 259<br>chiento [asiento = chair/ciento = hundred] pp. 261 (5), 262 (4), 264<br>ná [nada = nothing] pp. 261 (4), 262 (3), 264<br>má [más = more] pp. 261 (4), 262 (3)<br>mi [me = me] pp. 261, 262<br>yo deja [dejo = leave] p. 261 (4)<br>Dió [Dios = God] p. 261<br>dici [dice = he says] p. 261<br>to ø mundo [todo <i>el</i> mundo = everybody] p. 262   | 80                                      |

TABLE II.III *continued**Ayapá: cuentos de Jicotea* (Cabrera 1971) [Ayapá: Tales of the Turtle]

| Story title  | Non-standard/Bozal words or structures, standard Spanish equivalent, gloss in context, and page references (multiple incidences shown in brackets)   | No. of non-standard words or structures |
|--|--|---|
| La herencia de Jicotea (pp. 259-64) [Hicotea's Inheritance] <i>continued</i> | <p>quíe [quiere = want] p. 262</p> <hr/> <p>enterrá [enterrar = bury] p. 262</p> <hr/> <p>compae [compadre = compadre] p. 262</p> <hr/> <p>etá [está = he is] pp. 262, 264</p> <hr/> <p>colorá [colorada = coloured] p. 262</p> <hr/> <p>é [él = he] p. 262</p> <hr/> <p>do [dos = two] pp. 262 (2), 264</p> <hr/> <p>marío [marido = husband] pp. 262 (3), 264</p> <hr/> <p>va [voy a = I'm going to] p. 262 (2)</p> <hr/> <p>conversá [conversar = talk to] p. 262</p> <hr/> <p>encendé [encender = light vb.] p. 262</p> <hr/> <p>ta [está = he is] p. 262</p> <hr/> <p>morí [muerto = dead] p. 262</p> <hr/> <p>pué [puede = can] p. 262</p> <hr/> <p>sabé [saber = taste] p. 262</p> <hr/> <p>pa qué [para qué = for what] pp. 262, 264</p> <hr/> <p>quiere [quiero = I want] p. 262</p> <hr/> <p>demasio [demasiado = too many] p. 262</p> <hr/> <p>uté [usted = you (sing. formal)] p. 263</p> <hr/> <p>tá [está = it is] p. 264</p> <hr/> <p>fuite [fuiste = (you) went] p. 264</p> <hr/> <p>cogé [coger = pick up] p. 264</p> <hr/> <p>ete [este = this] p. 264</p> <hr/> <p>pa ti [para ti = for you] p. 264</p> |   |

**TABLE II.III** *continued**Ayapá: cuentos de Jicotea* (Cabrera 1971) [Ayapá: Tales of the Turtle]

| Story title  | Non-standard/Bozal words or structures, standard Spanish equivalent, gloss in context, and page references (multiple incidences shown in brackets) | No. of non-standard words or structures |
|--|--|---|
| La herencia de Jicotea (pp. 259-64) [Hicotea's Inheritance] <i>continued</i> | ø Gloria etá [ <i>en</i> Gloria está = who is in Heaven] p. 264<br>dijó [dejó = he left] p. 264  |   |
| <b>Total:</b> (from approximate total word count of 52,500)                  |  | <b>197</b>                              |

TABLE II.IV

*Cuentos para adultos niños y retrasados mentales* (Cabrera 1983) [Tales for Childish Adults and the Mentally Challenged]

| Story title   | Non-standard/Bozal words or structures, standard Spanish equivalent, gloss in context, and page references (multiple incidences shown in brackets)   | No. of non-standard words or structures |
|---|--|---|
| Y así fue (pp. 27-9) [And So It Was]  | <p>ø cura [<i>el cura</i> = the priest] p. 29</p> <hr/> <p>comé [comer = eat] p. 29</p> <hr/> <p>to [todos = all] p. 29</p> <hr/> <p>uté [ustedes = you (pl. formal)] p. 29</p>  | 4                                       |
| La mujer de agua (pp. 33-5) [The Woman of Water]  |  | 0                                       |
| Cara linda – cuerpo de araña (pp. 36-43) [Lovely Face - Spiders Body]   |  | 0                                       |
| Se va por el río (pp. 44-9) [Away with the River]   |  | 0                                       |
| Más diablo que el diablo (pp. 53-62) [More Devil Than the Devil]  | <p>Señá [Señora = Mrs] p. 54</p> <hr/> <p>no quiele [no quiero = I don't want] p. 55 [Chinese]</p> <hr/> <p>molil [morir = die] p. 55 [Chinese]</p> <hr/> <p>¡Socolo! [¡Socorro! = Help!] p. 55 (2) [Chinese]</p>  | 5                                       |
| La diabla de las mil bocas (pp. 63-71) [The Devil With a Thousand Mouths]   | <p>yo ø mirao [yo <i>he</i> mirado = I've seen] pp. 67, 68</p> <hr/> <p>un gente [una persona = a person] pp. 67, 68</p> <hr/> <p>ø boca [<i>la boca</i> = mouth] pp. 67, 68</p> <hr/> <p>ta [está = is] pp. 67 (5), 68</p> <hr/> <p>ø nariz [<i>el nariz</i> = nose] p. 67</p> <hr/> <p>ø ojo [<i>los ojos</i> = eyes] p. 67</p> <hr/> <p>ø barriga [<i>la barriga</i> = belly] p. 67</p> <hr/> <p>comé [comiendo = eating] pp. 67 (5), 68</p> <hr/> <p>toito [todo = all] p. 67</p> <hr/> <p>ø cuepo [<i>el cuerpo</i> = body] p. 67</p> | 28                                      |
| Historia verdadera de un viejo podorioso que decía llamarse Mampurias (pp. 72-88) [True Tale of an Old Beggar who Called Himself Mampurias] |  | 0                                       |

**TABLE II.IV** *continued**Cuentos para adultos niños y retrasados mentales* (Cabrera 1983) [Tales for Childish Adults and the Mentally Challenged]

| Story title   | Non-standard/Bozal words or structures, standard Spanish equivalent, gloss in context, and page references (multiple incidences shown in brackets)  | No. of non-standard words or structures |
|---|---|---|
| Pasión infernal (pp. 89-94) [Infernal Passion]  | abri [abre = open] p. 90<br>ø pueta [ <i>la</i> puerta = the door] p. 90<br>yo va [voy a = I'm going to] p. 90<br>entrá [entrar = enter] p. 90<br>ya yo vové [ya volví = I came back] p. 93<br>ø duce [ <i>los</i> dulces = sweets] p. 93<br>te traé [te traje = I brought you] p. 93 | 12                                      |
| Un libertador sin estatua (pp. 95-103) [Liberator Without a Statue]   |   | 0                                       |
| De veras Dios se vale del Diablo para castigar la arrogancia (pp. 104-7) [God Truly Uses the Devil to Punish Pride] |   | 0                                       |
| La antecesor (pp. 111-23) [The Ancestor]  |   | 0                                       |
| Fuerza y astucia (pp. 124-34) [Strength and Cunning]  | venga ø toro [venga <i>el</i> toro = comes the bull] p. 128<br>venga ø chivo [venga <i>el</i> chivo = comes the goat] p. 128<br>venga ø venado [venga <i>el</i> venado = comes the deer] p. 128   | 3                                       |
| De kimbonganbonga (pp. 135-43) [From Kimbonganbonga]  | to [todo = everything] pp. 141 (8), 142 (3)   | 11                                      |
| Historia de un perro callejero y de un gato casero (pp. 144-53) [Tale of a Street Dog and a House Cat]              |   | 0                                       |
| El hombre de los tres moños (pp. 154-61) [The Man With Three Bunches]   |   | 0                                       |
| La debilidad de un padre (pp. 162-5) [A Father's Weakness]  |   |   |
| En un tiempo ricos y pobres cumplían su palabra de honor (pp. 166-70) [At One Time, Rich and Poor Kept Their Word]  | jurao [jurado = promised] p. 167  | 1                                       |

**TABLE II.IV** *continued**Cuentos para adultos niños y retrasados mentales* (Cabrera 1983) [Tales for Childish Adults and the Mentally Challenged]

| Story title  | Non-standard/Bozal words or structures, standard Spanish equivalent, gloss in context, and page references (multiple incidences shown in brackets) | No. of non-standard words or structures |
|--|--|---|
| De noche (pp. 171-2) [At Night]  |  | 0                                       |
| Amor funesto (pp. 175-6) [Fatal Love]  |  | 0                                       |
| El milagro de la siempre viva (pp. 177-8) [The Miracle of the Life Plant]                      |  | 0                                       |
| La cosa mala de la calle del Sol (pp. 179-81) [Bad Business on the Calle del Sol]              |  | 0                                       |
| Futuro corneta (p. 182) [Future Trumpeter]   |  | 0                                       |
| El insomnio de un marinero (pp. 183-4) [A Sailor's Insomnia]                                   |  | 0                                       |
| El embarazo de María Josefa (p. 185) [María Josefa's Pregnancy]                                |  | 0                                       |
| La última casa a la salida del pueblo (pp. 186-90) [The Last House at the Edge of the Village] |  | 0                                       |
| Por falta de espacio (pp. 191-208) [For Lack of Space]   | Musiú [Monsieur = Mr] p. 195<br>verdá [verdad = true] p. 195<br>coiti coiti [corte corte = cut cut] p. 195   | 4                                       |
| Precaución (p. 209) [Warning]  |  | 0                                       |
| Doña Florinda (pp. 210-13) [Doña Florinda]   |  | 0                                       |
| La muerte de María Feliú (pp. 214-6) [The Death of María Feliú]                                |  | 0                                       |
| Recorte de la prensa Habanera del siglo XIX [Press Cutting from Nineteenth Century Havana]     |  | 0                                       |
| Bailaron ... (p. 221) [They Danced ...]  |  | 0                                       |
| La higuera de Ña Tomasa (pp. 222-3) [Ña Tomasa's Fig Tree]                                     | Ña [Doña = Madam/Señora = Mrs] pp. 222 (4), 223 (2)  | 6                                       |
| De astronomía (p. 224) [On Astronomy]  |  | 0                                       |
| En un ascensor (p. 225) [In a Lift]  |  | 0                                       |

**TABLE II.IV** *continued**Cuentos para adultos niños y retrasados mentales* (Cabrera 1983) [Tales for Childish Adults and the Mentally Challenged]

| Story title  | Non-standard/Bozal words or structures, standard Spanish equivalent, gloss in context, and page references (multiple incidences shown in brackets) | No. of non-standard words or structures |
|--|--|---|
| Murio el Marqués de Vienmea (p. 229) [The Death of the Marqués de Vienmea] |  | 0                                       |
| E.P.D. Don Romualdo Nalganes (pp. 230-1) [RIP Don Romualdo Nalganes]       |  | 0                                       |
| Melquiadez (p. 232) [Melquiadez]   |  | 0                                       |
| Final (p. 233) [The End]   |  | 0                                       |
| <b>Total:</b> (from approximate total word count of 46,000)                |  | <b>74</b>                               |

### **APPENDIX III**

#### **AFRICAN LEXICAL ITEMS**

Incidences of African lexical items (ALIs), irrespective of language (i.e. Cuban *Lucumí*, *Congo* etc), occurring in each tale are detailed in the following tables. Each entry notes the ALIs (if single item or short string), or gives a description (funeral chant, song, drum song etc.), plus page numbers which refer to the editions used throughout this thesis. Where there are multiple incidences of the same word or string on a single page, the total number of words is shown in parentheses after the page number. Cabrera marks certain words and phrases by, for example, using italics or « ». In these cases, punctuation is reproduced within the tables. Whether words appear in characters' speech ('In direct speech'/'d.s.') or in prose passages ('In narrative'/'narr.'), and whether any overt explication ('ex.') occurs within the text ('in-text') or in paratext (e.g. 'footnote') is noted. Frequently, songs and chants mix Bozal (see Appendix 2) and African words. Every effort has been made to count only those items which can be identified as being of African provenance. To this end, Cabrera's dictionaries *Anagó vocabulario lucumí (el yoruba que se habla en Cuba)* (1957/1986) and *Vocabulario congo (el bantú que se habla en Cuba)* (1984) have proved invaluable. Because they often occur with high frequency, names of Afro-Cuban deities have not been included in this analysis. Similarly, the word *Orisha* (*santería* deity) has not been counted, except where marked in direct speech. Proper names are not included except where a noun of African origin is capitalised to become a name (for example, Kalunga [Sea] and Entoto [Earth] in *PQCN* pp. 63-5).

**TABLE III.I**

*Cuentos negros de Cuba* (Cabrera 1940/1993) [Black Tales from Cuba]

| Story title   | ALIs         | In direct speech | Explicated | In narrative | Explicated | Word count |
|---|--------------|------------------|------------|--------------|------------|------------|
| Bregantino Bregantín (pp. 11-28) [Bregantino Bregantín] | «babalaos»   |                  |            | Yes p. 13    |            | 1          |
|   | Tá           | Yes p. 12        |            |              |            | 1          |
|   | Funeral song | Yes p. 13        | Footnote   |              |            | 14         |
|   | Song         | Yes p. 15        |            |              |            | 8          |
|   | Song rpt.    | Yes p. 15        |            |              |            | 2          |
|   | «ibá»        |                  |            | Yes p. 20    | Footnote   | 1          |
|   | Song         | Yes p. 20        |            |              |            | 8          |
|   | (oñi)        |                  |            | Yes p. 20    | In-text    | 1          |
|   | Song rpt     | Yes p. 20        | In-text    |              |            | 16         |





TABLE III.I *continued**Cuentos negros de Cuba* (Cabrera 1940/1993) [Black Tales from Cuba]

| Story title   | ALIs                | In direct speech | Explicated | In narrative         | Explicated | Word count   |
|---|---------------------|------------------|------------|----------------------|------------|--|
| Dos reinas (pp. 39-40) [Two Queens]                                     | Song                | Yes p. 39        |            |                      |            | 4  |
|   | Song reply          | Yes p. 39        | In-text    |                      |            | 2  |
|   |                     |                  |            |                      |            | <b>total: 6</b><br><b>6 d.s. (2 ex.)</b><br><b>0 narr.</b> |
| Taita Hicotea y Taita Tigre (pp. 41-66) [Daddy Hicotea and Daddy Tiger] | Kalunga             |                  |            | Yes p. 46            | In-text    | 1  |
|   | «Moyumba»           |                  |            | Yes p. 47            |            | 1  |
|   | Burukú              |                  |            | Yes p. 49            | Footnote   | 1  |
|   | Babalá              |                  |            | Yes p. 49            |            | 1  |
|   | «Chicherekús»       |                  |            | Yes p. 50(2)         | In-text    | 2  |
|   | Cunanfinda          |                  |            | Yes p. 50            | Footnote   | 1  |
|   | Eleddá              |                  |            | Yes p. 51            | Footnote   | 1  |
|   | Tá                  | Yes p. 52        |            |                      |            | 1  |
|   | Song x 2            | Yes p. 54 (12)   |            |                      |            | 12   |
|   | Funeral chant       | Yes p. 55        |            |                      |            | 2  |
|   | «cocoricamo»<br>x 3 |                  |            | Yes pp. 58(2),<br>59 |            | 3  |
|   | Drum song           | Yes p. 59        |            |                      |            | 12   |
|   | Drum song           | Yes p. 60        |            |                      |            | 6  |
|   | Sánsara             |                  |            | Yes pp. 62, 63       |            | 6  |
|   | «zambumbia»<br>x 2  | Yes pp. 63, 65   |            |                      |            | 2  |
|   | palanga x 2         |                  |            | Yes pp. 64, 65       |            | 2  |
| Song  | Yes p. 64           |                  |            |                      | 8          |  |
| ¡Iebbé, iebbé!  | Yes p. 65           |                  |            |                      | 2          |  |
| Song rpt.   | Yes p. 65           |                  |            |                      | 2          |  |

**TABLE III.I** *continued**Cuentos negros de Cuba* (Cabrera 1940/1993) [Black Tales from Cuba]

| Story title  | ALIs         | In direct speech                   | Explicated | In narrative   | Explicated | Word count  |
|--|--------------|------------------------------------|------------|----------------|------------|---|
| Taita Hicotea y Taita Tigre (pp. 41-66) [Daddy Hicotea and Daddy Tiger] <i>continued</i> |              |                                    |            |                |            | <b>total: 66</b><br><b>48 d.s. ( 0 ex.)</b><br><b>18 narr. (6 ex.)</b><br><b>8 « »/marked</b> |
| Los compadres (pp. 67-90) [The Compadres]  | Babamí x 4   | Yes p. 68(2)                       | In-text    | Yes p. 68(2)   | In-text    | 4   |
|  | Babá         | Yes p. 68                          |            |                |            | 1   |
|  | Kuanchaca    | Yes p. 68                          |            |                |            | 1   |
|  | okó x 2      | Yes p. 68(2)                       |            |                |            | 2   |
|  | gandinga     | Yes p. 70                          |            |                |            | 1   |
|  | Song         | Yes p. 70                          |            |                |            | 7   |
|  | «alé»        |                                    |            | Yes p. 70      | Footnote   | 1   |
|  | Song rpt.    | Yes p. 70                          |            |                |            | 7   |
|  | «mangoma»    |                                    |            | Yes p. 70      | Footnote   | 1   |
|  | chévere      | Yes p. 71                          |            |                |            | 1   |
|  | congo        |                                    |            | Yes pp. 72, 82 |            | 2   |
|  | ñañigo       |                                    |            | Yes p. 72      |            | 1   |
|  | «malafo»     |                                    |            | Yes p. 72      | Footnote   | 1   |
|  | mayombero    |                                    |            | Yes p. 76      |            | 1   |
|  | «bilongo»    |                                    |            | Yes p. 77      |            | 1   |
|  | «sarayeyéo»  |                                    |            | Yes p. 77      |            | 1   |
|  | Cumari x 16  | Yes pp. 78(4), 79(4), 84(4), 90(4) |            |                |            | 16  |
|  | moana        | Yes p. 82                          |            |                |            | 1   |
|  | langaína x 5 | Yes p. 82(5)                       |            |                |            | 5   |
|  | ainganso x 5 | Yes p. 82(5)                       |            |                |            | 5   |
|  |              |                                    |            |                |            | <b>total: 60</b>  |

**TABLE III.I** *continued**Cuentos negros de Cuba* (Cabrera 1940/1993) [Black Tales from Cuba]

| Story title  | ALIs                     | In direct speech | Explicated | In narrative | Explicated | Word count   |
|--|--------------------------|------------------|------------|--------------|------------|--|
| Los compadres (pp. 67-90) [The Compadres] <i>continued</i> |                          |                  |            |              |            | 50 d.s. (2 ex.)<br>10 narr. (5 ex.)<br>5 « »/marked        |
| La loma de Mambiala (pp. 91-103) [The Hill of Mambiala]    | «moforivale»             |                  |            | Yes p. 96    | Footnote   | 1<br>total: 1<br>0 d.s.<br>1 narr. (1 ex.)<br>1 « »/marked |
| La vida suave (pp. 104-8) [The Easy Life]                  | Funeral song             | Yes p. 105       |            |              |            | 6  |
|  | Funeral song             | Yes p. 105       | In-text    |              |            | 5  |
|  | Song                     | Yes p. 106       |            |              |            | 11   |
|  | Song                     | Yes p. 106       |            |              |            | 4  |
|  | Song                     | Yes p. 106       |            |              |            | 4  |
|  | Song                     | Yes p. 106       |            |              |            | 6  |
|  | Song                     | Yes p. 107       |            |              |            | 21   |
|  | Song                     | Yes p. 107       |            |              |            | 12   |
|  | Song                     | Yes p. 108       |            |              |            | 5  |
|  |                          |                  |            |              |            | total: 74<br>74 d.s. (5 ex.)<br>0 narr.                    |
| Apopoito Miamá (pp. 109-16) [Apopoito Miamá]               | “cheche”                 | Yes p. 112       |            |              |            | 1  |
|  | «¡Endumba picanana!» x 2 | Yes p. 114       | Footnote   | Yes p. 115   | Footnote   | 4  |
|  | Endumba picanana         |                  |            | Yes p. 116   | Footnote   | 2  |
|  |                          |                  |            |              |            | total: 7<br>3 d.s. (2 ex.)<br>4 narr. (4 ex.)              |

**TABLE III.I** *continued**Cuentos negros de Cuba* (Cabrera 1940/1993) [Black Tales from Cuba]

| Story title  | ALIs       | In direct speech                  | Explicated | In narrative | Explicated  | Word count   |
|--|------------|-----------------------------------|------------|--------------|---|--|
| Tatabisaco (pp. 117-23) [Tatabisaco]                         | Moana      | Yes p. 117                        | Footnote   |              |   | 1  |
|  | Song       | Yes p. 118                        |            |              |   | 7  |
|  | Chant      | Yes p. 119                        |            |              |   | 4  |
|  | Chant      | Yes p. 120                        |            |              |   | 4  |
|  | «ebbó»     |                                   |            | Yes p. 121   | Footnote  | 1  |
|  | Song/chant | Yes p. 122                        |            |              |   | 11   |
|  | Chant x 2  | Yes p. 122(4)                     |            |              |   | 4  |
|  | Song       | Yes p. 122                        |            |              |   | 10   |
|  |            |                                   |            |              | <b>total: 42</b><br><b>41 d.s. (1 ex.)</b><br><b>1 narr. (1 ex.)</b><br><b>1 « »/marked</b> |  |
| Arere Marekén (pp. 124-6) [Arere Marekén]                    | Song x 5   | Yes pp. 124(8),<br>125(8), 126(4) |            |              |   | 20   |
|  |            |                                   |            |              |   | <b>total: 20</b><br><b>20 d.s. (0 ex.)</b><br><b>0 narr.</b> |
| El limo del Almendares (pp. 127-31) [The Mire of Almendares] | bilongo    | Yes p. 131                        | Footnote   |              |   | 1  |
|  |            |                                   |            |              |   | <b>total: 1</b><br><b>1 d.s. (1 ex.)</b><br><b>0 narr.</b>   |
| Suandende (pp. 132-6) [Suandende]                            | Song x 11  | Yes pp.133(16),<br>134(6)         |            |              |   | 22   |
|  | Song x 3   | Yes p. 135                        |            |              |   | 6  |
|  |            |                                   |            |              |   | <b>total: 28</b><br><b>28 d.s. (0 ex.)</b><br><b>0 narr.</b> |

**TABLE III.I** *continued**Cuentos negros de Cuba* (Cabrera 1940/1993) [Black Tales from Cuba]

| Story title   | ALIs                       | In direct speech                  | Explicated | In narrative | Explicated   | Word count   |
|---|----------------------------|-----------------------------------|------------|--------------|--|--|
| ¡Sokuando! (pp. 137-41) [Sokuando!]                 | Esékere Uán x 6            | Yes pp. 137(6),<br>138(6)         |            |              |  | 12   |
|   | ¿Tú Alé?                   | Yes pp. 137,138                   | Footnote   |              |  | 4  |
|   |                            |                                   |            |              |  | <b>total: 16</b><br><b>16 d.s. (4 ex.)</b><br><b>0 narr.</b> |
| Nogumá (pp. 141-6) [Nogumá]                         | «munansó»                  | Yes p. 141                        | Footnote   |              |  | 1  |
|   | ¿Entete?                   | Yes p. 141                        | Footnote   |              |  | 1  |
|   | Entete                     | Yes p. 142                        | Previous   |              |  | 1  |
|   | ¿Engombe?                  | Yes p. 142                        | Footnote   |              |  | 1  |
|   | Engombe                    | Yes p. 142                        | Previous   |              |  | 1  |
|   | ¿Enuni?                    | Yes p. 142                        | Footnote   |              |  | 1  |
|   | Enuni                      | Yes p. 142                        | Previous   |              |  | 1  |
|   | ¿susúndamba?               | Yes p. 142                        | Footnote   |              |  | 1  |
|   | ¿Chulá?                    | Yes p. 142                        | Footnote   |              |  | 1  |
|   | Chulá                      | Yes p. 142                        | Previous   |              |  | 1  |
|   | Chant x 3                  | Yes pp. 143(6),<br>144(6), 146(6) | Footnote   |              |  | 18   |
|   | Titigumá<br>Titirigumá x 6 | Yes pp. 143(2),<br>144(10)        |            |              |  | 12   |
| Chant x 2   | Yes p. 144(18)             |                                   |            |              | 18   |  |
|   |                            |                                   |            |              | <b>total: 50</b><br><b>50 d.s. (28 ex.)</b><br><b>0 narr.</b><br><b>1 « »/marked</b> |  |
| El caballo de Hicotea (pp. 147-9) [Hicotea's Horse] | Song                       | Yes p. 148                        |            |              |  | 10   |
|   |                            |                                   |            |              |  | <b>total: 10</b>   |

TABLE III.I *continued**Cuentos negros de Cuba* (Cabrera 1940/1993) [Black Tales from Cuba]

| Story title   | ALIs  | In direct speech                                | Explicated | In narrative                       | Explicated | Word count  |
|---|---|---|------------|------------------------------------|------------|---|
| El caballo de Hicotea (pp. 147-9) [Hicotea's Horse]<br><i>continued</i> |   |   |            |                                    |            | 10 d.s. (0 ex.)<br>0 narr.  |
| Osain de un pie (pp. 150-5) [One-footed Osain]                          | Okó ebín<br>kuamín...   |   |            | Yes p. 150                         |            | 3   |
|   | Chón chon   | Yes p. 150                                      |            |                                    |            | 2   |
|   | obiní x 2   | Yes pp. 150, 151                                |            |                                    |            | 2   |
|   | Warning x 5   | Yes pp. 151(15)<br>152 (30),<br>153(15), 154(5) | In-text    |                                    |            | 70  |
|   | ¡Olurun maye!   | Yes p. 152                                      |            |                                    |            | 2   |
|   | ¡Ochiché! x 2   | Yes p. 153(2)                                   |            |                                    |            | 2   |
|   | fódde nure x 3  | Yes p. 154(6)                                   | In-text    |                                    |            | 6   |
|   | ¡Teketebuká! x<br>2   | Yes p. 155                                      |            |                                    |            | 2   |
|   |   |   |            |                                    |            | <b>total: 89</b><br><b>86 d.s. (76 ex.)</b><br><b>3 narr. (0 ex.)</b> |
|   | La prodigiosa gallina de Guinea (pp. 156-63) [The<br>Marvellous Guinea Hen] | «mundele»                                       | Yes p. 158 | Footnote                           |            |   |
| Song  |   | Yes p. 159                                      |            |                                    |            | 21  |
| Isé-Kué/<br>Ariyénye x 11   |   | Yes pp. 160(6),<br>161(4)                       |            | Yes pp. 160(6),<br>161(12), 163(7) |            | 35  |
| matunga   |   |   |            | Yes p. 162                         |            | 1   |
| conga-mondonga  |   |   |            | Yes p. 162                         |            | 2   |
| congós  |   |   |            | Yes p. 163                         |            | 1   |
| lucumí  |   |   |            | Yes p. 163                         |            | 1   |
| mandinga  |   |   |            | Yes p. 163                         |            | 1   |
| ararás  |   |   |            | Yes p. 163                         |            | 1   |

**TABLE III.I continued***Cuentos negros de Cuba* (Cabrera 1940/1993) [Black Tales from Cuba]

| Story title   | ALIs   | In direct speech   | Explicated | In narrative | Explicated | Word count   |
|---|--|--|------------|--------------|------------|--|
| La prodigiosa gallina de Guinea (pp. 156-63) [The Marvellous Guinea Hen] <i>continued</i> |  |  |            |              |            | <b>total: 65</b><br><b>33 d.s. (1 ex.)</b><br><b>32 narr. (0 ex.)</b><br><b>1 « »/marked</b>   |
| La carta de libertad (pp. 164-7) [The Letter of Freedom]                                  | Badá didé<br>odiddena  | Yes p. 164   | Footnote   |              |            | 3<br><br><b>total: 3</b><br><b>3 d.s. (3 ex.)</b><br><b>0 narr.</b>                            |
| Los mudos (pp. 168-170) [The Mute]  | Song<br>¡Tanifayokum<br>Teremina!  | Yes p. 169<br>Yes p. 169   |            |              |            | 11<br>2<br><br><b>total: 13</b><br><b>13 d.s. (0 ex.)</b><br><b>0 narr.</b>                    |
| El sapo guardiero (pp. 171-4) [The Guardian Toad]   | Tángala, tángala,<br>mitángala ...<br>gánga<br>Kukuñongo<br>Verse<br>Spell<br>Song | Yes p. 172<br><br>Yes p. 172<br>Yes p. 172<br>Yes p. 173<br>Yes p. 174 |            |              |            | 4<br><br>1<br>10<br>6<br>9<br><br><b>total: 30</b><br><b>30 d.s. (0 ex.)</b><br><b>0 narr.</b> |



**TABLE III.I** *continued*

*Cuentos negros de Cuba* (Cabrera 1940/1993) [Black Tales from Cuba]

|   |            |                              |   |                         |  |                          |
|---|------------|------------------------------|---|-------------------------|--|--------------------------|
| <b>Subtotals:</b>   |            | <b>Direct speech:</b><br>597 | <b>Explicated: 168</b><br><b>In-text: 108</b><br><b>Footnoted: 60</b><br><b>Glossary: 0</b> | <b>Narrative:</b><br>79 | <b>Explicated: 23</b><br><b>In-text: 9</b><br><b>Footnoted: 14</b><br><b>Glossary: 0</b> | <b>« »/marked:</b><br>32 |
| <b>Total word count African Lexical Items:</b><br>(from approximate total word count of 40,000) | <b>676</b> |                              |   |                         |  |                          |

**TABLE III.II***¿Por qué? cuentos negros de Cuba* (Cabrera 1948/1972) [Why? Black Tales from Cuba]

| Story title  | ALIs                    | In direct speech            | Explicated | In narrative                                | Explicated | Word count  |
|--|-------------------------|-----------------------------|------------|---|------------|---|
| Hay hombres blancos, pardos y negros (pp. 11-14) [There are White, Brown and Black Men]                                | Song                    | Yes p. 12                   |            |   |            | 8   |
|  |                         |                             |            |   |            | <b>total: 8</b><br><b>8 d.s. (0 ex.)</b><br><b>0 narr.</b>              |
| Se cerraron y volvieron a abrirse los caminos de la isla (pp. 15-24) [The Roads on the Island Closed and Opened Again] | Ikú x 2                 |                             |            | Yes p. 15                                   |            | 2   |
|  | Ibeye(s) x 13           | Yes p. 18(3)                | Glossary   | Yes pp. 17, 18(2), 19, 20, 22, 23(2), 24(2) | Glossary   | 13  |
|  | Babamí, mó fo iaddé x 2 | Yes pp. 17(4), 18(4)        | In-text    |   |            | 8   |
|  | Lament                  | Yes p. 17                   | In-text    |   |            | 6   |
|  | Song                    | Yes p.17                    |            |   |            | 8   |
|  | Song rpt.               | Yes p. 19                   |            |   |            | 6   |
|  | Mokenkén x 8            | Yes pp. 20(2), 21(3), 22(3) |            |   |            | 8   |
|  | ¡Oddára!                | Yes p. 21                   |            |   |            | 1   |
|  | ¡yéun!                  | Yes p. 21                   |            |   |            | 1   |
|  | Song                    | Yes p. 21                   |            |   |            | 12  |
|  |                         |                             |            |   |            | <b>total: 65</b><br><b>53 d.s. (17 ex.)</b><br><b>12 narr. (10 ex.)</b> |
| El mosquito zumba en la oreja (pp. 25-9) [The Mosquito Buzzes in the Ear]  | bembé                   |                             |            | Yes p. 25                                   |            | 1   |
|  |                         |                             |            |   |            | <b>total: 1</b><br><b>0 d.s.</b><br><b>1 narr. (0 ex.)</b>              |
| Cundió brujería mala (pp. 30-4) [The Scattering of Bad Magic]  | -Munguela x 3           |                             |            | Yes pp. 30, 32(2)                           |            | 3   |
|  | congo x 5               |                             |            | Yes pp.30(3), 34(2)                         |            | 5   |

TABLE III. II *continued**¿Por qué? cuentos negros de Cuba* (Cabrera 1948/1972) [Why? Black Tales from Cuba]

| Story title   | ALIs                 | In direct speech   | Explicated | In narrative | Explicated  | Word count |
|---|----------------------|--------------------|------------|--------------|---|------------|
| Cundió brujería mala (pp. 30-4) [The Scattering of Bad Magic] <i>continued</i>  | Sicongo-lundé-bantua |                    |            | Yes p. 30    |   | 3          |
|   | Enso-Gando           |                    |            | Yes p. 31    | In-text   | 2          |
|   | Maniguayala x 2      | Yes pp. 30, 31     | In-text    |              |   | 2          |
|   | ¿Kindiambo?x3        | Yes pp.30,31(2)    | In-text    |              |   | 3          |
|   | ¡Inzambi! x 3        | Yes pp. 30, 31, 32 | In-text    |              |   | 3          |
|   | Song                 | Yes p. 30          |            |              |   | 7          |
|   | «Güiri-güiri» x2     | Yes pp. 30, 31     | In-text    |              |   | 4          |
|   | «Uemba» x 2          | Yes p. 31          | Glossary   | Yes p. 34    | Glossary  | 2          |
|   | Song                 | Yes p. 33          |            |              |   | 8          |
|   | cicongo-unlé-bantuá  |                    |            | Yes p. 34    |   | 3          |
|   |                      |                    |            |              | <b>total: 45</b><br><b>28 d.s. (13 ex.)</b><br><b>17 narr. (3 ex.)</b><br><b>6 « »/marked</b> |            |
| Jicotea lleva su casa a cuestras, el Majá se arrastra, la Lagartija se pega a la pared (pp. 35-43) [Hicotea Carries his House on his Back, Snake Slithers, and Lizard Clings to the Wall] | Song                 | Yes p. 37          |            |              |   | 16         |
|   | Chícherekús          |                    |            | Yes p. 38    | Glossary  | 1          |
|   | Endokis              |                    |            | Yes p. 38    | Glossary  | 1          |
|   | -Ochachá-Keregüeye   |                    |            | Yes p. 39    |   | 2          |
|   | -Ofetilé-Ofé x 2     |                    |            | Yes p. 41(4) |   | 4          |
|   | -Ocha                |                    |            | Yes p. 43    |   | 1          |
|   |                      |                    |            |              | <b>total: 25</b><br><b>16 d.s. (0 ex.)</b><br><b>9 narr. (2 ex.)</b>                          |            |

TABLE III.II *continued**¿Por qué? cuentos negros de Cuba* (Cabrera 1948/1972) [Why? Black Tales from Cuba]

|   |             |           |         |                  |  |    |
|---|-------------|-----------|---------|------------------|--|----|
| El Chivo hiede (pp. 44-52) [The Goat Stinks]                      | chakumaleke |           |         | Yes p. 44        |  | 1  |
|   | Drum song   | Yes p. 44 |         |                  |  | 2  |
|   | Song        | Yes p. 45 |         |                  |  | 12 |
|   | Obiní-Dóddo |           |         | Yes p. 45        |  | 2  |
|   | Bembé       |           |         | Yes. p. 46       |  | 1  |
|   | ¡Yeyé o!    | Yes p. 46 |         |                  |  | 2  |
|   | «¡Orissa!»  | Yes p. 46 |         |                  |  | 1  |
|   | «aché»      |           |         | Yes p. 47        | Glossary   | 1  |
|   | Song        | Yes p. 47 |         |                  |  | 10 |
|   | Song        | Yes p. 47 |         |                  |  | 6  |
|   | -panchákara |           |         | Yes p. 47        |  | 1  |
|   | Omí Obiní   |           |         | Yes p. 48        |  | 2  |
|   | Appwón      |           |         | Yes p. 48        | Glossary   | 1  |
|   | Oñi         |           |         | Yes p. 49        |  | 1  |
|   | Song        | Yes p. 49 |         |                  |  | 10 |
|   | güemilere   |           |         | Yes p. 50        |  | 1  |
|   | Aukó x 4    | Yes p. 51 | In-text | Yes pp. 51(2),52 | In-text  | 4  |
|   | Babalawos   |           |         | Yes p. 51        | Glossary   | 1  |
|   | Iyalochas   |           |         | Yes p. 51        | Glossary   | 1  |
|   | Afoché      |           |         | Yes p. 51        | Glossary   | 1  |
|   |             |           |         |                  | <b>total: 61</b><br><b>44 d.s. (1 ex.)</b><br><b>17 narr. (8 ex.)</b><br><b>2 « »/marked</b> |    |
| Obbara mente y no mente (pp. 53-6) [Obbara Lies and Does not Lie] | Eleguedé    |           |         | Yes p. 54        | In-text  | 1  |
|   | ebó         |           |         | Yes p. 55        | Glossary   | 1  |
|   | sarayeyéo   |           |         | Yes p. 56        |  | 1  |

**TABLE III.II** *continued**¿Por qué? cuentos negros de Cuba* (Cabrera 1948/1972) [Why? Black Tales from Cuba]

|   |                    |                             |         |                                 |          |   |
|---|--------------------|-----------------------------|---------|---------------------------------|----------|---|
| Obbara miente y no miente (pp. 53-6) [Obbara Lies and Does not Lie] <i>continued</i>  |                    |                             |         |                                 |          | <b>total: 3</b><br><b>0 d.s.</b><br><b>3 narr. (2 ex.)</b>                                  |
| Las mujeres se encomiendan al árbol Dagame (pp. 57-62) [The Women Trust the Dagame Tree]  | «watoko»           |                             |         | Yes p. 57                       |          | 1   |
|   | Uemba              | Yes p. 60                   |         |                                 | Glossary | 1   |
|   | Song               | Yes p. 61                   |         |                                 |          | 10  |
|   | Lament             | Yes p. 61                   |         |                                 |          | 7   |
|   |                    |                             |         |                                 |          | <b>total: 19</b><br><b>18 d.s. (1 ex.)</b><br><b>1 narr. (0 ex.)</b><br><b>1 « »/marked</b> |
| La tierra le presta al Hombre y, éste tarde o temprano, le paga lo que debe (pp. 63-5) [Man Borrows from the Earth and Sooner or Later Pays What he Owes] | Cheché-Kalunga x 6 |                             |         | Yes pp. 63(8), 64(4)            | In-text  | 12  |
|   | Kalunga            |                             |         | Yes p. 63                       | In-text  | 1   |
|   | Yácara x 6         |                             |         | Yes pp 63(3) 64(3)              | In-text  | 6   |
|   | Entoto x 5         |                             |         | Yes pp. 63(4), 64               | In-text  | 5   |
|   |                    |                             |         |                                 |          | <b>total: 24</b><br><b>0 d.s.</b><br><b>24 narr. (24 ex.)</b>                               |
| El tiempo combate con el Sol, y la Luna consuela a la tierra (pp. 66-7) [Time Fights with the Sun and the Moon Consoles the Earth]                        | Embú x 10          | Yes p. 67                   | In-text | Yes pp. 66(3), 67(6)            | In-text  | 10  |
|   | Ensanda x 2        |                             |         | Yes p. 66(2)                    | In-text  | 2   |
|   | Moana-Entoto       | Yes p. 67                   |         |                                 |          | 2   |
|   | Tángu x 8          | Yes p. 67(2)                | In-text | Yes p. 67(6)                    | In-text  | 8   |
|   |                    |                             |         |                                 |          | <b>total: 22</b><br><b>5 d.s. (3 ex.)</b><br><b>17 narr. (17 ex.)</b>                       |
| El algodón ciega a los pájaros (pp. 68-73) [Cotton Blinds the Birds]  | Oú x 28            | Yes pp. 69(5), 70(5), 72(3) | In-text | Yes pp. 68(3), 69(4), 70, 71(5) | In-text  | 28  |

TABLE III.II *continued*

¿Por qué? cuentos negros de Cuba (Cabrera 1948/1972) [Why? Black Tales from Cuba]

| Story title  | ALIs               | In direct speech | Explicated | In narrative                                    | Explicated | Word count   |
|--|--------------------|------------------|------------|---|------------|--|
| El algodón ciega a los pájaros (pp. 68-73) [Cotton Blinds the Birds] <i>continued</i>  |                    |                  |            | 72(2)   |            |  |
|  | Babá x 6           | Yes p. 70, 72(3) |            | Yes p. 68(2)                                    |            | 6  |
|  | Chomuggé           |                  |            | Yes p. 69                                       | In-text    | 1  |
|  | Agutté             |                  |            | Yes p. 69                                       | In-text    | 1  |
|  | Osukuá x 2         | Yes p. 69        | In-text    |   |            | 2  |
|  | Song               | Yes p. 69        |            |   |            | 9  |
|  | Orúngagoleo        | Yes p. 70        |            |   |            | 1  |
|  | Afén               |                  |            | Yes p. 70                                       | In-text    | 1  |
|  | Kokore             |                  |            | Yes p. 71                                       | In-text    | 1  |
|  | Afén-Chigüi-Chigüi |                  |            | Yes p. 71                                       | In-text    | 3  |
|  | Ebó x 5            | Yes p. 72(4)     | Glossary   | Yes p. 71                                       | Glossary   | 5  |
|  | Oké                |                  |            | Yes p. 71                                       | In-text    | 1  |
|  | Ifá                |                  |            |   |            | 1  |
|  | «Pototo-Aché-To»   | Yes p. 72        |            |   |            | 3  |
|  |                    |                  |            |   |            | <b>total: 62</b><br><b>36 d.s. (19 ex.)</b><br><b>26 narr. (26 ex.)</b><br><b>3 « »/marked</b> |
| Kanákaná, el Aura Tifosa es sagrada e Iroko, la Ceiba, es divina (pp. 74-82) [Kanákaná the Vulture is Sacred and Iroko the Ceiba Tree is Divine] | Song               | Yes p. 74        |            |   |            | 2  |
|  | Moforibale         | Yes p. 75        |            |   |            | 1  |
|  | Iroko x 10         |                  |            | Yes pp. 75(3), 77(2), 78, 79, 80, 82(2) + title | Glossary   | 11   |
|  | Endokis            |                  |            | Yes p. 77                                       | Glossary   | 1  |
|  | Chicherekús        |                  |            | Yes p. 77                                       | Glossary   | 1  |
| Iróko-oko  |                    |                  | Yes p. 79  | Glossary  | 1          |  |



TABLE III.II *continued**¿Por qué? cuentos negros de Cuba* (Cabrera 1948/1972) [Why? Black Tales from Cuba]

| Story title  | ALIs               | In direct speech | Explicated | In narrative   | Explicated   | Word count  |
|--|--------------------|------------------|------------|----------------|--|---|
| El cangrejo no tiene cabeza (pp. 94-100) [Crab has no Head]          | Erí x 2            |                  |            | Yes pp. 96, 98 | In-text  | 2   |
|  | Ceremony           | Yes p. 96        |            |                |  | 4   |
|  | Etiémi             | Yes p. 97        |            |                |  | 1   |
|  | Abasí              |                  |            | Yes p. 97      |  | 1   |
|  | Babá               |                  |            | Yes p. 98      |  | 1   |
|  | Oú                 |                  |            | Yes p. 98      | In-text  | 1   |
|  | Orishanla          |                  |            | Yes p. 98      |  | 1   |
|  | Cheché Kalunga     |                  |            | Yes p. 99      |  | 2   |
|  | gangá              |                  |            | Yes p. 100     |  | 1   |
|  |                    |                  |            |                |  | <b>total: 14</b><br><b>5 d.s. (0 ex.)</b><br><b>9 narr. (3 ex.)</b> |
| Susudamba no se muestra de día (pp. 101-19) [Susudamba Hides by Day] | Koró/ko x 8        | Yes p. 104(4)    |            | Yes p. 111(4)  |  | 8   |
|  | Ká-ká              | Yes p. 104       |            |                |  | 2   |
|  | Ko x 4             | Yes p. 106(4)    |            |                |  | 4   |
|  | Ké x 5             | Yes p. 106(5)    |            |                |  | 5   |
|  | Iyalochas x 3      |                  |            | Yes p. 111(3)  | Glossary   | 3   |
|  | kainche...kinché   | Yes pp. 111, 112 |            |                |  | 7   |
|  | Ochiché x 2        | Yes p. 113(2)    |            |                |  | 2   |
|  | bámbara... ekitiyá | Yes p. 115       |            |                |  | 4   |
|  | Kaínque...Keché    | Yes p. 116       |            |                |  | 5   |
|  | jekua jei          | Yes p. 117       |            |                |  | 2   |
|  |                    |                  |            |                | <b>total: 42</b><br><b>35 d.s. (0 ex.)</b><br><b>7 narr. (3 ex.)</b> |   |



TABLE III.II *continued**¿Por qué? cuentos negros de Cuba* (Cabrera 1948/1972) [Why? Black Tales from Cuba]

| Story title   | ALIs                         | In direct speech          | Explicated | In narrative       | Explicated | Word count   |
|---|------------------------------|---------------------------|------------|--------------------|------------|--|
| El Sabio desconfía de su misma sombra (pp. 120-37) [The Wise Man does not Trust his own Shadow]   | Yén-yén-yén x 4              | Yes p. 124                |            |                    |            | 12   |
|   | Song                         | Yes p. 135                |            |                    |            | 11   |
|   | ¡Ondokó...<br>Ondokó gunugú! | Yes p. 135                |            |                    |            | 3  |
|   | Song rpt.                    | Yes p. 136                |            |                    |            | 7  |
|   | Song rpt.                    | Yes p. 136                |            |                    |            | 11   |
|   |                              |                           |            |                    |            | <b>total: 44</b><br><b>44 d.s. (0 ex.)</b><br><b>0 narr.</b>         |
| Las mujeres no podían parangonarse con las ranas (pp. 138-9) [The Women Could not Compare Themselves to the Frogs]                        |                              |                           |            |                    |            | 0  |
| Brillan los cocuyos en la noche (pp. 140-3) [Fireflies Glimmer in the Night]  | Echu                         |                           |            | Yes p. 142         | In-text    | 1  |
|   |                              |                           |            |                    |            | <b>total: 1</b><br><b>0 d.s.</b><br><b>1 narr. (1 ex.)</b>           |
| Dicen los gangás 'Los grandes no pagan favores de humildes' (pp. 143-6) [The Gangás Say 'The Great do not Pay the Favours of the Humble'] | Gangás                       |                           |            | Yes p. 144 (title) |            | 1  |
|   | Lament                       | Yes p. 145                |            |                    |            | 11   |
|   | Lament rpt x 3               | Yes pp. 145(3),<br>146(6) |            |                    |            | 9  |
|   |                              |                           |            |                    |            | <b>total: 21</b><br><b>20 d.s. (0 ex.)</b><br><b>1 narr. (0 ex.)</b> |
| Se dice que no hay hijo feo para su madre (pp. 147-52) [They Say No Child is Ugly to its Mother]  |                              |                           |            |                    |            | <b>total: 0</b>  |
| Esa raya en el lomo de la Jutía (pp. 153-76) [That Stripe on Hutia's Flank]   | Ireme x 2                    |                           |            | Yes p. 158(2)      |            | 2  |
|   | ñañigo                       |                           |            | Yes p. 158         |            | 1  |
|   | Abakuá                       |                           |            | Yes p. 158         |            | 1  |

TABLE III.II *continued*

¿Por qué? cuentos negros de Cuba (Cabrera 1948/1972) [Why? Black Tales from Cuba]

| Story title  | ALIs                      | In direct speech      | Explicated | In narrative          | Explicated | Word count |
|--|---------------------------|-----------------------|------------|-----------------------|------------|------------|
| Esa raya en el lomo de la Jutía (pp. 153-76[That Stripe on Hutia's Flank] <i>continued</i> ) | Naña siapo eaca           | Yes. p. 158           | In-text    |                       |            | 3          |
|  | Threat                    | Yes p. 158            | In-text    |                       |            | 5          |
|  | Bilongo x 3               |                       |            | Yes pp. 161, 162, 169 |            | 3          |
|  | Huanga                    | Yes p. 161            |            |                       |            | 1          |
|  | Diambo                    | Yes p. 161            | Glossary   |                       |            | 1          |
|  | Inkisa x 2                | Yes p. 162(2)         |            |                       |            | 2          |
|  | Saying                    |                       |            | Yes p. 162            |            | 6          |
|  | Ñogubá                    |                       |            | Yes p. 162            |            | 1          |
|  | gangolera                 |                       |            | Yes p. 162            |            | 1          |
|  | Sarabanda(s) x 4          |                       |            | Yes pp. 163(3), 165   |            | 4          |
|  | Füiri                     | Yes p. 164            |            |                       |            | 1          |
|  | Sío, sío                  | Yes p. 164            |            |                       |            | 2          |
|  | Santo speech              | Yes p. 164            |            |                       |            | 5          |
|  | kuyere x 2                | Yes p. 165(2)         |            |                       |            | 2          |
|  | Congo...gaonáni           | Yes p. 165            |            |                       |            | 3          |
|  | Congo                     | Yes p. 165            |            |                       |            | 1          |
|  | Buru ... nené x 4         | Yes p. 165(2), 167(2) |            |                       |            | 16         |
|  | Bembo Karire Inguembo x 2 | Yes pp. 164, 165      |            |                       |            | 6          |
|  | guembo x 3                | Yes pp. 165, 166 (2)  |            |                       |            | 3          |
|  | Langüisa                  | Yes p. 166            |            |                       |            | 1          |

TABLE III.II *continued*

¿Por qué? cuentos negros de Cuba (Cabrera 1948/1972) [Why? Black Tales from Cuba]

| Story title  | ALIs                       | In direct speech | Explicated | In narrative | Explicated | Word count |
|--|----------------------------|------------------|------------|--------------|------------|------------|
| Esa raya en el lomo de la Jutía (pp. 153-76) [That Stripe on Hutia's Flank] <i>continued</i> | Langüisa...Lué             | Yes p. 166       |            |              |            | 4          |
|  | Kiyumba ...<br>sese        | Yes p. 166       |            |              |            | 9          |
|  | Yagundé ...<br>Mámbo       | Yes p. 166       |            |              |            | 7          |
|  | Fuire ...<br>Kunanfinda    | Yes p. 166       |            |              |            | 13         |
|  | entoto ...<br>Gangolero    | Yes p. 166       |            |              |            | 3          |
|  | güiri ... Kimbisi          | Yes p. 167       |            |              |            | 3          |
|  | Waguerra ...<br>Kilongo    | Yes p. 167       |            |              |            | 19         |
|  | tié-tié ...<br>Engumba     | Yes p. 168       |            |              |            | 4          |
|  | Ensuso                     | Yes p. 168       |            |              |            | 1          |
|  | Lúmbo                      | Yes p. 168       |            |              |            | 1          |
|  | tié-tié ...<br>chamalonga  | Yes p. 168       |            |              |            | 5          |
|  | Bomasare ...<br>Guatirimba | Yes p. 168       |            |              |            | 11         |
|  | Dúndu ... Carire           | Yes p. 169       |            |              |            | 2          |
|  | güiri ... llango           | Yes p. 169       |            |              |            | 10         |
|  | Tango ...<br>Indiambo      | Yes p. 169       |            |              |            | 9          |
|  | Ié ... Sai                 | Yes p. 170       |            |              |            | 17         |
|  | Malongo                    | Yes p. 170       |            |              |            | 1          |
|  | Ié... Mayimbe              | Yes p. 170       |            |              |            | 4          |

TABLE III.II *continued*

¿Por qué? cuentos negros de Cuba (Cabrera 1948/1972) [Why? Black Tales from Cuba]

| Story title   | ALIs            | In direct speech | Explicated | In narrative   | Explicated | Word count   |
|---|-----------------|------------------|------------|--|------------|--|
| Esa raya en el lomo de la Jutía (pp. 153-76) [That Stripe on Hutia's Flank] <i>continued</i>      | kiaku ... Ié    | Yes p. 171       |            |  |            | 8  |
|   | «macuto»        |                  |            | Yes p. 171   |            | 1  |
|   | Sio             | Yes p. 173       |            |  |            | 1  |
|   | Guaguancó       | Yes p. 174       |            |  |            | 1  |
|   |                 |                  |            |  |            | <b>total: 204</b><br><b>185 d.s. (9 ex.)</b><br><b>19 narr. (0 ex.)</b><br><b>1 « »/marked</b> |
| No se resucita (pp. 177-85) [No Reviving]   |                 |                  |            |  |            | 0  |
| El carapacho a heridas de Jicotea (pp. 186-93) [Hicotea's Fractured Shell]                        | Adya ... Aduá   | Yes p. 192       |            |  |            | 2  |
|   | Ayakuá-tiroko   | Yes p. 193       |            |  |            | 2  |
|   |                 |                  |            |  |            | <b>total: 4</b><br><b>4 d.s. (0 ex.)</b><br><b>0 narr.</b>                                     |
| Las nariguetas de los negros estan hechas de fayanca (pp. 194-8) [Black Noses are Thrown Togther] | Manú-puto       |                  |            | Yes p. 195   |            | 2  |
|   | Mundele         | Yes p. 195       |            |  |            | 1  |
|   |                 |                  |            |  |            | <b>total: 3</b><br><b>1 d.s. (0 ex.)</b><br><b>2 narr. (0 ex.)</b>                             |
| Se hace Ebó (pp. 199-213) [Ebó is Practiced]  | Eb(b)ó x 3      |                  |            | Yes pp. 199 (title), 211, 212  | Glossary   | 3  |
|   | Ikú x 22        | Yes p. 208(2)    | In-text    | Yes pp. 199, 200, 203, 204(2), 205 (3), 206(3), 207, 208(2), 209(3), 211, 212(2) | In-text    | 22   |
|   | Odu             |                  |            | Yes p. 203   | Glossary   | 1  |
|   | Babalawo(s) x 6 |                  |            | Yes pp. 203(2),  | Glossary   | 6  |

**TABLE III.II** *continued**¿Por qué? cuentos negros de Cuba* (Cabrera 1948/1972) [Why? Black Tales from Cuba]

| Story title  | ALIs          | In direct speech | Explicated | In narrative     | Explicated   | Word count   |
|--|---------------|------------------|------------|------------------|--|--|
| Se hace Ebó (pp. 199-213) [Ebó is Practiced] <i>continued</i>  |               |                  |            | 204, 209(2), 212 |  |  |
|  | «ebó»         |                  |            | Yes p. 204       |  | 1  |
|  | Ifá           |                  |            | Yes p. 209       |  | 1  |
|  | babalochas    |                  |            | Yes p. 209       | Glossary   | 1  |
|  | Iyalochas x 2 |                  |            | Yes pp. 209, 210 | Glossary   | 2  |
|  | Mamalochas    |                  |            | Yes p. 209       |  | 1  |
|  | Malochas      |                  |            | Yes p. 210       |  | 1  |
|  | Nanachúchas   |                  |            | Yes p. 210       |  | 1  |
|  | Ibelles       |                  |            | Yes p. 210       | Glossary   | 1  |
|  | Eko           |                  |            | Yes p. 210       |  | 1  |
|  | ecuté         |                  |            | Yes p. 210       | In-text  | 1  |
|  | Echu          |                  |            | Yes p. 211       |  | 1  |
|  | Addalum       |                  |            | Yes p. 212       |  | 1  |
|  | misuama       | Yes p. 212       |            |                  |  | 1  |
|  | Oñi           |                  |            | Yes p. 212       | In-text  | 1  |
|  |               |                  |            |                  | <b>total: 47</b><br><b>3 d.s. (2 ex.)</b><br><b>44 narr. (36 ex.)</b><br><b>1 « »/marked</b> |  |
| El Mono perdió el fruto de su trabajo (pp. 214-19)<br>[Monkey Lost the Fruits of his Labour]         | Song          | Yes p. 217       |            |                  |  | 6  |
|  | Song rpt.     | Yes p. 218       |            |                  |  | 5  |
|  |               |                  |            |                  |  | <b>total: 11</b><br><b>11 d.s. (0 ex.)</b><br><b>0 narr.</b> |
| Cuando truena se quema el guano bendito (pp. 220-8)<br>[Burn the Blessed Palm Leaf When it Thunders] | ¡Kabo Angasi! | Yes p. 220       |            |                  |  | 2  |
|  | Kuandi        | Yes p. 221       |            |                  |  | 1  |

TABLE III.II *continued*

¿Por qué? cuentos negros de Cuba (Cabrera 1948/1972) [Why? Black Tales from Cuba]

| Story title   | ALIs                                 | In direct speech             | Explicated   | In narrative             | Explicated  | Word count   |
|---|--------------------------------------|------------------------------|--|--------------------------|---|--|
| Cuando truena se quema el guano bendito (pp. 220-8)<br>[Burn the Blessed Palm Leaf When it Thunders] <i>continued</i> | Tatandi                              | Yes p. 221                   | In-text  |                          |   | 1  |
|   | Kunfindo-<br>Kuentombo-<br>Füiri x 3 |                              |  | Yes pp. 222(6),<br>223   |   | 9  |
|   | groníní x 5                          | Yes p. 222(5)                |  |                          |   | 5  |
|   | Propongó x 4                         | Yes p. 222(4)                |  |                          |   | 4  |
|   | Kinyúmba-Kisa                        | Yes p. 222                   |  |                          |   | 2  |
|   | Kiafo x 2                            | Yes p. 225(2)                |  |                          |   | 2  |
|   |                                      |                              |  |                          |   | <b>total: 26</b><br>17 d.s. (2 ex.)<br>9 narr. (0 ex.) |
| <b>Subtotals:</b>   |                                      | <b>Direct speech:</b><br>578 | <b>Explicated: 101</b><br><b>In-text: 91</b><br><b>Footnoted: 0</b><br><b>Glossary: 10</b> | <b>Narrative:</b><br>280 | <b>Explicated: 191</b><br><b>In-text: 129</b><br><b>Footnoted: 0</b><br><b>Glossary: 62</b> | <b>« »/marked:</b><br>15                               |
| <b>Total word count African Lexical Items:</b><br>(from approximate total word count of 53,500)                       | <b>858</b>                           |                              |  |                          |   |  |

**TABLE III.III***Ayapá: cuentos de Jicotea (Cabrera 1971) [Ayapá: Tales of the Turtle]*

| Story title   | ALIs                   | In direct speech         | Explicated | In narrative            | Explicated | Word count   |
|---|------------------------|--------------------------|------------|-------------------------|------------|--|
| Vida o muerte (pp. 21-3) [Life or Death]                            | Song                   | Yes p. 21                |            |                         |            | 8  |
|   | ¿enjë?                 | Yes p. 22                |            |                         |            | 1  |
|   |                        |                          |            |                         |            | <b>total: 9</b><br><b>9 d.s. (0 ex.)</b><br><b>0 narr.</b>           |
| Jicotea le preguntó al Sol... (pp. 27-9) [Hicotea Asked the Sun...] |                        |                          |            |                         |            | 0  |
| La venganza de Jicotea (pp. 33-6) [Hicotea's Revenge]               |                        |                          |            |                         |            | 0  |
| Jicotea era un buen hijo... (pp. 39-48) [Hicotea was a Good Son]    | Ayá                    |                          |            | Yes p. 42               | In-text    | 1  |
|   | ¡wese makutén!<br>x 11 | Yes pp. 46(14),<br>47(8) |            |                         |            | 22   |
|   | Prayer                 | Yes p. 47                |            |                         |            | 10   |
|   | Dada Tinabó            | Yes p. 47                |            |                         |            | 2  |
|   |                        |                          |            |                         |            | <b>total: 35</b><br><b>34 d.s. (0 ex.)</b><br><b>1 narr. (1 ex.)</b> |
| Ncharriri (pp. 51-3) [Ncharriri]                                    |                        |                          |            |                         |            | 0  |
| Irú Ayé (pp. 57-63) [Irú Ayé]                                       | Irú Ayé                |                          |            | Yes p. 55 (title)       |            | 2  |
|   | Ayá x 6                |                          |            | Yes pp. 57(3),<br>59(3) | In-text    | 6  |
|   | Ishé Apidán            |                          |            | Yes p. 60               | In-text    | 2  |
|   | Iyaré                  |                          |            | Yes p. 60               | Glossary   | 1  |
|   | Ifá                    |                          |            | Yes p. 60               | Glossary   | 1  |
|   |                        |                          |            |                         |            | <b>total: 12</b><br><b>0 d.s.</b><br><b>12 narr. (10 ex.)</b>        |
| El vuelo de jicotea (pp. 67-75) [Hicotea's Flight]                  | moana x 2              |                          |            | Yes p. 67(2)            | Glossary   | 2  |
|   | jaré jaré              | Yes p. 67                |            |                         |            | 2  |

**TABLE III.III** *continued**Ayapá: cuentos de Jicotea* (Cabrera 1971) [*Ayapá: Tales of the Turtle*]

| Story title  | ALIs                   | In direct speech | Explicated | In narrative   | Explicated               | Word count |
|--|------------------------|------------------|------------|--|--------------------------|------------|
| El vuelo de jicotea (pp. 67-75) [Hicotea's Flight]<br><i>continued</i> | Ngomune                |                  |            | Yes p. 67  | Glossary                 | 1          |
|  | Mayimbe x 18           | Yes p. 69(2)     | Glossary   | Yes pp. 67,<br>69(2), 70,<br>71(3), 72, 73(2),<br>74(3), 75(3) | Glossary                 | 18         |
|  | Chechengula            |                  |            | Yes p. 68  | Glossary                 | 1          |
|  | Gondubiola             |                  |            | Yes p. 68  | Glossary                 | 1          |
|  | Chegüe                 |                  |            | Yes p. 68  | In-text                  | 1          |
|  | Mumbona                |                  |            | Yes p. 68  |                          | 1          |
|  | Mula                   |                  |            | Yes p. 68  | Glossary                 | 1          |
|  | Cachimbo               |                  |            | Yes p. 68  | Glossary                 | 1          |
|  | Wákara                 |                  |            | Yes p. 68  | Glossary                 | 1          |
|  | Gonogono               |                  |            | Yes p. 68  | Glossary                 | 1          |
|  | Kreketé x 3            | Yes pp. 68, 69   | Glossary   | Yes p. 68  | Glossary                 | 3          |
|  | Temboakala             |                  |            | Yes p. 69  |                          | 1          |
|  | Nchókala               |                  |            | Yes p. 69  |                          | 1          |
|  | Tangu                  |                  |            | Yes p. 70  | Glossary                 | 1          |
|  | Ngonde                 |                  |            | Yes p. 70  | Glossary                 | 1          |
|  | Nsila ... musenga      | Yes p. 70        | Footnote   |  |                          | 11         |
|  | Yembe<br>diampembe x 2 |                  |            | Yes p. 71(4)   | In-text                  | 4          |
|  | Masango x 6            |                  |            | Yes pp. 73(3),<br>74, 75(2)                                    | In-text                  | 6          |
|  |                        |                  |            |  | <b>total: 59</b>         |            |
|  |                        |                  |            |  | <b>17 d.s. (15 ex.)</b>  |            |
|  |                        |                  |            |  | <b>42 narr. (39 ex.)</b> |            |
| El ladrón del boniatat (pp. 79-84) [The Yam Thief]                     |                        |                  |            |  | <b>total: 0</b>          |            |



TABLE III.III continued

*Ayapá: cuentos de Jicotea (Cabrera 1971) [Ayapá: Tales of the Turtle]*

| Story title  | ALIs              | In direct speech | Explicated   | In narrative                | Explicated | Word count  |
|--|-------------------|------------------|--------------|-----------------------------|------------|---|
| La rama en el muro (pp. 87-107) [The Branch on the Wall] | makuto            |                  |              | Yes p. 88                   | Glossary   | 1   |
|  | Ta x 5            |                  |              | Yes p. 89, 93, 99, 102, 103 |            | 5   |
|  | carabalí x 3      | Yes pp. 95, 100  |              | Yes p. 92                   |            | 3   |
|  | Song              | Yes p. 96        | Glossary (4) |                             |            | 6   |
|  | Nganga            | Yes p. 97        | Glossary     |                             |            | 1   |
|  | Eseré x 2         | Yes p. 100       |              | Yes p. 100                  |            | 2   |
|  | Mandinga          |                  |              | Yes p. 103                  | In-text    | 1   |
|  | Lucumí Efón       |                  |              | Yes p. 103                  | In-text    | 2   |
|  | carabalí agró x 3 | Yes p. 106(2)    |              | Yes p. 104(4)               |            | 6   |
|  | makuta            |                  |              | Yes p. 104                  | Glossary   | 1   |
|  | nguluba           |                  |              | Yes p. 104                  | Glossary   | 1   |
|  | malafo            |                  |              | Yes p. 104                  | Glossary   | 1   |
|  | congo nisanga x 2 | Yes p. 106(2)    |              | Yes p. 104(2)               |            | 4   |
|  |                   |                  |              |                             |            | <b>total: 34</b><br><b>14 d.s. (5 ex.)</b><br><b>20 narr. (7 ex.)</b> |
| La Jicotea endemoniada (pp. 111-22) [Hicotea Possessed]  | Bansa             |                  |              | Yes p. 111                  |            | 1   |
|  | Kokoriko ... ó    | Yes p. 111       |              |                             |            | 4   |
|  | ¡furún ta ta x 2! |                  |              | Yes p. 111(6)               |            | 6   |
|  | uyá x 2           | Yes p. 111(2)    |              |                             |            | 2   |
|  | uyé x 3           | Yes p. 111(3)    |              |                             |            | 3   |
|  | Song              | Yes p. 112       |              |                             |            | 11  |
|  | Asún              | Yes p. 112       |              |                             |            | 1   |
|  | carabalí          |                  |              | Yes p. 112                  |            | 1   |
| kreketés   |                   |                  | Yes p. 112   | Glossary                    | 1          |   |

TABLE III.III *continued**Ayapá: cuentos de Jicotea* (Cabrera 1971) [*Ayapá: Tales of the Turtle*]

| Story title  | ALIs                   | In direct speech | Explicated | In narrative    | Explicated   | Word count |
|--|------------------------|------------------|------------|-----------------|--|------------|
| La Jicotea endemoniada (pp. 111-22) [Hicotea Possessed]<br><i>continued</i>                                  | Tata x 3               |                  |            | Yes pp. 112,115 |  | 3          |
|  | Bunangunga<br>kusolele | Yes p. 112       |            |                 |  | 2          |
|  | bafiota                |                  |            | Yes p. 112      | Glossary   | 1          |
|  | chicherekús            |                  |            | Yes p. 112      | Glossary   | 1          |
|  | Morumba x 2            |                  |            | Yes p. 113(2)   | In-text  | 2          |
|  | Chant                  |                  |            | Yes p. 113      |  | 15         |
|  | Mayombe                |                  |            | Yes p. 113      |  | 1          |
|  | Mundele                |                  |            | Yes p. 113      | Glossary   | 1          |
|  | Musunde                |                  |            | Yes p. 114      |  | 1          |
|  | Loango                 |                  |            | Yes p. 114      |  | 1          |
|  | Kombo Nsila            |                  |            | Yes p. 114      |  | 2          |
|  | Karire                 |                  |            | Yes p. 114      |  | 1          |
|  | Chacumbe               |                  |            | Yes pp. 115,116 |  | 2          |
|  | Song                   | Yes pp. 115-6    |            |                 |  | 24         |
|  | Kunanfinda             |                  |            | Yes p. 117      | Glossary   | 1          |
|  | Drum song              | Yes p. 117       |            |                 |  | 12         |
|  | Song in drum           | Yes p. 118       | In-text    |                 |  | 9          |
|  | Lament                 | Yes p. 118       |            |                 |  | 3          |
| fón fón  | Yes p. 119             |                  |            |                 | 2  |            |
|  |                        |                  |            |                 | <b>total: 114</b><br><b>73 d.s. (9 ex.)</b><br><b>41 narr. (7 ex.)</b> |            |
| Jicotea y el arbol de Güira que nadie sembró (pp. 125-9)<br>[Hicotea and the Güira Tree that Nobody Planted] | lucumís                | Yes p. 125       |            |                 |  | 1          |
|  | Chastisement           | Yes p. 127       |            |                 |  | 9          |
|  | ¡lgbá! ¡lgbanla!       | Yes pp. 127(6),  |            |                 |  | 8          |

TABLE III.III *continued**Ayapá: cuentos de Jicotea* (Cabrera 1971) [*Ayapá: Tales of the Turtle*]

| Story title  | ALIs                         | In direct speech       | Explicated             | In narrative           | Explicated       | Word count   |
|--|------------------------------|------------------------|------------------------|------------------------|------------------|--|
| Jicotea y el árbol de Güira que nadie sembró (pp. 125-9)<br>[Hicotea and the Güira Tree that Nobody Planted]<br><i>continued</i> | x 4                          | 128(2)                 |                        |                        |                  |  |
|  | Teregongu<br>machagongu teré | Yes p. 127             |                        |                        |                  | 3  |
|  | ¡Omí! x 2                    | Yes pp. 127,128        |                        |                        |                  | 2  |
|  | ¡Omí tutu! x 2               | Yes pp. 127,128        | Glossary               |                        |                  | 4  |
|  | ¡Omí dudú! x 2               | Yes pp. 127,128        | Glossary               |                        |                  | 4  |
|  |                              |                        |                        |                        |                  | <b>total: 31</b><br><b>31 d.s. (8 ex.)</b><br><b>0 narr.</b> |
| Jicotea una noche fresca... (pp. 133-8) [Hicotea, One Cool Night...]   | Nené                         | Yes p. 133             |                        |                        |                  | 1  |
|  | Toto                         |                        |                        | Yes p. 133             | In-text          | 1  |
|  | Ngonde                       |                        |                        | Yes p. 133             | In-text/Glossary | 1  |
|  | Guisakuame                   | Yes p. 134             |                        |                        |                  | 1  |
|  | mumbona                      |                        |                        | Yes p. 134             |                  | 1  |
|  | Nansi x 2                    | Yes p. 136             | In-text                | Yes p. 134             | In-text          | 2  |
|  | Tatandi                      |                        |                        | Yes p. 134             | Glossary         | 2  |
|  | Kunanfinda                   |                        |                        |                        |                  |  |
|  | Moni ... nsó                 | Yes p. 134             |                        |                        |                  | 3  |
|  | Insegua x 2                  | Yes p. 137             | In-text                | Yes p. 134             | In-text          | 2  |
|  | Drum song                    | Yes p. 134             |                        |                        |                  | 8  |
|  | Chondi x 3                   | Yes pp. 136,137        | In-text                | Yes p. 134             | In-text          | 3  |
|  | Ngombe x 6                   | Yes pp. 136,<br>137(2) | In-text                | Yes pp. 134(2),<br>135 | In-text          | 6  |
| -Ñioka x 7   | Yes pp. 136(2),<br>137(2)    | In-text                | Yes pp. 135(2),<br>136 | In-text                | 7                |  |

TABLE III.III *continued**Ayapá: cuentos de Jicotea* (Cabrera 1971) [*Ayapá: Tales of the Turtle*]

| Story title   | ALIs                  | In direct speech            | Explicated | In narrative    | Explicated   | Word count  |
|---|-----------------------|-----------------------------|------------|-----------------|--|---|
| Jicotea una noche fresca... (pp. 133-8) [Hicotea, One Cool Night...] <i>continued</i> | Bansa x 3             | Yes pp. 136,137             | In-text    | Yes pp. 135     | In-text  | 3   |
|   | Meme x 11             | Yes pp. 135, 136(2), 137(3) | In-text    | Yes pp. 135(5)  | In-text  | 11  |
|   | Ta                    |                             |            | Yes p. 135      |  | 1   |
|   | Bambi<br>Afuamutu x 4 | Yes pp. 136(2), 137(2)      | In-text    | Yes p. 135(4)   | In-text  | 8   |
|   | Mbi                   |                             |            | Yes p. 136      | In-text  | 1   |
|   | suama                 | Yes p. 137                  |            |                 |  | 1   |
|   |                       |                             |            |                 |  | <b>total: 64</b><br><b>37 d.s. (23 ex.)</b><br><b>26 narr. (24 ex.)</b> |
| La tesorera del diablo (pp. 141-69) [The Devil's Treasurer]                           | Malembo               |                             |            | Yes p. 143      |  | 1   |
|   | ¡Pansa kué! x 2       | Yes p. 147(4)               |            |                 |  | 4   |
|   | arará                 | Yes p. 155                  |            |                 |  | 1   |
|   | mandinga              | Yes p. 155                  |            |                 |  | 1   |
|   | lucumí                | Yes p. 155                  |            |                 |  | 1   |
|   | Song                  | Yes p. 157                  |            |                 |  | 12  |
|   | Song rpt.             | Yes p. 157                  |            |                 |  | 6   |
|   | Song rpt.             | Yes p. 158                  |            |                 |  | 6   |
|   |                       |                             |            |                 | <b>total: 32</b><br><b>31 d.s. (0 ex.)</b><br><b>1 narr. (0 ex.)</b> |   |
| Ilú Kekeré (pp. 173-6) [Ilú Kekeré]   | Drum song             | Yes p. 174                  |            |                 |  | 2   |
|   | Drum song             | Yes p. 174                  |            |                 |  | 16  |
|   | Drum song rpt.        | Yes p. 175                  |            |                 |  | 2   |
|   | Drum song rpt.        | Yes p. 175                  |            |                 |  | 6   |
|   | emití x 2             |                             |            | Yes pp. 175,176 |  | 2   |

TABLE III.III *continued**Ayapá: cuentos de Jicotea* (Cabrera 1971) [*Ayapá: Tales of the Turtle*]

| Story title  | ALIs           | In direct speech | Explicated | In narrative                  | Explicated | Word count   |
|--|----------------|------------------|------------|-------------------------------|------------|--|
| Ilú Kekeré (pp. 173-6) [Ilú Kekeré] <i>continued</i>                               | mokenkén       | Yes p. 175       | Footnote   |                               |            | 1  |
|  | ¡Laka wo be!   | Yes p. 176       | In-text    |                               |            | 3  |
|  | Babalawo x 4   |                  |            | Yes p. 176(4)                 | Glossary   | 4  |
|  | Babalosha x 2  |                  |            | Yes p. 176(2)                 | Glossary   | 2  |
|  | Drum song rpt. | Yes p. 176       |            |                               |            | 19   |
|  |                |                  |            |                               |            | <b>total: 57</b><br>49 d.s. (4 ex.)<br>8 narr. (6 ex.) |
| La excelente Doña Jicotea Concha (pp. 179-215) [The Excellent Doña Hicotea Concha] |                |                  |            |                               |            | <b>total: 0</b>  |
| En el río enamorado (pp. 219-35) [In The Loving River]                             | Song           | Yes p. 220       |            |                               |            | 4  |
|  | Yilo x 5       |                  |            | Yes pp. 221, 222(2), 224, 226 | In-text    | 5  |
|  | munansó        |                  |            | Yes p. 221                    | Footnote   | 1  |
|  | Batu x 2       |                  |            | Yes p. 229(2)                 |            | 2  |
|  | yá wiri ya x 2 | Yes p. 231(6)    | Footnote   |                               |            | 6  |
|  |                |                  |            |                               |            | <b>total: 18</b><br>10 d.s. (6 ex.)<br>8 narr. (6 ex.) |
| La porfía de las comadres (pp. 239-47) [The Bickering of Friends]                  | Iyalocha       |                  |            | Yes p. 246                    | Glossary   | 1  |
|  |                |                  |            |                               |            | <b>total: 1</b><br>0 d.s.<br>1 narr. (1 ex.)           |
| El juicio de Jicotea (pp. 251-6) [Hicotea's Trial]                                 | Song           | Yes p. 252       |            |                               |            | 4  |
|  | Song           | Yes p. 256       |            |                               |            | 7  |
|  | Song           | Yes p. 256       |            |                               |            | 11   |

|   |                  |                                     |   |                                       |  |  |
|---|------------------|-------------------------------------|---|---------------------------------------|--|--|
|   |                  |                                     |   |                                       |  | <b>total: 22</b><br><b>22 d.s. (0 ex.)</b><br><b>0 narr.</b>         |
| La herencia de Jicotea (pp. 259-64) [Hicotea's Inheritance]                                     | Ayé x 11         | Yes pp. 259, 260, 263               | In-text   | Yes pp. 259, 260(3), 261, 262, 263(2) | In-text  | 11   |
|   | Okó mi x 2       | Yes p. 262(4)                       |   |                                       |  | 4  |
|   | Aku              |                                     |   | Yes p. 263                            | In-text  | 1  |
|   | Lakué-lakué boní | Yes p. 263                          | In-text   |                                       |  | 3  |
|   |                  |                                     |   |                                       |  | <b>total: 19</b><br><b>10 d.s. (6 ex.)</b><br><b>9 narr. (9 ex.)</b> |
| <b>Subtotals:</b>   |                  | <b>Direct speech:</b><br><b>337</b> | <b>Explicated: 76</b><br><b>In-text: 52</b><br><b>Footnoted: 7</b><br><b>Glossary: 17</b> | <b>Narrative:</b><br><b>169</b>       | <b>Explicated: 110</b><br><b>In-text: 61</b><br><b>Footnoted: 1</b><br><b>Glossary: 48</b> | <b>« »/marked:</b><br><b>0</b>                                       |
| <b>Total word count African Lexical Items:</b><br>(from approximate total word count of 52,500) | <b>506</b>       |                                     |   |                                       |  |  |

TABLE III.IV

*Cuentos para adultos niños y retrasados mentales* (Cabrera 1983) [Tales for Childish Adults and the Mentally Challenged]

| Story title   | ALIs   | In direct speech | Explicated | In narrative | Explicated  | Word count   |
|---|--|------------------|------------|--------------|---|--|
| Y así fue (pp. 27-9) [And So It Was]                                      | « <i>Eluké</i>   |                  |            | Yes p. 28    | In-text   | 2  |
|   | <i>Kilogbo</i> »   |                  |            |              |   |  |
|   | <i>kende</i> x 2   |                  |            | Yes p. 29(2) |   | 2  |
|   |  |                  |            |              |   | <b>total: 4</b><br>0 d.s.<br>4 narr. (2 ex.)<br>4 « »/marked |
| La mujer de agua (pp. 33-5) [The Woman of Water]                          |  |                  |            |              |   | <b>total: 0</b>  |
| Cara linda – cuerpo de araña (pp. 36-43) [Lovely Face - Spider's Body]    |  |                  |            |              |   | <b>total: 0</b>  |
| Se va por el río (pp. 44-9) [Away with the River]                         |  |                  |            |              |   | <b>total: 0</b>  |
| Más diablo que el diablo (pp. 53-62) [More Devil Than the Devil]          | « <i>eru</i> »   |                  |            | Yes p. 53    | Footnote  | 1  |
|   | <i>¡panza kue!</i> x 2                                   | Yes p. 54        |            |              |   | 4  |
|   | <i>Feremina</i>  | Yes p. 58        |            |              |   | 4  |
|   | <i>sékue ... feremí</i>                                  |                  |            |              |   |  |
|   | <i>¡ea, si mana ...</i><br><i>sekué!</i>                 | Yes p. 58        |            |              |   | 10   |
|   | <i>Ea sékue ... sekí</i>                                 | Yes p. 58        |            |              |   | 5  |
|   | <i>¡Ea</i><br><i>semanasekue ...</i><br><i>anasékue!</i> | Yes p. 59        |            |              |   | 7  |
|   |  |                  |            |              | <b>total: 31</b><br>30 d.s. (0 ex.)<br>1 narr. (1 ex.)<br>31 « »/marked |  |
| La diabla de las mil bocas (pp. 63-71) [The Devil With a Thousand Mouths] | Song   | Yes p. 64        |            |              |   | 15   |
|   | <i>jolongo</i>   | Yes p. 65        |            |              |   | 1  |
|   | Anjá   | Yes p. 66        |            |              |   | 1  |

TABLE III.IV *continued**Cuentos para adultos niños y retrasados mentales* (Cabrera 1983) [Tales for Childish Adults and the Mentally Challenged]

| Story title   | ALIs                            | In direct speech | Explicated | In narrative | Explicated | Word count  |
|---|---------------------------------|------------------|------------|--------------|------------|---|
| La diabla de las mil bocas (pp. 63-71) [The Devil With a Thousand Mouths] <i>continued</i>  | <i>Makima makimaiyo</i>         | Yes p. 67        |            |              |            | 2<br><br>total: 19<br>19 d.s. (0 ex.)<br>0 narr.<br>17 « »/marked |
| Historia verdadera de un viejo podorioso que decia llamarse Mampurias (pp. 72-88) [True Tale of an Old Beggar who Called Himself Mampurias] | <i>¡Afiota me lo udia!x 2</i>   | Yes pp. 77, 79   | Footnote   |              |            | 8   |
|   | <i>Tiékara kati x 3</i>         | Yes p. 78        |            |              |            | 5   |
|   | <i>¡Tickara kati x3</i>         | Yes p. 79        |            |              |            | 4   |
|   | <i>¡Tickira ... tickarakati</i> | Yes p. 79        |            |              |            | 4   |
|   | <i>¡Congo ... chapato!</i>      | Yes p. 84        |            |              |            | 5   |
|   |                                 |                  |            |              |            | total: 26<br>26 d.s. (8 ex.)<br>0 narr.<br>26 « »/marked          |
| Pasión infernal (pp. 89-94) [Infernal Passion]  | <i>¿Ndile ... ndile? x 2</i>    | Yes pp. 93, 94   |            |              |            | 8   |
|   | <i>¡Kina kina kin Sese!</i>     | Yes p. 94        |            |              |            | 4   |
|   | <i>¡Ayá ... mauré!</i>          | Yes p. 94        |            |              |            | 6   |
|   |                                 |                  |            |              |            | total: 18<br>18 d.s. (0 ex.)<br>0 narr.<br>18 « »/marked          |
| Un libertador sin estatua (pp. 95-103) [Liberator Without a Statue]   | Song                            | Yes p. 102       |            |              |            | 6<br>total: 6   |



TABLE III.IV *continued**Cuentos para adultos niños y retrasados mentales* (Cabrera 1983) [Tales for Childish Adults and the Mentally Challenged]

| Story title   | ALIs                            | In direct speech | Explicated | In narrative | Explicated | Word count   |
|---|---------------------------------|------------------|------------|--------------|------------|--|
| Un libertador sin estatua (pp. 95-103) [Liberator Without a Statue] <i>continued</i>  |                                 |                  |            |              |            | 6 d.s. (0 ex.)<br>0 narr.<br>6 « »/marked                        |
| De veras Dios se vale del Diablo para castigar la arrogancia (pp. 104-7) [God Truly Makes Use of the Devil to Punish Pride] |                                 |                  |            |              |            | total: 0   |
| La antecesora (pp. 111-23) [The Ancestor]   |                                 |                  |            |              |            | total: 0   |
| Fuerza y astucia (pp. 124-34) [Strength and Cunning]  | Song                            | Yes p. 128       |            |              |            | 6  |
|   | Song                            | Yes p. 128       |            |              |            | 8  |
|   | <i>Koyankó</i>                  | Yes p. 128       |            |              |            | 1  |
|   | Horse's hooves                  | Yes p. 129       |            |              |            | 7  |
|   | <i>¡Kiribun kanga, kalunga!</i> | Yes p. 129       |            |              |            | 3  |
|   | <i>E... kurumajua-nkintrón</i>  | Yes p. 133       |            |              |            | 6  |
|   |                                 |                  |            |              |            | total: 31<br>31 d.s. (0 ex.)<br>0 narr.<br>31 « »/marked         |
| De kimbonganbonga (pp. 135-43) [From Kimbonganbonga]  | <i>chévere</i>                  |                  |            | Yes p. 141   |            | 1  |
|   | Question                        | Yes p. 142       |            |              |            | 6  |
|   | Question                        | Yes p. 143       |            |              |            | 10   |
|   |                                 |                  |            |              |            | total: 17<br>16 d.s. (0 ex.)<br>1 narr. (0 ex.)<br>17 « »/marked |
| Historia de un perro callejero y de un gato casero (pp. 144-53) [Tale of a Street Dog and a House Cat]                      |                                 |                  |            |              |            | total: 0   |

TABLE III.IV *continued**Cuentos para adultos niños y retrasados mentales* (Cabrera 1983) [Tales for Childish Adults and the Mentally Challenged]

| Story title  | ALIs         | In direct speech | Explicated | In narrative | Explicated | Word count   |
|--|--------------|------------------|------------|--------------|------------|--|
| El hombre de los tres moños (pp. 154-61) [The Man With Three Bunches]  | Song         | Yes p. 156       |            |              |            | 9<br>total: 9<br>9 d.s. (0 ex.)<br>0 narr.<br>9 « »/marked |
| La debilidad de un padre (pp. 162-5) [A Father's Weakness]   | Song         | Yes p. 163       |            |              |            | 6  |
|  | Song rpt.    | Yes p. 163       |            |              |            | 6  |
|  | Song rpt.    | Yes p. 163       |            |              |            | 3  |
|  |              |                  |            |              |            | total: 15<br>15 d.s. (0 ex.)<br>0 narr.<br>15 « »/marked   |
| En un tiempo ricos y pobres cumplían su palabra de honor (pp. 166-70) [At One Time, Rich and Poor Kept Their Word] | Nganga       |                  |            | Yes p. 169   |            | 1<br>total: 1<br>0 d.s.<br>1 narr. (0 ex.)                 |
| De noche (pp. 171-2) [At Night]  |              |                  |            |              |            | total: 0   |
| Amor funesto (pp. 175-6) [Fatal Love]  |              |                  |            |              |            | total: 0   |
| El milagro de la siempre viva (pp. 177-8) [The Miracle of the Life Plant]  |              |                  |            |              |            | total: 0   |
| La cosa mala de la calle del Sol (pp. 179-81) [Bad Business on the Calle del Sol]                                  | sikiríngombe |                  |            | Yes p. 180   |            | 1  |
|  | bembé        |                  |            | Yes p. 180   |            | 1  |
|  |              |                  |            |              |            | total: 2<br>0 d.s.<br>2 narr. (0 ex.)                      |
| Futuro corneta (p. 182) [Future Trumpeter]   |              |                  |            |              |            | total: 0   |
| El insomnio de un marinero (pp. 183-4) [A Sailor's Insomnia]   |              |                  |            |              |            | total: 0   |

TABLE III.IV *continued**Cuentos para adultos niños y retrasados mentales* (Cabrera 1983) [Tales for Childish Adults and the Mentally Challenged]

| Story title   | ALIs       | In direct speech             | Explicated   | In narrative           | Explicated   | Word count         |
|---|------------|------------------------------|--|------------------------|--|--------------------|
| El embarazo de María Josefa (p. 185) [María Josefa's Pregnancy]                                 |            |                              |  |                        |  | total: 0           |
| La última casa a la salida del pueblo (pp. 186-90) [The Last House at the Edge of the Village]  |            |                              |  |                        |  | total: 0           |
| Por falta de espacio (pp. 191-208) [For Lack of Space]  |            |                              |  |                        |  | total: 0           |
| Precaución (p. 209) [Warning]   |            |                              |  |                        |  | total: 0           |
| Doña Florinda (pp. 210-13) [Doña Florinda]  |            |                              |  |                        |  | total: 0           |
| La muerte de María Feliú (pp. 214-6) [The Death of María Feliú]                                 |            |                              |  |                        |  | total: 0           |
| Recorte de la prensa Habanera del siglo XIX [Press Cutting from Nineteenth Century Havana]      |            |                              |  |                        |  | total: 0           |
| Bailaron ... (p. 221) [They Danced ...]   |            |                              |  |                        |  | total: 0           |
| La higuera de Ña Tomasa (pp. 222-3) [Ña Tomasa's Fig Tree]                                      |            |                              |  |                        |  | total: 0           |
| De astronomía (p. 224) [On Astronomy]   |            |                              |  |                        |  | total: 0           |
| En un ascensor (p. 225) [In a Lift]   |            |                              |  |                        |  | total: 0           |
| Murio el Marqués de Vienmea (p. 229) [The Death of the Marqués de Vienmea]                      |            |                              |  |                        |  | total: 0           |
| E.P.D. Don Romualdo Nalganes (pp. 230-1) [RIP Don Romualdo Nalganes]                            |            |                              |  |                        |  | total: 0           |
| Melquiadez (p. 232) [Melquiadez]  |            |                              |  |                        |  | total: 0           |
| Final (p. 233) [The End]  |            |                              |  |                        |  | total: 0           |
| <b>Subtotals:</b>   |            | <b>Direct speech:</b><br>170 | <b>Explicated: 8</b><br><b>In-text: 0</b><br><b>Footnoted: 8</b><br><b>Glossary: 0</b> | <b>Narrative:</b><br>9 | <b>Explicated: 3</b><br><b>In-text: 2</b><br><b>Footnoted: 1</b><br><b>Glossary: 0</b> | « »/marked:<br>174 |
| <b>Total word count African Lexical Items:</b><br>(from approximate total word count of 46,000) | <b>179</b> |                              |  |                        |  |                    |

**APPENDIX IV**  
**DIRECT/FREE DIRECT SPEECH AND THOUGHT**

Incidences of Direct Speech and Direct Thought in each of the tales in Lydia Cabrera's four collections of short stories are approached in the following tables partly by collating the reporting verbs which indicate their presence in the text. These are verbs to do with utterance (albeit sometimes internalised) such as DECIR, REPLICAR and PENSAR [SAY, RETORT and THINK]. In these cases each entry in the table gives the verb associated with a specific act of Direct Speech or Thought<sup>141</sup>, a standardised translation (each incidence of a single verb has been translated the same way, irrespective of context, in the interests of clarity), and page numbers which refer to the editions used throughout this thesis. The speaker is identified, as far as is possible. 'Speakers' may be animals, gods, mortals, or inanimate objects, such as the 'sandals' or 'woman's hips' (which 'ring out' in *PQ* on p. 32 and p. 218 respectively). Sometimes no verb precedes reported speech or thought, but it is indicated only by 'speech mark' punctuation in the texts (such as commas, dashes, italics or « »), or by layout (the centring on the page of songs, prayers or chants). These cases have also been counted, and are marked 'no verb'. They are significant because the absence of a reporting verb is one of the possible indicators of Free Direct Speech or Free Direct Thought occurring in the text. In addition, there are rare occurrences of Free Direct Speech or Thought, usually embedded within the narrated parts of story text, which may display neither speech mark punctuation nor a reporting verb. Those which have been identified are marked \*\*. Given the somewhat disembodied nature of these utterances, the speaker is often difficult to definitively attribute, as can be seen in the tables below. Where the author/narrator actively describes the manner of speaking, the voice, or the emotional state of a speaker (thus contributing to his or her characterisation), this has been indicated by bold text and counted under the broad term 'Description'. For ease of reference, Appendix 4a lists all such instances of 'Description' separately.

**TABLE IV.I**

*Cuentos negros de Cuba* (Cabrera 1940/1993) [Black Tales from Cuba]

| Story title  | Reporting verbs, standardised translation and page references                    | Speaker(s)                                     |
|--|--|--|
| Bregantino Bregantín (pp. 11-28) [Bregantin Bregantín] | DECIR [= SAY] p. 11<br>RESPONDER [= REPLY]                                       | Dingadingá (princess)<br>the King (her father) |
|  | DECIR <b>mordiendo con furia ...</b> [= SAY <b>chewing with fury ...</b> ] p. 12 | the Queen (her mother)                         |

<sup>141</sup> Where the reporting verb is one of thought rather than speech (see, for example, 'Taita Hicotea y Taita Tigre' [Daddy Hicotea and Daddy Tiger] p. 48), it is marked \*.

TABLE IV.1 *continued**Cuentos negros de Cuba* (Cabrera 1940/1993) [Black Tales from Cuba]

| Story title   | Reporting verbs, standardised translation and page references   | Speaker(s)   |
|---|---|--|
| Bregantino Bregantín (pp. 11-28) [Bregantin Bregantín] <i>continued</i> | BOSTEZAR [= YAWN] p. 12<br>no verb<br>no verb   | the King<br>the Queen<br>the Queen   |
|   | DECIR [= SAY] p. 13<br>RECORDAR [= REMIND]<br>no verb   | the young men (Dingadingá's suitors)<br>the ancestors<br>the ancestors                       |
|   | CANTAR y TOCAR [= SING and PLAY] p. 14<br>no verb p. 15<br>DECIR [= SAY]<br>DECIR [= SAY]                                   | Lombriz (Worm) (Dingadingá's husband)<br>Worm<br>the King<br>Worm                            |
|   | DECIR [= SAY] p. 16<br>DECIR olvidándose [= SAY forgetting herself]   | Worm<br>the Queen  |
|   | LANZAR (... este grito de gloria) [= UTTER (... this cry of glory)] p. 18   | Bull (Worm's slave, later King)  |
|   | distraído ... DECIR [= absent-minded SAY] p. 19   | Bull   |
|   | CANTAR [= SING] p. 20<br>SEGUIR CANTAR [= CARRY ON SING]<br>no verb   | Ochún ( <i>Santa</i> /goddess)<br>Ochún<br>Ochún   |
|   | DECIR [= SAY] p. 24<br>DISCULPARSE [= EXCUSE ONESELF]<br>DECIR [= SAY]  | Sanune (wife of Bull)<br>Sanune<br>Ogún ( <i>Santo</i> /god)                                 |
|   | DECIR p. 25<br>SUSPIRAR [= SIGH]<br>MUGIR [= BELLOW]  | The women (Bull's wives)<br>The women (Bull's wives)<br>Bull                                 |
|   | RESPONDER una voz timbrada de juventud<br>[= REPLY a voice ringing with youth] p. 26<br>REPETIR [= REPEAT]<br>no verb p. 27 | Bregantino Bregantín (young bull, Sanune's son)<br>Bull (his father)<br>Bregantino Bregantín |

TABLE IV.1 *continued**Cuentos negros de Cuba* (Cabrera 1940/1993) [Black Tales from Cuba]

| Story title   | Reporting verbs, standardised translation and page references  | Speaker(s)  |
|---|--|---|
| Bregantino Bregantín (pp. 11-28) [Bregantín Bregantín] <i>continued</i> | EXCLAMAR [= EXCLAIM] p. 27   | The women (Bull's wives)<br><b>Reporting verbs: 24</b> ('neutral': 13 'other': 11) <sup>142</sup><br><b>No verbs: 6</b><br><b>Description: 4</b>      |
| Chéggue (pp. 29-31) [Chéggue]   | DECIR [= SAY] p. 29<br>PREGUNTAR [= ASK]<br>no verb<br>DECIR [= SAY]   | Chéggue's father<br>Chéggue's mother<br>Chéggue<br>Chéggue's father   |
|   | SUPLICAR [= PLEAD] p. 30<br>no verb<br>no verb<br>CANTAR [= SING]<br>no verb   | Chéggue's mother<br>Chéggue's mother and other women<br>Chéggue's father<br>all the animals<br>all the animals  |
|   | DECIR [= SAY] p. 31  | Chéggue's father  |
|   |  | <b>Reporting verbs: 6</b> ('neutral': 4 'other': 2)<br><b>No verbs: 4</b><br><b>Description: 0</b>  |
| Eyá (pp. 32-4) [Eyá]  | DECIR [= SAY] p. 32<br>DECIR [= SAY]<br>CONTESTAR [= ANSWER]<br>PROTESTAR [= PROTEST]<br>no verb<br>DECIR [= SAY]<br>CONTESTAR [= ANSWER]<br>no verb p. 33 | the fisherman's wife<br>the fisherman<br>the fisherman's wife<br>the fisherman<br>the fisherman's wife<br>the fish (Eyá)<br>the fisherman<br>the fish |

<sup>142</sup> DECIR, PREGUNTAR, CONTESTAR, PEDIR, RESPONDER, CONTAR, PENSAR and HABLAR [SAY, ASK, ANSWER, REQUEST, REPLY, TELL, THINK and SPEAK] are counted as 'neutral' reporting verbs; the remainder as 'other'. Please see Section 2.9.6 and Figure 2.11 of thesis for discussion.

TABLE IV.I *continued**Cuentos negros de Cuba* (Cabrera 1940/1993) [Black Tales from Cuba]

| Story title                           | Reporting verbs, standardised translation and page references  | Speaker(s)  |
|---------------------------------------|--|---|
| Eyá (pp. 32-4) [Eyá] <i>continued</i> | PREGONAR [= PROCLAIM (his wares)] p. 33<br>DECIR [= SAY]<br>DECIR [= SAY]<br>DECIR [= SAY]<br>REPLICAR [= RETORT]<br>DECIR [= SAY]<br>no verb<br>VOLVER a PREGONAR [= PROCLAIM (his wares) AGAIN]<br>DECIR [= SAY] | the fisherman<br>the fisherman<br>the fisherman's wife<br>the fisherman<br>the fisherman's wife<br>the fisherman<br>the fish<br>the fisherman |
|                                       | VOLVER a DECIR [= SAY AGAIN] p. 34<br>HABLAR [= SPEAK]<br>DECIR [= SAY]<br>DECIR [SAY]<br>no verb  | the fisherman's wife<br>the fish<br>the fisherman<br>the three children of fisherman and wife<br>the children                                 |
|                                       |  | <b>Reporting verbs: 18 ('neutral': 14 'other': 4)</b><br><b>No verbs: 4</b><br><b>Description: 0</b>  |
| Walo-Wila (pp. 35-8) [Walo-Wila]      | DECIR [= SAY] p. 35<br>DECIR [= SAY]<br>no verb<br>no verb<br>DECIR [= SAY]<br>CANTAR [= SING]   | a horse<br>the horse<br>Ayeré Kendé<br>the horse<br>Ayeré Kendé<br>Ayeré Kendé  |
|                                       | PREGUNTAR [= ASK] p. 36<br>[Here follow 4 verses back and forth between Ayeré Kendé and her sister Walo-Wila – 'No verbs' x 7]<br>DECIR [= SAY]<br>DECIR [= SAY]   | Walo-Wila (Ayeré Kendé's sister)<br><br>the horse<br>Ayeré Kendé  |

TABLE IV.1 *continued**Cuentos negros de Cuba* (Cabrera 1940/1993) [Black Tales from Cuba]

| Story title  | Reporting verbs, standardised translation and page references  | Speaker(s)   |
|--|--|--|
| Walo-Wila (pp. 35-8) [Walo-Wila] <i>continued</i>                          | CANTAR [= SING] p. 37<br>DECIR [= SAY]<br>DECIR [= SAY]<br>no verb<br>no verb<br>no verb<br>no verb<br>RESPONDER triste [= REPLY sad]<br>REPETIR [= REPEAT]<br>DECIR [= SAY] | Walo-Wila<br>Deer<br>Deer<br>Ayeré Kendé<br>Deer<br>Ayeré Kendé<br>Ayeré Kendé<br>Walo-Wila<br>Deer<br>Walo-Wila |
|  | no verb p. 38<br>DECIR [= SAY]<br>DECIR [= SAY]  | Ayeré Kendé<br>the shoreline<br>Ayeré Kendé  |
|  |  | <b>Reporting verbs: 15 ('neutral': 12 'other': 3)</b><br><b>No verbs: 14</b><br><b>Description: 1</b>            |
| Dos reinas (pp. 39-40) [Two Queens]<br>(Two Queens)                        | no verb<br>CANTURREAR [= CHANT] p. 39<br>REPLICAR [= RETORT]   | cannot be definitively attributed (narrator)<br>Queen Oloya Gúanna<br>Queen Eléren Gúedde                        |
|  |  | <b>Reporting verbs: 2 ('neutral': 0 'other': 2)</b><br><b>No verbs: 1</b><br><b>Description: 0</b>               |
| Taita Hicotea y Taita Tigre (pp. 41-66) [Daddy Hicotea<br>and Daddy Tiger] | ADVERTIR [= WARN] p. 41  | the Sun  |
|  | DECIR [= SAY] p. 42<br>DECIR [= SAY]<br>DECIR [= SAY]<br>PREGUNTAR [= ASK]<br>no verb<br>no verb   | Moon's father<br>Moon<br>Hare<br>Moon<br>Hare<br>Moon  |



**TABLE IV.1** *continued*  
*Cuentos negros de Cuba* (Cabrera 1940/1993) [Black Tales from Cuba]

| Story title   | Reporting verbs, standardised translation and page references | Speaker(s)                      |
|---|---|---------------------------------|
| Taita Hicotea y Taita Tigre (pp. 41-66) [Daddy Hicotea and Daddy Tiger] <i>continued</i>                | DECIR [= SAY] p. 43   | Hicotea (Turtle)                |
|   | CONTESTAR [= ANSWER]  | Deer (Hoof of the Air)          |
|   | DECIR [= SAY]   | Turtle                          |
|   | CONTESTAR [=ANSWER]   | Hoof of the Air                 |
|   | DECIR [= SAY]   | Anikosia's eye                  |
|   | DECIR [= SAY]   | Turtle's eye                    |
|   | DECIR [= SAY]   | Anikosia (daughter of the King) |
|   | DECIR [= SAY]   | Hoof of the Air                 |
|   | no verb   | Anikosia                        |
|   | GRITAR [= CRY OUT] p. 44                                      | Turtle                          |
|   | DECIR [= SAY] p. 46   | Turtle                          |
|   | no verb   | Turtle                          |
|   | IMPLORAR [= IMPLORE] p. 47                                    | Turtle                          |
|   | DECIR [= SAY]   | Turtle                          |
| VENIR a MEDITAR* [= COME to PONDER] p. 48   | Turtle  |                                 |
| no verb p. 50   | three 'Chicherekus' (spirit dolls - evil)                     |                                 |
| DECIR [= SAY] p. 51   | Hoof of the Air   |                                 |
| PREGUNTAR [= ASK]   | Hoof of the Air   |                                 |
| INSISTIR <b>consternado</b> [= INSIST <b>aghast</b> ] p. 52   | Hoof of the Air   |                                 |
| DIGNARSE RESPONDER <b>con el mismo tono despectivo</b> [= DEIGN ANSWER with the same contemptuous tone] | Turtle  |                                 |
| no verb   | Hoof of the Air   |                                 |
| no verb   | Turtle  |                                 |
| <b>débilmente</b> CONTESTAR [= weakly ANSWER]   | Hoof of the Air   |                                 |
| no verb   | Turtle  |                                 |
| BALBUCIR [= STAMMER]  | Hoof of the Air   |                                 |

**TABLE IV.1** *continued*  
*Cuentos negros de Cuba* (Cabrera 1940/1993) [Black Tales from Cuba]

| Story title  | Reporting verbs, standardised translation and page references            | Speaker(s)      |
|--|--|-----------------|
| Taita Hicotea y Taita Tigre (pp. 41-66) [Daddy Hicotea and Daddy Tiger] <i>continued</i> | no verb p. 52  | Turtle          |
|  | no verb  | Hoof of the Air |
|  | DECIR [= SAY]  | Turtle          |
|  | PROPONER [= SUGGEST]   | Turtle          |
|  | DECIR ... <b>tristemente</b> [= SAY <b>sadly</b> ] p. 53                 | Hoof of the Air |
|  | no verb  | Hoof of the Air |
|  | no verb  | Turtle          |
|  | RESOLVER [= DECIDE]  | Turtle          |
|  | no verb  | Hoof of the Air |
|  | REPLICAR ... <b>con arrogancia</b> [= RETORT ... <b>with arrogance</b> ] | Turtle          |
|  | CANTAR [= SING]  | Turtle          |
|  | no verb p. 54  | Turtle          |
| <b>irónica</b> CANTAR [= <b>ironic SING</b> ]  | Turtle   |                 |
| LLORAR [= WEEP]  | Turtle   |                 |
| DECIR [= SAY] p. 55  | Ox   |                 |
| no verb  | Ox   |                 |
| no verb  | Turtle   |                 |
| no verb  | Ox   |                 |
| no verb  | Turtle   |                 |
| no verb  | cannot be definitively attributed  |                 |
| DECIR [= SAY]  | Turtle   |                 |
| DECIR [= SAY]  | Ox   |                 |
| PENSAR* [= THINK] p. 56  | Ox   |                 |
| DECIR [= SAY]  | Turtle   |                 |
| GRITAR ... <b>dolida en su dignidad</b> [= CRY OUT ... <b>her dignity hurt</b> ] p. 57   | Ox   |                 |
| no verb p. 58  | Turtle   |                 |

**TABLE IV.I** *continued**Cuentos negros de Cuba* (Cabrera 1940/1993) [Black Tales from Cuba]

| Story title  | Reporting verbs, standardised translation and page references  | Speaker(s)   |
|--|--|--|
| Taita Hicotea y Taita Tigre (pp. 41-66) [Daddy Hicotea and Daddy Tiger] <i>continued</i> | no verb p. 59<br>no verb<br>LLAMAR [= CALL]  | music from instrument made out of Deer's antlers a tickle<br>Turtle                              |
|  | MARTILLEAR [= HAMMER (his eardrum)] p. 60<br>no verb<br>EXCLAMAR [= EXCLAIM]<br>no verb  | Tiger's internal voices<br>cannot be definitively attributed<br>Tiger<br>Rabbit                  |
|  | no verb p. 61<br>REFUNFUÑAR [= GRUMBLE]<br>no verb<br>PREGUNTAR [= ASK]<br>no verb<br>no verb<br>no verb                                   | Rabbit<br>Cow<br>Rabbit<br>Turtle<br>Rabbit<br>Turtle<br>Rabbit                                  |
|  | no verb p. 62<br>no verb<br>no verb<br>no verb<br>PENSAR* [= THINK]<br>DECIR [= SAY]<br>no verb<br>no verb<br>PREGUNTAR [= ASK]<br>no verb | Turtle<br>Rabbit<br>Turtle<br>Rabbit<br>Turtle<br>Rabbit<br>Turtle<br>Rabbit<br>Turtle<br>Rabbit |
|  | no verb p. 63<br>no verb<br>VOLVER a PREGUNTAR [= ASK AGAIN] p. 63<br>no verb<br>RUGIR [= ROAR]  | Turtle<br>Rabbit<br>Turtle<br>Tiger<br>Tiger   |

**TABLE IV.1** *continued*  
*Cuentos negros de Cuba* (Cabrera 1940/1993) [Black Tales from Cuba]

| Story title  | Reporting verbs, standardised translation and page references   | Speaker(s)  |                                 |
|--|---|---|---------------------------------|
| Taita Hicotea y Taita Tigre (pp. 41-66) [Daddy Hicotea and Daddy Tiger] <i>continued</i> | APLAUDIR [= APPLAUD] p. 64<br>CONTESTAR ... <b>con la voz lejana y vacía...</b><br>[= ANSWER ... <b>with the distant and hollow voice ...</b> ] p. 64<br>no verb<br>SUSPIRAR [= SIGH]<br>no verb**<br>no verb | the oldest of Tiger's four cubs<br>Turtle<br><br>Tiger's cubs<br>Turtle<br>Turtle<br>Turtle   |                                 |
|  | GRITAR [= CRY OUT] p. 65<br>VOLVER a DECIR [= SAY AGAIN]<br>no verb<br>CANTURREAR [= CHANT]<br>no verb<br>no verb**<br>no verb<br>DECIR [= SAY]<br>LLAMAR [= CALL]<br>CONTESTAR [= ANSWER]                    | Tiger's cubs<br>Turtle<br>Tiger's cubs<br>Turtle<br>Turtle<br>Tiger's cubs<br>Tiger's cubs<br>the oldest of Tiger's cubs<br>Tiger's cubs<br>a thousand Turtles, and Turtle, at once |                                 |
|  | no verb p. 66<br>no verb<br>DECIR [= SAY]   | cannot be definitively attributed (Tiger)<br>Tiger<br>Rabbit  |                                 |
|  |   | <b>Reporting verbs: 58 ('neutral': 35 'other': 23)</b><br><b>No verbs: 48</b><br><b>Description: 8</b>  |                                 |
|  | Los compadres (pp. 67-90) [The Compadres]   | DECIR [= SAY] p. 67   | Ochún ( <i>Santa</i> /goddess)  |
|  |   | PREGUNTAR [= ASK] p. 68   | Yemayá ( <i>Santa</i> /goddess) |
|  |   | DECIR [= SAY]   | an old man                      |
|  |   | EXCLAMAR [= EXCLAIM]  | Yemayá                          |

TABLE IV.1 *continued**Cuentos negros de Cuba* (Cabrera 1940/1993) [Black Tales from Cuba]

| Story title  | Reporting verbs, standardised translation and page references  | Speaker(s)  |
|--|--|---|
| Los compadres (pp. 67-90) [The Compadres] <i>continued</i> | no verb p. 68<br>no verb<br>no verb  | Ochún<br>Yemayá<br>Yemayá   |
|  | DECIR [= SAY] p. 69<br>no verb<br>PREGUNTAR ... <b>estupefacto</b> [= ASK ... <b>amazed</b> ]  | The Eternal Father (god)<br>Dolé<br>Evaristo (Dolé's husband)                                       |
|  | no verb p. 70<br>no verb<br>no verb  | Dolé<br>Dolé<br>Dolé  |
|  | PREGUNTAR ... <b>desfallecida</b> [= ASK ... <b>faint</b> ]<br>p. 71<br>no verb<br>SUSPIRAR [= SIGH]<br>DECIR [= SAY]  | Dolé<br>Evaristo<br>Dolé<br>Capinche (Evaristo's friend)  |
|  | PREGUNTAR ... <b>la voz ahogada</b> [= ASK ... <b>the voice muffled</b> ] p. 72<br>CONTESTAR [= ANSWER]<br>INCREPAR [= REPRIMAND]  | Evaristo<br>Dolé<br>the animal in Dolé's stomach  |
|  | no verb p. 73<br>GRITAR <b>con sorna</b> [= CRY OUT <b>with sarcasm</b> ]<br>SALUDAR [= GREET]<br>no verb<br>no verb<br>PREGUNTAR <b>con picardía bonachona</b> [= ASK <b>with good-natured mischievousness</b> ]<br>DECIR [= SAY] | Evaristo<br>a neighbour<br>the Galician shopkeeper<br>Mateo the poultry seller<br>Evaristo<br>Mateo |
|  | JURAR [= SWEAR] p. 74<br>GRITAR [= CRY OUT]  | Capinche<br>Dolé<br>some women  |

**TABLE IV.I** *continued*  
*Cuentos negros de Cuba* (Cabrera 1940/1993) [Black Tales from Cuba]

| Story title  | Reporting verbs, standardised translation and page references   | Speaker(s)  |
|--|---|---|
| Los compadres (pp. 67-90) [The Compadres] <i>continued</i> | no verb p. 74<br>no verb  | cannot be definitively attributed (the people)<br>the policeman   |
|  | HABLAR** p. 75<br>APLACAR [= PLACATE]<br>no verb<br>DECIR [= SAY]<br>HABLAR** <b>haciendo ... sollozos ...</b> [= SPEAK <b>making sobs</b> ]<br>RESOLVER (la situación ...) [= RESOLVE (the situation) ...] | 'the mulatta'<br>the men<br>cannot be definitively attributed (the people)<br>the <i>santera</i> (priestess), washerwoman<br>Evaristo<br><br>Capinche |
|  | DECIR [= SAY] p. 76<br>PROTESTAR ... <b>gipiando</b> [= PROTEST... <b>whimpering</b> ]<br>no verb<br>no verb<br>no verb   | Evaristo<br>Dolé<br>Evaristo<br><br>Dolé<br>the Galician shopkeeper   |
|  | DECIR [= SAY] p. 77   | the <i>santera</i>  |
|  | DECIR [= SAY] p. 78<br>no verb**<br>no verb**<br>no verb<br>no verb   | Capinche<br>Dolé<br>Capinche<br>Capinche<br>Dolé  |
|  | DECIR [= SAY] p. 79<br>CONTESTAR <b>con guasita</b> [= ANSWER <b>with jokiness</b> ]<br>no verb<br>DECIR [= SAY]<br>no verb   | San Lázaro ( <i>Santo</i> /god)<br>the man<br><br>Capinche<br>Capinche<br>Dolé  |

TABLE IV.I *continued**Cuentos negros de Cuba* (Cabrera 1940/1993) [Black Tales from Cuba]

| Story title  | Reporting verbs, standardised translation and page references  | Speaker(s)              |
|--|--|-------------------------|
| Los compadres (pp. 67-90) [The Compadres] <i>continued</i> | PENSAR* [= THINK] p. 79  | Capinche                |
|  | no verb p. 80  | Dolé                    |
|  | no verb  | the people              |
|  | no verb  | the people              |
|  | no verb p. 81  | the people              |
|  | no verb  | the people              |
|  | no verb  | the people              |
|  | DECIR [= SAY]  | Dolé                    |
|  | no verb p. 82  | the people              |
|  | DECIR [= SAY]<br>[Here follow 7 verses back and forth between Dolé and 'the chorus' - 'No verbs' x 7]<br>RECORDAR [= REMIND] | an old <i>Congo</i> man |
| no verb p. 83  | a creole   |                         |
| no verb  | the people (in the story 'a creole' tells)   |                         |
| EMPEZAR (= START)  | the people (in the story 'a creole' tells)   |                         |
| no verb  | the people (in the story 'a creole' tells)   |                         |
| DECIR <i>sentencioso</i> [= SAY <i>sentencious</i> ]       | the people (in the story 'a creole' tells)   |                         |
| no verb  | Capinche   |                         |
| DECIR [= SAY] p. 84  | the people   |                         |
| ALEGAR [= CLAIM]   | Capinche   |                         |
| DECIR [= SAY]  | Dolé   |                         |
| LLAMAR [= CALL] p. 85                                      | Evaristo's soul  |                         |
| DECIR [= SAY]  | they   |                         |
| LLORIQUEAR [= SNIVEL] p. 86                                | Capinche   |                         |
| DECIR [= SAY]  | Dolé   |                         |
| HABLAR [= SPEAK]   | 'a mulatto'  |                         |
|  | the people   |                         |

**TABLE IV.I** *continued**Cuentos negros de Cuba* (Cabrera 1940/1993) [Black Tales from Cuba]

| Story title  | Reporting verbs, standardised translation and page references   | Speaker(s)  |
|--|---|---|
| Los compadres (pp. 67-90) [The Compadres] <i>continued</i> | no verb p. 87<br>DECIR [= SAY]<br>CONTESTAR ... <b>como un rugido</b> [= ANSWER ...<br><b>like a roar</b> ]<br>DAR (... explicaciones) [= GIVE (... explanations)]<br>no verb** | cannot be definitively attributed (the people)<br>the people<br>Capinche<br><br>God<br>Capinche   |
|  | no verb** p. 88<br>no verb**<br>no verb**<br>no verb<br>ESTALLAR [= EXPLODE]<br>DECIR [= SAY]<br>REFUNFUÑAR [= GRUMBLE]<br>APLACAR [= PLACATE]                                  | Capinche<br>cannot be definitively attributed (mourners)<br>cannot be definitively attributed (mourners)<br>cannot be definitively attributed (mourners)<br>an old woman<br>the old woman<br>José María<br>José María |
|  | no verb p. 89<br>no verb<br>COREAR [= CHORUS]<br>no verb<br>no verb<br>GRITAR [= CRYING OUT]<br>GRUÑIR <b>como un perro</b> [= GROWL <b>like a dog</b> ]                        | the old woman<br>Capinche<br>everyone<br>Capinche<br>the people<br>Dolé<br>Capinche   |
|  | DECIR [= SAY] p. 90<br>no verb<br>no verb<br>no verb  | the old woman<br>Capinche<br>Evaristo<br>Dolé   |
|  |   | <b>Reporting verbs: 55 ('neutral': 33 'other': 22)</b><br><b>No verbs: 54</b><br><b>Description: 11</b>   |



TABLE IV.1 *continued**Cuentos negros de Cuba* (Cabrera 1940/1993) [Black Tales from Cuba]

| Story title   | Reporting verbs, standardised translation and page references                 | Speaker(s)                             |
|---|---|--|
| La loma de Mambiala (pp. 91-103) [The Hill of Mambiala]               | no verb p. 92   | the people                             |
|   | no verb   | 'good housewives'                      |
|   | no verb   | good housewife                         |
|   | GRITAR [= CRY OUT]  | the pumpkin (in Serapio's dream)       |
|   | PREGUNTAR persignándose [= ASK crossing himself]                              | Serapio                                |
|   | no verb** p. 93   | Serapio                                |
|   | LLORAR ... implorando [= WEEP ... imploring]                                  | Serapio                                |
|   | HABLAR como si fuese muy natural ... [= SPEAK as if it were very natural ...] | Serapio                                |
|   | PREGUNTAR suspirando [= ASK sighing] p. 94                                    | Serapio                                |
|   | con mucha coquetería ... CONTESTAR [= with great coquettishness ... ANSWER]   | Cazuelita Cocina Buena (a cooking pot) |
| PENSAR* [= THINK]   | Serapio   |  |
| no verb   | Cazuelita Cocina Buena  |  |
| no verb   | Serapio   |  |
| GRITAR [= CRY OUT]  | Serapio's family  |  |
| FARFULLAR ... impaciente [= SPLUTTER impatient] p. 95                 | Mama Tecla (Serapio's mother)   |  |
| ORDENAR [= ORDER]   | Serapio   |  |
| REPLICAR [= RETORT]   | one of Serapio's daughters  |  |
| DECIR [= SAY] p. 96   | Cesáreo Bonachea (a neighbour)  |  |
| DIRIGIRSE ... con voz dulcísima [ADDRESS ... with a very sweet voice] | Serapio   |  |
| no verb   | Cazuelita Cocina Buena  |  |
| no verb   | Serapio   |  |
| no verb**   | cannot be definitively attributed (Serapio's family)                          |  |
| DECIR [= SAY] p. 97   | one of the (rich) neighbours  |  |
| CONTESTAR [= ANSWER]  | Serapio   |  |

TABLE IV.1 *continued**Cuentos negros de Cuba* (Cabrera 1940/1993) [Black Tales from Cuba]

| Story title  | Reporting verbs, standardised translation and page references  | Speaker(s)  |
|--|--|---|
| La loma de Mambiala (pp. 91-103) [The Hill of Mambiala] <i>continued</i> | DECIR <b>eructando con elegancia</b> [= SAY <b>burping elegantly</b> ] p. 97<br>DECIR [= SAY]<br>DECIR <b>soñando para si</b> [= SAY <b>dreaming to himself</b> ]  | another of the neighbours<br>the slave trader<br>Don Cayetano (millionaire money lender)  |
|  | no verb p. 98<br>DECIR [= SAY]<br>no verb<br>DECIR [= SAY]   | Don Cayetano<br>Serapio<br>Don Cayetano<br>Serapio  |
|  | REPETIR ... <b>gimoteando</b> [= REPEAT ... <b>whining</b> ] p. 99<br>PREGUNTAR [= ASK]<br>CONTESTAR ... <b>con bronca voz de hombrón de pocos amigos</b> [= ANSWER ... <b>with the rough voice of a man with few friends</b> ]<br>no verb<br>no verb<br>PREGUNTARSE ... <b>perplejo</b> [= ASK ONESELF ... <b>perplexed</b> ] | Serapio<br>Serapio<br>Señor Manatí ( a walking stick)<br>Serapio<br>Serapio<br>Serapio  |
|  | GRITAR [= CRY OUT ] p. 100<br>no verb<br>no verb<br>no verb<br>no verb<br>RECALCAR [= STRESS]<br>GRITAR [= CRY OUT]<br>no verb<br>PEDIR [= REQUEST]  | Serapio's family<br>Serapio<br>Serapio's family<br>Serapio<br>An old woman<br>Serapio<br>Serapio's daughters<br>Serapio's daughters |

**TABLE IV.I** *continued*  
*Cuentos negros de Cuba* (Cabrera 1940/1993) [Black Tales from Cuba]

| Story title  | Reporting verbs, standardised translation and page references   | Speaker(s)  |
|--|---|---|
| La loma de Mambiala (pp. 91-103) [The Hill of Mambiala] <i>continued</i> | DECIR ... <b>no sin que le temblara la voz un poco</b><br>[= SAY ... not without his voice quavering a little]<br>p. 101<br>no verb<br>no verb<br>AZUZAR [= URGE ON]<br>DECIR [= SAY]                     | Serapio<br><br>Señor Manatí<br>Serapio<br>Serapio<br>Mama Tecla   |
|  | no verb p. 102<br>no verb<br>DECIR [= SAY]  | Serapio<br>Serapio<br>Serapio   |
|  |   | <b>Reporting verbs: 31 ('neutral': 19 'other': 12)</b><br><b>No verbs: 21</b><br><b>Description: 13</b> |
|  |   |   |
| La vida suave (pp. 104-8) [The Easy Life]                                | DECIR [= SAY] p. 104  | the 'layabout's' son  |
|  | no verb p. 105<br>CANTAR [= SING]<br>no verb<br>DECIR [= SAY]   | friends of the dead man<br>friends of the dead man<br>friends of the dead man<br>the father/ 'old man'  |
|  | no verb p. 106<br>no verb<br>DECIR [= SAY]<br>DECIR <b>con mucha dulzura</b> [= SAY with much sweetness]<br>CONTINUAR [= GO ON]<br>ROMPER a CANTAR <b>en coro</b> [= BREAK OUT SING in chorus]<br>no verb | the birds ('thieves')<br>the birds<br>chief of the birds<br>chief of the birds                          |
|  | DECIR [= SAY] p. 107  | chief of the birds<br>the birds   |
|  |   | the birds<br>the father/ 'old man'  |

TABLE IV.I *continued**Cuentos negros de Cuba* (Cabrera 1940/1993) [Black Tales from Cuba]

| Story title  | Reporting verbs, standardised translation and page references   | Speaker(s)   |
|--|---|--|
| La vida suave (pp. 104-8) [The Easy Life] <i>continued</i> | no verb p. 107<br>PENSAR* [= THINK ]<br><b>alerta ... ATAJAR</b> [= <b>alert CUT SHORT</b> ]  | the birds<br>the father/ old man<br>chief of the birds   |
|  | no verb p. 108<br>INCREPAR [= UPBRAID]<br>DECIR [= SAY]   | chief of the birds<br>chief of the birds<br>the mother/ old woman<br><b>Reporting verbs: 12 ('neutral': 7 'other': 5)</b><br><b>No verbs: 7</b><br><b>Description: 3</b>     |
| Apopoito Miamá (pp. 109-16) [Apopoito Miamá]               | no verb p. 109  | Juana Pedroso  |
|  | ENDILGAR [= UNLOAD (something on someone)]<br>p. 110  | Juana Pedroso  |
|  | no verb p. 111<br>DECIR ... <b>sin inmutarse</b> [= SAY ... <b>without showing her feelings</b> ]<br>REIR [= LAUGH]                         | Juana Pedroso<br>her new neighbour   |
|  | DECIR ... <b>muy sofocada</b> [= SAY ... <b>very out of breath</b> ] p. 112<br>RUMOREAR [= GOSSIP]<br>ASEGURAR [= ASSURE]<br>AÑADIR [= ADD] | the mulatto woman<br>Juana Pedroso   |
|  | no verb p. 114<br>CONTESTAR [= ANSWER]<br>no verb<br>CLAMAR [= CALL OUT]  | the people<br>the neighbours<br>the neighbours<br>the mulatto woman<br>the mouths of deep wells<br>the mulatto woman<br>the old voice which lives in the bottom of the wells |
|  | no verb p. 115<br>DECIR [= SAY]<br>DECIR [= SAY]  | the mulatto woman<br>Apopoito Miamá/ Mambelle<br>Apopoito Miamá/ Mambelle  |

**TABLE IV.I** *continued**Cuentos negros de Cuba* (Cabrera 1940/1993) [Black Tales from Cuba]

| Story title   | Reporting verbs, standardised translation and page references   | Speaker(s)   |
|---|---|--|
| Apopoito Miamá (pp. 109-16) [Apopoito Miamá] <i>continued</i> | no verb p. 115<br>no verb<br>no verb<br>no verb<br>GRITAR [= CRY OUT]   | the mulatto woman<br>Apopoito Miamá/ Mambelle<br>Apopoito Miamá/ Mambelle<br>Apopoito Miamá/ Mambelle<br>the mulatto woman   |
|   |   | <b>Reporting verbs: 12 ('neutral': 5 'other': 7)</b><br><b>No verbs: 9</b><br><b>Description: 2</b>  |
| Tatabisaco (pp. 117-23) [Tatabisaco]                          | DECIR [= SAY] p. 117<br>no verb p. 118<br>CONTESTAR [= ANSWER]<br>DECIR [= SAY] p. 119<br>LLAMAR [= CALL]<br>GRITAR [= CRY OUT]<br>RETUMBAR como el trueno [= BOOM like thunder]<br>CONTAR [= TELL]<br>DECIR [= SAY] p. 120<br>DECIR [= SAY] p. 121<br>LLAMAR [= CALL] p. 122<br>RESPONDER [= REPLY]<br>VOLVER a DECIR [= SAY AGAIN]<br>DECIR [= SAY] | Tatabisako (sic.) (Father of the Lake)<br>'the woman' (mother of child)<br>Tatabisako<br>the woman<br>the woman<br>the woman<br>Tatabisako<br>one of the other women<br>son of the woman<br>Babá ('the Diviner')<br>Babá<br>Tatabisako<br>Tatabisako<br>Tatabisako |
|   |   | <b>Reporting verbs: 13 ('neutral': 9 'other': 4)</b><br><b>No verbs: 1</b><br><b>Description: 1</b>  |
| Arere Marekén (pp. 124-6) [Arere Marekén]                     | DECIR [= SAY] P. 124<br>CANTAR [= SING]   | the King<br>Arere Marekén (the Queen)  |



TABLE IV.1 *continued**Cuentos negros de Cuba* (Cabrera 1940/1993) [Black Tales from Cuba]

| Story title   | Reporting verbs, standardised translation and page references | Speaker(s)   |
|---|---|--|
| El limo del Almendares (pp. 127-31) [The Mire of Almendares] <i>continued</i> | no verb p. 130  | a policeman  |
|   | no verb   | Soyán Dekín  |
|   | no verb p. 131  | Soyán Dekín  |
|   |   | <b>Reporting verbs: 4 ('neutral': 1 'other': 3)</b><br><b>No verbs: 9</b><br><b>Description: 1</b> |
| Suandende (pp. 132-6) [Suandende]   | DECIR [= SAY] p. 132  | 'the man' (Suandénde)  |
|   | CONTESTAR [= ANSWER] p. 133                                   | the wife/ woman  |
|   | no verb   | Suandénde  |
|   | no verb   | the wife   |
|   | no verb   | Suandénde  |
|   | no verb   | the wife   |
|   | DECIR [= SAY]   | Suandénde  |
|   | no verb   | the wife   |
|   | no verb p. 134  | Suandénde  |
|   | no verb   | Suandénde  |
|   | no verb   | the wife   |
|   | DECIRSE [= SAY TO ONESELF]                                    | the husband  |
|   | DECIR <b>con fuego</b> [= SAY <b>with fire</b> ]              | the husband  |
| DECIR [= SAY]   | the wife  |  |
| no verb   | the husband   |  |
| DECIR [= SAY] p. 135  | the wife  |  |
| <b>la voz en pedazos ... PREGUNTAR [= the voice in pieces ... ASK]</b>        | the husband   |  |
| ADVERTIR [= WARN]   | the wife  |  |
| no verb   | the husband   |  |
| no verb   | the wife  |  |
| QUEJAR [= COMPLAIN]   | the husband   |  |

TABLE IV.1 *continued**Cuentos negros de Cuba* (Cabrera 1940/1993) [Black Tales from Cuba]

| Story title   | Reporting verbs, standardised translation and page references | Speaker(s)                                      |
|---|---|---|
| Suandende (pp. 132-6) [Suandende] <i>continued</i>                  | GRITAR [= CRY OUT] p. 135                                     | the wife  |
|   | no verb p. 136  | cannot be definitively attributed (the husband) |
| ¡Sokuando! (pp. 137-41) [Sokuando!]                                 | DECIR [= SAY] p. 137  | Sparrow   |
|   | DECIR [= SAY]   | Bull  |
|   | no verb   | Sparrow   |
|   | no verb   | Sparrow   |
|   | GRITAR [= CRY OUT]  | Sparrow   |
|   | DECIR [= SAY] p. 138  | Bull  |
| CONTESTAR ... <b>muy contento</b> [= ANSWER ... <b>very happy</b> ] | Sparrow   |   |
| no verb   | Bull  |   |
| GRITAR [= CRY OUT]  | Bull  |   |
| DECIR [= SAY]   | Sparrow   |   |
| CONTESTAR <b>gravemente</b> [= ANSWER <b>gravely</b> ]              | Bull  |   |
| p. 139  | Bull  |   |
| no verb   | a cow   |   |
| <b>alborotándose</b> ... DECIR [= <b>getting excited</b> SAY]       | a bull  |   |
| CONTESTAR [= ANSWER]  |   |   |
|   | <b>Reporting verbs: 10 ('neutral': 8 'other': 2)</b>          |   |
|   | <b>No verbs: 4</b>  |   |
|   | <b>Description: 3</b>   |   |
| Nogumá (pp. 141-6) [Nogumá]   | no verb p. 141  | cannot be definitively attributed               |
|   | no verb   | Señora Tiger                                    |
|   | no verb   | Ñogumá (a carpenter and the Tigers' cook)       |
|   | no verb p. 142  | Señora Tiger                                    |



TABLE IV.1 *continued**Cuentos negros de Cuba* (Cabrera 1940/1993) [Black Tales from Cuba]

| Story title                                  | Reporting verbs, standardised translation and page references  | Speaker(s)  |
|--|--|---|
| Nogumá (pp. 141-6) [Nogumá] <i>continued</i> | no verb p. 142<br>no verb<br>no verb<br>no verb<br>no verb<br>no verb<br>no verb<br>no verb<br>DECIR [= SAY]<br>DECIR [= SAY]<br>DECIR [= SAY]<br>DECIR [= SAY]<br>DECIR [= SAY] | Ñogumá<br>Señora Tiger<br>Ñogumá<br>Señora Tiger<br>Ñogumá<br>Señora Tiger<br>Ñogumá<br>Señora Tiger<br>the flame on the stove<br>the Tigers<br>the Tigers<br>the Tigers<br>Ñogumá  |
|  | no verb** p. 143<br>no verb**<br>no verb<br>no verb<br>RUGIR [= ROAR]<br>CONTESTAR [= ANSWER]<br>no verb<br>no verb<br>no verb<br>no verb<br>no verb                             | cannot be definitely attributed (Mother Tiger)<br>cannot be definitely attributed (Mother Tiger)<br>Peacock<br>Peacock<br>Tiger<br>Peacock<br>Tiger<br>Peacock<br>Tiger<br>Peacock<br>cannot be definitely attributed (Peacock) |
|  | DECIR [= SAY] p. 144<br>no verb<br>DENUNCIAR [= ACCUSE]<br>no verb<br>no verb  | Ñogumá's plane<br>cannot be definitely attributed (Peacock)<br>Peacock<br>Ñogumá's plane<br>cannot be definitely attributed (Peacock)   |

TABLE IV.1 *continued**Cuentos negros de Cuba* (Cabrera 1940/1993) [Black Tales from Cuba]

| Story title  | Reporting verbs, standardised translation and page references  | Speaker(s)                                  |
|--|--|---|
| Nogumá (pp. 141-6) [Nogumá] <i>continued</i>   | no verb p. 144   | cannot be definitively attributed (Peacock) |
|  | no verb  | cannot be definitively attributed (Peacock) |
|  | no verb  | cannot be definitively attributed (Peacock) |
|  | no verb  | Peacock                                     |
|  | RESBALAR (un secreto) [= SLIP OUT (a secret)]<br>p. 145  | Nogumá's plane                              |
| no verb  | Peacock  |   |
| no verb  | Peacock  |   |
| DECIRSE <b>dándose por satisfecho</b> [= SAY TO ONESELF <b>considering himself satisfied</b> ] | Peacock  |   |
| no verb  | Tiger  |   |
| no verb  | Peacock  |   |
| RUGIR [= ROAR]   | Tiger  |   |
| no verb  | Peacock  |   |
| DECIR ... <b>con desprecio</b> [= SAY ... <b>with contempt</b> ]                               | Tiger  |   |
| no verb  | Peacock  |   |
| no verb p. 146   | Peacock  |   |
| no verb  | Peacock  |   |
| GRITAR ( <b>empingorotado, desesperado</b> ) [= CRY OUT ( <b>conceited, desperate</b> )]       | Peacock  |   |
|  | <b>Reporting verbs: 14 ('neutral': 9 'other': 5)</b><br><b>No verbs: 36</b><br><b>Description: 3</b> |   |
| El caballo de Hicotea (pp. 147-9) [Hicotea's Horse]  | DECIR [= SAY] p. 147   | Horse                                       |
| CONTESTAR [= ANSWER]   | Turtle   |   |
| GRITAR [= CRY OUT]   | Horse  |   |
| DECIR [= SAY]  | Turtle   |   |
| DECIR [= SAY]  | the King   |   |
| DECIR [= SAY]  | Horse  |   |

TABLE IV.1 *continued*

*Cuentos negros de Cuba* (Cabrera 1940/1993) [Black Tales from Cuba]

| Story title   | Reporting verbs, standardised translation and page references   | Speaker(s)  |
|---|---|---|
| <p>El caballo de Hicotea (pp. 147-9) [Hicotea's Horse]<br/><i>continued</i></p> | <p>GEMIR [= MOAN] p. 148<br/>no verb<br/>no verb<br/>no verb<br/>no verb<br/>no verb<br/>no verb<br/>no verb<br/>no verb<br/>no verb<br/>no verb<br/>no verb<br/>no verb<br/>no verb<br/>no verb<br/>no verb<br/>no verb<br/>no verb<br/>no verb<br/>no verb<br/>DAR VOCES [= SHOUT]<br/>DECIR [= SAY] p. 149</p> | <p>Turtle<br/>Horse<br/>Turtle<br/>Horse<br/>Turtle<br/>Horse<br/>Horse<br/>Turtle<br/>Horse<br/>Turtle<br/>Horse<br/>Turtle<br/>cannot be definitively attributed (song of the journey)<br/>Horse<br/>Turtle<br/>Horse<br/>the King<br/>Turtle<br/><b>Reporting verbs: 9 ('neutral': 6 'other': 3)</b><br/><b>No verbs: 15</b><br/><b>Description: 0</b></p> |
| <p>Osain de un pie (pp. 150-5) [One-footed Osain]</p>                           | <p>no verb** p. 150<br/>no verb<br/>no verb<br/>no verb<br/>no verb<br/>no verb</p>   | <p>cannot be definitively attributed<br/>the black woman<br/>the man (her husband)<br/>the black woman<br/>her husband<br/>Turtle</p>   |

TABLE IV.1 *continued**Cuentos negros de Cuba* (Cabrera 1940/1993) [Black Tales from Cuba]

| Story title  | Reporting verbs, standardised translation and page references  | Speaker(s)  |
|--|--|---|
| <i>Osain de un pie</i> (pp. 150-5) [One-footed Osain] <i>continued</i> | GRITAR ... <b>con la entonación que hace inconfundible la cólera</b> ... [= CRY OUT ... with the intonation that makes the anger unmistakable ...]<br>p. 151 | Turtle  |
|  | DECIR <b>terminantemente</b> [= SAY <b>decidedly</b> ]   | Turtle  |
|  | PREGUNTAR [= ASK]  | the man   |
|  | no verb  | the black woman                                     |
|  | no verb  | the man   |
|  | VOCIFERAR <b>iracunda</b> [= SCREAM <b>irate</b> ]   | Turtle  |
|  | no verb  | the man   |
|  | CONTESTAR [= ANSWER]   | the King  |
|  | no verb  | the man   |
|  | DECIR ... <b>muy contrariado</b> [= SAY ... <b>very upset</b> ]  | the King  |
|  | PRORRUMPIR <b>colérico, terrible</b> [= BURST OUT <b>angry, awful</b> ] p. 152   | a yam (reallyTurtle)                                |
|  | DECIRSE [= SAY TO ONESELF]   | the King  |
|  | DECIR [= SAY]  | Osain de Tres Pies (Osain with three feet)          |
|  | no verb  | yam/ Turtle   |
|  | DECIR [= SAY]  | Osain de Tres Pies                                  |
|  | no verb p. 153   | Osain de Dos Pies (Osain with two feet)             |
|  | DECIR [= SAY]  | Osain de Dos Pies                                   |
|  | no verb**  | Osain de Dos Pies (noise of him walking)            |
|  | no verb**  | Osain de Dos Pies (noise of him walking)            |
|  | DECIR [= SAY]  | Osain de Un Pie (Osain with one foot)               |
|  | no verb  | Osain de Un Pie                                     |
|  | GRITAR [CRY OUT]   | Osain de Un Pie                                     |
|  | no verb  | cannot be definitively attributed (Osain de Un Pie) |
|  | no verb  | yam/ Turtle   |
|  | no verb  | cannot be definitiely attributed (Osain de Un Pie)  |

TABLE IV.I *continued**Cuentos negros de Cuba* (Cabrera 1940/1993) [Black Tales from Cuba]

| Story title  | Reporting verbs, standardised translation and page references         | Speaker(s)  |
|--|---|---|
| Osain de un pie (pp. 150-5) [One-footed Osain] <i>continued</i>          | TRONAR <b>ganguendo</b> [= RAGE in an accented voice] p. 153          | Turtle  |
|  | no verb p. 154  | Turtle  |
|  | no verb   | Osain de Un Pie   |
|  | no verb   | Turtle  |
|  | no verb p. 155  | Turtle  |
|  | no verb   | Turtle  |
|  | DECIR [= SAY]   | Osain de Un Pie   |
|  |   | <b>Reporting verbs: 15 ('neutral': 10 'other': 5)</b><br><b>No verbs: 23</b><br><b>Description: 6</b> |
| La prodigiosa gallina de Guinea (pp. 156-63) [The Marvellous Guinea Hen] | no verb p. 156  | 'Compadre Gallo' (Compadre Cockerel)  |
|  | no verb p. 157  | Turkey  |
|  | no verb   | the birds   |
|  | CONTESTAR ... <b>autoritario</b> [= ANSWER ... <b>authoritarian</b> ] | Turkey  |
|  | HACER [= MAKE (the sound)]  | Dove (male)   |
|  | no verb   | Dove (female)   |
|  | DECIR [= SAY]   | Guinea Hen  |
|  | no verb p. 158  | Guinea Hen  |
|  | OBSERVAR [= OBSERVE]  | Cockerel  |
|  | no verb <b>disgustadísimo</b> [= no verb <b>very upset</b> ]          | Dove (male)   |
|  | DECIR [= SAY]   | 'the honourable thieves' (all the birds)  |
| ESCANDALIZAR [= MAKE A FUSS]   | Guinea Hen  |   |
| GRITAR [= CRY OUT]   | el Guajiro (the [white] farmer)                                       |   |
| no verb  | Guinea Hen  |   |
| no verb  | the farmer  |   |
| ADVERTIR [= WARN]  | the farmer  |   |

TABLE IV.1 *continued**Cuentos negros de Cuba* (Cabrera 1940/1993) [Black Tales from Cuba]

| Story title   | Reporting verbs, standardised translation and page references  | Speaker(s)   |
|---|--|--|
| La prodigiosa gallina de Guinea (pp. 156-63) [The Marvellous Guinea Hen] <i>continued</i> | no verb p. 158<br>no verb<br>MEDITAR* [= PONDER]   | Guinea Hen<br>the farmer<br>Guinea Hen   |
|   | DECIR [= SAY] p. 159<br>no verb<br>no verb<br>DECIR [= SAY]<br>CANTAR [= SING]                                   | Guinea Hen<br>Guinea Hen<br>Guinea Hen<br>Guinea Hen<br>Guinea Hen   |
|   | no verb p. 160<br>no verb<br>no verb**   | the farmer's son<br>the farm workers<br>cannot be definitively attributed farmer's son and workers)  |
|   | no verb**  | cannot be definitively attributed farmer's son and workers)  |
|   | no verb<br>DECIR [= SAY]<br>no verb<br>no verb<br>no verb  | the (Galician) watchman<br>the watchman<br>the (Asturian) Mayor<br>the Mayor<br>cannot be definitively attributed (the music/ Guinea Hen)  |
|   | no verb p. 161<br>no verb<br>no verb<br>DECIR [= SAY]<br>no verb<br>no verb**<br>no verb<br>no verb<br>no verb** | the (Spanish) Governor<br>cannot be definitively attributed (music)<br>cannot be definitively attributed (the people)<br>the Governor<br>the King of Spain<br>cannot be definitively attributed (the King/ people)<br>cannot be definitively attributed (the people)<br>the King of Spain<br>cannot be definitively attributed |

TABLE IV.1 *continued*

*Cuentos negros de Cuba* (Cabrera 1940/1993) [Black Tales from Cuba]

| Story title  | Reporting verbs, standardised translation and page references  | Speaker(s)  |
|--|--|---|
| <p>La prodigiosa gallina de Guinea (pp. 156-63) [The Marvellous Guinea Hen] <i>continued</i></p> | <p>no verb** p. 161<br/>                     DECIR [= SAY] p. 162<br/>                     DECIR [= SAY]<br/>                     no verb<br/>                     DECIR [= SAY]</p>   | <p>cannot be definitively attributed<br/>                     Guinea Hen<br/>                     the King of Spain<br/>                     cannot be definitively attributed (the people)<br/>                     the drums</p>  |
|  | <p>no verb<br/>                     no verb**<br/>                     ESCANDALIZAR [MAKE A FUSS]<br/>                     REPRENDER [= TELL OFF] p. 163<br/>                     GRITAR <b>convulso</b> [= CRY OUT <b>convulsed</b>]</p>  | <p>the music<br/>                     the music<br/>                     Dove<br/>                     Cockerel<br/>                     Guinea Hen<br/> <b>Reporting verbs: 20 ('neutral': 10 'other': 10)</b><br/> <b>No verbs: 32</b><br/> <b>Description: 3</b></p>   |
| <p>La carta de libertad (pp. 164-7) [The Letter of Freedom]</p>                                  | <p>no verb p. 164<br/>                     RECOMENDAR [= RECOMMEND] p. 165<br/>                     DECIR [= SAY] p. 166<br/>                     REPLICAR [= RETORT]<br/>                     no verb<br/>                     DECIR [= SAY]<br/>                     no verb<br/>                     no verb<br/>                     no verb<br/>                     no verb<br/>                     no verb<br/>                     HACER** (the sound) [= MAKE (the sound)]</p> | <p>Dog<br/>                     Cat<br/>                     Dog<br/>                     Master (man)<br/>                     Dog<br/>                     the man<br/>                     Dog<br/>                     the man<br/>                     Dog<br/>                     Cat<br/>                     Cat<br/> <b>Reporting verbs: 5 ('neutral': 2 'other': 3)</b><br/> <b>No verbs: 6</b><br/> <b>Description: 0</b></p> |

TABLE IV.I *continued**Cuentos negros de Cuba* (Cabrera 1940/1993) [Black Tales from Cuba]

| Story title                                       | Reporting verbs, standardised translation and page references  | Speaker(s)  |
|---|--|---|
| Los mudos (pp. 168-170) [The Mute]                | no verb p. 168<br>DECIR [= SAY]<br>DECIR [= SAY]<br>no verb**  | the hunter<br>the hunter's son<br>the hunter<br>the hunter's son (knocking)   |
|   | REPETIR [= REPEAT] p. 169<br>DECIR [= SAY]<br>no verb<br>DECIR [= SAY]<br>DECIR [= SAY]<br>DECIR [= SAY]<br>no verb<br>no verb | the black wind<br>Tiger<br>the hunter's son<br>the hunter<br>another of the hunter's son<br>the hunter<br>Tiger<br>another of the hunter's son  |
|   | DECIR [= SAY] p. 170<br>DECIR [= SAY]<br>no verb<br>DECIR [= SAY]<br>CONTESTAR [= ANSWER]                                      | Tiger<br>the hunter<br>the hunter (knocking)<br>Tiger<br>the hunter   |
|   |  | <b>Reporting verbs: 11 ('neutral': 10 'other': 1)</b><br><b>No verbs: 6</b><br><b>Description: 0</b>  |
| El sapo guardiero (pp. 171-4) [The Guardian Toad] | no verb p. 172<br>no verb<br>no verb<br>PREGUNTAR [= ASK]  | cannot be definitively attributed (witch)<br>cannot be definitively attributed (witch)<br>cannot be definitively attributed (Toad)<br>the twins |
|   | no verb** p. 173<br>no verb<br>DECIR [= SAY]<br>VOLVER A DECIR [= SAY AGAIN]   | cannot be definitively attributed<br>cannot be definitively attributed (Toad)<br>the witch<br>the witch   |



**TABLE IV.I** *continued**Cuentos negros de Cuba* (Cabrera 1940/1993) [Black Tales from Cuba]

| Story title  | Reporting verbs, standardised translation and page references   |                                       | Speaker(s)   |                                  |
|--|---|---------------------------------------|--|----------------------------------|
| El sapo guardiero (pp. 171-4) [The Guardian Toad]<br><i>continued</i>  | no verb p. 174<br>no verb<br><b>alegremente CANTAR</b> [= happily SING]<br>no verb**<br><b>GRITAR retorciéndose de odio</b> [= CRY OUT<br>twisting in hatred] |                                       | the witch<br>cannot be definitively attributed (stones)<br>Toad<br>cannot be definitively attributed (stones)<br>the witch<br><br><b>Reporting verbs: 5</b> ('neutral': 3 'other': 2)<br><b>No verbs: 8</b><br><b>Description: 2</b> |                                  |
| <b>Subtotals:</b><br><br><b>Total number of instances of Direct and Free Direct Speech and Thought:</b><br><br>(from approximate total word count of 40,000) | <b>688</b>  | <b>Reporting verbs:</b><br><b>355</b> | <b>No verbs:</b><br><b>333</b>   | <b>Description:</b><br><b>63</b> |

**TABLE IV.II**

*¿Por qué? Cuentos negros de Cuba* (Cabrera 1948/1972) [Why? Black Tales of Cuba]

| Story title   | Reporting verbs, standardised translation and page references   | Speaker(s)   |
|---|---|--|
| Hay hombres blancos, pardos y negros (pp. 11-14) [There are White, Brown and Black Men] | DECIR [= SAY] p. 11<br>INTERVENIR [= INTERVENE]<br>DECIR [= SAY]  | the youngest of three brothers<br>Olofi ( <i>Santo</i> /god – The Supreme Being)<br>Olofi  |
|   | REFLEXIONAR* [= REFLECT] p. 12<br>CHAPOTEAR [= SPLASH]<br>PENSAR* [= THINK]<br>CANTAR <b>alegre</b> [= SING happy]<br>DECIR <b>para sí</b> [= SAY to himself]<br>no verb                                  | the second oldest of three brothers<br>sound of youngest brother washing<br>the second oldest of three brothers<br>the water<br>the youngest of three brothers<br>the youngest of three brothers |
|   | DECIR ... <b>para sus adentros</b> [= SAY deep inside himself] p. 13<br>no verb<br><b>muy abatido se contentó con DECIR</b> [= very dejected was content to SAY]<br>DECIR [= SAY]<br>EXCLAMAR [= EXCLAIM] | the second oldest of three brothers<br>the second oldest of three brothers<br>the oldest of three brothers<br>the youngest of three brothers<br>the devil  |
|   | DECIR [= SAY] p. 14<br>DECIR [= SAY]<br>DECIR [= SAY]   | Olofi<br>the black man/ the oldest brother<br>the black man/ the oldest brother  |
|   |   | <b>Reporting verbs: 15 ('neutral': 10 'other': 5)</b><br><b>No verbs: 2</b><br><b>Description: 4</b>   |
|   | Se cerraron y volvieron a abrirse los caminos de la isla (pp. 15-24) [The Roads on the Island Closed and Opened Again]  | DECIR [= SAY] p. 17<br>GEMIR <b>inconsolable</b> [= MOAN inconsolable]<br>CANTAR [= SING] p. 18<br>DECIR [= SAY]<br>GEMIR [= MOAN]   |

TABLE IV.II *continued*¿Por qué? *Cuentos negros de Cuba* (Cabrera 1948/1972) [Why? Black Tales of Cuba]

| Story title   | Reporting verbs, standardised translation and page references          | Speaker(s)                   |
|---|--|------------------------------|
| Se cerraron y volvieron a abrirse los caminos de la isla (pp. 15-24) [The Roads on the Island Closed and Opened Again] <i>continued</i> | TROCAR (los llantos) [= CUT THROUGH (the wailings)] p. 19              | their mother                 |
|   | GRITAR ... insolente [= CRY OUT ... insolent] p. 20                    | Kaínde (one of the twins)    |
|   | REFUNFUÑAR [= GRUMBLE]   | the old ogre/ devil          |
|   | EXCLAMAR ... sorprendido [= EXCLAIM ... surprised]                     | the old ogre/ devil          |
|   | CONTESTAR dulcemente [= ANSWER sweetly] p. 21                          | Kaínde                       |
|   | no verb  | the old ogre/ devil          |
|   | TOCAR [= PLAY (the guitar)]  | Kaínde – the sound of guitar |
|   | DECIR enrojeciendo de pies a cabeza [= SAY blushing from head to foot] | the old ogre/ devil          |
|   | DECIR [= SAY]  | Kaínde                       |
|   | CONTESTAR [= ANSWER]   | the old ogre/ devil          |
| CONTINUAR [= GO ON]   | Taewo (the other twin)   |                              |
| VOLVER a DECIR [= SAY AGAIN] p. 22  | Taewo  |                              |
| no verb   | the old ogre/ devil  |                              |
| no verb   | Kaínde   |                              |
| no verb   | the old ogre/ devil  |                              |
| CANTAR a sí mismo [= SING to himself]   | the old ogre/ devil  |                              |
| no verb** p. 23   | cannot be definitively attributed (the music)                          |                              |
| no verb   | Kaínde   |                              |
| DECIR [= SAY]   | Kaínde   |                              |
| no verb   | Kaínde   |                              |
| REIRSE [= LAUGH] p. 24  | the guitar   |                              |
| DECIR a un tiempo [= SAY at the same time]  | the twins  |                              |



TABLE IV.II *continued*

¿Por qué? Cuentos negros de Cuba (Cabrera 1948/1972) [Why? Black Tales of Cuba]

| Story title   | Reporting verbs, standardised translation and page references   | Speaker(s)  |
|---|---|---|
| Cundió brujería mala (pp. 30-4) [The Scattering of Bad Magic]   | DECIR [= SAY] p. 30<br>RESPONDER [= REPLY]<br>CANTAR [= SING]<br>DECIR [= SAY]  | Indiambo (a male witch/ the Devil)<br>Bracundé (a wood cutter)<br>Bracundé's axe<br>the birds       |
|   | no verb p. 31<br>DECIRSE [= SAY TO ONESELF]<br>PREGUNTAR [= ASK]<br>RESPONDER [= REPLY]<br>PENSAR* [= THINK]<br>PREGUNTAR [= ASK] | Diansola's sandals (Bracundé's wife)<br>Indiambo<br>Indiambo<br>Bracundé<br>Indiambo<br>Indiambo    |
|   | CONTESTAR [= ANSWER] p. 32<br>SONAR ... <b>alegres</b> [= RING OUT... <b>happy</b> ]<br>GRITAR [= CRY OUT]<br>GRITAR [= CRY OUT]  | Diansola<br>Diansola's sandals<br>Diansola<br>Diansola  |
|   | no verb p. 33<br>DIRIGIR [= ADDRESS]  | Diansola<br>Bracundé  |
|   |   | <b>Reporting verbs: 14 ('neutral': 9 'other': 5)</b><br><b>No verbs: 2</b><br><b>Description: 1</b> |
|   |   |   |
| Jicotea lleva su casa a cuestras, el Majá se arrastra, la Lagartija se pega a la pared (pp. 35-43) [Turtle Carries his House on his Back, Snake Slithers and Lizard Clings to the Wall] | no verb p. 35<br>PENSAR* [= THINK]  | everybody<br>Fékue (orphaned son of a herbalist)  |
|   | EXCLAMAR [= EXCLAIM] p. 36  | Fékue   |
|   | CANTAR [= SING] p. 37   | Yongóngo (the 'ferocious' bird-spirit)  |
|   | LLAMAR [= CALL] P. 38   | 'the people'  |
|   | DECIR [= SAY] p. 39<br>PREGUNTAR [= ASK]<br>CONTESTAR <b>ingenuamente</b> [= ANSWER <b>naively</b> ]                              | Osain ( <i>Santo</i> /god)<br>somebody<br>Fékue   |
| no verb p. 40   | Lizard  |   |

TABLE IV.II *continued*

¿Por qué? *Cuentos negros de Cuba* (Cabrera 1948/1972) [Why? Black Tales of Cuba]

| Story title  | Reporting verbs, standardised translation and page references                                   | Speaker(s)  |
|--|---|---|
| Jicotea lleva su casa a cuestras, el Majá se arrastra, la Lagartija se pega a la pared (pp. 35-43) [Turtle Carries his House on his Back, Snake Slithers and Lizard Clings to the Wall] <i>continued</i> | OPINAR [= GIVE ONE'S OPINION] p. 40<br>DECIR [= SAY]<br>DECIR [= SAY]                           | Turtle<br>Snake<br>Turtle   |
|  | no verb p. 41<br>DECIR [= SAY]  | Turtle<br>Lizard and Snake  |
|  | se contentó con DECIR [= was content to SAY] p. 42<br>DECIR [= SAY]<br>DECIR [= SAY]<br>no verb | Fékue<br>Lizard<br>Snake<br>cannot be definitively attributed (Turtle)  |
|  | no verb p. 43<br>no verb<br>no verb   | Osain<br>Osain<br>Osain   |
|  |   | <b>Reporting verbs: 14 ('neutral': 10 'other': 4)</b><br><b>No verbs: 7</b><br><b>Description: 2</b>  |
|  | El Chivo hiede (pp. 44-52) [The Goat Stinks]  | REPETIR [= REPEAT] p. 44<br>CANTAR [= SING]<br>no verb p.46<br>EXCLAMAR <b>entusiasmado</b> [= EXCLAIM <b>enthusiastic</b> ]<br>PEDIR [= REQUEST] p. 47<br>no verb<br>no verb<br>no verb<br>CANTAR [= SING] p. 49<br>sarcástica ... PREGUNTAR [= <b>sarcastic ... ASK</b> ] p. 51 |

**TABLE IV.II** *continued*¿Por qué? *Cuentos negros de Cuba* (Cabrera 1948/1972) [Why? Black Tales of Cuba]

| Story title  | Reporting verbs, standardised translation and page references   | Speaker(s)  |
|--|---|---|
| El Chivo hiede (pp. 44-52) [The Goat Stinks] <i>continued</i>                            | RESPONDER ... <i>lujurioso</i> [= REPLY <i>lustful</i> ] p. 51<br>no verb   | the goat<br>Ochún<br><br><b>Reporting verbs: 7 ('neutral': 3 'other': 4)</b><br><b>No verbs: 5</b><br><b>Description: 3</b>   |
| Obbara mente y no mente (pp. 53-6) [Obbara Lies and Does not Lie]                        | DECIR [= SAY] p. 54<br>RESPONDER [= REPLY]<br>DECIR [= SAY]<br>AFIRMAR [= ASSERT]<br>RESPONDER [= REPLY]<br>PREGUNTAR [= ASK]<br>RESPONDER <i>malicioso</i> [= REPLY <i>malicious</i> ]<br>EXPLICAR [= EXPLAIN]<br>DECIR [= SAY]<br>EXCLAMAR ... <i>despechados</i> [= EXCLAIM ... <i>angry</i> ]<br>PROTESTAR <i>en alta voz</i> [= PROTEST <i>out loud</i> ] p. 55<br>ASENTIR [= AGREE]<br>DECIRSE [= SAY TO ONESELF]<br>DECIR [= SAY] p. 56<br>PREGUNTAR [= ASK]<br>no verb<br>DECIR [= SAY] | Obbara ( <i>Santo/god</i> )<br>the <i>Santos</i> ('saints'/ gods)<br>the <i>Santos</i><br>the <i>Santos</i><br>Olofi -- ( <i>Santo/god</i> – the Supreme Being)<br>Olofi<br>Eleguá ( <i>Santo/god</i> )<br>the <i>Santos</i><br>Olofi<br>the <i>Santos</i><br><br>Ochosi ( <i>Santo/god</i> )<br><br>the <i>Santos</i><br>Obbara<br><br>Obbara<br>Olofi<br>Olofi<br>Olofi<br><br><b>Reporting verbs: 16 ('neutral': 11 'other': 5)</b><br><b>No verbs: 1</b><br><b>Description: 3</b> |
| Las mujeres se encomiendan al árbol Dagame (pp. 57-62) [The Women Trust the Dagame Tree] | no verb p. 58<br>no verb  | the men<br>the women  |

TABLE IV.II *continued*¿Por qué? *Cuentos negros de Cuba* (Cabrera 1948/1972) [Why? Black Tales of Cuba]

| Story title   | Reporting verbs, standardised translation and page references  | Speaker(s)   |
|---|--|--|
| Las mujeres se encomiendan al árbol Dagame (pp. 57-62) [The Women Trust the Dagame Tree] <i>continued</i>   | DECIR [= SAY] p. 60<br>no verb<br>EXCLAMAR [= EXCLAIM]<br>REPLICAR ... <b>amenazadores</b> [= RETORT ... <b>threatening</b> ]<br>no verb<br>INSISTIR [= INSIST]<br>DECIR [= SAY]<br>CANTAR [= SING] p. 61<br>REPETIR <b>con su vocecillo gangosa, con ese dejo inconfundible de los Espíritus y los Duendes</b> [= REPEAT <b>with his nasal little voice, with that unmistakable accent of the Spirits and Ghosts</b> ]<br>no verb p. 62 | a witch (male)<br>the witch<br>Bondó (boy – main protagonist of tale)<br>the men<br><br>Bondó<br>chief of the village<br>Bondó<br><br>Bondó<br>a spirit<br><br>Bondó<br><br><b>Reporting verbs: 7 ('neutral': 2 'other': 5)</b><br><b>No verbs: 5</b><br><b>Description: 2</b> |
| La tierra le presta al Hombre y, éste tarde o temprano, le paga lo que debe (pp. 63-5) [Man Borrows from the Earth and Sooner or Later Pays What he Owes] | HABLAR [= SPEAK] p. 63<br>RESPONDER [= REPLY]<br>DECIR [= SAY]<br>DECIR [= SAY]<br>RESPONDER <b>furioso</b> [= REPLY <b>furious</b> ] p. 64<br>PREGUNTAR [= ASK]<br>VOLVER a REPETIR [= SAY AGAIN]<br>DECIR [= SAY]<br>HABLAR [= SPEAK]<br>CONTESTAR [= ANSWER]<br>DECIR [= SAY]<br>RESPONDER [= REPLY]  | Cheché-Kalunga-Loma (the Hill)<br>Entoto (the Earth)<br>Kalunga (the Sea)<br>Yácara (the Man)<br><br>the Sea<br>the Earth<br>the Man<br>the Hill<br>the Man and Sambia ( <i>Santo/god</i> – the Supreme Being)<br>Sambia<br>the Man<br>the Earth                               |



TABLE IV.II *continued*¿Por qué? *Cuentos negros de Cuba* (Cabrera 1948/1972) [Why? Black Tales of Cuba]

| Story title  | Reporting verbs, standardised translation and page references                 | Speaker(s)   |
|--|---|--|
| La tierra le presta al Hombre y, éste tarde o temprano, le paga lo que debe (pp. 63-5) [Man Borrows from the Earth and Sooner or Later Pays What he Owes] <i>continued</i> | DECIR [= SAY] p. 64<br>CONTESTAR [= ANSWER]<br>DECIR [= SAY]                  | the Man<br>the Earth<br>the Man  |
|  |   | <b>Reporting verbs: 15 ('neutral': 14 'other': 1)</b><br><b>No verbs: 0</b><br><b>Description: 1</b> |
| El tiempo combate con el Sol, y la Luna consuela a la tierra (pp. 66-7) [Time Fights with the Sun and the Moon Consols the Earth]  | PREGUNTAR [= ASK] p. 66<br>no verb<br>no verb                                 | Rey Embu – El Tiempo (King Embu – Time)<br>'extraordinary' woman<br>Embu – Time                      |
|  | no verb p. 67<br>DECIR [= SAY]<br>RESPONDER [= REPLY]                         | the woman<br>Embu – Time<br>the woman  |
|  |   | <b>Reporting verbs: 3 ('neutral': 3 'other': 0)</b><br><b>No verbs: 3</b><br><b>Description: 0</b>   |
| El algodón ciega a los pájaros (pp. 68-73) [Cotton Blinds the Birds]   | CUCHICHEAR [= WHISPER] p. 69<br>CANTAR [= SING]<br>RESPONDER [= REPLY]        | the Birds<br>the Birds<br>the Moon   |
|  | no verb p. 70<br>MENTIR [= LIE]<br>DECIR [= SAY]<br>RUGIR [= ROAR]            | the Birds<br>Oú (Cotton)<br>the Sun<br>the Wind  |
|  | DECIR [= SAY] p. 71<br>EXCLAMAR consternado [= EXCLAIM aghast]                | the Birds<br>Obatalá ( <i>Santo/god</i> )  |
|  | no verb p. 72<br>DIRIGIRSE [= ADDRESS]<br>GRITAR [= CRY OUT]<br>DECIR [= SAY] | Elegguá ( <i>Santo/god</i> )<br>Obatalá<br>the Birds<br>Oú   |
|  |   |  |

**TABLE IV.II** *continued*

*¿Por qué? Cuentos negros de Cuba* (Cabrera 1948/1972) [Why? Black Tales of Cuba]

| Story title  | Reporting verbs, standardised translation and page references   | Speaker(s)  |
|--|---|---|
| El algodón ciega a los pájaros (pp. 68-73) [Cotton Blinds the Birds] <i>continued</i>  | no verb p. 72<br>no verb<br>RESPONDER ... <b>conmovido</b> [= REPLY ... touched]<br>BENDECIR [= BLESS]  | Obatalá<br>Oú<br>Obatalá<br>Obatalá<br><b>Reporting verbs: 13 ('neutral': 5 'other': 8)</b><br><b>No verbs: 4</b><br><b>Description: 2</b>  |
| Kanákaná, el Aura Tiñosa es sagrada e Iroko, la Ceiba, es divina (pp. 74-82) [Kanákaná the Vulture is Sacred and Iroko the Ceiba Tree is Divine] | no verb p. 74<br>DECIR [= SAY]<br><br>no verb<br>DECIR [= SAY] p. 75<br>REPETIR <b>insolente</b> [=REPEAT insolent]<br>MURMURAR [= MURMUR]<br>DECIR [= SAY] p. 77<br>DECIR [= SAY] p. 78<br>SUPLICAR <b>en voz baja</b> [= PLEAD in a low voice]<br>PEDIR [= REQUEST ] p. 79<br>DECLARAR [= DECLARE] p. 80<br>ASEGURAR [= ASSURE]<br><br>no verb p. 81<br>no verb<br>CANTAR [= SING]<br>DECIR [= SAY] | verse<br>Obá-Olorun – ‘the father of the Sky and the Earth’ (Santo/god)<br>Obá-Olorun<br>Earth<br>Earth<br>Sky<br>‘they’<br>Ceiba tree<br>Earth<br>Earth<br>Kanákaná the vulture<br>Kanákaná<br>Kanákaná<br>Kanákaná<br>the men<br>Sky<br><b>Reporting verbs: 12 ('neutral': 6 'other': 6)</b><br><b>No verbs: 4</b><br><b>Description: 2</b> |

TABLE IV.II *continued*¿Por qué? *Cuentos negros de Cuba* (Cabrera 1948/1972) [Why? Black Tales of Cuba]

| Story title   | Reporting verbs, standardised translation and page references | Speaker(s)                                     |
|---|---|--|
| El Perro perdió su libertad (pp. 83-90) [Dog Lost his Freedom]                                | GRITAR [= CRY OUT] p. 83                                      | Chechéngoma the cricket                        |
|   | HACER ... <b>satisfecho</b> [= MAKE (the noise) satisfied]    | Kumbé the Hutia (a Cuban mammal)               |
|   | ESPETAR [= RAP OUT]   | Kumbé  |
|   | no verb   | Kumbé  |
|   | DECIR <b>despectivo</b> [= SAY contemptuous] p.84             | Búa the dog                                    |
|   | REPLICAR [= RETORT]   | Kumbé  |
|   | DECIR [= SAY]   | Búa the dog                                    |
|   | no verb   | bells  |
|   | REIRSE [= LAUGH]  | bells  |
|   | CANTAR <b>en sus narices</b> [= SING in his nose]             | Búa the dog                                    |
| RESONAR <b>temible</b> [= RESOUND frightening] p. 85  | Búa the dog   |  |
| HABLAR ... <b>naturalmente</b> [= SPEAK ... normally]   | Búa the dog   |  |
| BALBUCEAR ... <b>despavorido</b> [= STAMMER ... terrified]                                    | Kumbé   |  |
| DECIR [= SAY] p. 86   | someone (to the babalawo – priest)                            |  |
| no verb p. 88   | 'Las Siete Cabrillas'   |  |
| PREGUNTARSE [= ASK ONESELF] p. 89   | Búa the Dog   |  |
| no verb   | the man (a famous witch, Taita Kufá)                          |  |
| SUPLICAR [= PLEAD]  | Búa the Dog   |  |
| no verb p. 90   | bells   |  |
| EXPLICAR [= EXPLAIN]  | the man   |  |
|   | <b>Reporting verbs: 15 ('neutral': 5 'other': 10)</b>         |  |
|   | <b>No verbs: 5</b>  |  |
|   | <b>Description: 6</b>   |  |
| La Gallina de Guinea clama ¡Pascual, Pascual! (pp. 91-3) [Guinea Hen Calls Pascual! Pascual!] | no verb p. 91   | cannot be definitively attributed (Guinea Hen) |
|   | SUSPIRAR [= SIGH]   | the Guinea Hen                                 |
|   | RESPONDER [= REPLY]   | Pascual, a migratory bird                      |

TABLE IV.II *continued*¿Por qué? *Cuentos negros de Cuba* (Cabrera 1948/1972) [Why? Black Tales of Cuba]

| Story title  | Reporting verbs, standardised translation and page references | Speaker(s)  |
|--|---|---|
| La Gallina de Guinea clama ¡Pascual, Pascual! (pp. 91-3) [Guinea Hen Calls Pascual! Pascual!] <i>continued</i> | no verb p. 92   | the Guinea Hen                                      |
|  | no verb   | the Guinea Hen                                      |
|  | no verb   | the Guinea Hen                                      |
|  | PREGUNTAR <i>ansiosa</i> [= ASK <i>anxious</i> ]              | the Guinea Hen                                      |
|  | no verb   | 'those who arrived from far off' (birds)            |
|  | REPETIR [= REPEAT]  | the Guinea Hen's children                           |
|  | no verb p. 93   | the Guinea Hen                                      |
|  |   | <b>Reporting verbs: 4 ('neutral': 1 'other': 3)</b> |
|  |   | <b>No verbs: 6</b>                                  |
|  |   | <b>Description: 1</b>                               |
| El Cangrejo no tiene cabeza (pp. 94-100) [Crab has no Head]  | <b>perplejo</b> PREGUNTARSE [perplexed ASK ONESELF] p. 94     | 'anyone'  |
|  | DECIR [= SAY] p. 95   | Olofi ( <i>Santo</i> /god – the Supreme Being)      |
|  | no verb p. 96   | Obatalá ( <i>Santo</i> /god)                        |
|  | COMENTAR [= REMARK]   | Ibaibo ( <i>Santo</i> /god)                         |
|  | DECIR [= SAY]   | Olofi   |
|  | no verb   | Ibaibo  |
|  | DECIR <b>resueltamente</b> [= SAY <b>resolutely</b> ] p. 97   | the man   |
|  | DECIR [= SAY] p. 98   | Obatalá   |
|  | DECIR [= SAY]   | Obatalá   |
|  | PREGUNTAR [= ASK] p. 99                                       | the man   |
|  | no verb   | Crab  |
|  | no verb   | the man   |
|  | no verb   | Crab  |
| no verb  | the man   |   |
| no verb  | Crab  |   |
| DECIR [= SAY]  | the man   |   |
|  | <b>Reporting verbs: 9 ('neutral': 8 'other': 1)</b>           |   |

TABLE IV.II *continued*¿Por qué? *Cuentos negros de Cuba* (Cabrera 1948/1972) [Why? Black Tales of Cuba]

| Story title   | Reporting verbs, standardised translation and page references | Speaker(s)                                  |
|---|---|---|
| El Cangrejo no tiene cabeza (pp. 94-100) [Crab has no Head] <i>continued</i>  |   | <b>No verbs: 7</b><br><b>Description: 2</b> |
| Susudamba no se muestra de día (pp. 101-19) [Susudamba Hides by Day]  | no verb p. 101  | cannot be definitively attributed (Owl)     |
|   | no verb p. 102  | Owl   |
|   | DAR PARTE [= MAKE IT KNOWN] p. 103                            | Owl   |
|   | no verb p. 104  | cannot be definitively attributed (Owl)     |
|   | no verb   | the Hens                                    |
|   | no verb   | the Hens                                    |
|   | INDAGAR [= INVESTIGATE]                                       | the Hens                                    |
|   | no verb   | the Hens                                    |
|   | no verb   | the Hens                                    |
|   | REPRENDER [= TELL OFF]  | the Cockerels                               |
|   | no verb   | the Hens                                    |
|   | PREGUNTAR [= ASK] p. 105                                      | Owl   |
|   | CANTAR [= SING]   | a cockerel                                  |
|   | SUSPIRAR [=SIGH]  | Owl   |
| no verb   | Owl   |   |
| AFIRMAR ... <b>conmovido</b> [= ASSERT ... <b>touched</b> ]   | Owl   |   |
| DECIR [= SAY] p. 106  | 'the indifferent' (people)                                    |   |
| EXCLAMAR ... <b>con un acento tan siniestro como decidido</b> [= EXCLAIM with a tone of voice as <b>sinister as it was definitive</b> ] | the Owls  |   |
| no verb   | the Owls  |   |
| no verb   | the Hens  |   |
| no verb   | the Hens  |   |
| PROTESTAR <b>nerviosos</b> [= PROTEST <b>agitated</b> ]   | the Cockerels   |   |
| no verb   | the Cockerels   |   |
| DECIR ... <b>iracundo</b> [= SAY ... <b>irate</b> ] p. 107  | Maratobo (a cockerel)   |   |

TABLE IV.II *continued*¿Por qué? *Cuentos negros de Cuba* (Cabrera 1948/1972) [Why? Black Tales of Cuba]

| Story title   | Reporting verbs, standardised translation and page references  | Speaker(s)   |
|---|--|--|
| Susudamba no se muestra de día (pp. 101-19) [Susudamba Hides by Day] <i>continued</i> | no verb p. 108<br>PROPONER [= SUGGEST]   | Maratobo<br>one of the cockerels   |
|   | CONTESTAR [= ANSWER] p. 109<br>no verb   | one of the cockerels<br>one of the cockerels   |
|   | DECIR [= SAY] p. 110<br>no verb<br>DECIR [= SAY]   | Pedro Animal<br>the Cockerels<br>Pedro Animal  |
|   | no verb p. 111<br>no verb **<br>DECIR [= SAY]  | Queen Susundamba (an owl) and drum<br>the cockerels<br>Queen Susundamba  |
|   | LLAMAR (al orden) a si mismo con gran alarma<br>[= CALL himself (to order) in great alarm] p. 112<br>no verb<br>DAR (la hora) [= TELL (the time)]<br>no verb<br>no verb<br>DECIR [= SAY] | Sijú (a bird)<br><br>the Cockerels' wings<br>the Cockerels<br>the Owls<br>Queen Susundamba<br>Queen Susundamba |
|   | GRITAR como un espirituado [= CRY OUT like one possessed] p. 113<br>CANTAR [= SING]<br>no verb<br>CANTAR [= SING]  | Sijú<br><br>the Cockerels<br>Owls<br>Pedro Animal  |
|   | no verb** p. 114<br>APREMIAR [= HARRASS]   | the sound of birds and animals<br>a drum   |
|   | no verb p. 115<br>PREGUNTAR [= ASK]<br>SONAR [= RING OUT]<br>PREGUNTAR entre dientes [= ASK between teeth]   | a drum<br>Queen Susundamba<br>the (Owls') shoes<br>the Owls  |

TABLE IV.II *continued*¿Por qué? *Cuentos negros de Cuba* (Cabrera 1948/1972) [Why? Black Tales of Cuba]

| Story title   | Reporting verbs, standardised translation and page references  | Speaker(s)  |
|---|--|---|
| Susudamba no se muestra de día (pp. 101-19) [Susudamba Hides by Day] <i>continued</i>           | no verb p. 115   | the Owls  |
|   | no verb  | the Owls  |
|   | no verb p. 116<br>GRITAR [= CRY OUT]   | Queen's music<br>Sijú   |
|   | EXCLAMAR [= EXCLAIM] p. 117<br>GRITAR [= CRY OUT]  | Hairy Spider<br>'the blacks'  |
|   | CHIRRIAR** [= CHIRP] p. 118<br>SUPLICAR [= PLEAD]<br>RUGIR [= ROAR]<br>DECIR [= SAY]                                   | the shoes<br>the Turkeys<br>the people<br>the Hens                            |
|   | <b>Reporting verbs: 33 ('neutral': 11 'other': 22)</b><br><b>No verbs: 27</b><br><b>Description: 7</b>                 |   |
| El sabio desconfía de su misma sombra (pp. 120-37) [The Wise Man Does not Trust his own Shadow] | LANZAR (algún sarcasmo) [= UTTER (some sarcastic comment)] p. 122  | Apolonia (grandmother)  |
|   | CONTESTAR <b>bailando los hombros ...</b><br>[= ANSWER <b>shrugging her shoulders ...</b> ]                            | Nieves (granddaughter)  |
|   | CONTESTAR <b>avergonzado</b> [= ANSWER <b>ashamed</b> ]<br>DECIR [= SAY]   | 'a grandchild'<br>Apolonia  |
|   | DECIR [= SAY] p. 123   | 'the black man' (a serpent in disguise)                                       |
|   | LANZAR [= UTTER] p. 124<br>CLAMAR <b>con voz delgada</b> [= CALL OUT <b>with a thin voice</b> ]<br>RESPONDER [= REPLY] | Nieves<br>Nieves  |
|   | DECIR <b>ingenuamente</b> [= SAY <b>naively</b> ] p. 126   | the serpent   |
|   | GRITAR [= CRY OUT] p. 127<br>no verb<br>DECIR [= SAY]  | a man<br>the coachman<br>cannot be definitively attributed (people)<br>people |

TABLE IV.II *continued*¿Por qué? *Cuentos negros de Cuba* (Cabrera 1948/1972) [Why? Black Tales of Cuba]

| Story title  | Reporting verbs, standardised translation and page references  | Speaker(s)                                 |
|--|--|--|
| El sabio desconfía de su misma sombra (pp. 120-37) [The Wise Man Does not Trust his own Shadow] <i>continued</i> | no verb** p. 127   | cannot be definitively attributed (people) |
|  | RIMAR [= RHYME] p. 128   | the horse's hooves                         |
|  | AZUZAR [= URGE ON]   | the coachman                               |
|  | DECIR [= SAY]  | the coachman                               |
|  | no verb  | the coachman                               |
|  | GRITAR <b>sin voz</b> [= CRY OUT without voice]  | 'the dead person'                          |
|  | no verb p. 129   | María de la O. Oquendo (undertaker)        |
|  | DECIR [= SAY]  | the neighbours                             |
|  | DECIR [= SAY] p. 130   | Tomás (a boy – son of Locario)             |
|  | ECHAR (una reprimenda) [= SCOLD]   | Locario (father of Tomás)                  |
|  | DECIR [= SAY] p. 131   | Tomás's eyes                               |
|  | no verb** p. 132   | Locario                                    |
|  | EXCLAMAR <b>desesperado</b> [= EXCLAIM desperate]  | Locario                                    |
|  | DECIR ... <b>con una voz y un acento tan desconocido</b> [= SAY with a voice and accent so unknown] p. 133 | Madán (Tomás's dead mother)                |
| GRITAR... <b>helado</b> [= CRY OUT ... frozen]   | Tomás  |  |
| DECIR ... <b>a boca de jarro</b> [= SAY ... point-blank]   | Locario  |  |
| CONTESTAR <b>sencillamente</b> [= ANSWER simply] p. 134  | 'the black woman' (a turkey in disguise)   |  |
| CANTAR <b>pavoneándose</b> [= SING showing off] p. 135   | the turkey (...now in her real form)   |  |
| DECIR [= SAY]  | the other turkeys  |  |
| CONTESTAR [=ANSWER]  | an old woman   |  |
| no verb  | the old woman  |  |
| DESGAÑITARSE [= BAWL]  | the cockerels  |  |
| CONTESTAR [= ANSWER]   | the doves  |  |
| PREGUNTAR <b>maliciosamente</b> [= ASK maliciously]  | the guinea fowl  |  |
| SENTENCIAR [= PRONOUNCE] p. 136  | the turkeys  |  |



TABLE IV.II *continued*¿Por qué? *Cuentos negros de Cuba* (Cabrera 1948/1972) [Why? Black Tales of Cuba]

| Story title  | Reporting verbs, standardised translation and page references  | Speaker(s)   |
|--|--|--|
| El sabio desconfía de su misma sombra (pp. 120-37) [The Wise Man Does not Trust his own Shadow] <i>continued</i>   | LLAMAR** [= CALL] p. 136<br>CANTAR <b>entre dientes</b> [= SING <b>between teeth</b> ]<br>GRITAR <b>espantada</b> [= CRY OUT <b>shocked</b> ]<br>CONTINUAR <b>alzando el tono</b> [= GO ON <b>louder</b> ]<br>LANZAR (un grito) [= UTTER (a cry)] p. 137   | Don Juancho<br>Tomás<br>'the black woman'<br>Tomás<br>Locario<br><b>Reporting verbs: 36 ('neutral': 18 'other': 18)</b><br><b>No verbs: 6</b><br><b>Description: 15</b>  |
| Las mujeres no podían parangonarse con las ranas (pp. 138-9) [The Women Could not Compare Themselves to the Frogs] | No Direct or Free Direct Reported Speech or Thought  |  |
| Brillan los cocuyos en la noche (pp. 140-3) [Fireflies Glimmer in the Night]                                       | no verb p. 140<br>PREGUNTARSE ... <b>descorazonado</b> [= ASK ONESELF ... <b>disheartened</b> ] p. 141<br>DECIR [= SAY]<br>PREGUNTAR [= ASK]<br>PREGUNTAR [= ASK]<br>PREGUNTAR ... <b>alucinado</b> [= ASK ... <b>dumbfounded</b> ]<br>DECIR [= SAY]<br>PROPONER [= SUGGEST]<br>no verb p. 142<br>no verb<br>no verb<br>DECLARAR [= DECLARE]<br>DECIR [= SAY]<br>no verb<br>no verb<br>DECIR [= SAY] | Saying<br>Inés José<br>a head (supernatural)<br>another head (supernatural)<br>'a multitude of eyes' (supernatural)<br>Inés José<br>the first head<br>Inés José<br>the first head<br>Inés José<br>the first head<br>a head<br>a head<br>a head<br>a head<br>a head |

TABLE IV.II *continued*¿Por qué? *Cuentos negros de Cuba* (Cabrera 1948/1972) [Why? Black Tales of Cuba]

| Story title   | Reporting verbs, standardised translation and page references              | Speaker(s)  |
|---|--|---|
| Brillan los cocuyos en la noche (pp. 140-3) [Fireflies Glimmer in the Night] <i>continued</i>   | no verb p. 142   | a head  |
|   | no verb  | a head  |
|   | INSINUAR [= HINT]  | Inés José   |
|   | no verb p. 143   | a head  |
|   | DECIR [= SAY]  | a head  |
|   | DECIR [= SAY]  | a head  |
|   | no verb  | a head  |
|   |  | <b>Reporting verbs: 13 ('neutral': 10 'other': 3)</b> |
|   |  | <b>No verbs: 10</b>                                   |
|   |  | <b>Description: 2</b>                                 |
| Dicen los gangás 'Los grandes no pagan favores de humildes' (pp. 143-6) [The Gangás Say 'The Great do not Pay the Favours of the Humble'] | SALUDAR ... <b>con afabilidad</b> [= GREET <b>affably</b> ]                | Tiger   |
|   | p. 144   | Monkey  |
|   | PENSAR** [=THINK]  | Monkey  |
|   | no verb  | Monkey  |
|   | no verb  | Tiger   |
|   | no verb p. 145   | Monkey  |
|   | GRITAR ... <b>indignado</b> [= CRY OUT ... <b>indignant</b> ]              | Tiger   |
|   | VOLVER a DECIR [= SAY AGAIN]   | Tiger   |
|   | DECIR [= SAY]  | Monkey  |
|   | <b>con grave solicitud</b> PREGUNTAR [= <b>with solemn solicitude</b> ASK] | Ox  |
|   | no verb  | Tiger   |
|   | no verb  | Ox  |
|   | LLORAR [= WEEP]  | el Monte (the Bush <sup>143</sup> )                   |
| no verb   | 'each new animal'  |   |
| no verb   | Tiger  |   |
| no verb   | each animal  |   |

<sup>143</sup> 'El monte', as a place of great religious significance in the Afro-Cuban context, is difficult to translate into English (see Cabrera 1994: 53).



TABLE IV.II *continued*¿Por qué? *Cuentos negros de Cuba* (Cabrera 1948/1972) [Why? Black Tales of Cuba]

| Story title   | Reporting verbs, standardised translation and page references  | Speaker(s)  |
|---|--|---|
| Se dice que no hay hijo feo para su madre (pp. 147-52) [They Say No Child is Ugly to its Mother] <i>continued</i> | CONTESTAR ... <b>con todo el énfasis y la convicción</b> ... [= ANSWER with all the emphasis and conviction ...] p. 151<br>no verb<br>ESCAPARSE (un comentario) <b>en alta voz</b> [= (a comment) SLIP OUT <b>out loud</b> ] | the Vulture<br><br>Owl<br>Owl   |
|   | RESPONDER <b>secamente</b> [= REPLY <b>drily</b> ] p. 152<br>no verb<br>PREGUNTAR [= ASK]<br>RESPONDER <b>decidida</b> [= REPLY <b>decided</b> ]<br>COMENTAR <b>con beneplácito</b> [= REMARK with approval]                 | Vulture<br>Owl<br>Vulture<br>Owl<br>'the public'  |
|   |  | <b>Reporting verbs: 9 ('neutral': 5 'other': 4)</b><br><b>No verbs: 14</b><br><b>Description: 7</b> |
| Esa raya en el lomo de la Jutía (pp. 153-76) [That Stripe on Hutia's Flank]                                       | DECIR [= SAY] p. 153<br>no verb p. 154<br>no verb<br>DECIR [= SAY]<br>no verb  | Hutia (a Cuban mammal)<br>Hutia<br>Cat<br>Hutia<br>Hutia  |
|   | DECIR <b>con voz ... tan almibarada</b> [= SAY with a voice ... so syrupy] p. 155<br>CONTESTAR <b>con dulce firmeza</b> [= ANSWER with sweet firmness]<br>COMENTAR [= REMARK]  | Hutia<br><br>the black kitten<br><br>Hutia  |
|   | DECIR <b>bizqueando y en voz baja</b> [= SAY <b>winking and in a low voice</b> ] p. 156<br>CONTINUAR [= GO ON]   | Turtle<br><br>Hutia   |

TABLE IV.II *continued*¿Por qué? *Cuentos negros de Cuba* (Cabrera 1948/1972) [Why? Black Tales of Cuba]

| Story title  | Reporting verbs, standardised translation and page references  | Speaker(s)                                 |
|--|--|--|
| Esa raya en el lomo de la Jutía (pp. 153-76) [That Stripe on Hutia's Flank] <i>continued</i>   | DECIR [= SAY] p. 156   | Turtle                                     |
|  | DECIR [= SAY] p. 157   | Turtle                                     |
|  | EXCLAMAR [= EXCLAIM]<br>no verb  | Hutia<br>Turtle                            |
|  | HIPAR ... <b>espantada</b> [= WHIMPER ... <b>shocked</b> ]   | Hutia                                      |
|  | REPETIR <b>imperturbable</b> [= REPEAT <b>impassive</b> ]  | Turtle                                     |
|  | PREGUNTAR [= ASK]<br>no verb   | Hutia<br>Turtle                            |
|  | DECIR [= SAY] p. 158<br>no verb  | Hutia<br>Hutia                             |
|  | PREGUNTAR <b>de prisa y llena de ansiedad</b> [= ASK <b>quickly and full of anxiety</b> ]<br>TARTAMUDEAR [= STUTTER]                             | Cat<br>Hutia                               |
|  | DECIR [= SAY]  | Cat  |
|  | DECIRSE [= SAY TO ONESELF] p. 159<br>GRITAR <b>desesperada</b> [= CRY OUT <b>desperate</b> ]<br>no verb<br>no verb<br>DECIRSE [= SAY TO ONESELF] | Hutia<br>Hutia<br>Hutia<br>Turtle<br>Hutia |
| DECIR [= SAY] p. 161   | Erubú (mortal – Cat's brother-in-law)  |  |
| DECIR** [= SAY] p. 162<br>CAMBIAR IMPRESIONES ... <b>sin disimular su pesimismo</b> [= EXCHANGE VIEWS ... <b>without hiding their pessimism</b> ]<br>no verb** | cannot be definitively attributed (they)<br>Two old acquaintances of Erubú   |  |
| DECIR [= SAY] p. 163<br>BRAMAR [= BELLOW]<br>no verb p. 164  | cannot be definitively attributed<br>'they'<br>the <i>Santo</i> (god) possessing Erubú's godmother<br>la Barcina                                 |  |

TABLE IV.II *continued**¿Por qué? Cuentos negros de Cuba* (Cabrera 1948/1972) [Why? Black Tales of Cuba]

| Story title  | Reporting verbs, standardised translation and page references   | Speaker(s)  |
|--|---|---|
| Esa raya en el lomo de la Jutía (pp. 153-76) [That Stripe on Hutia's Flank] <i>continued</i> | DECIR [= SAY] p. 164<br>no verb<br>no verb<br>no verb<br>REFUNFUÑAR [= GRUMBLE]<br>CANTURREAR [= CHANT]   | the <i>Santo</i> possessing Erubú's godmother<br>la Barcina<br>the <i>Santo</i> possessing Erubú's godmother<br>the noise of the <i>Santo</i> lapping up cane liquor<br>the <i>Santo</i> possessing Erubú's godmother<br>two old acquaintances of Erubú |
|  | HACER CORO [= MAKE UP A CHORUS] p. 165-6<br>RESPONDER [= REPLY]<br><br>[Here follow 10 verses back and forth between the <i>Santo</i> and chorus – 'no verbs' x 10] | all present<br>the <i>Santo</i> possessing Erubú's godmother  |
|  | DECIR [= SAY] p. 166-9<br>SEGUIR [= FOLLOW]<br><br>[Here follow 15 verses between the <i>Santo</i> and chorus – 'no verbs' x 15]                                    | 'the oldest black person present'<br>everyone   |
|  | DECIR [= SAY] p. 169<br>no verb<br>VOLVER a CANTAR [= SING AGAIN]   | the <i>Santo</i> possessing Erubú's godmother<br>the <i>Santo</i> possessing Erubú's godmother<br>the <i>Santo</i> possessing Erubú's godmother   |
|  | REPETIR en susurro [= REPEAT in a whisper]<br>p. 170-1<br>no verb<br>RECOMENZAR [= BEGIN AGAIN]<br>DESPEDIRSE [= SAY GOODBYE]                                       | all<br><br>cannot be definitively attributed ( <i>Santo</i> )<br>all<br>the <i>Santo</i> possessing Erubú's godmother   |
|  | DECIR [= SAY] P. 172  | Erubú's godmother   |
|  | DECIR [= SAY] p. 173<br>no verb**<br>ASEGURAR [= ASSURE]  | la Barcina<br>cannot be definitively attributed<br>Erubú's godmother  |

TABLE IV.II *continued*

¿Por qué? Cuentos negros de Cuba (Cabrera 1948/1972) [Why? Black Tales of Cuba]

| Story title  | Reporting verbs, standardised translation and page references   | Speaker(s)  |
|--|---|---|
| Esa raya en el lomo de la Jutía (pp. 153-76) [That Stripe on Hutía's Flank] <i>continued</i> | PREGUNTAR ... <b>sobresaltada</b> [ASK ... <b>startled</b> ] p. 173<br>no verb  | Cat<br>Erubú's godmother  |
|  | CONFIAR [= CONFIDE] p. 174  | Cat   |
|  | RESPONDER ... <b>con vehemencia</b> [= REPLY ... <b>with vehemence</b> ]  | Erubú's godmother   |
|  | AÑADIR <b>con desaliento</b> [= ADD with <b>dismay</b> ]  | Erubú's godmother   |
|  | PREGUNTARSE ... <b>estupefacta</b> [= ASK ONESELF ... <b>amazed</b> ]   | Cat   |
|  | no verb** p. 175<br>LLAMAR <b>con ... desesperación</b> [= CALL with ... <b>desperation</b> ]<br>DECIR [= SAY]<br>no verb | Cat<br>Cat<br><br>Turtle<br>Cat   |
| No se resucita (pp. 177-85) [No Reviving]  | no verb p. 178  | the people  |
|  | AVENTURARSE [= DARE]  | the people  |
|  | OVACIONAR [= CHEER]   | the people  |
|  | no verb**   | Scorpion  |
|  | no verb   | cannot be definitively attributed   |
|  | DECIR [= SAY]   | Búa the Dog   |
| RESPONDER <b>secamente</b> [= REPLY <b>drily</b> ]   | Sambia ( <i>Santo</i> /god – the Supreme Being)   |   |
| IMPLORAR [= IMPLORE] p. 179  | Búa the Dog   |   |
| HABLAR [= SPEAK]   | Sambia  |   |
| INSISTIR... <b>gimiendo</b> [= INSIST ... <b>moaning</b> ]                                   | Búa the Dog   |   |
| RESPONDER [= REPLY]  | Sambia  |   |
|  |   | <b>Reporting verbs: 47 ('neutral': 26 'other': 21)</b><br><b>No verbs: 44</b><br><b>Description: 14</b> |

TABLE IV.II *continued*¿Por qué? *Cuentos negros de Cuba* (Cabrera 1948/1972) [Why? Black Tales of Cuba]

| Story title  | Reporting verbs, standardised translation and page references  | Speaker(s)  |
|--|--|---|
| No se resucita (pp. 177-85) [No Reviving] <i>continued</i> | <p><b>AÑADIR con voz estentórea y escalofriante</b><br/>[= ADD with a booming and chilling voice] p. 179<br/>no verb<br/>no verb**<br/><b>MUSITAR</b> [= MUTTER]</p> | <p>Sambia<br/>Man<br/>Man<br/>Scorpion</p>  |
|  | <p><b>DECIR</b> [= SAY] p. 180<br/>no verb<br/>no verb<br/>no verb<br/>no verb<br/><b>ADVERTIR</b> [= WARN]</p>  | <p>Scorpion<br/>Scorpion<br/>Scorpion<br/>Mayimbe (Vulture)<br/>Scorpion<br/>Búa's mother</p>   |
|  | <p>no verb p. 181<br/><b>DECIRSE</b> [= SAY TO ONESELF]<br/><b>CONTESTARSE</b> [= ANSWER ONESELF]<br/>no verb<br/>no verb<br/>no verb<br/>no verb<br/>no verb</p>    | <p>Búa the Dog<br/>Búa the Dog<br/>Búa the Dog<br/>cannot be definitively attributed (Búa)<br/>Búa the Dog<br/>Susundamba (the Owl)<br/>Búa the Dog<br/>Susundamba</p>  |
|  | <p>no verb p 182<br/>no verb**<br/>no verb<br/>no verb<br/>no verb<br/>no verb<br/>no verb<br/>no verb<br/>no verb</p>   | <p>cockerels<br/>cannot be definitively attributed (Búa the Dog)<br/>Búa the Dog<br/>cannot be definitively attributed (Owl)<br/>Búa the Dog<br/>cannot be definitively attributed (Owl)<br/>cannot be definitively attributed<br/>cannot be definitively attributed<br/>the bone<br/>Búa the Dog</p> |



TABLE IV.II *continued*¿Por qué? *Cuentos negros de Cuba* (Cabrera 1948/1972) [Why? Black Tales of Cuba]

| Story title  | Reporting verbs, standardised translation and page references   | Speaker(s)  |
|--|---|---|
| No se resucita (pp. 177-85) [No Reviving] <i>continued</i>                 | GRITAR [= CRY OUT] p. 182<br>no verb<br>SUSPIRAR <b>hondamente</b> [= SIGH <b>deeply</b> ]  | Búa the Dog's legs<br>the bone<br>Búa the Dog   |
|  | COMENTAR <b>atropellada</b> [= REMARK <b>incoherent</b> ]<br>p. 183<br>GRITAR [= CRY OUT]<br>no verb<br>CHILLAR <b>insistentemente</b> [= SHRIEK <b>insistently</b> ]<br>no verb<br>no verb<br>no verb<br>no verb<br>no verb<br>no verb                     | Susundamba<br><br>Susundamba<br>Susundamba<br>Susundamba<br>Susundamba<br>Susundamba<br>Búa the Dog<br>Susundamba<br>Susundamba |
| El carapacho a heridas de Jicotea (pp. 186-93) [Hicotea's Fractured Shell] | no verb p. 184<br>DECIR <b>entre dientes y tan bajo ...</b> [SAY <b>between teeth and so quietly ...</b> ]<br>no verb<br>SUPLICAR [= PLEAD]<br>CONTESTAR [= ANSWER]<br>EXCLAMAR [= EXCLAIM]<br>PREGUNTAR <b>sin esperanzas</b> [= ASK <b>without hope</b> ] | cannot be definitively attributed<br>Búa the Dog<br><br>Sambia<br>Búa the Dog<br>Sambia<br>Man<br>Man                           |
|  |   | <b>Reporting verbs: 24</b> ('neutral': 10 'other': 14)<br><b>No verbs: 34</b><br><b>Description: 8</b>                          |
| El carapacho a heridas de Jicotea (pp. 186-93) [Hicotea's Fractured Shell] | REPETIR <b>con cierta brusquedad</b> [= REPEAT <b>with a certain brusqueness</b> ] p.187  | Turtle (Jicotea)  |
|  | GRITAR <b>casi con enfado</b> [CRY OUT <b>almost with anger</b> ] p. 188<br>PREGUNTAR [= ASK]   | Turtle<br><br>Akeré (a flamingo – Queen of the lake)  |

TABLE IV. II *continued*

¿Por qué? *Cuentos negros de Cuba* (Cabrera 1948/1972) [Why? Black Tales of Cuba]

| Story title   | Reporting verbs, standardised translation and page references   | Speaker(s)  |
|---|---|---|
| El carapacho a heridas de Jicotea (pp. 186-93) [Hicotea's Fractured Shell] <i>continued</i> | REIRSE [= LAUGH] p. 188<br>OBSERVAR ... <b>muy contrariada</b> [= OBSERVED very upset]  | Turtle<br>Akeré   |
|   | no verb<br>DECIR [= SAY]<br>INTERVENIR [= INTERVENE]<br>AFIRMAR [= ASSERT]  | Turtle<br>Akeré<br>a heron<br>Akeré   |
|   | MURMURARSE [= MURMUR TO ONESELF]<br>p. 190<br>no verb   | Turtle  |
|   | DECIR [= SAY]<br>CUCHICHEAR [= WHISPER]   | Turtle<br>Efufúnla (the wind)<br>the birds                                      |
|   | PROTESTAR <b>por lo bajo</b> [= PROTEST under his breath] p. 191<br>no verb**   | Woodpecker  |
|   | VOLVER a DECIR [= SAY AGAIN]<br>DECLARAR <b>indignado</b> [= DECLARE indignant]   | Woodpecker (noise of pecking)<br>Efufúnla<br>Ekuáro (the quail)                 |
|   | RUGIR <b>repentino</b> [= ROAR suddenly] p. 192<br>EXCLAMAR ... <b>admirado</b> [= EXCLAIM ... admiring]  | the wind<br>Turtle  |
|   | DECIR ... <b>con firmeza</b> [= SAY ... with firmness]<br>no verb   | Turtle<br>Turtle  |
|   | VOLVER a PREGUNTAR [= ASK AGAIN] p. 193<br>SUPPLICAR <b>con su vocecilla gangosa y transida</b> [= PLEAD with his nasal and overwrought little voice] | Death<br>Turtle   |
|   |   | Reporting verbs: 19 ('neutral': 6 'other': 13)<br>No verbs: 4<br>Description: 9 |

TABLE IV.II *continued*¿Por qué? *Cuentos negros de Cuba* (Cabrera 1948/1972) [Why? Black Tales of Cuba]

| Story title  | Reporting verbs, standardised translation and page references  | Speaker(s)  |
|--|--|---|
| Las nariguetas de los negros estan hechas de fayanca (pp. 194-8) [Black Noses are Thrown Together] | no verb <b>atrevidos</b> [= no verb <b>daring</b> ] p. 196<br>no verb<br>DECIR ... <b>indignado</b> [= SAY ... <b>indignant</b> ]<br>no verb<br>no verb<br>no verb<br>no verb<br>no verb<br>DECIR [= SAY]<br>no verb**<br>GRITAR [= CRY OUT]<br>no verb<br>no verb<br>DECIR [= SAY]<br>CANTAR [= SING] | the Twins<br>Lukankansa (a devil potter – nose-maker)<br>Lukankansa<br>a Twin<br>Lukankansa<br>a Twin<br>a Twin<br>Lukankansa<br>Lukankansa<br>'the multitude'<br>'the multitude'<br>'the multitude'<br>Lukankansa<br>the Twins |
|  | no verb p. 197<br>no verb**<br>no verb<br>no verb<br>CANTAR [= SING]<br>no verb<br>no verb<br>no verb<br>DECIR [= SAY]   | the Twins<br>the people<br>the Twins<br>the Twins<br>the Twins<br>Lukankansa<br>Lukankansa<br>the Twins<br>the Twins  |
|  | INSINUAR <b>distraída</b> [= HINT <b>absent-minded</b> ]<br>p. 198   | a black woman   |
|  |  | <b>Reporting verbs: 8 ('neutral': 4 'other': 4)</b><br><b>No verbs: 16</b><br><b>Description: 3</b>   |

TABLE IV.II *continued*¿Por qué? *Cuentos negros de Cuba* (Cabrera 1948/1972) [Why? Black Tales of Cuba]

| Story title  | Reporting verbs, standardised translation and page references            | Speaker(s)                         |
|--|--|------------------------------------|
| Se hace Ebó (pp. 199-213) [Ebó is Practiced]                             | GRITAR [= CRY OUT] p. 199  | Ikú (Death)                        |
|  | GEMIR [= MOAN]   | Death                              |
|  | CONTESTAR [= ANSWER]   | Sickness                           |
|  | PROTESTAR [= PROTEST]  | Death                              |
|  | AÑADIR [= ADD] p. 200  | Death                              |
|  | DECIR [= SAY]  | Death                              |
|  | SUSPIRAR <b>resentida</b> [=SIGH <b>resentful</b> ]                      | Death                              |
|  | LLAMAR [= CALL]  | 'they'                             |
|  | LLAMAR [= CALL]  | 'they'                             |
|  | <b>con un respeto ... PRONUNCIAR [with respect ... PRONOUNCE]</b> p. 201 | 'the serious men' / 'the wise men' |
|  | no verb**  | Death                              |
|  | no verb**  | Death                              |
|  | no verb** p. 202   | Death                              |
|  | ATAJAR <b>bruscamente</b> [= CUT SHORT <b>brusquely</b> ]                | Death                              |
| no verb  | Death  |                                    |
| GRITAR [= CRY OUT] p. 203  | Death  |                                    |
| PREGUNTAR <b>a boca de jarro</b> [= ASK <b>point-blank</b> ]             | Death  |                                    |
| p. 205   |  |                                    |
| RESPONDER ... <b>con firmeza</b> [= REPLY ... <b>with firmness</b> ]     | Orula ( <i>Santo</i> /god/St Francis)                                    |                                    |
| DECIRSE [= SAY TO ONESELF]   | Death  |                                    |
| DECIR <b>con sorna rabiosa</b> [= SAY <b>with furious sarcasm</b> ]      | Death  |                                    |
| REPETIR <b>complacida ...</b> [= REPEAT <b>very pleased ...</b> ] p. 206 | Death  |                                    |
| no verb** p. 206   | Death  |                                    |
| CONFIAR [= CONFIDE] p. 207   | Orula's wives (gods)   |                                    |

TABLE IV.II *continued*¿Por qué? *Cuentos negros de Cuba* (Cabrera 1948/1972) [Why? Black Tales of Cuba]

| Story title  | Reporting verbs, standardised translation and page references   | Speaker(s)  |
|--|---|---|
| Se hace Ebó (pp. 199-213) [Ebó is Practiced] <i>continued</i>                                | no verb p. 208<br>DECIR [= SAY]<br>CONTESTAR encogiéndose de hombros ...<br>[= ANSWER shrugging his shoulders ...]<br>VOLVER a AMENAZAR [= THREATEN AGAIN]<br>DECIR [= SAY]<br>INTERRUMPIR [= INTERRUPT]<br>no verb<br>no verb<br>CONTINUAR [= GO ON] | Orula<br>Death<br>Orula<br><br>Death<br>Orula<br>Death<br>Orula<br>Death<br>Orula   |
|  | REPETIR sinceramente [= REPEAT sincerely]<br>p. 209<br>no verb  | Death   |
|  |   | cannot be definitively attributed<br><b>Reporting verbs: 25 ('neutral': 9 'other': 16)</b><br><b>No verbs: 9</b><br><b>Description: 9</b> |
| El Mono perdió el fruto de su trabajo (pp. 214-19)<br>[Monkey Lost the Fruits of his Labour] | DECIR [= SAY] p. 214<br>CONTESTAR [= ANSWER]<br>DECIR [= SAY]   | Juan Gangá<br>Viviana Angola (Juan's wife)<br>a Monkey  |
|  | no verb p. 215<br>no verb<br>no verb<br>no verb<br>no verb<br>HACER** [MAKE (the sound)]<br>DECIR [= SAY]<br>no verb p. 215<br>AFIRMAR orgulloso [= ASSERT proud]   | Juan Gangá<br>the Monkey<br>Juan Gangá<br>the Monkey<br>Juan Gangá<br>Juan Gangá<br>'everyone'<br>'everyone'<br>Juan Gangá                |

**TABLE IV. II** *continued*

*¿Por qué? Cuentos negros de Cuba* (Cabrera 1948/1972) [Why? Black Tales of Cuba]

| Story title   | Reporting verbs, standardised translation and page references  | Speaker(s)  |
|---|--|---|
| El Mono perdió el fruto de su trabajo (pp. 214-19)<br>[Monkey Lost the Fruits of his Labour] <i>continued</i> | DECIR [= SAY] p. 216<br>no verb<br>CONTAR [= TELL]<br>DECIR [= SAY]<br>no verb<br>no verb<br>no verb<br>DAR (la señal) [= GIVE (the signal)]   | Juan Gangá<br>Viviana Angola<br>Juan Gangá<br>Viviana Angola<br>Juan Gangá<br>Juan Gangá<br>Viviana Angola<br>the Monkey  |
|   | no verb p. 217<br>ENTONAR [= ENTONE]<br>DECIRSE [= SAY TO ONESELF]<br>CHILLAR ... <b>alborotadísimos</b> [= SHRIEK ... <b>very excited</b> ]<br>no verb<br>no verb<br>DECIRSE <b>cada vez más asombrosos</b> [= SAY TO ONESELF <b>increasingly amazed</b> ]<br>no verb<br>no verb<br>no verb<br>no verb<br>no verb | Juan Gangá<br>Viviana Angola<br>the Monkeys<br>the Monkeys<br><br>the Monkeys<br>the sound of Viviana's hips moving<br>the Monkeys<br><br>the Monkeys<br>the Monkeys<br>the Monkeys<br>the Monkeys<br>the Monkeys |
|   | no verb p. 218<br>no verb<br>VOLVER a SONAR <b>tembloroso y rutilando</b><br>[= RING OUT AGAIN <b>tremulous and sparkling</b> ]<br>no verb**<br>no verb<br>no verb   | the Monkeys<br>the Monkeys<br>Viviana's hips<br><br>the Monkeys<br>'the blacks'<br>the Monkeys  |

TABLE IV.II *continued*¿Por qué? *Cuentos negros de Cuba* (Cabrera 1948/1972) [Why? Black Tales of Cuba]

| Story title   | Reporting verbs, standardised translation and page references | Speaker(s)   |
|---|---|--|
| El Mono perdió el fruto de su trabajo (pp. 214-19)<br>[Monkey Lost the Fruits of his Labour] <i>continued</i> | no verb p. 218  | the Monkeys  |
|   | no verb   | Viviana's hips   |
|   | no verb   | the Monkeys  |
|   | no verb p. 219  | Viviana's hips   |
|   |   | <b>Reporting verbs: 15 ('neutral': 9 'other': 6)</b><br><b>No verbs: 27</b><br><b>Description: 4</b> |
| Cuando truena se quema el guano bendito (pp. 220-8)<br>[Burn the Blessed Palm Leaf When it Thunders]          | PROTESTAR [= PROTEST] p. 220                                  | the eleven wives of Fumo   |
|   | ORDENAR [= ORDER]   | a 'great voice' from inside Guánkila   |
|   | arrogante GRITAR [= arrogant CRY OUT]                         | Uafi (son of Guánkila – magical/lightening)  |
|   | DECIR [= SAY] p. 221  | the Palm Tree  |
|   | no verb   | Uafi   |
|   | no verb   | Uafi   |
|   | no verb   | Uafi   |
|   | no verb   | Uafi   |
|   | PREGUNTAR [= ASK]   | Uafi   |
|   | no verb   | Guánkila   |
|   | no verb p. 222  | Uafi   |
|   | no verb   | Guánkila   |
|   | no verb   | Uafi   |
| no verb   | gourds (magical)  |  |
| no verb   | gourds  |  |
| no verb   | gourds  |  |
| no verb   | Uafi  |  |
| no verb p. 223  | Uafi  |  |
| no verb   | Uafi's sister   |  |
| no verb   | Uafi  |  |
| PREGUNTAR [= ASK]   | the Devil (Uafi's sister's husband)                           |  |

TABLE IV.II *continued*¿Por qué? *Cuentos negros de Cuba* (Cabrera 1948/1972) [Why? Black Tales of Cuba]

| Story title   | Reporting verbs, standardised translation and page references | Speaker(s)                         |
|---|---|------------------------------------|
| Cuando truena se quema el guano bendito (pp. 220-8)<br>[Burn the Blessed Palm Leaf When it Thunders] <i>continued</i> | no verb p. 223  | Uafi's sister                      |
|   | no verb   | the Devil                          |
|   | no verb   | Uafi's sister                      |
|   | no verb   | the Devil                          |
|   | no verb p. 224  | Uafi's sister                      |
|   | DECIR [= SAY]   | the Devil                          |
|   | no verb   | Uafi                               |
|   | DECIRSE [= SAY TO ONESELF]                                    | King Gumbobiolo                    |
|   | no verb p. 225  | Uafi                               |
|   | no verb   | Kuru (Uafi's son/ magical/thunder) |
|   | no verb   | cannot be definitively attributed  |
|   | DECIR [= SAY]   | Uafi                               |
| no verb   | cannot be definitively attributed                             |                                    |
| no verb   | cannot be definitively attributed                             |                                    |
| no verb   | cannot be definitively attributed                             |                                    |
| no verb   | Uafi  |                                    |
| no verb   | Uafi  |                                    |
| no verb   | Kuru  |                                    |
| CANTAR [= SING]   | Uafi  |                                    |
| no verb   | Uafi  |                                    |
| no verb p. 226  | Uafi  |                                    |
| TARTAMUDEAR [= STUTTER]   | Oggún/Saint Peter (god)                                       |                                    |
| no verb   | Uafi  |                                    |
| no verb   | Oggún/Saint Peter   |                                    |
| no verb   | Uafi  |                                    |
| DECIR [= SAY]   | King Gumbobiolo   |                                    |
| no verb p. 227  | Uafi  |                                    |
| no verb   | Baluande (the Mermaid)  |                                    |
| no verb   | Uafi  |                                    |



**TABLE IV.II** *continued*

*¿Por qué? Cuentos negros de Cuba* (Cabrera 1948/1972) [Why? Black Tales of Cuba]

| Story title   | Reporting verbs, standardised translation and page references                           |   | Speaker(s)  |   |
|---|---|---|---|---|
| <p>Cuando truena se quema el guano bendito (pp. 220-8)<br/>[Burn the Blessed Palm Leaf When it Thunders] <i>continued</i></p>                                       | <p>no verb p. 227<br/>DECIR [= SAY]<br/>no verb<br/>no verb<br/>no verb<br/>no verb</p> |   | <p>Baluande<br/>Uafi<br/>Uafi<br/>the King<br/>Uafi<br/>the Queen</p>   |   |
|   | <p>DECIR [= SAY] p. 228<br/>ADVERTIR [= WARN]</p>                                       |   | <p>Uafi<br/>Kuru</p>  |   |
|   |   |   | <p><b>Reporting verbs: 15 ('neutral': 9 'other': 6)</b><br/><b>No verbs: 43</b><br/><b>Description: 1</b></p> |   |
| <p><b>Subtotals:</b></p> <p><b>Total number of instances of Direct and Free Direct Speech and Thought:</b></p> <p>(from approximate total word count of 53,500)</p> | <p><b>741</b></p>   | <p><b>Reporting verbs:</b><br/><b>433</b></p> | <p><b>No verbs:</b><br/><b>308</b></p>  | <p><b>Description:</b><br/><b>123</b></p> |

TABLE IV.III

*Ayapá: Cuentos de Jicotea* (Cabrera 1971) [Ayapá: Tales of the Turtle]

| Story title   | Reporting verbs   | Character  |
|---|---|--|
| Vida o muerte (pp. 21-3) [Life or Death]                            | no verb p. 21<br>PROPONER [= SUGGEST]   | Song<br>Turtle (Hicotea)   |
|   | COMENTAR indiscretamente [= REMARK indiscreetly] p. 22<br>CANTAR [= SING]   | Dog<br>Turtle  |
|   | no verb<br>no verb<br>REIRSE [= LAUGH]<br>CANTAR [= SING]   | Dog<br>Turtle<br>Turtle  |
|   | SALUDAR [= GREET] p. 23<br>DECIR [= SAY]<br>RESPONDER [= REPLY]   | Turtle<br>Sambia (God)<br>Turtle   |
|   |   | <b>Reporting verbs: 8 ('neutral': 2 'other': 6)</b><br><b>No verbs: 3</b><br><b>Description: 1</b> |
| Jicotea le preguntó al Sol... (pp. 27-9) [Hicotea Asked the Sun...] | PREGUNTAR [= ASK] p. 27<br>DECIR [= SAY]<br><b>sin disimular que aquella pregunta la turbaba</b><br>RESPONDER [= <b>without pretending that the question had not worried her</b> REPLY]<br>LIMITARSE a OPINAR [= VENTURE THE OPINION] | Turtle<br>Sun<br>Water<br><br>Moon   |
|   | DECIR ... <b>titubeando</b> [= SAY ... <b>faltering</b> ] p. 28<br>no verb<br>INSISTIR <b>con sonrisa ...</b> [= <b>INSIST with a smile ...</b> ]<br>no verb<br>SUSURRAR [= WHISPER]<br>DECIR [= SAY] p. 29<br>GRITAR [= CRY OUT]     | Water<br>Sun<br>Water<br>Sun<br>Turtle<br>Moon<br>Turtle   |

TABLE IV.III *continued**Ayapá: Cuentos de Jicotea* (Cabrera 1971) [Ayapá: Tales of the Turtle]

| Story title  | Reporting verbs, standardised translation and page references                                       | Speaker(s)   |
|--|---|--|
| Jicotea le preguntó al Sol... (pp. 27-9) [Hicotea Asked the Sun...] <i>continued</i> |   | <b>Reporting verbs: 9 ('neutral': 5 'other': 4)</b><br><b>No verbs: 2</b><br><b>Description: 3</b> |
| La venganza de Jicotea (pp. 33-6) [Hicotea's Revenge]                                | DECIRSE [= SAY TO ONESELF] p. 33  | Turtle   |
|  | DECIR [= SAY]   | Turtle   |
|  | no verb   | Elephant   |
|  | no verb   | Turtle   |
|  | no verb p. 34   | Turtle   |
|  | DECIRSE [= SAY TO ONESELF]  | Elephant   |
|  | no verb   | Elephant   |
| no verb  | Turtle  |  |
| no verb  | Elephant  |  |
| no verb  | Elephant  |  |
| PREGUNTAR [= ASK]  | Elephant  |  |
| no verb  | Elephant  |  |
| no verb p. 35  | Goat  |  |
| DIRIGIRSE [= ADDRESS]  | Elephant  |  |
| no verb  | Worm  |  |
| no verb p. 36  | Elephant  |  |
|  | <b>Reporting verbs: 5 ('neutral': 4 'other': 1)</b><br><b>No verbs: 11</b><br><b>Description: 0</b> |  |
| Jicotea era un buen hijo... (pp. 39-48) [Hicotea was a Good Son]                     | DECIR [= SAY] p. 41   | 'the strong, the young'  |
|  | DECIR <i>melancólicamente</i> [= SAY gloomily]  | 'the mothers'  |
|  | no verb   | Cat  |
|  | DECIRSE [= SAY TO ONESELF] p. 42  | Turtle   |
|  | DECIR [= SAY] p. 45   | Turtle   |

**TABLE IV.III** *continued*

*Ayapá: Cuentos de Jicotea* (Cabrera 1971) [Ayapá: Tales of the Turtle]

| Story title   | Reporting verbs, standardised translation and page references  | Speaker(s)   |
|---|--|--|
| Jicotea era un buen hijo... (pp. 39-48) [Hicotea was a Good Son] <i>continued</i> | DECIR [= SAY] p. 45  | Turtle   |
|   | no verb** p. 46  | A drum   |
|   | no verb**  | A drum   |
|   | no verb p. 47  | Turtle   |
|   | no verb<br>de voz imensa RESONAR [= in enormous voice RESOUND] | Turtle's mother (the pieces of her body)<br>'another drum'   |
| Ncharriri (pp. 51-3) [Ncharriri]  | no verb** p. 48  | Rain/ bird   |
|   |  | <b>Reporting verbs: 6 ('neutral': 5 'other': 1)</b><br><b>No verbs: 6</b><br><b>Description: 2</b> |
|   | DECIR [= SAY] p. 52  | the beautiful woman (Turtle in disguise)   |
|   | VOLVER a DECIR [= SAY AGAIN]                                   | the beautiful woman  |
|   | no verb  | the beautiful woman  |
| no verb   | the beautiful woman  |  |
| no verb   | the beautiful woman  |  |
| SUSPIRAR [= SIGH]   | Ncharriri (a monster)  |  |
| no verb   | the beautiful woman  |  |
| no verb   | Ncharriri  |  |
| Iru Ayé (pp. 57-63) [Iru Ayé]   | no verb p. 53  | the beautiful woman  |
|   |  | <b>Reporting verbs: 3 ('neutral': 2 'other': 1)</b><br><b>No verbs: 6</b><br><b>Description: 0</b> |
|   | PREGUNTAR [= ASK] p. 58  | the Queen  |
|   | no verb  | the King   |
|   | no verb  | the Queen  |
|   | the Queen  |  |
| DECIRSE [= SAY TO ONESELF]  | the Queen  |  |

TABLE IV.III *continued*

*Ayapá: Cuentos de Jicotea* (Cabrera 1971) [Ayapá: Tales of the Turtle]

| Story title                                    | Reporting verbs, standardised translation and page references                                  | Speaker(s)  |
|--|--|---|
| Iru Ayé (pp. 57-63) [Iru Ayé] <i>continued</i> | PEDIR [= REQUEST] p. 58<br>DECIR [= SAY]<br>no verb  | the Queen<br>the Queen<br>the Queen   |
|  | DECIRSE [= SAY TO ONESELF] p. 60<br>RESPONDER [= REPLY]<br>LLAMAR [= CALL]<br>no verb          | the Queen (now named as Omoloyú)<br>her old talisman<br>the King<br>the Queen   |
|  | no verb p. 61<br>RESPONDER ... <b>llorando</b> [= REPLY <b>weeping</b> ]<br>GRITAR [= CRY OUT] | the King<br>the Queen<br>the Queen  |
|  | no verb p. 62  | the King  |
|  | REPETIR [= REPEAT] p. 63   | the King  |
|  |  | <b>Reporting verbs: 10 ('neutral': 7 'other': 3)</b><br><b>No verbs: 6</b><br><b>Description: 1</b>   |
|  | El vuelo de jicotea (pp. 67-75) [Hicotea's Flight]   | no verb p. 67<br>no verb<br>DECIR [= SAY p. 68]<br>no verb<br>DECIR [= SAY]<br>CONTESTAR [= ANSWER] p. 69<br>PEDIR <b>respetuosamente</b> [= REQUEST <b>respectfully</b> ]<br>no verb<br>no verb<br>no verb<br>no verb<br>no verb<br>AFIRMAR [= ASSERT] |

TABLE IV.III *continued**Ayapá: Cuentos de Jicotea* (Cabrera 1971) [Ayapá: Tales of the Turtle]

| Story title   | Reporting verbs, standardised translation and page references                   | Speaker(s)           |
|---|---|----------------------|
| El vuelo de jicotea (pp. 67-75) [Hicotea's Flight] <i>continued</i> | con entusiasmo contagioso CONTINUAR [= with infectious enthusiasm GO ON] p. 69  | Turtle               |
|   | DECIR ... con irreprimible coquetería [= SAY with irrepressible coquettishness] | Mayimbe              |
|   | no verb   | Turtle               |
|   | RESPONDER ... repentinamente seria [= REPLY ... suddenly serious]               | Mayimbe              |
|   | no verb p. 70   | Turtle               |
|   | DECIRSE con tristeza [= SAY TO ONESELF with sadness]                            | the birds            |
|   | SUSPIRAR [= SIGH]   | a 'tojosita', a bird |
|   | DECIR [= SAY]   | Totí, a bird         |
|   | no verb p. 71   | Turtle               |
|   | SUPPLICAR [= PLEAD]   | Mayimbe              |
| RECITARAR [= RECITE]  | Saint Peter   |                      |
| DECIR de pronto [= SAY suddenly]                                    | Turtle  |                      |
| no verb   | Turtle  |                      |
| no verb   | Mayimbe   |                      |
| no verb   | Turtle  |                      |
| no verb   | Turtle  |                      |
| no verb p. 72   | Mayimbe   |                      |
| no verb   | Turtle  |                      |
| DECIR [= SAY]   | Mayimbe   |                      |
| GRITAR [= CRY OUT]  | Turtle  |                      |
| EXPLICAR [= EXPLAIN]  | Turtle  |                      |
| DECIR [= SAY]   | Ant   |                      |
| no verb   | Turtle  |                      |
| no verb   | Ant   |                      |
| no verb p. 73   | Turtle  |                      |

TABLE IV.III *continued**Ayapá: Cuentos de Jicotea* (Cabrera 1971) [Ayapá: Tales of the Turtle]

| Story title  | Reporting verbs, standardised translation and page references  | Speaker(s)  |
|--|--|---|
| El vuelo de jicotea (pp. 67-75) [Hicotea's Flight]<br><i>continued</i> | PREGUNTAR [= ASK] p. 73<br>con sinceridad y respeto RESPONDER [= with sincerity and respect ANSWER]  | Mayimbe<br>Turtle   |
|  | DECIR [= SAY] p. 74<br>APLAUDIR [= APPLAUD]<br>PREGUNTAR cortésmente [= ASK courteously]<br>COMENTAR [= COMMENT]<br>DECIR [= SAY]<br>no verb<br>no verb<br>DECIR [= SAY] | Masango (Mule)<br>Turtle<br>Mayimbe<br>the vultures<br>'one of the vultures'<br>the vultures<br>the vultures<br>Mayimbe                       |
|  | REPETIR [= REPEAT] p. 75<br>DECIR [= SAY]<br>no verb<br>JURAR ... en su agonía [= SWEAR ... in her agony]  | the vultures<br>Mayimbe<br>the vultures<br>Mayimbe  |
|  |  | <b>Reporting verbs: 29 ('neutral': 18 'other': 11)</b><br><b>No verbs: 22</b><br><b>Description: 9</b>  |
| El ladrón del boniatol (pp. 79-84) [The Yam Thief]                     | juiciosamente PREGUNTAR [= wisely ASK] p. 79<br>no verb<br>no verb<br>no verb<br>no verb<br>no verb<br>no verb<br>no verb<br>no verb<br>no verb                          | Turtle's mother<br>Turtle<br>Turtle's mother<br>Turtle<br>Turtle's mother<br>Turtle<br>Turtle's mother<br>Turtle<br>Turtle's mother<br>Turtle |

TABLE IV.III *continued**Ayapá: Cuentos de Jicotéa* (Cabrera 1971) [Ayapá: Tales of the Turtle]

| Story title   | Reporting verbs, standardised translation and page references | Speaker(s)      |
|---|---|-----------------|
| El ladrón del boniatol (pp. 79-84) [The Yam Thief] <i>continued</i>                 | no verb p. 79   | Turtle's mother |
|   | no verb   | Turtle          |
|   | no verb   | Turtle's mother |
|   | no verb   | no verb         |
|   | DECIR ... <b>pensativa</b> [= SAY ... <b>thoughtful</b> ]     | Turtle's mother |
|   | no verb p. 80   | Turtle          |
|   | no verb   | Turtle's mother |
|   | no verb   | Turtle          |
|   | no verb <b>gravemente</b> [= no verb <b>gravely</b> ]         | Turtle's mother |
|   | no verb   | Turtle          |
| DECIR <b>para sí</b> [= SAY to herself]   | Turtle's mother   |                 |
| DECIR [= SAY]   | the farmer  |                 |
| ASENTIR <b>cavilosa</b> [= AGREE <b>mistrustful</b> ]                               | the Guardia Civil   |                 |
| HABLAR [= SPEAK] p. 81  | Turtle  |                 |
| LEVANTAR (el tono) [= RAISE (the voice)]  | Turtle  |                 |
| GRITAR ... <b>impacientándose</b> [= CRY OUT ... <b>getting impatient</b> ]         | Turtle  |                 |
| INSISTIR [= INSIST]   | Turtle  |                 |
| DECIR <b>a modo de advertencia</b> [= SAY by way of <b>warning</b> ]                | Turtle  |                 |
| ARREMETER ... <b>ciego de cólera</b> [= LASH OUT ... <b>blind with fury</b> ] p. 82 | Turtle  |                 |
| no verb   | Turtle  |                 |
| IMPLORAR [= IMPLORE]  | Turtle  |                 |
| DECIR [= SAY]   | Deer  |                 |
| no verb   | Turtle  |                 |
| no verb   | Turtle  |                 |
| DESPEDIRSE [= SAY GOODBYE]  | Deer  |                 |
| no verb p. 83   | Turtle  |                 |





TABLE IV.III *continued**Ayapá: Cuentos de Jicotea* (Cabrera 1971) [Ayapá: Tales of the Turtle]

| Story title   | Reporting verbs, standardised translation and page references                             | Speaker(s)                         |
|---|---|------------------------------------|
| La rama en el muro (pp. 87-107) [The Branch on the Wall] <i>continued</i> | no verb p. 91   | Gabina                             |
|   | DECIR [= SAY]   | Juana Valdés' parrot               |
|   | no verb <b>enfáticamente</b> [= no verb <b>emphatically</b> ]                             | Juana Valdés' parrot               |
|   | no verb <b>premiosa como una ama de casa</b> [= no verb <b>strict, like a housewife</b> ] | Juana Valdés' parrot               |
|   | no verb   | Juana Valdés' parrot               |
|   | PRONUNCIAR <b>correctamente</b> [= PRONOUNCE <b>properly</b> ] p. 92                      | Juana Valdés' parrot               |
|   | RUMOREAR [= GOSSIP]   | 'they'                             |
|   | REPONDER [= REPLY] p. 93  | Rafael Sicuret, the rent collector |
|   | PREGUNTAR [= ASK]   | Turtle                             |
|   | PREGUNTAR [=ASK]  | Rafael Sicuret                     |
|   | no verb   | Turtle                             |
|   | no verb** p. 94   | neighbour(s)                       |
| no verb   | Turtle  |                                    |
| DECIR [= SAY]   | Turtle quoting José Asunción  |                                    |
| no verb   | Turtle  |                                    |
| no verb   | Turtle quoting José Asunción  |                                    |
| no verb   | Turtle  |                                    |
| no verb   | Turtle quoting José Asunción  |                                    |
| CONTESTAR [= ANSWER]  | Turtle  |                                    |
| no verb p. 95   | Turtle quoting José Asunción  |                                    |
| DECIR [= SAY]   | Juana Valdés  |                                    |
| no verb   | Turtle  |                                    |
| DAR (una voz) [= GIVE (a voice [shout])]                                  | José Asunción   |                                    |
| RESPONDER [= REPLY]   | Rafael Sicuret  |                                    |
| DECIR [= SAY]   | 'the [white] man with a big head'   |                                    |
| INTERRUMPIR [= INTERRUPT] p. 96   | José Asunción   |                                    |
| BALBUCEAR [= STAMMER]   | Rafael Sicuret  |                                    |

TABLE IV.III *continued**Ayapá: Cuentos de Jicotea* (Cabrera 1971) [Ayapá: Tales of the Turtle]

| Story title   | Reporting verbs, standardised translation and page references  | Speaker(s)   |
|---|--|--|
| La rama en el muro (pp. 87-107) [The Branch on the Wall] <i>continued</i> | DECIR [= SAY] p. 96<br>no verb   | José Asunción<br>Turtle  |
|   | PREGUNTAR <b>secamente</b> [= ASK <b>drily</b> ]<br>no verb  | José Asunción<br>Turtle  |
|   | no verb  | José Asunción  |
|   | no verb  | Turtle   |
|   | GRITAR [= CRY OUT]<br>CANTURREAR <b>sonriendo</b> [= CHANT <b>smiling</b> ]<br><b>despectivo ... RESPONDER</b> [contemptuous ...<br>REPLY] | José Asunción<br>Turtle<br>José Asunción   |
|   | COMENTAR [= REMARK] p. 97<br>MALDECIR <b>en voz alta</b> [= CURSE <b>out loud</b> ]<br>no verb   | Helidoro<br>Rafael Sicuret<br>Juana Valdés' parrot   |
|   | GRITAR [= CRY OUT] p. 99<br>no verb<br>no verb**<br>ACONSEJAR [= ADVISE]   | Juana Valdés' parrot<br>José Asunción<br>Juana Valdés<br>Helidoro  |
|   | no verb p. 100<br>no verb<br>no verb<br>REFLEXIONAR* [= REFLECT]<br>no verb<br>no verb<br>no verb<br>no verb<br>no verb                    | Turtle<br>José Asunción<br>Turtle<br>José Asunción<br>Turtle<br>José Asunción<br>Turtle<br>José Asunción<br>Turtle |
|   | no verb p. 101<br>no verb<br>no verb   | José Asunción<br>Turtle<br>José Asunción   |

TABLE IV.III *continued**Ayapá: Cuentos de Jicotea* (Cabrera 1971) [Ayapá: Tales of the Turtle]

| Story title   | Reporting verbs, standardised translation and page references     | Speaker(s)                   |
|---|---|------------------------------|
| La rama en el muro (pp. 87-107) [The Branch on the Wall] <i>continued</i> | no verb p. 101  | Turtle                       |
|   | no verb   | José Asunción                |
|   | no verb   | Turtle                       |
|   | REPETIR [= REPEAT]  | José Asunción                |
|   | no verb   | Turtle                       |
|   | no verb   | Turtle                       |
|   | no verb** p. 102  | José Asunción                |
| DECIR [= SAY]   | the scribe  |                              |
| no verb**   | cannot be definitively attributed (the people)                    |                              |
| LLAMAR [= CALL] p. 103  | cannot be definitively attributed (the people)                    |                              |
| CANTAR [= SING] p. 105  | the watchman  |                              |
| no verb   | cannot be definitively attributed (the people)                    |                              |
| INSISTIR [= INSIST] p. 107  | the Bishop  |                              |
|   | <b>Reporting verbs: 38 ('neutral': 18 'other': 20)</b>            |                              |
|   | <b>No verbs: 47</b>   |                              |
|   | <b>Description: 9</b>   |                              |
| La Jicotea endemoniada (pp. 111-22) [Hicotea Possessed]                   | no verb p. 111  | the Devil                    |
|   | no verb   | the Devil's drum             |
|   | DECIR [= SAY]   | the toad                     |
|   | REPETIR [= REPEAT]  | the toad                     |
|   | CANTAR con voz de Totí [= SING with Totí (a bird)'s voice] p. 112 | Bejuco Garañon               |
|   | no verb   | the skull of an executed man |
|   | ADVERTIR cabeceando [= WARN shaking his head]                     | Father Maize                 |
| SUSPIRAR [= SIGH]   | Tata Cundián  |                              |
| no verb   | the <i>chicherekús</i>  |                              |
| MANDAR [= COMMAND] p. 113   | The witch (male)  |                              |

TABLE IV.III *continued**Ayapá: Cuentos de Jicotea* (Cabrera 1971) [Ayapá: Tales of the Turtle]

| Story title  | Reporting verbs, standardised translation and page references   | Speaker(s)  |
|--|---|---|
| La Jicotea endemoniada (pp. 111-22) [Hicotea Possessed] <i>continued</i> | PREGONAR [= PROCLAIM (ONE'S WARES)] 113<br>no verb p. 114   | 'the island women'<br>one of the undertakers  |
|  | GRITAR <b>de pronto</b> [= CRY OUT <b>suddenly</b> ]<br>no verb   | a (religious) hypocrite<br>cannot be definitively attributed                              |
|  | DECLAMAR [= DECLAIM] p. 115<br>GEMIR [= MOAN]<br>no verb  | the chameleon<br>Father Andrés<br>Chacumbe  |
|  | PENSAR* [= THINK ] p. 117<br>TRINAR [= WARBLE]<br>DECIR <b>secretamente</b> [= SAY <b>secretly</b> ]<br>no verb<br>no verb<br>no verb<br>no verb**  | Turtle<br>a Sabanero (bird)<br>Turtle<br>Rabbit<br>Turtle<br>Rabbit<br>Rabbit             |
|  | DIRIGIRSE ... <b>en el mismo tono confidencial</b><br>[= ADDRESS ... <b>in the same confidential tone</b> ]<br>PITAR [= WHISTLE]<br>no verb<br>no verb**                                      | Devil (speaking through Turtle)   |
|  | MURMURAR [= MURMUR] p. 118<br>LLORAR <b>en coro</b> [= WEEP <b>in chorus</b> ]<br>REPETIR <b>conmovido</b> [= REPEAT <b>touched</b> ]<br><b>de repente</b> GRITAR [= <b>suddenly</b> CRY OUT] | the Sabanero<br>Turtle<br>Song  |
|  | MURMURAR [= MURMUR] p. 118<br>LLORAR <b>en coro</b> [= WEEP <b>in chorus</b> ]<br>REPETIR <b>conmovido</b> [= REPEAT <b>touched</b> ]<br><b>de repente</b> GRITAR [= <b>suddenly</b> CRY OUT] | a voice within the drum<br>the whole lake (birds, fish, plants)<br>the Sabanero<br>Turtle |
|  | PENSAR* [= THINK ] p. 119<br>no verb<br>GRITAR <b>con autoridad insólita</b> [= CRY OUT <b>with unusual authority</b> ]   | the (mother) Tiger<br>the (mother) Tiger<br>Rabbit  |
|  | MURMURAR [= MURMUR] p. 120  | the (mother) Tiger  |

TABLE IV.III *continued*

*Ayapá: Cuentos de Jicotea* (Cabrera 1971) [Ayapá: Tales of the Turtle]

| Story title   | Reporting verbs, standardised translation and page references   | Speaker(s)  |
|---|---|---|
| La Jicotea endemoniada (pp. 111-22) [Hicotea Possessed] <i>continued</i>                                  | no verb p. 120<br>no verb<br>PROSEGUIR [= CARRY ON]   | Rabbit<br>Rabbit<br>Rabbit  |
|   | no verb p. 121<br>PENSAR* [= THINK]<br>no verb<br>prudente ... RESPONDER [= prudent ... REPLY]                                | Rabbit<br>the (mother) Tiger<br>Rabbit<br>The (mother) Tiger  |
|   | no verb<br>no verb  | Rabbit<br>the (mother) Tiger  |
|   |   |   |
| Jicotea y el árbol de Güira que nadie sembró (pp. 125-9) [Hicotea and the Güira Tree that Nobody Planted] | GRUÑIR [= GROWL] p. 125<br>no verb<br>DECIR con sorna hiriente [= SAY with cutting sarcasm]<br>DECIR [= SAY]                  | Turtle<br>the güiro tree<br>Turtle  |
|   | no verb p. 126<br>PRONOSTICAR [= PREDICT]<br>BALBUCEAR ofuscado [= STAMMER bewildered]<br>REPETIR abismada [= REPEAT humbled] | Turtle<br>Turtle<br>Turtle  |
|   | no verb p. 127<br>no verb<br>no verb<br>no verb<br>GEMIR [= MOAN]<br>CLAMAR [= CALL OUT]                                      | Turtle<br>the güiro tree<br>the güiro tree<br>the güiro tree<br>the güiro tree<br>all the Turtles<br>Turtle |
|   |   |   |

TABLE IV.III *continued**Ayapá: Cuentos de Jicotea* (Cabrera 1971) [Ayapá: Tales of the Turtle]

| Story title  | Reporting verbs, standardised translation and page references  | Speaker(s)   |
|--|--|--|
| Jicotea y el árbol de Güira que nadie sembró (pp. 125-9) [Hicotea and the Güira Tree that Nobody Planted] <i>continued</i> | DIRIGIRSE [= ADDRESS] p. 128<br>no verb<br>LLAMAR [= CALL]   | Queen Turtle<br>the güiro tree<br>the (dying) Turtles<br><b>Reporting verbs: 10 ('neutral': 2 'other': 8)</b><br><b>No verbs: 7</b><br><b>Description: 3</b>   |
| Jicotea una noche fresca... (pp. 133-8) [Hicotea, One Cool Night...]   | GRITAR ... <b>con una voz tan vibrante y autoritaria ...</b> [= CRY OUT ... with a voice so ringing and authoratitive ...] p. 133<br>DECIR [= SAY]<br>no verb<br>DECIRSE [= SAY TO ONESELF] p. 134<br>DECIRSE <b>alegremente</b> [= SAY TO ONESELF happily]<br>DECIR [= SAY]<br>SONAR <b>voluntariamente</b> [= RING OUT voluntarily]<br>DECIR [= SAY]<br>DECIR [= SAY]<br>DECIR [= SAY] p. 135<br>no verb<br>no verb<br>CONTESTAR ... <b>humildemente</b> [= ANSWER ... humbly]<br>BRAMAR [= BELLOW] p. 136<br>DECLARAR [= DECLARE]<br>no verb<br>CONTAR [= TELL]<br>EXCLAMAR [= EXCLAIM] | Turtle<br><br>Turtle<br>cannot be definitively attributed<br>Turtle<br>Nansi the Spider<br><br>Nansi's drum, Chimueñe-mueñe<br>Hutia (a Cuban mammal)<br><br>Bull<br>Bull<br><br>Crocodile<br>Crocodile<br>the Judge<br>Sheep<br><br>Bull<br>Snake<br>cannot be definitively attributed (Justice?)<br>Mosquito<br>The King |

TABLE IV.III *continued**Ayapá: Cuentos de Jicotea* (Cabrera 1971) [Ayapá: Tales of the Turtle]

| Story title   | Reporting verbs, standardised translation and page references  | Speaker(s)  |
|---|--|---|
| Jicotea una noche fresca... (pp. 133-8) [Hicotea, One Cool Night...] <i>continued</i> | VOLVER a ENDILGAR [= UNLOAD (something on someone) AGAIN] p. 137<br>OBSERVAR [= OBSERVE]<br>no verb<br>AÑADIR [= ADD]<br>DECIR [= SAY]<br>RESOLVER [= RESOLVE] | Mosquito<br>the Judge<br>Turtle<br>the Judge<br>Manigua and the River<br>the King                                     |
|   | RECTIFICAR (su pena) ... [= CHANGE (his sentence) ...] p. 138  | the King<br><br><b>Reporting verbs: 20 ('neutral': 10 'other': 10)</b><br><b>No verbs: 5</b><br><b>Description: 4</b> |
| La tesorera del diablo (pp. 141-69) [The Devil's Treasurer]                           | DECIR** [= SAY] p. 141   | Nana Siré   |
|   | no verb p. 142   | Nana Siré   |
|   | DECIR [= SAY] p. 144   | Nana Siré   |
|   | DECIR con la voz aguardentosa y la sorna de un viejo negro [= SAY with the boozy voice and sarcasm of an old black man] p. 147                                 | the rope  |
|   | DECIR [= SAY]  | Turtle  |
|   | VOLVER a HABLAR [= SPEAK AGAIN] p. 148<br>no verb  | Turtle<br>Francisco, the father   |
|   | RESPONDER [= REPLY]<br>no verb   | Francisco<br>Turtle   |
|   | PREGONAR [= PROCLAIM (ONE'S WARES)] p. 150<br>CANTAR con su linda voz [= SING with his lovely voice]   | the vegetable seller<br>the sweet seller  |
| no verb p. 151  | the cake seller  |   |



TABLE IV.III *continued**Ayapá: Cuentos de Jicotea* (Cabrera 1971) [Ayapá: Tales of the Turtle]

| Story title  | Reporting verbs, standardised translation and page references  | Speaker(s)                  |
|--|--|-----------------------------|
| La tesorera del diablo (pp. 141-69) [The Devil's Treasurer] <i>continued</i>       | RESPONDER [= ANSWER] p. 151  | 'the black woman'           |
|  | GRITAR <b>con todo la fuerza de sus pulmones</b> [= CRY OUT with all the strength in her lungs] p. 152 | Framboyán                   |
|  | ACONSEJAR [= ADVISE]   | The neighbours              |
|  | BRAMAR [= BELLOW] p. 153   | María Francisca, the mother |
|  | GRITAR** [= CRY OUT]   | Francisco                   |
|  | REPETIR [= REPEAT]   | Francisquillo, the son      |
|  | SUSPIRAR [= SIGH]  | Francisco                   |
|  | RESPONDER [= REPLY]  | The Golden Turtle           |
|  | HABLAR <b>muy de prisa</b> [= SPEAK very quickly] p. 154   | María Francisca             |
|  | DECIR [= SAY]  | Francisco                   |
|  | RECAPITULAR <b>solemnemente</b> [= SUM UP solemnly] p. 155   | Francisco                   |
|  | BALBUCIR <b>en un arrobamiento</b> [= STAMMER in an ecstasy] p. 156                                    | María Francisca             |
|  | CANTURREAR [= CHANT]   | María Francisca             |
| ADVERTIR [= WARN] p. 157   | María Francisca  |                             |
| CONTINUAR <b>romántica, inspiradísima</b> [= GO ON romantic, very inspired] p. 158 | María Francisca  |                             |
| DECIR [= SAY] p. 159   | María Francisca  |                             |
| no verb  | Francisquillo  |                             |
| RESPONDER [= REPLY]  | the Golden Turtle  |                             |
| no verb  | Francisquillo  |                             |
| ASENTIR ... <b>muy complacida</b> [= AGREE very pleased]                           | the Golden Turtle  |                             |
| EXCLAMAR [= EXCLAIM]   | María Francisca  |                             |
| DECIR [= SAY] p. 162   | the Captain General  |                             |

TABLE IV.III *continued**Ayapá: Cuentos de Jicotea* (Cabrera 1971) [Ayapá: Tales of the Turtle]

| Story title   | Reporting verbs, standardised translation and page references   | Speaker(s)  |
|---|---|---|
| La tesorera del diablo (pp. 141-69) [The Devil's Treasurer] <i>continued</i>                                | DECIR [= SAY] p. 164  | the financiers                                    |
|   | DAR (ordenes) [= GIVE (orders)] p. 166<br>no verb   | María Francisca<br>María Francisca                |
|   | GRITAR [= CRY OUT]  | María Francisca                                   |
|   | MURMURAR ... <b>extrañamente</b> [= MURMUR ... <b>strangely</b> ] p. 167  | María Francisca                                   |
|   | DECIR [= SAY]<br>PREGUNTAR <b>extrañado</b> [= ASK <b>surprised</b> ]<br>no verb  | María Francisca<br>Francisquillo<br>Francisquillo |
|   | DECIR [= SAY]<br>EXPLICAR con <b>satisfecha modestía</b> [= EXPLAIN <b>with modest satisfaction</b> ]   | María Francisca<br>Francisco                      |
|   | LLAMAR ... <b>su voz, que ha dejado de ser niña y está sucia de tobacco, agria y áspera de alcohol</b> [= <b>calls ... his voice, no longer childish, coarsened by tobacco, rough and scratchy from alcohol</b> ] p.168 | Francisquillo                                     |
| RESPONDER <b>inmediatamente</b> [= REPLY <b>immediately</b> ] p. 169  | the Golden Turtle   |   |
| TARTAMUDEAR [= STUTTER]<br>PREGUNTAR [= ASK]<br>GRITAR [= CRY OUT]<br>GEMIR [= MOAN]<br>GRITAR [= CRY OUT ] | Francisquillo<br>the Golden Turtle<br>Francisco<br>María Francisca<br>Francisquillo   |   |
|   | <b>Reporting verbs: 43 ('neutral': 19 'other': 24)</b><br><b>No verbs: 8</b><br><b>Description: 13</b>  |   |
| Ilú Kekeré (pp. 173-6) [Ilú Kekeré]   | DECIR [= SAY] p. 173<br>GRITAR [=CRY OUT]   | Turtle<br>Turtle                                  |

TABLE IV.III *continued**Ayapá: Cuentos de Jicotea* (Cabrera 1971) [Ayapá: Tales of the Turtle]

| Story title  | Reporting verbs, standardised translation and page references   | Speaker(s)   |
|--|---|--|
| Ilú Kekeré (pp. 173-6) [Ilú Kekeré] <i>continued</i>                               | PREGUNTARSE [= ASK ONESELF] p. 173  | 'the people'   |
|  | VOCEAR <i>sin tregua</i> [= SHOUT without respite] p. 174   | Turtle   |
|  | RESPONDER [= REPLY]   | the drum (with the boy Timbioro inside)  |
|  | DECIR <i>con benevolencia</i> [= SAY with benevolence] p. 175   | the Mayor  |
|  | no verb<br>no verb<br>EXCLAMAR <i>espantada</i> [= EXCLAIM shocked]   | the drum<br>the drum<br>'an old <i>ekiti</i> woman'  |
|  | retorciendo los ojos RESPONDER [= rolling her eyes REPLY] p. 176<br>no verb<br>MANDAR [= COMMAND]<br>ORDENAR [= ORDER]<br>no verb<br>EXCLAMAR [= EXCLAIM] | Turtle<br>the old woman<br>the <i>babalawo</i> (Lucumí preist)<br>the <i>babalawo</i><br>the drum<br>Timbioro's mother |
|  | <b>Reporting verbs: 11 ('neutral': 5 'other': 6)</b><br><b>No verbs: 4</b><br><b>Description: 4</b>   |  |
| La excelente Doña Jicotea Concha (pp. 179-215) [The Excellent Doña Hicotea Concha] | DECIRSE <i>de pronto</i> [= SAY TO ONESELF suddenly] p. 179<br>no verb  | Hen  |
|  | REPETIR [= REPEAT]<br>no verb   | Hen<br>'the black Nanny'   |
|  | PREGUNTAR [= ASK] p. 180  | Hen  |
|  | no verb<br>no verb  | Cricket<br>Hen   |
|  | no verb   | Frog   |

TABLE IV.III *continued**Ayapá: Cuentos de Jicotea* (Cabrera 1971) [Ayapá: Tales of the Turtle]

| Story title   | Reporting verbs, standardised translation and page references           | Speaker(s)             |
|---|---|------------------------|
| La excelente Doña Jicotea Concha (pp. 179-215) [The Excellent Doña Hicotea Concha] <i>continued</i> | no verb p. 180  | Hen                    |
|   | no verb   | 'little Devil's horse' |
|   | RESPONDER rápido y cortés [= REPLY quick and courteous]                 | Mouse                  |
|   | DECIR disculpándose [= SAY excusing himself]                            | a bird                 |
|   | no verb sonoro y prolongado** [= no verb sonorous and drawn out] p. 181 | the preist             |
|   | PREGUNTARSE desabrido en alta voz [= ASK ONESELF bitter out loud]       | the preist             |
|   | dulcemente ... RESPONDER [sweetly ... REPLY]                            | a young woman          |
|   | DIRIGIRSE... a gritos [ADDRESS... shouting]                             | Hen                    |
|   | no verb   | the preist             |
|   | no verb   | Hen                    |
|   | no verb   | the preist             |
|   | no verb p. 182  | the preist             |
|   | GRITAR [= CRY OUT]  | a monk                 |
|   | no verb   | the preist             |
|   | OBJETAR [= OBJECT]  | Hen                    |
| INSISTIR inflexible [= INSIST unbending]  | the preist  |                        |
| no verb p. 183  | the preist  |                        |
| no verb** p. 185  | 'voices' under the train  |                        |
| no verb**   | 'voices' under the train  |                        |
| GRITAR [= CRY OUT]  | Hen   |                        |
| no verb p. 186  | Hen   |                        |
| no verb p. 187  | Proverb   |                        |
| no verb p. 188  | the preist, Father Dionisio   |                        |
| no verb p. 189  | 'all living things'   |                        |
| no verb   | 'all living things'   |                        |

TABLE IV.III *continued**Ayapá: Cuentos de Jicotea* (Cabrera 1971) [Ayapá: Tales of the Turtle]

| Story title   | Reporting verbs, standardised translation and page references  | Speaker(s)   |
|---|--|--|
| La excelente Doña Jicotea Concha (pp. 179-215) [The Excellent Doña Jicotea Concha] <i>continued</i> | no verb p. 189<br>GRITAR** [= CRY OUT]<br>no verb  | 'all living things'<br>Turtle (in Rodrigo de Triana's voice)<br>Cannot be definitively attributed (Turtle) |
|   | LLAMAR <b>cordialmente</b> [= CALL <b>cordially</b> ] p. 190<br>DECIR** [= SAY]<br>ORDENAR... <b>sosegadamente</b> [ORDER ...<br><b>reassuringly</b> ]   | don Francisco Arango y Parreño<br>Turtle<br>Turtle   |
|   | SUSPIRAR <b>dulce y grave</b> [= SIGH <b>sweet and serious</b> ] p. 192<br>PENSAR* [= THINK]<br>no verb<br>RESPONDER <b>estremeciéndose de orgullo</b><br>[= REPLY <b>thrilling with pride</b> ]<br>CANTAR** [= SING]<br>no verb | Turtle<br>Turtle<br>Turtle<br>Hen<br>Hen   |
|   | INTERROGAR <b>ansiosamente</b> [= QUESTION <b>anxiously</b> ] p. 193<br>DECIR [= SAY]<br>no verb<br>no verb<br>no verb<br>no verb<br>no verb<br>DECIR [= SAY]<br>no verb   | Hen<br>Turtle<br>Hen<br>Turtle<br>Hen<br>Turtle<br>Hen<br>Hen's mother<br>Turtle                           |
|   | DEJAR CAER <b>distraídamente</b> (esta pregunta) [= LET FALL <b>absent-mindedly</b> this question] p. 194  | Turtle   |
|   | PREGUNTARSE [= ASK ONESELF] p. 195<br>no verb  | Hen<br>Turtle  |

TABLE IV.III *continued**Ayapá: Cuentos de Jicotea* (Cabrera 1971) [Ayapá: Tales of the Turtle]

| Story title   | Reporting verbs, standardised translation and page references         | Speaker(s)                               |
|---|---|--|
| La excelente Doña Jicotea Concha (pp. 179-215) [The Excellent Doña Hicotea Concha] <i>continued</i> | DECIR <b>en voz baja</b> [= SAY <b>in a low voice</b> ] p. 196        | 'the black women' (slaves)               |
|   | GRITAR [= CRY OUT] p. 197   | 'one of the black women'                 |
|   | SUSPIRAR <b>levamente</b> [=SIGH <b>gently</b> ]                      | Botín Candela (Hen's uncle)              |
|   | GRITAR <b>satisfecha</b> ... [= CRY OUT <b>satisfied</b> ...]         | Hen                                      |
|   | RESPONDER [= REPLY]   | Botín Candela                            |
|   | DECIR [= SAY]   | Turtle                                   |
|   | no verb   | 'the black woman'                        |
|   | PEDIR <b>en voz baja</b> [= REQUEST <b>in a low voice</b> ]<br>p. 198 | Turtle                                   |
|   | DECIR [= SAY]   | Turtle                                   |
|   | DECIR [= SAY] p. 201  | Don Ambrosio Flórez Pintado (the doctor) |
|   | INTERRUMPIR [= INTERRUPT] p. 202                                      | Turtle                                   |
|   | no verb   | Don Ambrosio                             |
|   | DECIR [= SAY] p. 204  | Don Ambrosio                             |
|   | GRITAR [= CRY OUT]  | 'the black woman'                        |
|   | COMENTAR [= REMARK] p. 205  | Turtle                                   |
| DECIR [= SAY]   | Don Ambrosio  |  |
| REPETIR [= REPEAT]  | 'the black woman'   |  |
| PENSAR* [= THINK ]  | Turtle  |  |
| PENSAR* <b>bien</b> [= THINK <b>well</b> ]  | Turtle  |  |
| CONFIAR [= CONFIDE] p. 206  | Hen   |  |
| RESPONDER [= REPLY]   | Turtle  |  |
| FINGIR [= PRETEND] p. 207   | Don Ambrosio  |  |
| no verb   | Dominguilla (the new slave)   |  |
| no verb p. 208  | Dominguilla   |  |
| no verb   | Dominguilla   |  |
| DECIR [= SAY] p. 209  | Turtle  |  |
| DECIR [= SAY]   | Turtle  |  |

TABLE IV.III *continued*

*Ayapá: Cuentos de Jicotea* (Cabrera 1971) [Ayapá: Tales of the Turtle]

| Story title   | Reporting verbs, standardised translation and page references   | Speaker(s)   |
|---|---|--------------|
| La excelente Doña Jicotea Concha (pp. 179-215) [The Excellent Doña Hicotea Concha] <i>continued</i> | no verb p. 210  | Turtle       |
|   | no verb   | Hen          |
|   | no verb   | Turtle       |
|   | no verb   | Hen          |
|   | CONTAR** [= TELL]   | Hen          |
|   | no verb** p. 211  | Hen          |
|   | no verb   | Turtle       |
|   | no verb p. 212  | Don Ambrosio |
|   | no verb   | Don Ambrosio |
|   | ALEGAR [= CLAIM]  | Hen          |
|   | APROBAR [= APPROVED] p. 213   | Turtle       |
|   | RESIGNARSE [= RESIGN ONESELF]   | Don Ambrosio |
|   | PROPONER [= SUGGEST]  | Don Ambrosio |
| no verb   | Hen   |              |
| PREGUNTAR [= ASK]   | Turtle  |              |
| DECIR [=SAY]  | Turtle (her 'look')   |              |
| no verb**   | Don Ambrosio  |              |
| no verb p. 214  | Don Ambrosio  |              |
| no verb <b>la voz alterada</b> [= no verb <b>her voice agitated</b> ]                               | Turtle  |              |
| no verb   | Hen   |              |
| no verb   | Turtle  |              |
| CANTAR <b>triumfalmente</b> ** [= SING <b>triumphantly</b> ]  | Don Ambrosio  |              |
| DECIR [= SAY] p. 215  | Hen   |              |
|   | <b>Reporting verbs: 56 ('neutral': 29 'other': 27)</b><br><b>No verbs: 51</b><br><b>Description: 21</b> |              |

TABLE IV.III *continued**Ayapá: Cuentos de Jicotea* (Cabrera 1971) [Ayapá: Tales of the Turtle]

| Story title  | Reporting verbs, standardised translation and page references                 | Speaker(s)                                |
|--|---|---|
| En el río enamorado (pp. 219-35) [In The Loving River]   | no verb** p. 220  | the sound of washing                      |
|  | DECIR <b>apesadumbrado</b> [= SAY <b>grieved</b> ] p. 222                     | Fendiné Bomba (father of three daughters) |
|  | no verb   | the Prince                                |
|  | JURAR [= SWEAR] p. 224  | Fendiné Bomba and his best friend Obasa   |
|  | PREDECIR [= PREDICT] p. 229   | Batu                                      |
|  | no verb p. 230  | Turtle                                    |
|  | GRITAR <b>sin vacilar</b> [= CRY OUT <b>without hesitation</b> ]              | Turtle                                    |
|  | REPETIR [= REPEAT]  | the first drum                            |
|  | INSISTIR [= INSIST] p. 231  | Fendiné Bomba                             |
|  | REPETIR <b>con todas sus fuerzas</b> [= REPEAT <b>with all his strength</b> ] | Turtle                                    |
|  | no verb   | the first drum                            |
|  | CONTINUAR [= GO ON]   | Turtle                                    |
|  | RATIFICAR [= CONFIRM]   | the second drum                           |
|  | INTERRUMPIR <b>tartamudeando</b> [= INTERRUPT <b>stuttering</b> ]             | Fendiné Bomba                             |
|  | CONTESTAR <b>vivamente</b> [= ANSWER <b>brightly</b> ]                        | Turtle                                    |
|  | REPICAR [= IMITATE]   | the third drum                            |
| RESUMIR <b>triunfalmente</b> [= SUM UP <b>triumphantly</b> ]   | Turtle  |   |
| no verb  | Turtle  |   |
| no verb  | Turtle  |   |
| DECIR [= SAY]  | Fendiné Bomba   |   |
| PROTESTAR <b>sofocado por ... indignación</b> [= PROTEST <b>overcome by ... indignation</b> ] p. 232 | the King  |   |
| DECLARAR <b>... indolente</b> [= DECLARE <b>... lazy</b> ] p. 234                                    | Turtle  |   |



TABLE IV.III *continued**Ayapá: Cuentos de Jicotea* (Cabrera 1971) [Ayapá: Tales of the Turtle]

| Story title   | Reporting verbs, standardised translation and page references   | Speaker(s)  |
|---|---|---|
| En el río enamorado (pp. 219-35) [In The Loving River] <i>continued</i> | HABLAR [= SPEAK] p. 234<br>RUGIR [= ROAR]<br>no verb<br>DECIR ... <b>con inmensa reverencia</b> [= SAY ... with great reverence]<br>CONTINUAR [= GO ON] | Turtle<br>Lion<br>Turtle<br>Elephant<br><br>Elephant  |
|   | no verb p. 235<br>DECIR [= SAY]<br>EXCLAMAR <b>triunfalmente</b> [= EXCLAIM triumphantly]   | Turtle<br>Turtle<br>Turtle  |
|   |   | <b>Reporting verbs: 22 ('neutral': 6 'other': 16)</b><br><b>No verbs: 8</b><br><b>Description: 10</b>           |
| La porfía de las comadres (pp. 239-47) [The Bickering of Friends]       | no verb p. 239<br>no verb <b>con benevolencia</b> [= no verb with benevolence]<br>no verb<br>no verb<br>no verb   | Turtles<br>first Turtle<br><br>second Turtle<br>first Turtle<br>second Turtle                                   |
|   | no verb p. 240<br>no verb<br>no verb<br>REPLICAR [= RETORT]<br>no verb<br>DECIR [= SAY]<br>GRITAR [= CRY OUT]   | first Turtle<br>first Turtle<br>second Turtle<br>first Turtle<br>second Turtle<br>second Turtle<br>first Turtle |
|   | no verb p. 241<br>DECIR [= SAY]<br>no verb  | second Turtle<br>first Turtle<br>first Turtle   |

**TABLE IV.III** *continued*

*Ayapá: Cuentos de Jicotea* (Cabrera 1971) [Ayapá: Tales of the Turtle]

| Story title  | Reporting verbs, standardised translation and page references   | Speaker(s)   |
|--|---|--|
| La porfía de las comadres (pp. 239-47) [The Bickering of Friends] <i>continued</i> | no verb p. 241<br>no verb<br>GRITAR [= CRY OUT]<br>RESPONDER [= REPLY]<br>no verb<br>no verb<br>no verb<br>no verb<br>no verb<br>no verb<br>no verb<br>no verb<br>no verb<br>no verb<br>no verb<br>no verb  | second Turtle<br>first Turtle<br>first Turtle<br>second Turtle<br>first Turtle<br>second Turtle<br>first Turtle<br>second Turtle<br>first Turtle<br>second Turtle<br>first Turtle<br>second Turtle<br>first Turtle<br>second Turtle<br>Hen |
|  | CONTESTAR [= ANSWER] p. 242<br>no verb<br>no verb<br>DECIR <b>conciliadora</b> [= SAY <b>conciliatory</b> ]<br>no verb<br>no verb<br>no verb<br>AFIRMAR [= ASSERT]<br>no verb<br>DESPERTAR (con un quejido) [= WAKE UP (with a complaint)] p. 242 | second Turtle<br>first Turtle<br>second Turtle<br>Hen<br>second Turtle<br>first Turtle<br>second Turtle<br>Hen<br>second Turtle<br>'Tañumiendo' ('Isleepin')   |
|  | LAMENTARSE [= LAMENT] p. 243<br>no verb   | first Turtle<br>Tañumiendo   |

TABLE IV.III continued

*Ayapá: Cuentos de Jicotea* (Cabrera 1971) [Ayapá: Tales of the Turtle]

| Story title  | Reporting verbs, standardised translation and page references  | Speaker(s)  |
|--|--|---|
| La porfía de las comadres (pp. 239-47) [The Bickering of Friends] <i>continued</i> | EXPLICAR <b>tragándose las lagrimas</b> [= EXPLAIN <b>swallowing her tears</b> ] p. 244<br>no verb<br>no verb<br>no verb<br>DECIR [= SAY]  | first Turtle<br><br>Tañumiendo<br>first Turtle<br>first Turtle<br>first Turtle                                    |
|  | TARTAMUDEAR [= STUTTER] p. 245<br>no verb<br>PENSAR* [= THINK]<br>DECIR con <b>sonrisa de triste complacencia</b> [= SAY <b>with a smile of sorry satisfaction</b> ]<br>no verb**<br>EXCLAMAR con <b>firmeza</b> [EXCLAIM with <b>firmness</b> ] | Tañumiendo<br>first Turtle<br>first Turtle<br>first Turtle<br><br>Tañumiendo<br>Tañumiendo                        |
|  | PROTESTAR ... <b>santiguándose escandalizada</b> [= PROTEST ... <b>crossing herself scandalized</b> ]<br>INSISTIR [= INSIST]   | first Turtle<br><br>Tañumiendo  |
|  | no verb p. 246<br>GRITAR [= CRY OUT]<br>VOCIFERAR ... <b>encabritado</b> [= SHOUT ... <b>angry</b> ]<br>no verb<br>no verb   | cannot be definitively attributed (Tañumiendo)<br>second Turtle<br>Tañumiendo<br>one of the Turtles<br>Tañumiendo |
|  | GRITAR [= CRY OUT] p. 247<br>DECIR [= SAY]   | the Turtles<br>the Turtles' godmother   |
|  |  | <b>Reporting verbs: 23 ('neutral': 9 'other': 14)</b><br><b>No verbs: 39</b><br><b>Description: 7</b>             |
|  | El juicio de Jicotea (pp. 251-6) [Hicotea's Trial]   | DAR grandes VOCES de alarma [= SHOUT great cries of alarm] p. 251   |

TABLE IV.III *continued**Ayapá: Cuentos de Jicotea* (Cabrera 1971) [Ayapá: Tales of the Turtle]

| Story title   | Reporting verbs, standardised translation and page references  | Speaker(s)  |
|---|--|---|
| El juicio de Jicotea (pp. 251-6) [Hicotea's Trial] <i>continued</i> | EXCLAMAR [= EXCLAIM] p. 251<br>no verb<br>no verb  | Elephant<br>Song<br>Elephant  |
|   | no verb p. 252<br>no verb**<br>no verb<br>DECLARAR [= DECLARE]<br>CANTAR [= SING]<br>HABLAR [= SPEAK]  | Elephant<br>Policeman Fly<br>Policeman Fly<br>Policeman Fly<br>Turtle<br>Turtle |
|   | GEMIR [= MOAN] p. 253<br>PROPONER [= SUGGEST]<br>DECIR ... <b>gravemente</b> [= SAY ... <b>gravely</b> ]<br>DECIR [= SAY]<br>REPLICAR [= RETORT]   | Turtle<br>Dog<br>Turkey<br>Dog<br>Turtle  |
|   | DECIR ... <b>inmensamente exaltado</b> [= SAY ... <b>greatly over-excited</b> ] p. 254<br>VOLVER a INTERRUMPIR [= INTERRUPT AGAIN]<br>DECLAMAR [= DECLAIM]<br><b>gallardo y brioso ... DECIR [= gallant and dashing ... SAY]</b><br>no verb**<br>no verb<br>GIMOTEAR [= GRIZZLE] | Elephant<br><br>Turtle<br>Parrot<br>Horse                                       |
|   | no verb p. 255   | Parrot  |
|   | no verb p. 256<br>CANTAR [= SING]  | Elephant<br>Turtle  |
|   |  | <b>Reporting verbs: 16 ('neutral': 5 'other': 11)</b>                           |

TABLE IV.III *continued**Ayapá: Cuentos de Jicotea* (Cabrera 1971) [Ayapá: Tales of the Turtle]

| Story title   | Reporting verbs, standardised translation and page references   | Speaker(s)   |
|---|---|--|
| El juicio de Jicotea (pp. 251-6) [Hicotea's Trial] <i>continued</i> |   | <b>No verbs: 9</b><br><b>Description: 3</b>  |
| La herencia de Jicotea (pp. 259-64) [Hicotea's Inheritance]         | DECIR [= SAY] p. 259<br>no verb<br>no verb  | Turtle's heart<br>cannot be definitively attributed (neighbours)<br>Mamá Ayé (a turtle, Turtle's wife) |
|   | ASEVERAR [= ASSERT]<br>no verb p. 260   | Epifanía<br>cannot be definitively attributed  |
|   | DICTAR ... <b>entre lamento y sollozo</b> [= DICTATE ...<br><b>between lamentations and sobs</b> ] p. 261                       | Turtle   |
|   | DECIR [= SAY]<br>REPETIR <b>en el desarreglo de sus sentidos</b><br>[= REPEAT <b>in the disorder of her senses</b> ]<br>no verb | 'they'<br>Mamá Ayé   |
|   | DECIR [= SAY] p. 262<br>no verb<br>no verb<br>no verb   | Gómez, the Galician bodega keeper<br>Gómez<br>Gómez<br>Mamá Ayé<br>Gómez                               |
|   | REPETIR <b>tristemente</b> [= REPEAT <b>sadly</b> ]<br>no verb p. 263   | Mamá Ayé<br>Gómez  |
|   | REPETIR [= REPEAT]<br>no verb p. 264  | Mamá Ayé<br>Gómez  |
|   | no verb   | Turtle   |
|   |   | <b>Reporting verbs: 8 ('neutral': 3 'other': 5)</b><br><b>No verbs: 10</b><br><b>Description: 3</b>    |

**TABLE IV.III** *continued*

*Ayapá: Cuentos de Jicotea* (Cabrera 1971) [Ayapá: Tales of the Turtle]

| Subtotals:   |                   | Reporting verbs:<br>362 | 'No verbs':<br>287 | 'Description':<br>111 |
|--|-------------------|-------------------------|--------------------|-----------------------|
| <p><b>Total number of instances of Direct and Free Direct Speech and Thought:</b></p> <p>(from approximate total word count of 52,500)</p> | <p><b>649</b></p> |                         |                    |                       |

TABLE IV.IV

*Cuentos para adultos niños y retrasados mentales* (Cabrera 1983) [Tales for Childish Adults and the Mentally Challenged]

| Story title  | Reporting verbs, standardised translation and page references  | Speaker(s)   |
|--|--|--|
| Y así fue (pp. 27-9) [And So It Was]                                   | GRITAR con dulzura [= CRY OUT with sweetness] p. 27<br>DECIR [= SAY]   | the Great Cat<br>'another cat'   |
|  | no verb p. 28<br>no verb<br>no verb<br>DECIR [= SAY]   | the cats<br>the mice<br>Proverb<br>'the members of the Fraternity' (mice)                                  |
|  | CANTURREAR [= CHANT] p. 29   | the priest (cat)   |
|  |  | <b>Reporting verbs: 4 ('neutral': 2 'other': 2)</b><br><b>No verbs: 3</b><br><b>Description: 1</b>         |
| La mujer de agua (pp. 33-5) [The Woman of Water]                       | GEMIR [= MOAN] p. 33<br>no verb<br>RESPONDER [= REPLY]<br>VOLVER a QUEJAR [= COMPLAIN AGAIN]<br>REPETIR [= REPEAT]<br>no verb                  | the fish<br>the fish<br>'a voice'<br>the fish<br>the voice<br>cannot be definitively attributed (the fish) |
|  | PROMETER [= PROMISE] p. 34<br>no verb  | Sense (a fisherman)<br>Sense   |
|  | DECIR [= SAY] p. 35  | Nifé (Sense's lover – 'the woman of water')  |
|  |  | <b>Reporting verbs: 6 ('neutral': 2 'other': 4)</b><br><b>No verbs: 3</b><br><b>Description: 0</b>         |
| Cara linda – cuerpo de araña (pp. 36-43) [Lovely Face - Spider's Body] | PREGUNTARSE a si mismo en alta voz [= ASK ONESELF out loud] p. 37<br>DECIR ... con una voz muy dulce [= SAY ... with a very sweet voice] p. 37 | Don Dirindín ( a woodman)<br><br>'the lady' (with body of spider)  |

TABLE IV.IV *continued**Cuentos para adultos niños y retrasados mentales* (Cabrera 1983) [Tales for Childish Adults and the Mentally Challenged]

| Story title  | Reporting verbs, standardised translation and page references   | Speaker(s)  |   |
|--|---|---|---|
| Cara linda -- cuerpo de araña (pp. 36-43) [Lovely Face - Spider's Body] <i>continued</i> | CONTESTAR <b>decidido</b> [= ANSWER <b>decided</b> ]<br>no verb   | Don Dirindín<br>the lady/spider   |   |
|  | no verb p. 38<br>no verb  | Don Dirindín<br>'a very small witch'  |   |
|  | ANUNCIAR <b>una voz pastosa</b> [= ANNOUNCE a <b>mellow voice</b> ]   | a voice   |   |
|  | MURMURAR [= MURMUR] p. 39<br>ORDENAR [= ORDER]  | the lady/spider<br>'one of the witches'   |   |
|  | DECIR [= SAY] p. 40   | the lady/spider   |   |
|  | BALBUCEAR [= STAMMER] p. 41<br>RESPONDER [= REPLY]<br>DECIR [= SAY]   | Don Dirindín<br>a species of night bird<br>the bird's grandfather (a skeleton)                      |   |
|  | no verb<br>CONTESTAR <b>secamente</b> [= ANSWER <b>drily</b> ]  | Don Dirindín<br>the bird's grandfather  |   |
|  | VOLVER a PREGUNTAR [= ASK AGAIN] p. 42<br>SUSURRAR [= WHISPER]  | Don Dirindín<br>'el Niño-Viento' (the Child-Wind)   |   |
|  | SUSPIRAR <b>resignado</b> [=SIGH <b>resigned</b> ] p. 43<br>no verb <b>la voz muy dulce e inolvidable</b> [ no verb <b>the very sweet and unforgettable voice</b> ] | Don Dirindín<br>a voice (lady/spider)   |   |
|  |   | <b>Reporting verbs: 14 ('neutral': 8 'other': 6)</b><br><b>No verbs: 5</b><br><b>Description: 7</b> |   |
|  | Se va por el río (pp. 44-9) [Away with the River]   | APRESURARSE a DECIR [= HURRY TO SAY]<br>p. 44   | the King's principal wife                 |
|  |   | PENSAR* [= THINK ]  | the King                                  |
|  |   | GEMIR [= MOAN] p. 45  | 'the unhappy' mistreated wife of the King |



TABLE IV.IV *continued**Cuentos para adultos niños y retrasados mentales* (Cabrera 1983) [Tales for Childish Adults and the Mentally Challenged]

| Story title   | Reporting verbs, standardised translation and page references   | Speaker(s)  |
|---|---|---|
| Se va por el río (pp. 44-9) [Away with the River]<br><i>continued</i> | GRITAR con vocecita quebrada de vieja o de niña enferma [= CRY OUT with the small broken voice of an old woman or a sick little girl] p. 46<br>no verb<br>INSISTIR [= INSIST]<br>DECIR [= SAY]<br>PENSAR* [= THINK] | 'an old woman'<br><br>the mistreated wife<br>the old woman<br>the old woman<br>the mistreated wife  |
|   | no verb p. 47<br>HABLAR [= SPEAK]<br>PENSAR* [= THINK]<br>RESPONDER [= REPLY]   | the mistreated wife<br>a tiger<br>the mistreated wife<br>the mistreated wife<br>the tiger           |
|   | no verb<br>no verb  | the mistreated wife   |
|   | no verb p. 48<br>RESPONDER [= REPLY]<br>PROPONER [= SUGGEST]  | a man<br>the mistreated wife<br>the spoon<br>the mistreated wife                                    |
|   | no verb<br>no verb<br>no verb   | the spoon<br>the mistreated wife<br>the spoon   |
|   | EXPLICAR [= EXPLAIN] p. 49<br>no verb<br>RESPONDER [= REPLY]  | the spoon<br>the mistreated wife<br>the spoon   |
|   |   | <b>Reporting verbs: 14 ('neutral': 9 'other': 5)</b><br><b>No verbs: 9</b><br><b>Description: 1</b> |
| Más diablo que el diablo (pp. 53-62) [More Devil Than the Devil]      | DECIR [= SAY] p. 53<br>DECIR [= SAY]<br>GRITAR [= CRY OUT]  | 'one'<br>the grandmother<br>'the little black boy'  |

TABLE IV.IV *continued**Cuentos para adultos niños y retrasados mentales* (Cabrera 1983) [Tales for Childish Adults and the Mentally Challenged]

| Story title   | Reporting verbs, standardised translation and page references | Speaker(s)  |
|---|---|---|
| Más diablo que el diablo (pp. 53-62) [More Devil Than the Devil] <i>continued</i> | DECIR [= SAY] p. 54   | the boy   |
|   | no verb   | the boy   |
|   | no verb   | Hutia ( a Cuban mammal)                               |
|   | no verb   | the boy   |
|   | DECIR** [= SAY]   | a knife   |
|   | no verb   | the boy   |
|   | GRITAR [= CRY OUT] p. 55                                      | 'the Chinese man'                                     |
|   | HABLAR [= SPEAK] p. 56  | the boy   |
|   | <b>se limitó a RESPONDER [= limited himself to REPLY]</b>     | 'a little devil'                                      |
|   | GRITAR [= CRY OUT]  | the boy   |
|   | CONTESTAR [= ANSWER]  | another devil   |
|   | no verb   | another devil   |
|   | no verb   | the boy   |
|   | PREGUNTAR [= ASK] p. 57                                       | the devil   |
|   | no verb   | the boy   |
|   | no verb   | the devil   |
|   | GARRASPEAR [= RASP]   | The (female) Devil                                    |
|   | ADVERTIR [= WARN]   | The (female) Devil                                    |
|   | no verb   | the boy   |
|   | no verb   | the boy   |
|   | no verb   | The (female) Devil (wife of The Devil)                |
|   | no verb p. 58   | the whistle   |
|   | no verb   | the whistle   |
|   | no verb   | cannot be definitively attributed (call to the Devil) |
|   | no verb   | The Devil (her husband)                               |
|   | no verb**   | cannot be definitively attributed (call to the Devil) |
|   | DECIR [= SAY]   | The Devil   |

**TABLE IV.IV** *continued*

*Cuentos para adultos niños y retrasados mentales* (Cabrera 1983) [Tales for Childish Adults and the Mentally Challenged]

| Story title  | Reporting verbs, standardised translation and page references                                      | Speaker(s)  |
|--|--|---|
| <p>Más diablo que el diablo (pp. 53-62) [More Devil Than the Devil] <i>continued</i></p> | <p><b>con increíble altanería ... GRITAR [= with unbelievable arrogance ... CRY OUT] p. 58</b></p> | <p>the boy</p>  |
|  | <p>no verb p. 59</p>   | <p>The Devil</p>  |
|  | <p>no verb</p>   | <p>the boy</p>  |
|  | <p>no verb</p>   | <p>The Devil</p>  |
|  | <p>no verb</p>   | <p>the boy</p>  |
|  | <p>REIRSE [= LAUGH]</p>  | <p>The Devil</p>  |
|  | <p>no verb</p>   | <p>The Devil</p>  |
|  | <p>GRUÑIR [= GROWL]</p>  | <p>The (female) Devil</p>                                     |
|  | <p>no verb</p>   | <p>The (female) Devil</p>                                     |
|  | <p>DECIR [= SAY]</p>   | <p>The Devil</p>  |
| <p>no verb</p>   | <p>cannot be definitively attributed (call to the Devil)</p>                                       |   |
| <p>EXPLICAR [= EXPLAIN]</p>  | <p>the boy</p>   |   |
| <p>CONTESTAR [= ANSWER]</p>  | <p>The Devil</p>   |   |
| <p>DECIRSE [= SAY TO ONESELF] p. 60</p>  | <p>the boy</p>   |   |
| <p>PENSAR* [= THINK]</p>   | <p>the boy</p>   |   |
| <p>PREGUNTAR [= ASK]</p>   | <p>'various neighbours'</p>  |   |
| <p>no verb</p>   | <p>the boy</p>   |   |
| <p>PREGUNTARSE [= ASK ONESELF]</p>   | <p>The (female) Devil</p>  |   |
| <p>no verb</p>   | <p>The Devil</p>   |   |
| <p>EXPLICAR [= EXPLAIN]</p>  | <p>The (female) Devil</p>  |   |
| <p>DECIR [= SAY]</p>   | <p>The (female) Devil</p>  |   |
| <p>no verb p. 61</p>   | <p>The Devil</p>   |   |
| <p>no verb</p>   | <p>The (female) Devil</p>  |   |
| <p>no verb</p>   | <p>The Devil</p>   |   |
|  |  |   |
|  |  |   |
|  |  | <p><b>Reporting verbs: 26 ('neutral': 16 'other': 10)</b></p> |
|  |  | <p><b>No verbs: 28</b></p>                                    |
|  |  | <p><b>Description: 2</b></p>                                  |

TABLE IV.IV *continued*

*Cuentos para adultos niños y retrasados mentales* (Cabrera 1983) [Tales for Childish Adults and the Mentally Challenged]

| Story title   | Reporting verbs, standardised translation and page references  | Speaker(s)   |
|---|--|--|
| La diabla de las mil bocas (pp. 63-71) [The Devil with a Thousand Mouths] | ESCAPARSE (un canto) [= SLIP OUT (a song)]<br>p. 64<br>PREGUNTAR [= ASK]<br>no verb<br>PREGUNTAR [= ASK]<br>no verb<br>DECIR [= SAY]   | from the (many) mouths of the 'witch' (Ofieri)<br><br>'the old woman' (the witch - Ofieri)<br>'the man'<br>Usa (Ofieri's husband)<br>the man<br>Ofieri |
|   | no verb p. 65<br>DECIR [= SAY]<br>no verb**<br>no verb<br>no verb<br>no verb<br>no verb  | Usa<br>Ofieri<br>Ofieri (the sound of her chewing)<br>Ofieri<br>the man<br>Ofieri<br>the man   |
|   | no verb p. 66<br>GRITAR [= CRY OUT]<br>no verb<br>no verb<br>no verb<br>SUPLICAR ... <b>desolado</b> [= PLEAD ... <b>disconsolate</b> ]<br>DECIR [= SAY]<br>no verb<br>INTERRUMPIR [= INTERRUPT] | the man<br>the man's son<br>the man<br>the man's son<br>the man's son<br>the man<br>Ofieri<br>Usa<br>the man   |
|   | CLAMAR [= CALL OUT] p. 67<br>RESPONDER [= REPLY]<br>INTERVENIR [= INTERVENE]<br>no verb<br>CANTAR [= SING]   | the man<br>Usa<br>Ofieri<br>Usa<br>the man's son   |
|   | no verb p. 68  | the man's son  |

TABLE IV.IV *continued**Cuentos para adultos niños y retrasados mentales* (Cabrera 1983) [Tales for Childish Adults and the Mentally Challenged]

| Story title   | Reporting verbs, standardised translation and page references   | Speaker(s)  |
|---|---|---|
| La diabla de las mil bocas (pp. 63-71) [The Devil with a Thousand Mouths] <i>continued</i>  | JURAR [= SWEAR] p. 68<br>PREGUNTAR [= ASK]  | Usa<br>'a beautiful woman' (Ofieri in disguise)   |
|   | no verb p. 69<br>no verb<br>DECLARAR <b>entusiasmada</b> [= DECLARE <b>enthusiastic</b> ]<br>DIALOGAR [= CONVERSE]<br>RESPONDER [= REPLY] | the people<br>the beautiful woman<br>the beautiful woman<br><br>'the newlyweds'<br>the man's son<br>the beautiful woman<br>the man's son<br>the beautiful woman |
|   | no verb<br>no verb<br>no verb   | the man's son<br>the beautiful woman<br>the man's son<br>the man's son's mother<br>the beautiful woman  |
|   | no verb p. 70<br>no verb<br>no verb<br>GRITAR [= CRY OUT]<br>PROPONER [= SUGGEST]   | the man's son<br>the beautiful woman<br>the man's son<br>the man's son's mother<br>the beautiful woman  |
|   | SUSURRAR [= WHISPER] p. 71  | 'a not entirely human voice'  |
|   |   | <b>Reporting verbs: 21</b> ('neutral': 8 'other': 13)<br><b>No verbs: 23</b><br><b>Description: 2</b>   |
| Historia verdadera de un viejo podorioso que decía llamarse Mampurias (pp. 72-88) [True Tale of an Old Beggar who Called Himself Mampurias] | no verb p. 73   | cannot be definitively attributed   |
|   | DECIR [= SAY] p. 74<br>DECIR [= SAY]<br>SONAR [= RING OUT]  | the Marchioness of Santa Lucía<br>Bakorí<br>the stick   |
|   | no verb p. 75<br>RESPONDER [= REPLY]<br>PREGUNTAR [= ASK]<br>no verb  | Bakorí's oldest son<br>Bakorí's second oldest son<br>Bakorí<br>Bakorí's oldest son  |

TABLE IV.IV *continued*

*Cuentos para adultos niños y retrasados mentales* (Cabrera 1983) [Tales for Childish Adults and the Mentally Challenged]

| Story title  | Reporting verbs, standardised translation and page references  | Speaker(s)   |
|--|--|--|
| Historia verdadera de un viejo podorioso que decía llamarse Mampurias (pp. 72-88) [True Tale of an Old Beggar who Called Himself Mampurias] <i>continued</i> | no verb p. 75<br>no verb<br>DECIR [= SAY]  | Bakorí<br>Bakorí's oldest son<br>Bakorí  |
|  | DECLARAR <b>sin vacilar</b> [= DECLARE <b>without hesitating</b> ] p. 76<br>no verb<br>no verb<br><b>arodillándose</b> PEDIR [= <b>kneeling down REQUEST</b> ]<br>no verb<br>no verb<br>no verb**<br>SALUDAR [= GREET]<br>no verb<br>no verb | Bakorí's second oldest son<br>Bakorí<br>Bakorí's second oldest son<br>Bakorí's youngest son<br>Bakorí<br>Bakorí's youngest son<br>cannot be definitively attributed<br>cart driver<br>Bakorí's youngest son<br>cart driver |
|  | no verb p. 77<br>no verb<br>no verb<br>no verb<br>no verb**<br>DECIR [= SAY]<br>no verb<br>no verb   | Bakorí's youngest son<br>Bakorí's youngest son<br>an old woman (a witch)<br>the old woman<br>the old woman sharpening an axe<br>the old woman<br>the old woman's breath<br>the old woman                                   |
|  | no verb p. 78<br>no verb<br>no verb<br>no verb<br>no verb<br>CANTAR <b>llamando</b> [= SING <b>calling</b> ]<br>no verb  | Bakorí's youngest son<br>the old woman<br>Bakorí's youngest son<br>the old woman<br>the sound of monkeys cutting down trees<br>Bakorí's youngest son<br>Bakorí's youngest son  |

TABLE IV.IV *continued**Cuentos para adultos niños y retrasados mentales* (Cabrera 1983) [Tales for Childish Adults and the Mentally Challenged]

| Story title  | Reporting verbs, standardised translation and page references | Speaker(s)                                |
|--|---|---|
| Historia verdadera de un viejo podorioso que decía llamarse Mampurias (pp. 72-88) [True Tale of an Old Beggar who Called Himself Mampurias] <i>continued</i> | VOLVER a CONFIAR [= CONFIDE AGAIN] p. 79                      | the old woman                             |
|  | no verb   | the old woman (axe sharpening and breath) |
|  | no verb   | the old woman                             |
|  | no verb   | Bakori's youngest son                     |
|  | no verb   | the old woman                             |
|  | no verb   | Bakori's youngest son                     |
|  | no verb   | the old woman                             |
|  | no verb   | the old woman                             |
|  | no verb   | the monkeys                               |
|  | no verb   | the monkeys                               |
|  | no verb   | Bakori's youngest son                     |
|  | no verb   | Bakori's youngest son                     |
| DECIRSE [= SAY TO ONESELF]   | Bakori's youngest son   |   |
| no verb  | Bakori's youngest son   |   |
| no verb  | the old woman   |   |
| no verb p. 80  | the old woman's machete                                       |   |
| DESPERTAR [= WAKE UP]  | the dog   |   |
| no verb  | the old woman   |   |
| no verb  | Bakori's youngest son   |   |
| no verb  | the old woman   |   |
| no verb  | Bakori's youngest son   |   |
| GRITAR [= CRY OUT]   | Bakori's youngest son   |   |
| no verb  | Bakori's youngest son   |   |
| no verb p. 81  | the voice of the note pinned on the door                      |   |
| no verb** p. 82  | Mampurias (Bakori's youngest son in disguise as old man)      |   |
| no verb  | Mampurias   |   |
| no verb**  | Mampurias   |   |
| no verb  | Mampurias   |   |

TABLE IV.IV *continued**Cuentos para adultos niños y retrasados mentales* (Cabrera 1983) [Tales for Childish Adults and the Mentally Challenged]

| Story title  | Reporting verbs, standardised translation and page references | Speaker(s)                          |
|--|---|-------------------------------------|
| Historia verdadera de un viejo podorioso que decía llamarse Mampurias (pp. 72-88) [True Tale of an Old Beggar who Called Himself Mampurias] <i>continued</i> | no verb p. 82   | an officer                          |
|  | no verb   | Mampurias                           |
|  | CONTESTAR [= ANSWER]  | the officer                         |
|  | no verb p. 83   | Captain General Bueno, the Governor |
|  | ASEGURAR [= ASSURE]   | Mampurias                           |
|  | REIRSE [= LAUGH] p. 84  | Captain General Bueno               |
|  | no verb   | Mampurias                           |
|  | HABLAR [= SPEAK]  | Mampurias                           |
|  | BROTAR [= POUR OUT]   | Mampurias' words                    |
|  | RESPONDER [= REPLY]   | the sabres and shrapnel             |
| no verb  | Mampurias   |                                     |
| PREGUNTAR [= ASK] p. 85  | Captain General Bueno   |                                     |
| no verb  | Captain General Bueno   |                                     |
| no verb  | Captain Bueno's youngest daughter                             |                                     |
| no verb  | Captain General Bueno   |                                     |
| no verb  | Captain Bueno's youngest daughter                             |                                     |
| no verb  | Captain General Bueno   |                                     |
| no verb  | Captain Bueno's youngest daughter                             |                                     |
| no verb  | Captain General Bueno   |                                     |
| no verb  | Captain Bueno's youngest daughter                             |                                     |
| INTERVENIR ... <b>resuelta y suplicante</b><br>[= INTERVENE ... <b>resolute and pleading</b> ]   | her mother  |                                     |
| no verb p. 86  | Captain General Bueno   |                                     |
| no verb  | Mampurias   |                                     |
| no verb  | Captain General Bueno   |                                     |
| HABLAR con firme dulzura [= SPEAK with firm<br>sweetness]  | Mampurias   |                                     |
| no verb  | Captain General Bueno's assistant                             |                                     |
| no verb p. 87  | Captain General Bueno   |                                     |



**TABLE IV.IV** *continued**Cuentos para adultos niños y retrasados mentales* (Cabrera 1983) [Tales for Childish Adults and the Mentally Challenged]

| Story title  | Reporting verbs, standardised translation and page references  | Speaker(s)   |
|--|--|--|
| Historia verdadera de un viejo podorioso que decía llamarse Mampurias (pp. 72-88) [True Tale of an Old Beggar who Called Himself Mampurias] <i>continued</i> | no verb p. 87<br>DECLARAR [= DECLARE]<br>EXCLAMAR <b>con las manos en la cabeza</b><br>[= EXCLAIM <b>with his hands to his head</b> ]<br>DECIR [= SAY] | cannot be definitively attributed<br>Mampurias<br>Captain General Bueno  |
|  | LLAMAR [= CALL] p. 88  | Captain General Bueno<br>Mampurias<br><b>Reporting verbs: 28 ('neutral': 14 'other': 14)</b><br><b>No verbs: 68</b><br><b>Description: 6</b> |
| Pasión infernal (pp. 89-94) [Infernal Passion]   | ASEGURAR [= ASSURE] p. 89  | Tondá ('a free black [man]')   |
|  | ASENTIR [= AGREE] p. 90  | Sengüe's husband   |
|  | DECIR [= SAY]  | Sengüe's husband   |
|  | CANTAR <b>con su acento ligeramente bozal</b><br>[= SING to him <b>with her slightly Bozal accent</b> ]  | Sengüe ('a free black [woman]')  |
|  | CANTAR [= SING] p. 91  | Sengüe   |
|  | no verb  | Sengüe's husband   |
|  | INSISTIR [= INSIST]  | Sengüe's son   |
| REPETIR [= REPEAT] p. 92   | Sengüe's son   |  |
| PENSAR* [= THINK]  | Tondá  |  |
| no verb  | cannot be definitively attributed (Tondá)  |  |
| ASEGURAR [=ASSURE]   | Sengüe's sister  |  |
| INQUIRIR <b>solícito</b> [= ENQUIRE <b>solicitous</b> ]  | Sengües husband  |  |
| CANTAR [= SING] p. 93  | Sengüe   |  |
| DECIR [= SAY]  | Sengüe   |  |
| INTERROGAR [= QUESTION]  | Sengüe   |  |
| RECONVENIR [= REPRIMAND]   | 'a ghostly being'  |  |
| no verb  | Sengüe   |  |
| no verb  | the ghostly gatekeeper   |  |

TABLE IV.IV *continued*

*Cuentos para adultos niños y retrasados mentales* (Cabrera 1983) [Tales for Childish Adults and the Mentally Challenged]

| Story title   | Reporting verbs, standardised translation and page references  | Speaker(s)   |
|---|--|--|
| Pasión infernal (pp. 89-94) [Infernal Passion] <i>continued</i>     | <p><b>maquinalmente ... REPETIR</b> [= like a machine ... repeated] p. 94</p> <p><b>RESPONDER amenazadora</b> [= REPLY threatening]</p> <p>no verb</p> <p>no verb</p>  | <p>Sengüe</p> <p>the monster's head</p> <p>cannot be definitively attributed (Sengüe)</p> <p>cannot be definitively attributed (monster)</p>                                   |
|   |  | <p><b>Reporting verbs: 16 ('neutral': 4 'other': 12)</b></p> <p><b>No verbs: 6</b></p> <p><b>Description: 4</b></p>  |
| Un libertador sin estatua (pp. 95-103) [Liberator Without a Statue] | <p><b>PREGUNTAR</b> [= ASK] p. 96</p> <p>no verb</p> <p>no verb</p> <p><b>PEDIR</b> (su bendición) [= REQUEST (his blessing)]</p> <p>no verb</p> <p>no verb</p> <p><b>CONTESTAR en muy mal tono</b> [= ANSWER in a very bad tone (of voice)]</p> <p><b>alborazada ... GRITAR</b> [= overjoyed ... CRY OUT]</p> <p><b>PENSAR*</b> [= THINK]</p> | <p>a young man</p> <p>his mother</p> <p>the young man</p> <p>the young man</p> <p>the young man</p> <p>the young man</p> <p>his father</p> <p>the mother</p> <p>the father</p> |
|   | <p><b>DECIR</b> [= SAY] p. 97</p> <p><b>ACLARAR</b> [= CLARIFY]</p> <p>no verb</p> <p><b>GEMIR</b> [= MOAN]</p> <p>no verb</p> <p><b>RESPONDER</b> [= REPLY]</p> <p><b>DECIR</b> [= SAY]</p> <p>no verb</p>  | <p>the young man</p> <p>the mother</p> <p>the young man</p> <p>the mother</p> <p>the father</p> <p>the young man</p> <p>the young man</p> <p>the Sacristans</p>                |
|   | <p><b>RESPONDER</b> [= REPLY] p. 98</p> <p>no verb</p> <p><b>ADVERTIR</b> [= WARN]</p>   | <p>the priests</p> <p>the Bishops</p> <p>an old man</p>  |
|   |  |  |

TABLE IV.IV *continued**Cuentos para adultos niños y retrasados mentales* (Cabrera 1983) [Tales for Childish Adults and the Mentally Challenged]

| Story title  | Reporting verbs, standardised translation and page references  | Speaker(s)   |
|--|--|--|
| Un libertador sin estatua (pp. 95-103) [Liberator Without a Statue] <i>continued</i> | ASEGURAR [= ASSURE] p. 99<br>no verb <b>pensativo</b> [= no verb <b>pensive</b> ]<br>CONTAR [= TELL]<br>no verb  | the young man<br>the old man<br>the old man<br>Eagle   |
|  | DECIRSE [= SAY TO ONESELF] p. 100<br>PENSAR* [= THINK]<br>no verb<br>RESPONDER [= REPLY]<br>no verb<br>no verb<br>DECIR [= SAY]<br>ORDENAR [= ORDER]<br>no verb<br>no verb | Sanune, the Devil's daughter<br>the young man<br>Sanune, the Devil's daughter<br>the young man<br>Sanune, the Devil's daughter<br>Sanune, the Devil's daughter<br>the Devil<br>the Devil<br>the Devil<br>the young man |
|  | no verb p. 101<br>no verb<br>no verb<br>DECIR [= SAY]<br>no verb<br>DECIR [= SAY]<br>no verb<br>no verb<br>no verb   | the Devil<br>the young man<br>the Devil<br>the Devil<br>sound of knocking on the Devil's door<br>the young man<br>the Devil<br>the young man<br>the Devil  |
|  | CANTAR [= SING] p. 102<br>MAULLAR <b>alegre</b> [= MEW <b>happy</b> ]<br>ACONSEJAR [= ADVISE]<br>DECIR [= SAY]   | the Devil<br>a black kitten<br>Sanune, the Devil's daughter<br>Sanune, the Devil's daughter  |
|  | DECIR [= SAY] p. 103   | José Martí   |

TABLE IV.IV *continued**Cuentos para adultos niños y retrasados mentales* (Cabrera 1983) [Tales for Childish Adults and the Mentally Challenged]

| Story title   | Reporting verbs, standardised translation and page references | Speaker(s)  |
|---|---|---|
| Un libertador sin estatua (pp. 95-103) [Liberator Without a Statue] <i>continued</i>  |   | <b>Reporting verbs: 26 ('neutral': 17 'other': 9)</b><br><b>No verbs: 22</b><br><b>Description: 4</b> |
| De veras Dios se vale del Diablo para castigar la arrogancia (pp. 104-7) [God Truly Makes Use of the Devil to Punish Pride] | no verb p. 104  | cannot be definitively attributed   |
|   | DECIRSE [= SAY TO ONESELF] p. 105                             | a devil   |
|   | DECIR sencillamente [= SAY simply]                            | the devil   |
|   | CONTESTAR con mucha dignidad [= ANSWER with great dignity]    | Malvina   |
|   | DECIR ... aterrado [SAY ... appalled] p. 106                  | Malvina's father  |
| RESPONDER ... con firmeza [= REPLY ... with firmness]   | Malvina   |   |
| EXCLAMAR sin contenerse [= EXCLAIM without containing himself]  | Malvina's admirer   |   |
| DECIR ... consternado [= SAY ... aghast]  | Malvina's father  |   |
|   |   | <b>Reporting verbs: 7 ('neutral': 6 'other': 1)</b><br><b>No verbs: 1</b><br><b>Description: 6</b>    |
| La antecesora (pp. 111-23) [The Ancestor]   | no verb   | Professor Titunius  |
|   | ADVERTIR de pronto [= WARN suddenly] p. 112                   | Professor Titunius  |
|   | DECIR [= SAY] p. 113  | the swallow   |
|   | no verb**   | cannot be definitively attributed (shepherd boy)  |
|   | EXCLAMAR [= EXCLAIM] p. 115                                   | an ogress (mother of shepherd boy)  |
|   | DECIR [= SAY]   | the shepherdess (the swallows' ancestor)  |
|   | DECIRSE [= SAY TO ONESELF] p. 116                             | the shepherd boy/ ogre  |
|   | MURMURAR [= MURMUR]   | the shepherd boy/ ogre  |
| GEMIR [= MOAN]  | the shepherd boy/ ogre  |   |
| ACONSEJAR [= ADVISE]  | the ogress  |   |
| ASEGURAR [= ASSURE] p. 121  | the ogress  |   |

TABLE IV.IV *continued**Cuentos para adultos niños y retrasados mentales* (Cabrera 1983) [Tales for Childish Adults and the Mentally Challenged]

| Story title  | Reporting verbs, standardised translation and page references   | Speaker(s)   |
|--|---|--|
| La antecesora (pp. 111-23) [The Ancestor] <i>continued</i> | SOLLOZAR ... <b>avergonzado</b> [= SOB ... <b>ashamed</b> ] <b>hincándose de rodillas</b> no verb [= <b>getting down on his knees</b> no verb] p. 121<br>no verb<br>no verb | the shepherd boy/ ogre<br>the shepherd boy/ ogre<br><br>the ogress<br>the shepherd boy/ ogre   |
|  | TERMINAR ... (su historia) [= FINISH ... (his story)] p. 122<br>PREGUNTAR [= ASK]<br>no verb  | the swallow<br><br>the pitirre(a Cuban bird; like a swallow, but smaller)<br>the swallow   |
|  | ASENTIR [= AGREE] p. 123<br>DECIR con el más convencido acento [= SAY in the most convinced terms]  | the pitirre<br>Professor Titunius  |
|  |   | <b>Reporting verbs: 14 ('neutral': 5 'other': 9)</b><br><b>No verbs: 6</b><br><b>Description: 4</b>  |
|  | Fuerza y astucia (pp. 124-34) [Strength and Cunning]  | DECIRSE [= SAY TO ONESELF] p. 124<br>no verb <b>sin titubear</b> [= no verb <b>without faltering</b> ] p. 125<br>no verb<br>INTERRUMPIR [= INTERRUPT]<br>no verb<br>no verb<br>no verb |
| no verb p. 126<br>no verb<br>no verb<br>no verb<br>no verb |   | Snake<br>Snake<br>Rabbit<br>Snake<br>Rabbit  |

TABLE IV.IV *continued**Cuentos para adultos niños y retrasados mentales* (Cabrera 1983) [Tales for Childish Adults and the Mentally Challenged]

| Story title   | Reporting verbs, standardised translation and page references                               | Speaker(s)                                  |
|---|---|---|
| Fuerza y astucia (pp. 124-34) [Strength and Cunning] <i>continued</i> | no verb p. 126  | cannot be definitively attributed (animals) |
|   | no verb p. 127<br>PREGUNTARSE [= ASK ONESELF]   | Snake<br>Pedro Animal                       |
|   | no verb   | Snake                                       |
|   | no verb   | Pedro Animal                                |
|   | no verb<br>PREGUNTARSE <b>con mucha interés</b> [= ASK ONESELF <b>with great interest</b> ] | Snake<br>Pedro Animal                       |
|   | EXPLICAR [= EXPLAIN]  | Snake                                       |
|   | RESPONDER [= REPLY]   | Pedro Animal                                |
|   | OBSERVAR [= OBSERVE]  | Pedro Animal                                |
|   | no verb<br>ARENGAR [= HARANGUE] p. 128  | Song<br>Pedro Animal                        |
|   | no verb   | cannot be definitively attributed           |
| no verb   | Song  |   |
| no verb   | Pedro Animal  |   |
| no verb   | Song  |   |
| RESONAR [= RESOUND] p. 129  | Horse's hooves  |   |
| DECIR [= SAY]   | Horse's rump  |   |
| PREGUNTAR [= ASK]   | Rabbit  |   |
| no verb   | Pedro Animal  |   |
| no verb   | Rabbit  |   |
| EXPLICAR [= EXPLAIN]  | Pedro Animal  |   |
| no verb   | Pedro Animal  |   |
| CONTINUAR [= GO ON]   | Pedro Animal  |   |
| CONSOLAR [= CONSOLE] p. 130   | Rabbit  |   |
| no verb   | Lion  |   |
| RESPONDER [= REPLY]   | Pedro Animal  |   |

TABLE IV.IV *continued**Cuentos para adultos niños y retrasados mentales* (Cabrera 1983) [Tales for Childish Adults and the Mentally Challenged]

| Story title  | Reporting verbs, standardised translation and page references | Speaker(s)   |
|--|---|--------------|
| Fuerza y astucia (pp. 124-34) [Strength and Cunning]<br><i>continued</i> | DECIR [= SAY] p. 130  | Lion         |
|  | CONSENTIR [= CONSENT]   | Pedro Animal |
|  | no verb   | Lion         |
|  | no verb   | Lion         |
|  | DECIR [= SAY]   | Pedro Animal |
|  | no verb p. 131  | Lion         |
|  | no verb   | Pedro Animal |
|  | RECAPACITAR [= THINK OVER]                                    | Lion         |
|  | no verb   | Pedro Animal |
|  | AÑADIR [= ADD]  | Pedro Animal |
|  | no verb   | Lion         |
|  | MURMURAR <b>pensativo</b> [= MURMUR <b>pensive</b> ]          | Lion         |
|  | no verb   | Pedro Animal |
|  | no verb   | Lion         |
|  | no verb p. 132  | Pedro Animal |
|  | no verb   | Pedro Animal |
|  | no verb   | Lion         |
|  | GRITAR [= CRY OUT]  | Pedro Animal |
|  | RUGIR [= ROAR]  | Lion         |
|  | no verb <b>estupefacto</b> [no verb <b>amazed</b> ]           | Deer         |
|  | no verb   | Lion         |
|  | no verb   | Deer         |
|  | PREGUNTAR [= ASK]   | Ox           |
|  | no verb p. 133  | Lion         |
|  | DECIR <b>compadecido</b> [= SAY <b>sympathetic</b> ]          | Mule         |
|  | no verb   | Lion         |
|  | no verb   | Slug         |
|  | no verb   | Lion         |
|  | no verb   | Slug         |

TABLE IV.IV *continued*

*Cuentos para adultos niños y retrasados mentales* (Cabrera 1983) [Tales for Childish Adults and the Mentally Challenged]

| Story title   | Reporting verbs, standardised translation and page references   | Speaker(s)  |
|---|---|---|
| Fuerza y astucia (pp. 124-34) [Strength and Cunning] <i>continued</i> | no verb p. 133<br>no verb<br>no verb<br>no verb   | Song (Slug climbing the tree)<br>Lion<br>Slug<br>Lion<br><br><b>Reporting verbs: 25 ('neutral': 11 'other': 14)</b><br><b>No verbs: 47</b><br><b>Description: 5</b>   |
| De kimbonganbongan (pp. 135-43) [From Kimbonganbongan]                | DECIR [= SAY] p. 135<br>SUSPIRAR [= SIGH] p. 136<br>no verb**<br>REPETIR [= REPEAT] p. 137<br>CONTINUAR [= GO ON]<br>DECIR [= SAY] p. 139<br>ROGAR [= BEG]<br>RESPONDER [= REPLY]<br>RECHAZAR [= REJECT]<br>RECORDAR [= REMIND]<br>PROPONER [= SUGGEST ] p. 140<br>no verb<br>no verb<br>GRITAR [= CRY OUT]<br>CONTESTAR [= ANSWER] p. 141<br>EXPLICAR [= EXPLAIN]<br>PREGUNTAR [= ASK]<br>no verb<br>SONAR con júbilo [= RING OUT with jubilation]<br>HACER (coro) [= MAKE (a chorus)] p. 142<br>no verb | cannot be definitively attributed<br>Amaranto (youngest of three sister birds)<br>Amaranto<br>Balsamina (middle sister of three birds)<br>Balsamina<br>Tomeguín (a bird)<br>Totí (a bird, Tomeguín's friend)<br>a mulatta<br>the mulatta<br>Totí<br>Totí<br>Tomeguín<br>Tomeguín<br>Tomeguín<br>'the black man'<br>'the women'<br>Totí<br>the golden coins (song)<br>'they'<br>Tomeguín |



TABLE IV.IV *continued**Cuentos para adultos niños y retrasados mentales* (Cabrera 1983) [Tales for Childish Adults and the Mentally Challenged]

| Story title  | Reporting verbs, standardised translation and page references  | Speaker(s)   |
|--|--|--|
| De kimbonganbongan (pp. 135-43) [From Kimbonganbongan] <i>continued</i>                                | no verb p. 142<br>PREGUNTAR [= ASK]<br>no verb   | Tomeguín<br>Tomeguín and the Colonel (song)<br>cannot be definitively attributed (Tomeguín or Colonel)<br>the people |
|  | no verb<br>no verb p. 143<br>no verb<br>AÑADIR [= ADD]<br>no verb<br>PRETENDER <b>rezumando odio</b> [= ALLEGED oozing hatred] | Song<br>the people<br>'an old woman'<br>cannot be definitively attributed (people)<br>a macaw                        |
|  |  | <b>Reporting verbs: 19 ('neutral': 6 'other': 13)</b><br><b>No verbs: 11</b><br><b>Description: 2</b>                |
| Historia de un perro callejero y de un gato casero (pp. 144-53) [Tale of a Street Dog and a House Cat] | no verb p. 144   | Song   |
|  | DECIR [= SAY] p. 149<br>no verb  | Dog (Ayambé)<br>Cat (Mirrimiau)  |
|  | <b>echándose a reir</b> DECIR [= laughing SAY]   | Ayambé   |
|  | DECIRSE a sí mismo [= SAY to himself] p. 150   | Mirrimiau  |
|  | DECIR [= SAY]<br>PREGUNTAR [= ASK]   | Ayambé<br>Mirrimiau  |
|  | EXPLICAR ... <b>con orgullo</b> ... [= EXPLAIN with pride]<br>INSINUAR [= HINT]  | Ayambé<br>Mirrimiau  |
| no verb<br>no verb ... <b>en voz baja</b> [= no verb ... in a low voice]                               | Ayambé<br>Ayambé   |  |
| no verb p. 151   | Ayambé   |  |
| EXCLAMAR <b>exaltado</b> [= EXCLAIM excited] p. 152  | Mirrimiau  |  |

TABLE IV.IV *continued**Cuentos para adultos niños y retrasados mentales* (Cabrera 1983) [Tales for Childish Adults and the Mentally Challenged]

| Story title   | Reporting verbs, standardised translation and page references  | Speaker(s)   |
|---|--|--|
| Historia de un perro callejero y de un gato casero (pp. 144-53) [Tale of a Street Dog and a House Cat] <i>continued</i> | RESPONDER [= REPLY] p. 152   | Ayambé<br><b>Reporting verbs: 9 ('neutral': 6 'other': 3)</b><br><b>No verbs: 5</b><br><b>Description: 5</b>   |
| El hombre de los tres moños (pp. 154-61) [The Man With Three Bunches]   | DECIR [= SAY] p. 155<br>no verb  | the people<br>'the faithful servant'   |
|   | ORDENAR [= ORDER]<br>PENSAR* [= THINK]   | his master (The Man with Three Buns)<br>the Governor   |
|   | CANTAR [= SING] p. 156<br>COMENTAR [= REMARK]  | The Man with Three Buns<br>the people  |
|   | no verb<br>no verb   | The Man with Three Buns<br>the King  |
|   | COMENTAR [= REMARK] p. 157<br>no verb<br>no verb<br>no verb  | the King<br>wife of The Man with Three Buns<br>the King<br>wife of The Man with Three Buns   |
|   | DECIR [= SAY] p. 158<br>no verb<br>no verb<br>no verb <b>lloriqueando</b> [= no verb <b>snivelling</b> ]<br>no verb<br>no verb | The Man with Three Buns<br>wife of The Man with Three Buns<br>The Man with Three Buns<br>wife of The Man with Three Buns<br>The Man with Three Buns<br>wife of The Man with Three Buns |
|   | DECIR [= SAY]<br>DECIR [= SAY]   | The Man with Three Buns<br>The Man with Three Buns   |
|   | GRITAR [= CRY OUT] p. 159<br>DECIR [= SAY]<br>no verb<br>no verb   | the conscience of The Man with Three Buns<br>the King<br>The Man with Three Buns<br>the King   |

TABLE IV.IV *continued**Cuentos para adultos niños y retrasados mentales* (Cabrera 1983) [Tales for Childish Adults and the Mentally Challenged]

| Story title  | Reporting verbs, standardised translation and page references  | Speaker(s)  |
|--|--|---|
| El hombre de los tres moños (pp. 154-61) [The Man With Three Bunches] <i>continued</i> | no verb p. 159<br>ORDENAR [= ORDER]<br>PENSAR* [= THINK]   | The Man with Three Buns<br>the King<br>son of The Man with Three Buns                                     |
|  | COMENZAR a CAVILAR [= START TO BROOD]<br>p. 160<br>PEDIR [= REQUEST]<br>RESPONDER <i>inclinándose</i> [= REPLY bowing] | the King<br>The Man with Three Buns   |
|  | no verb p. 161   | The man with Three Buns   |
|  |  | <b>Reporting verbs: 16 ('neutral': 9 'other': 7)</b><br><b>No verbs: 15</b><br><b>Description: 2</b>      |
| La debilidad de un padre (pp. 162-5) [A Father's Weakness]                             | PREGUNTAR [= ASK] p. 162<br>ASEGURAR [= ASSURE]<br>no verb<br>DECIR [= SAY]  | the husband's lover (his wife's best friend)<br>the husband<br>the husband's lover<br>the husband's lover |
|  | no verb p. 163<br>CANTAR [= SING]<br>no verb<br>DECIRSE [= SAY]  | a bird<br>the bird<br>the bird<br>the wife  |
|  | no verb p. 164<br>DECIR [= SAY]<br>no verb<br>PEDIR [= REQUEST]<br>no verb<br>CONFESAR [= CONFESS]                     | the wife<br>the wife<br>the husband<br>the wife<br>the husband's lover<br>the wife                        |
|  |  | <b>Reporting verbs: 8 ('neutral': 5 'other': 3)</b><br><b>No verbs: 6</b><br><b>Description: 0</b>        |

TABLE IV.IV *continued**Cuentos para adultos niños y retrasados mentales* (Cabrera 1983) [Tales for Childish Adults and the Mentally Challenged]

| Story title  | Reporting verbs, standardised translation and page references  | Speaker(s)  |
|--|--|---|
| En un tiempo ricos y pobres cumplían su palabra de honor (pp. 166-70) [At One Time, Rich and Poor Kept Their Word] | DECIR [= SAY] p. 166   | 'the grandmothers' [the old women]  |
|  | no verb p. 167<br>CONTESTAR [= ANSWER]<br>DECIR [= SAY]<br>no verb<br>DECIRSE [= SAY TO ONESELF]               | Tombolo ( a slave)<br>Cachimba (also a slave – Tombolo's friend)<br>Tombolo<br>Cachimba<br>Cachimba |
|  |  | <b>Reporting verbs: 4 ('neutral': 4 'other': 0)</b><br><b>No verbs: 2</b><br><b>Description: 0</b>  |
| De noche (pp. 171-2) [At Night]  | <b>afectuosamente LLAMAR [= affectionately CALL]</b><br>p. 172   |   |
|  |  | <b>Reporting verbs: 1 ('neutral': 0 'other': 1)</b><br><b>No verbs: 0</b><br><b>Description: 1</b>  |
| Amor funesto (pp. 175-6) [Fatal Love]  | GRITAR [= CRY OUT] p. 176<br>PROPONER <b>compungido</b> [= SUGGEST <b>remorseful</b> ]<br>no verb<br>no verb** | the man's children<br>the man's best friend   |
|  |  | cannot be definitively attributed (the people)<br>cannot be definitively attributed (the man)       |
|  |  | <b>Reporting verbs: 2 ('neutral': 0 'other': 2)</b><br><b>No verbs: 2</b><br><b>Description: 1</b>  |
| El milagro de la siempre viva (pp. 177-8) [The Miracle of the Life Plant]  | No Direct or Free Direct Reported Speech or Thought  |   |
| La cosa mala de la calle del Sol (pp. 179-81) [Bad Business on the Calle del Sol]                                  | PREGUNTARSE [= ASK ONESELF] p. 180   | cannot be definitively attributed (the people)  |
|  | CANTAR [=SING] p. 181  | cannot be definitively attributed (the people)  |
|  |  | <b>Reporting verbs: 2 ('neutral': 1 'other': 1)</b>   |

TABLE IV.IV *continued**Cuentos para adultos niños y retrasados mentales* (Cabrera 1983) [Tales for Childish Adults and the Mentally Challenged]

| Story title  | Reporting verbs, standardised translation and page references   | Speaker(s)   |
|--|---|--|
| La cosa mala de la calle del Sol (pp. 179-81) [Bad Business on the Calle del Sol] <i>continued</i> |   | <b>No verbs: 0</b><br><b>Description: 0</b>  |
| Futuro corneta (p. 182) [Future Trumpeter]   | MURMURAR [= MURMUR] p. 182<br>RESPONDER con énfasis [= REPLY emphatically]<br>EXCLAMAR desencantada [= EXCLAIM disenchanted]  | Martinillo<br>Pepilla (his wife)<br>Pepilla<br><br><b>Reporting verbs: 3 ('neutral': 1 'other': 2)</b><br><b>No verbs: 0</b><br><b>Description: 2</b>  |
| El insomnio de un marinero (pp. 183-4) [A Sailor's Insomnia]                                       | DECIR [= SAY] p. 183<br>no verb p. 184  | Lain (friend of the insomniac sailor)<br>Lain<br><b>Reporting verbs: 1 ('neutral': 1 'other': 0)</b><br><b>No verbs: 1</b><br><b>Description: 0</b>  |
| El embarazo de María Josefa (p. 185) [María Josefa's Pregnancy]                                    | No Direct or Free Direct Reported Speech or Thought   |  |
| La última casa a la salida del pueblo (pp. 186-90) [The Last House at the Edge of the Village]     | no verb** p. 188<br>INTERROGAR [= QUESTION]<br>no verb<br>COMENTAR [= REMARK]<br>CANTAR [= SING] p. 189<br>no verb<br>no verb<br>PREGUNTAR [= ASK] p. 190<br>no verb<br>COREAR [= SING IN CHORUS] | Don Crisóstomo<br>Chencha (one of three sisters)<br>Chepita (another of the sisters)<br>the two sisters<br>the sisters' servants<br>Chencha<br>Chepita<br>Chencha<br>Chepita<br>the sisters' servants<br><b>Reporting verbs: 5 ('neutral': 1 'other': 4)</b> |

TABLE IV.IV *continued**Cuentos para adultos niños y retrasados mentales* (Cabrera 1983) [Tales for Childish Adults and the Mentally Challenged]

| Story title   | Reporting verbs, standardised translation and page references                                       | Speaker(s)   |
|---|---|--|
| La última casa a la salida del pueblo (pp. 186-90) [The Last House at the Edge of the Village] <i>continued</i> |   | <b>No verbs: 5</b><br><b>Description: 0</b>  |
| Por falta de espacio (pp. 191-208) [For Lack of Space]  | no verb** p. 193  | the people of France   |
|   | no verb**   | the people of France   |
|   | no verb** p. 194  | Don Teodolfo   |
|   | no verb** p. 195  | cannot be definitively attributed (the people)   |
|   | HABLAR ... con cierto dejo africano [= SPEAK ... with a certain African accent]                     | Doña Leonor  |
|   | no verb**   | Don Teodolfo   |
|   | no verb** p. 199  | cannot be definitively attributed (Don Teodolfo)   |
|   | DECIR [= SAY]   | Don Teodolfo   |
|   | no verb p. 200  | Don Tedolfo  |
|   | DECIRSE [= SAY TO ONESELF]  | Mariana Clementina   |
|   | REPETIR [= REPEAT]  | Teíto (Mariana Clementina & Don Tedolfo's godson)  |
|   | ASENTIR [= AGREE]   | Teíto  |
|   | PREGUNTARSE [= ASK ONSELF]  | Mariana Clementina   |
|   | RESOLVER [= DECIDE] p. 201  | Mariana Clementina   |
| no verb p. 202  | Mariana Clementina  |  |
| DECIR [= SAY] p. 207  | Mariana Clementina  |  |
| DECIR [= SAY]   | the solicitor   |  |
| PREGUNTAR <i>alarmada</i> [= ASK <i>alarmed</i> ]   | Mariana Clementina  |  |
|   | <b>Reporting verbs: 10 ('neutral': 7 'other': 3)</b><br><b>No verbs: 8</b><br><b>Description: 2</b> |  |
| Precaución (p. 209) [Warning]   | DECIR [= SAY] p. 209  | 'one'  |
|   |   | <b>Reporting verbs: 1 ('neutral': 1 'other': 0)</b><br><b>No verbs: 0</b><br><b>Description: 0</b> |

TABLE IV.IV *continued**Cuentos para adultos niños y retrasados mentales* (Cabrera 1983) [Tales for Childish Adults and the Mentally Challenged]

| Story title  | Reporting verbs, standardised translation and page references  | Speaker(s)   |
|--|--|--|
| Doña Florinda (pp. 210-13) [Doña Florinda]   | no verb p. 212<br>DECIR [= SAY] p. 213   | Poem/ Song<br>a bush<br><b>Reporting verbs: 1 ('neutral': 1 'other': 0)</b><br><b>No verbs: 1</b><br><b>Description: 0</b>   |
| La muerte de María Feliú (pp. 214-6) [The Death of María Feliú]                            | no verb p. 214<br>no verb p. 215<br>BALBUCEAR [= STAMMER]<br>no verb<br>no verb<br>PROTESTAR [= PROTEST]<br>no verb p. 216   | Benito (one of María Feliú's sons)<br>María Feliú's sons<br>Don Pancho (the Galician 'bodeguero')<br>one of María Feliú's sons<br>Don Pancho<br>Benito<br>Benito<br><b>Reporting verbs: 2 ('neutral': 0 'other': 2)</b><br><b>No verbs: 5</b><br><b>Description: 0</b> |
| Recorte de la prensa Habanera del siglo XIX [Press Cutting from Nineteenth Century Havana] | <u>Note:</u> the whole of this tale is purportedly a newspaper cutting and appears within quotation marks.<br>no verb p. 217<br>DIRIGIRSE [= ADDRESS] p. 218<br>CONCLUIR <i>sonriente</i> [= CONCLUDE <i>smiling</i> ] | Song<br>the Marquis of Trasmuela<br>the Marquis of Trasmuela<br><b>Reporting verbs: 2 ('neutral': 0 'other': 2)</b><br><b>No verbs: 1</b><br><b>Description: 1</b>   |
| Bailaron ... (p. 221) [They Danced ...]  | PREGUNTAR [= ASK] p. 221<br>DECIR [= SAY]  | the doorman<br>La Candela (the flame)<br><b>Reporting verbs: 2 ('neutral': 2 'other': 0)</b><br><b>No verbs: 0</b>   |

TABLE IV.IV *continued**Cuentos para adultos niños y retrasados mentales* (Cabrera 1983) [Tales for Childish Adults and the Mentally Challenged]

| Story title  | Reporting verbs, standardised translation and page references  | Speaker(s)   |
|--|--|--|
| Bailaron ... (p. 221) [They Danced ...] <i>continued</i>                   |  | <b>Description: 0</b>  |
| La higuera de Ña Tomasa (pp. 222-3) [Ña Tomasa's Fig Tree]                 | PREGUNTAR [= ASK] p. 222<br>no verb<br>no verb<br>DECIR [= SAY]  | Ña Tomasa (a witch)<br>her neighbour's son<br>Ña Tomasa<br>the boy's father                        |
|  | PREGUNTAR [= ASK] p. 223<br>no verb  | the boy's father<br>the son  |
|  |  | <b>Reporting verbs: 3 ('neutral': 3 'other': 0)</b><br><b>No verbs: 3</b><br><b>Description: 0</b> |
| De astronomía (p. 224) [On Astronomy]                                      | No Direct or Free Direct Reported Speech or Thought  |  |
| En un ascensor (p. 225) [In a Lift]  | PREGUNTAR [= ASK] p. 225<br>RESPONDER <i>adolorido</i> [= REPLY in pain]                                   | 'a female friend of mine'<br>a little mouse  |
|  |  | <b>Reporting verbs: 2 ('neutral': 2 'other': 0)</b><br><b>No verbs: 0</b><br><b>Description: 1</b> |
| Murio el Marqués de Vienmea (p. 229) [The Death of the Marqués de Vienmea] | <u>Note:</u> the whole of this tale is purportedly a newspaper cutting and appears within quotation marks. |  |
|  | No Direct or Free Direct Reported Speech or Thought  |  |
| E.P.D. Don Romualdo Nalganes (pp. 230-1) [RIP Don Romualdo Nalganes]       | no verb** p. 230   | Don Romualdo Nalganes  |
|  | no verb  | 'his favourite teacher and philosopher'  |
|  |  | <b>Reporting verbs: 0</b><br><b>No verbs: 2</b><br><b>Description: 0</b>                           |
| Melquiadez (p. 232) [Melquiadez]   | No Direct or Free Direct Reported Speech or Thought  |  |
| Final (p. 233) [The End]   | no verb p. 233   | cannot be definitively attributed (the people)   |
|  | no verb  | cannot be definitively attributed (the people)   |



**TABLE IV.IV** *continued*

*Cuentos para adultos niños y retrasados mentales* (Cabrera 1983) [Tales for Childish Adults and the Mentally Challenged]

| Story title  | Reporting verbs, standardised translation and page references |  | Speaker(s)   |                                  |
|--|---|--|--|----------------------------------|
| Final (p. 233) [The End] <i>continued</i>  | no verb p. 233<br>no verb                                     |  | cannot be definitively attributed (the people)<br>cannot be definitively attributed (the people) |                                  |
|  |   |  | <b>Reporting verbs: 0</b><br><b>No verbs: 4</b><br><b>Description: 0</b>                         |                                  |
| <b>Subtotals:</b><br><br><b>Total number of instances of Direct and Free Direct Speech and Thought:</b><br><br>(from approximate total word count of 46,000) | <b>586</b>  |  | <b>Reporting verbs:</b><br><b>294</b>  | <b>No verbs:</b><br><b>292</b>   |
|  |   |  |  | <b>Description:</b><br><b>59</b> |

**APPENDIX IV.I**

**DIRECT/FREE DIRECT SPEECH AND THOUGHT: DESCRIPTION**

Where the author/narrator describes the manner of speaking, the voice, or the emotional state of the speaker in one of her stories (thus contributing to his or her characterisation), this has been indicated by bold text and counted under the broad term 'Description' in Appendix 4. For ease of reference, this supplementary appendix lists all such occurrences. My literal English translations of reporting verbs and additional 'description' (indicated by bold text) appear within square brackets, followed by page numbers which refer to the editions of Cabrera's four collections of tales used throughout this thesis.

*Cuentos negros de Cuba* (Cabrera 1940/1993) [Black Tales from Cuba]  
Instances of Direct/Free Direct Speech or Thought with 'Description': **63**

|   |       |
|---|-------|
| DECIR <b>mordiendo con furia</b> ... [= SAY <b>chewing with fury</b> ...]                                       | p. 12 |
| DECIR <b>olvidándose</b> [= SAY <b>forgetting herself</b> ]   | p. 16 |
| <b>distraído</b> ... DECIR [= <b>absent-minded SAY</b> ]  | p. 19 |
| RESPONDER <b>una voz timbrada de juventud</b> [= REPLY a voice <b>ringing with youth</b> ]                      | p. 26 |
| RESPONDER <b>triste</b> [= REPLY <b>sad</b> ]   | p. 37 |
| INSISTIR <b>consternado</b> [= INSIST <b>aghast</b> ]   | p. 52 |
| DIGNARSE RESPONDER <b>con el mismo tono despectivo</b> [= DEIGN ANSWER <b>with the same contemptuous tone</b> ] | p. 52 |
| <b>débilmente</b> CONTESTAR [= <b>weakly ANSWER</b> ]   | p. 52 |
| DECIR ... <b>tristemente</b> [= SAY <b>sadly</b> ]  | p. 53 |
| REPLICAR ... <b>con arrogancia</b> [= RETORT ... <b>with arrogance</b> ]  | p. 53 |
| <b>irónica</b> CANTAR [= <b>ironic SING</b> ]   | p. 54 |
| GRITAR ... <b>dolida en su dignidad</b> [= CRY OUT ... <b>her dignity hurt</b> ]                                | p. 57 |
| CONTESTAR ... <b>con la voz lejana y vacía</b> ... [= ANSWER ... <b>with the distant and hollow voice</b> ...]  | p. 64 |
| PREGUNTAR ... <b>estupefacto</b> [= ASK ... <b>amazed</b> ]   | p. 69 |
| PREGUNTAR ... <b>desfallecida</b> [= ASK ... <b>faint</b> ]   | p. 71 |
| PREGUNTAR ... <b>la voz ahogada</b> [= ASK ... <b>the voice muffled</b> ]                                       | p. 72 |
| GRITAR <b>con sorna</b> [= CRY OUT <b>with sarcasm</b> ]  | p. 73 |
| PREGUNTAR <b>con picardía bonachona</b> [= ASK <b>with good-natured mischievousness</b> ]                       | p. 73 |
| HABLAR <b>haciendo ... sollazos</b> ... [= SPEAK <b>making sobs</b> ]   | p. 75 |
| PROTESTAR ... <b>gipiando</b> [= PROTEST... <b>whimpering</b> ]   | p. 76 |
| CONTESTAR <b>con guasita</b> [= ANSWER <b>with jokiness</b> ]   | p. 79 |
| DECIR <b>sentencioso</b> [= SAY <b>sentencious</b> ]  | p. 83 |
| CONTESTAR ... <b>como un rugido</b> [= ANSWER ... <b>like a roar</b> ]  | p.87  |
| GRUÑIR <b>como un perro</b> [= GROWL <b>like a dog</b> ]  | p. 89 |
| PREGUNTAR <b>persignándose</b> [= ASK <b>crossing himself</b> ]   | p. 92 |
| LLORAR ... <b>implorando</b> [= WEEP ... <b>imploring</b> ]   | p. 93 |
| HABLAR <b>como si fuese muy natural</b> ... [= SPEAK <b>as if it were very natural</b> ...]                     | p. 93 |
| PREGUNTAR <b>suspirando</b> [= ASK <b>sighing</b> ]   | p. 94 |
| <b>con mucha coquetería</b> ... CONTESTAR [= <b>with great coquettishness</b> ... ANSWER]                       | p. 94 |
| FARFULLAR ... <b>impaciente</b> [= SPLUTTER <b>impatient</b> ]  | p. 95 |
| DIRIGIRSE ... <b>con voz dulcísima</b> [ADDRESS ... <b>with a very sweet voice</b> ]                            | p. 96 |
| DECIR <b>eructando con elegancia</b> [= SAY <b>burping elegantly</b> ]  | p. 97 |

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| DECIR soñando para si [= SAY dreaming to himself] p. 97  |
| REPETIR ... gimoteando [= REPEAT ... whining] p. 99  |
| CONTESTAR ... con bronca voz de hombrón de pocos amigos [= ANSWER ... with the rough voice of a man with few friends] p. 99                        |
| PREGUNTARSE ... perplejo [= ASK ONESELF ... perplexed] p. 99   |
| DECIR ... no sin que le temblara la voz un poco [= SAY ... not without his voice quavering a little] p. 101  |
| DECIR con mucha dulzura [= SAY with much sweetness] p. 106   |
| ROMPER a CANTAR en coro [= BREAK OUT SING in chorus] p. 106  |
| alerta ... ATAJAR [= alert CUT SHORT] p. 107   |
| DECIR ... sin inmutarse [= SAY ... without showing her feelings] p. 111  |
| DECIR ... muy sofocada [= SAY ... very out of breath] p. 112   |
| RETUMBAR como el trueno [= BOOM like thunder] p. 119   |
| gravemente REPETIR [= gravely REPEAT] p. 128   |
| DECIR con fuego [= SAY with fire] p. 134   |
| la voz en pedazos ... PREGUNTAR [= the voice in pieces ... ASK] p. 135   |
| CONTESTAR... muy contento [= ANSWER ... very happy] p. 138   |
| CONTESTAR gravemente [= ANSWER gravely] p. 139   |
| alborotándose ... DECIR [= getting excited SAY] p. 139   |
| DECIRSE dándose por satisfecho [= SAY TO ONESELF considering himself satisfied] p. 145   |
| DECIR ... con desprecio [= SAY ... with contempt] p. 145   |
| GRITAR (empingorotado, desesperado) [= CRY OUT (conceited, desperate)] p. 146  |
| GRITAR ... con la entonación que hace inconfundible la cólera ... [= CRY OUT ... with the intonation that makes the anger unmistakable ...] p. 151 |
| DECIR terminantemente [= SAY decidedly] p. 151   |
| VOCIFERAR iracunda [= SCREAM irate] p. 151   |
| DECIR ... muy contrariado [= SAY ... very upset] p. 151  |
| PRORRUMPIR colérico, terrible [= BURST OUT angry, awful] p. 152  |
| TRONAR gangueando [= RAGE in an accented voice] p. 153   |
| CONTESTAR ... autoritario [= ANSWER ... authoritarian] p. 157  |
| no verb disgustadísimo [= no verb very upset] p. 158   |
| GRITAR convulso [CRY OUT convulsed] p. 163   |
| alegremente CANTAR [= happily SING] p. 174   |
| GRITAR retorciéndose de odio [= CRY OUT twisting in hatred] p. 174   |

*¿Por qué? Cuentos negros de Cuba* (Cabrera 1948/1972) [Why? Black Tales of Cuba]

Instances of Direct/Free Direct Speech or Thought with 'Description': 123

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| CANTAR alegre [= SING happy] p. 12   |
| DECIR para sí [= SAY to himself] p. 12                                       |
| DECIR ... para sus adentros [= SAY deep inside himself] p. 13                |
| muy abatido se contentó con DECIR [= very dejected was content to SAY] p. 13 |
| GEMIR inconsolable [= MOAN inconsolable] p. 17                               |
| GRITAR ... insolente [= CRY OUT ... insolent] p. 20                          |
| EXCLAMAR ... sorprendido [= EXCLAIM ... surprised] p. 20                     |
| CONTESTAR dulcemente [= ANSWER sweetly] p. 21                                |
| DECIR enrojeciendo de pies a cabeza [= SAY blushing from head to foot] p. 21 |

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| CANTAR a sí mismo [= SING to himself] p. 22   |
| DECIR a un tiempo [= SAY at the same time] p. 24  |
| PREGUNTAR ... inquieta [= ASK ... uneasy] p. 27   |
| AFIRMAR ... malhumorado [= ASSERT... in a bad temper] p. 27   |
| VOLVER a DECIR rendido por el esfuerzo [= SAY AGAIN exhausted by the effort] p. 28  |
| ACLARAR ... reventando de satisfacción [= CLARIFY... bursting with pride] p. 28   |
| DECIR ... indignado [= SAY ... indignant] p. 28   |
| SONAR ... alegres [= RING OUT... happy] p. 32   |
| CONTESTAR ingenuamente [= ANSWER naively] p. 39   |
| se contentó con DECIR [= was content to SAY] p. 42  |
| EXCLAMAR entusiasmado [= EXCLAIM enthusiastic] p. 46  |
| sarcástica ... PREGUNTAR [= sarcastic ... ASK] p. 51  |
| RESPONDER ... lujurioso [= REPLY lustful] p. 51   |
| RESPONDER malicioso [= REPLY malicious] p. 54   |
| EXCLAMAR ... despechados [= EXCLAIM ... angry] p. 54  |
| PROTESTAR en alta voz [= PROTEST out loud] p. 55  |
| REPLICAR ... amenazadores [= RETORT ... threatening] p. 60  |
| REPETIR con su vocecillo gangosa, con ese dejo inconfundible de los Espíritus y los Duendes<br>[= REPEAT with his nasal little voice, with that unmistakable accent of the Spirits and Ghosts]<br>p. 61 |
| RESPONDER furioso [= REPLY furious] p. 64   |
| EXCLAMAR consternado [= EXCLAIM aghast] p. 71   |
| RESPONDER ... conmovido [= REPLY ... touched] p. 72   |
| REPETIR insolente [=REPEAT insolent] p. 75  |
| SUPPLICAR en voz baja [= PLEAD in a low voice] p. 78  |
| HACER ... satisfecho [= MAKE (the noise) satisfied] p. 83   |
| DECIR despectivo [= SAY contemptuous] p.84  |
| CANTAR en sus narices [= SING in his nose] p. 84  |
| RESONAR temible [= RESOUND frightening] p. 85   |
| HABLAR ... naturalmente [= SPEAK ... normally] p. 85  |
| BALBUCEAR ... desfavorido [= STAMMER ... terrified] p. 85   |
| PREGUNTAR ansiosa [= ASK anxious] p. 92   |
| perplejo PREGUNTARSE [perplexed ASK ONESELF] p. 94  |
| DECIR resueltamente [= SAY resolutely] p. 97  |
| AFIRMAR ... conmovido [= ASSERT ... touched] p. 105   |
| EXCLAMAR ... con un acento tan siniestro como decidido [= EXCLAIM with a tone of voice as<br>sinister as it was definitive] p. 106  |
| PROTESTAR nervioso [= PROTEST agitated] p. 106  |
| DECIR ... iracundo [= SAY ... irate] p. 107   |
| LLAMAR (al orden) a si mismo con gran alarma [= CALL himself (to order) in great alarm]<br>p. 112   |
| GRITAR como un espirituado [= CRY OUT like one possessed] p. 113  |
| PREGUNTAR entre dientes [= ASK between teeth] p. 115  |
| CONTESTAR bailando los hombros ... [= ANSWER shrugging her shoulders ...] p. 122  |
| CONTESTAR avergonzado [= ANSWER ashamed] p. 122   |
| CLAMAR con voz delgada [= CALL OUT with a thin voice] p. 124  |
| DECIR ingenuamente [= SAY naively] p. 126   |
| GRITAR sin voz [= CRY OUT without voice] p. 128   |
| EXCLAMAR desesperado [= EXCLAIM desperate] p. 132   |

DECIR ... con una voz y un acento tan desconocido [= SAY ... with a voice and accent so unknown] p. 133

GRITAR... helado [= CRY OUT ... frozen] p. 133

DECIR ... a boca de jarro [= SAY ... point-blank] p. 133

CONTESTAR sencillamente [= ANSWER simply] p. 134

CANTAR pavoneándose [= SING showing off] p. 135

PREGUNTAR maliciosamente [= ASK maliciously] p. 135

CANTAR entre dientes [= SING between teeth] p. 136

GRITAR espantada [= CRY OUT shocked] p. 136

CONTINUAR alzando el tono [= GO ON louder] p. 136

PREGUNTARSE ... descorazonado [= ASK ONESELF ... disheartened] p. 141

PREGUNTAR ... alucinado [= ASK ... dumbfounded] p. 141

SALUDAR ... con afabilidad [= GREET affably] p. 144

GRITAR ... indignado [= CRY OUT ... indignant] p. 145

con grave solicitud PREGUNTAR [= with solemn solicitude ASK] p. 145

GRITAR ... frustrados [= CRY OUT ... frustrated] p. 148

no verb a un desentonado [= in an undertone] p. 151

CONTESTAR ... con todo el énfasis y la convicción ... [= ANSWER with all the emphasis and conviction ...] p. 151

ESCAPARSE (un comentario) en alta voz [= (a comment) SLIP OUT out loud] p. 151

RESPONDER secamente [= REPLY drily] p. 152

RESPONDER decidida [= REPLY decided] p. 152

COMENTAR con beneplácito [= REMARK with approval] p. 152

DECIR con voz ... tan almibarada [= SAY with a voice ... so syrupy] p. 155

CONTESTAR con dulce firmeza [= ANSWER with sweet firmness] p. 155

DECIR bizqueando y en voz baja [= SAY winking and in a low voice] p. 156

HIPAR ... espantada [= WHIMPER ... shocked] p. 157

REPETIR imperturbable [= REPEAT impassive] p. 157

PREGUNTAR de prisa y llena de ansiedad [= ASK quickly and full of anxiety] p. 158

GRITAR desesperada [= CRY OUT desperate] p. 159

CAMBIAR IMPRESIONES ... sin disimular su pesimismo [= EXCHANGE VIEWS ... without hiding their pessimism] p. 162

REPETIR en susurro [= REPEAT in a whisper] p. 170

PREGUNTAR ... sobresaltada [ASK ... startled] p. 173

RESPONDER ... con vehemencia [= REPLY ... with vehemence] p. 174

AÑADIR con desaliento [= ADD with dismay] p. 174

PREGUNTARSE ... estupefacta [= ASK ONESELF ... amazed] p. 174

LLAMAR con ... desesperación [= CALL with ... desperation] p. 175

RESPONDER secamente [= REPLY drily] p. 178

INSISTIR... gimiendo [= INSIST ... moaning] p. 179

AÑADIR con voz estentórea y escalofriante [= ADD with a booming and chilling voice] p. 179

SUSPIRAR hondamente [= SIGH deeply] p. 182

COMENTAR atropellada [= REMARK incoherent] p. 183

CHILLAR insistentemente [= SHRIEK insistently] p. 183

DECIR entre dientes y tan bajo ... [SAY between teeth and so quietly ...] p. 184

PREGUNTAR sin esperanzas [= ASK without hope] p. 184

REPETIR con cierta brusquedad [= REPEAT with a certain brusqueness] p. 187

GRITAR casi con enfado [CRY OUT almost with anger] p. 188

OBSERVAR ... muy contrariada [= OBSERVED very upset] p. 188

PROTESTAR por lo bajo [= PROTEST under his breath] p. 191

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|---|
| DECLARAR indignado [= DECLARE indignant] p. 191   |
| RUGIR repentino [= ROAR suddenly] p. 192  |
| EXCLAMAR ... admirado [= EXCLAIM ... admiring] p. 192   |
| DECIR ... con firmeza [= SAY ... with firmness] p. 192  |
| SUPLICAR con su vocecilla gangosa y transida [= PLEAD with his nasal and overwrought little voice] p. 193 |
| no verb atrevidos [= no verb daring] p. 196   |
| DECIR ... indignado [= SAY ... indignant] p. 196  |
| INSINUAR distraída [= HINT absent-minded] p. 198  |
| SUSPIRAR resentida [=SIGH resentful] p. 200   |
| con un respeto ... PRONUNCIAR [with respect ... PRONOUNCE] p. 201   |
| ATAJAR bruscamente [= CUT SHORT brusquely] p. 202   |
| PREGUNTAR a boca de jarro [= ASK point-blank] p. 205  |
| RESPONDER ... con firmeza [= REPLY ... with firmness] p. 205  |
| DECIR con sorna rabiosa [= SAY with furious sarcasm] p. 205   |
| REPETIR complacida ... [= REPEAT very pleased ...] p. 206   |
| CONTESTAR encogiéndose de hombros ... [= ANSWER shrugging his shoulders ...] p. 208                       |
| REPETIR sinceramente [= REPEAT sincerely] p. 209  |
| AFIRMAR orgulloso [= ASSERT proud] p. 215   |
| CHILLAR ... alborotadísimos [= SHRIEK ... very excited] p. 217  |
| DECIRSE cada vez más asombrosos [= SAY TO ONESELF increasingly amazed] p. 217                             |
| VOLVER a SONAR tembloroso y rutilando [= RING OUT AGAIN tremulous and sparkling] p. 218                   |
| arrogante GRITAR [= arrogant CRY OUT] p. 220  |

*Ayapá: Cuentos de Jicotea* (Cabrera 1971) [Ayapá: Tales of the Turtle]  
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| COMENTAR indiscretamente [= REMARK indiscreetly] p. 22   |
| sin disimular que aquella pregunta la turbaba RESPONDER [= without pretending that the question had not worried her REPLY] p. 27 |
| DECIR ... titubeando [= SAY ... faltering] p. 28   |
| INSISTIR con sonrisa ... [= INSIST with a smile ...] p. 28   |
| DECIR melancólicamente [= SAY gloomily] p. 41  |
| de voz imensa RESONAR [= in enormous voice RESOUND] p. 47  |
| RESPONDER ... llorando [= REPLY weeping] p. 61   |
| PEDIR respetuosamente [= REQUEST respectfully] p. 69   |
| con entusiasmo contagioso CONTINUAR [= with infectious enthusiasm GO ON] p. 69   |
| DECIR ... con irreprimible coquetería [= SAY with irrepressible coquettishness] p. 69  |
| RESPONDER ... repentinamente seria [= REPLY ... suddenly serious] p. 69  |
| DECIRSE con tristeza [= SAY TO ONESELF with sadness] p. 70   |
| DECIR de pronto [= SAY suddenly] p. 71   |
| con sinceridad y respeto RESPONDER [= with sincerity and respect ANSWER] p. 73   |
| PREGUNTAR cortésmente [= ASK courteously] p. 74  |
| JURAR ... en su agonía [= SWEAR ... in her agony] p. 75  |
| juiciosamente PREGUNTAR [= wisely ASK] p. 79   |
| DECIR ... pensativa [= SAY ... thoughtful] p. 79   |
| no verb gravemente [= no verb gravely] p. 80   |
| DECIR para sí [= SAY to herself] p. 80   |

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| ASENTIR <i>cavilosa</i> [= AGREE <b>mistrustful</b> ] p. 80  |
| GRITAR ... <i>impacientándose</i> [= CRY OUT ... <b>getting impatient</b> ] p. 81  |
| DECIR <i>a modo de advertencia</i> [= SAY <b>by way of warning</b> ] p. 81   |
| ARREMETER ... <i>ciego de cólera</i> [= LASH OUT ... <b>blind with fury</b> ] p. 82  |
| CONTESTAR <i>riendo</i> [= ANSWER <b>laughing</b> ] p. 90  |
| REPLICAR <i>mentalmente</i> [= RETORT <b>in her mind</b> ] p. 91   |
| no verb <i>enfáticamente</i> [= no verb <b>emphatically</b> ] p. 91  |
| no verb <i>premiosa como una ama de casa</i> [= no verb <b>strict, like a housewife</b> ] p. 91  |
| PRONUNCIAR <i>correctamente</i> [= PRONOUNCE <b>properly</b> ] p. 92   |
| PREGUNTAR <i>secamente</i> [= ASK <b>drily</b> ] p. 96   |
| CANTURREAR <i>sonriendo</i> [= CHANT <b>smiling</b> ] p. 96  |
| <i>despectivo</i> ... RESPONDER [ <b>contemptuous</b> ... REPLY] p. 96   |
| MALDECIR <i>en voz alta</i> [= CURSE <b>out loud</b> ] p. 97   |
| CANTAR <i>con voz de Totí</i> [= SING <b>with Totí (a bird)'s voice</b> ] p. 112   |
| ADVERTIR <i>cabeceando</i> [= WARN <b>shaking his head</b> ] p. 112  |
| GRITAR <i>de pronto</i> [= CRY OUT <b>suddenly</b> ] p. 114  |
| DECIR <i>secretamente</i> [= SAY <b>secretly</b> ] p. 117  |
| DIRIGIRSE ... <i>en el mismo tono confidencial</i> [= ADDRESS ... <b>in the same confidential tone</b> ] p. 117  |
| LLORAR <i>en coro</i> [= WEEP <b>in chorus</b> ] p. 118  |
| REPETIR <i>conmovido</i> [= REPEAT <b>touched</b> ] p. 118   |
| <i>de repente</i> GRITAR [= <b>suddenly</b> CRY OUT] p. 118  |
| GRITAR <i>con autoridad insólita</i> [= CRY OUT <b>with unusual authority</b> ] p. 119   |
| <i>prudente</i> ... RESPONDER [= <b>prudent</b> ... REPLY] p. 121  |
| DECIR <i>con sorna hiriente</i> [= SAY <b>with cutting sarcasm</b> ] p. 125  |
| BALBUCEAR <i>ofuscado</i> [= STAMMER <b>bewildered</b> ] p. 126  |
| REPETIR <i>abismada</i> [= REPEAT <b>humbled</b> ] p. 126  |
| GRITAR ... <i>con una voz tan vibrante y autoritaria</i> ... [= CRY OUT ... <b>with a voice so ringing and authoritative</b> ...] p. 133   |
| DECIRSE <i>alegremente</i> [= SAY TO ONESELF <b>happily</b> ] p. 134   |
| SONAR <i>voluntariamente</i> [= RING OUT <b>voluntarily</b> ] p. 134   |
| CONTESTAR ... <i>humildemente</i> [= ANSWER ... <b>humbly</b> ] p. 135   |
| DECIR <i>con la voz aguardentosa y la sorna de un viejo negro</i> [= SAY <b>with the boozy voice and sarcasm of an old black man</b> ] p. 147  |
| CANTAR <i>con su linda voz</i> [= SING <b>with his lovely voice</b> ] p. 150   |
| GRITAR <i>con todo la fuerza de sus pulmones</i> [= CRY OUT <b>with all the strength in her lungs</b> ] p. 152   |
| HABLAR <i>muy de prisa</i> [= SPEAK <b>very quickly</b> ] p. 154   |
| RECAPITULAR <i>solemnemente</i> [= SUM UP <b>solemnly</b> ] p. 155   |
| BALBUCIR <i>en un arrobamiento</i> [= STAMMER <b>in an ecstasy</b> ] p. 156  |
| CONTINUAR <i>romántica, inspiradísima</i> [= GO ON <b>romantic, very inspired</b> ] p. 158   |
| ASENTIR ... <i>muy complacida</i> [= AGREE <b>very pleased</b> ] p. 159  |
| MURMURAR ... <i>extrañamente</i> [= MURMUR ... <b>strangely</b> ] p. 167   |
| PREGUNTAR <i>extrañado</i> [= ASK <b>surprised</b> ] p. 167  |
| EXPLICAR <i>con satisfacción modestía</i> [= EXPLAIN <b>with modest satisfaction</b> ] p. 167  |
| LLAMAR ... <i>su voz, que ha dejado de ser niña y está sucia de tobacco, agria y áspera de alcohol</i> [= CALL ... <b>his voice, no longer childish, coarsened by tobacco, rough and scratchy from alcohol</b> ] p.168 |
| RESPONDER <i>inmediatamente</i> [= REPLY <b>immediately</b> ] p. 169   |
| VOCEAR <i>sin tregua</i> [= SHOUT <b>without respite</b> ] p. 174  |

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|---|
| DECIR con benevolencia [= SAY with benevolence] p. 175  |
| EXCLAMAR espantada [= EXCLAIM shocked] p. 175   |
| retorciendo los ojos RESPONDER [= rolling her eyes REPLY] p. 176                              |
| DECIRSE de pronto [= SAY TO ONESELF suddenly] p. 179  |
| RESPONDER rápido y cortés [= REPLY quick and courteous] p. 180                                |
| DECIR disculpándose [= SAY excusing himself] p. 180   |
| no verb sonoro y prolongado** [= no verb sonorous and drawn out] p. 181                       |
| PREGUNTARSE desabrido en alta voz [= ASK ONESELF bitter out loud] p. 181                      |
| dulcemente ... RESPONDER [sweetly ... REPLY] p. 181   |
| DIRIGIRSE ... a gritos [ADDRESS... shouting] p. 181   |
| INSISTIR inflexible [= INSIST unbending] p. 182   |
| LLAMAR cordialmente [= CALL cordially] p. 190   |
| ORDENAR ... sosegadamente [ORDER ... reassuringly] p. 190                                     |
| SUSPIRAR dulce y grave [= SIGH sweet and serious] p. 192                                      |
| RESPONDER estremeciéndose de orgullo [= REPLY thrilling with pride] p. 192                    |
| INTERROGAR ansiosamente [= QUESTION anxiously] p. 193   |
| DEJAR CAER distraídamente (esta pregunta) [= LET FALL absent-mindedly this question] p. 194   |
| DECIR en voz baja [= SAY in a low voice] p. 196   |
| SUSPIRAR levamente [=SIGH gently] p. 197  |
| GRITAR satisfecha ... [= CRY OUT satisfied ...] p. 197  |
| PEDIR en voz baja [= REQUEST in a low voice] p. 198   |
| PENSAR* bien [= THINK well] p. 205  |
| no verb la voz alterada [= no verb her voice agitated] p. 214                                 |
| CANTAR triunfalmente** [= SING triumphantly] p. 214   |
| DECIR apesadumbrado [= SAY grieved] p. 222  |
| GRITAR sin vacilar [= CRY OUT without hesitation] p. 230                                      |
| REPETIR con todas sus fuerzas [= REPEAT with all his strength] p. 231                         |
| INTERRUMPIR tartamudeando [= INTERRUPT stuttering] p. 231                                     |
| CONTESTAR vivamente [= ANSWER brightly] p. 231  |
| RESUMIR triunfalmente [= SUM UP triumphantly] p. 231  |
| PROTESTAR sofocado por ... indignación [= PROTEST overcome by ... indignation] p. 232         |
| DECLARAR ... indolente [= DECLARE ... lazy] p. 234  |
| DECIR ... con inmensa reverencia [= SAY ... with great reverence] p. 234                      |
| EXCLAMAR triunfalmente [= EXCLAIM triumphantly] p. 235  |
| no verb con benevolencia [= no verb with benevolence] p. 239                                  |
| DECIR conciliadora [= SAY conciliatory] p. 242  |
| EXPLICAR tragándose las lagrimas [= EXPLAIN swallowing her tears] p. 243                      |
| DECIR con sonrisa de triste complacencia [= SAY with a smile of sorry satisfaction] p. 245    |
| EXCLAMAR con firmeza [EXCLAIM with firmness] p. 245   |
| PROTESTAR ... santiguándose escandalizada [= PROTEST ... crossing herself scandalized] p. 245 |
| VOCIFERAR ... encabritado [= SHOUT ... angry] p. 246  |
| DECIR ... gravemente [= SAY ... gravely] p. 253   |
| DECIR ... inmensamente exaltado [= SAY ... greatly over-excited] p. 254                       |
| gallardo y brioso ... DECIR [= gallant and dashing ... SAY] p. 254                            |
| DICTAR ... entre lamento y sollozo [= DICTATE ... between lamentations and sobs] p. 261       |
| REPETIR en el desarreglo de sus sentidos [= REPEAT in the disorder of her senses] p. 261      |
| REPETIR tristemente [= REPEAT sadly]  |



*Cuentos para adultos niños y retrasados mentales* (Cabrera 1983) [Tales for Childish Adults and the Mentally Challenged]  
 Instances of Direct/Free Direct Speech or Thought with 'Description': 59

|   |        |
|---|--------|
| GRITAR con dulzura [= CRY OUT with sweetness]   | p. 27  |
| PREGUNTARSE a si mismo en alta voz [= ASK ONESELF out loud]   | p. 37  |
| DECIR ... con una voz muy dulce [= SAY ... with a very sweet voice]   | p. 37  |
| CONTESTAR decidido [= ANSWER decided]   | p. 37  |
| ANUNCIAR una voz pastosa [= ANNOUNCE a mellow voice]  | p. 38  |
| CONTESTAR secamente [= ANSWER drily]  | p. 41  |
| SUSPIRAR resignado [=SIGH resigned]   | p. 43  |
| no verb la voz muy dulce e inolvidable [ no verb the very sweet and unforgettable voice]  | p. 43  |
| GRITAR con vocecita quebrada de vieja o de niña enferma [= CRY OUT with the small broken voice of an old woman or a sick little girl] | p. 46  |
| se limitó a RESPONDER [= limited himself to REPLY]  | p. 56  |
| con increíble altanería ... GRITAR [= with unbelievable arrogance ... CRY OUT]  | p. 58  |
| SUPPLICAR ... desolado [= PLEAD ... disconsolate]   | p. 66  |
| DECLARAR entusiasmada [= DECLARE enthusiastic]  | p. 69  |
| DECLARAR sin vacilar [= DECLARE without hesitating]   | p. 76  |
| arodillándose PEDIR [= kneeling down REQUEST]   | p. 76  |
| CANTAR llamando [= SING calling]  | p. 78  |
| INTERVENIR ... resuelta y suplicante [= INTERVENE ... resolute and pleading]  | p. 85  |
| HABLAR con firme dulzura [= SPEAK with firm sweetness]  | p. 86  |
| EXCLAMAR con las manos en la cabeza [= EXCLAIM with his hands to his head]  | p. 87  |
| CANTAR con su acento ligeramente bozal [= SING to him with her slightly Bozal accent]   | p. 90  |
| INQUIRIR solícito [= ENQUIRE solicitous]  | p. 92  |
| maquinalmente ... REPETIR [= like a machine ... repeated]   | p. 94  |
| RESPONDER amenazadora [= REPLY threatening]   | p. 94  |
| CONTESTAR en muy mal tono [= ANSWER in a very bad tone (of voice)]  | p. 96  |
| alborazada ...GRITAR [= overjoyed ... CRY OUT]  | p. 96  |
| no verb pensativo [= no verb pensive]   | p. 99  |
| MAULLAR alegre [= MEW happy]  | p. 102 |
| DECIR sencillamente [= SAY simply]  | p. 105 |
| CONTESTAR con mucha dignidad [= ANSWER with great dignity]  | p. 105 |
| DECIR ... aterrado [SAY ... appalled]   | p. 106 |
| RESPONDER ... con firmeza [= REPLY ... with firmness]   | p. 106 |
| EXCLAMAR sin contenerse [= EXCLAIM without containing himself]  | p. 106 |
| DECIR ... consternado [= SAY ... aghast]  | p. 106 |
| ADVERTIR de pronto [= WARN suddenly]  | p. 112 |
| SOLLOZAR ... avergonzado [= SOB ... ashamed]  | p. 121 |
| hincándose de rodillas no verb [= getting down on his knees no verb]  | p. 121 |
| DECIR con el más convencido acento [= SAY in the most convinced terms]  | p. 123 |
| no verb sin titubear [= no verb without faltering]  | p. 125 |
| PREGUNTARSE con mucha interés [= ASK ONESELF with great interest]   | p. 127 |
| MURMURAR pensativo [= MURMUR pensive]   | p. 131 |
| no verb estupefacto [no verb amazed]  | p. 132 |
| DECIR compadecido [= SAY sympathetic]   | p. 133 |
| SONAR con júbilo [= RING OUT with jubilation]   | p. 141 |
| PRETENDER rezumando odio [= ALLEGED oozing hatred]  | p. 143 |

**echándose a reir DECIR [= laughing SAY] p. 149**

**DECIRSE a sí mismo [= SAY to himself] p. 150**

**EXPLICAR ... con orgullo ... [= EXPLAIN with pride] p. 150**

**no verb ...en voz baja [= no verb ... in a low voice] p. 150**

**EXCLAMAR exaltado [= EXCLAIM excited] p. 152**

**no verb lloriqueando [= no verb snivelling] p. 158**

**RESPONDER inclinándose [= REPLY bowing] p. 160**

**afectuosamente LLAMAR [= affectionately CALL] p. 172**

**PROPONER compungido [= SUGGEST remorseful] p. 176**

**RESPONDER con énfasis [= REPLY emphatically] p. 182**

**EXCLAMAR desencantada [= EXCLAIM disenchanted] p. 182**

**HABLAR... con cierto dejo africano [= SPEAK ... with a certain African accent] p. 195**

**PREGUNTAR alarmada [= ASK alarmed] p. 207**

**CONCLUIR sonriente [= CONCLUDE smiling] p. 218**

**RESPONDER adolorido [= REPLY in pain] p. 225**

**APPENDIX V**

**LYDIA CABRERA'S 'FICTION' IN ENGLISH TRANSLATION.  
INDIVIDUAL PUBLISHED STORIES:**

'Turtle's Horse' in Howes, Barbara (Ed.) (1966) *From the Green Antilles: Writings of the Caribbean*. Translated 'From the Spanish'. New York: Macmillan: 275-276.

'Walo-Wila' in Howes, Barbara (Ed.) (1966) *From the Green Antilles: Writings of the Caribbean*, New York: Macmillan: 277-279. Translated 'From the Spanish'. Reproduced in Arkin, Marian and Shollar, Barbara (1989) *Longman Anthology of World Literature by Women 1875-1975*. New York and London: Longman, pp. 376-8.

'The Hill Called Mambiala' in Meyer, Doris and Margarite Fernández Olmos (Eds.) (1983) *Contemporary Women Authors of Latin America: New Translations*. Translated by Elizabeth Millet. New York: Brooklyn College Press, pp. 150-157.

'The Hill of Mambiela' in Breton, Marcela (Ed.) (1995) *Rhythm and Revolt: Tales of the Antilles*. Translated by Lisa Wyant. New York and London: Penguin, pp. 12-22.

'Obbara Lies But Does Not Lie' in Meyer, Doris and Margarite Fernández Olmos (Eds.) (1983) *Contemporary Women Authors of Latin America: New Translations*. Translated by Suzanne Jill Levine and Mary Caldwell. New York: Brooklyn College Press, pp. 147-149.

'How The Monkey Lost The Fruits Of His Labor' in Manguel, Alberto (Ed.) (1986) *Other Fires: Short Fiction by Latin American Women*. Translated by Suzanne Jill Levine and Mary Caldwell. Toronto: Lester & Orpen Dennys, pp. 200-205.

'The Mire of Almendares' in Picón Garfield, Evelyn (Ed.) (1988) *Women's Fiction from Latin America: Selections from Twelve Contemporary Authors*. Translated by Evelyn Picón Garfield. Detroit: Wayne State University Press, pp. 19-22.

'Tatabisako' in Picón Garfield, Evelyn (Ed.) (1988) *Women's Fiction from Latin America: Selections from Twelve Contemporary Authors*. Translated by Evelyn Picón Garfield. Detroit: Wayne State University Press, pp. 23-27.

'The Prize of Freedom' in Erro-Peralta, Nora and Caridad Silva-Núñez (Eds.) (1991) *Beyond the Border: A New Age in Latin American Women's Fiction*. Translated by Lisa Wyant. Pittsburg: Cleiss Press, pp. 35-6.

'Susundamba Does Not Show Herself by Day' in Ross, Kathleen and Yvette Miller (Eds.) (1991) *Scents of Wood and Silence: Short Stories by Latin American Women Writers*. Translated by José Piedra. Pittsburgh: Latin American Literary Review Press, pp. 55-66.

'Daddy Turtle and Daddy Tiger' in Bush, Peter (1997) *The Voice of the Turtle: An Anthology of Cuban Stories*. Translated by Susan Bassnett. London: Quartet Books, pp. 49-71.

**WHOLE WORK:**

Cabrera, Lydia (2004) *Afro-Cuban Tales [Cuentos negros de Cuba]*. Translated by Alberto Hernández-Chioldes and Lauren Yoder. Lincoln: University of Nebraska Press.

**APPENDIX VI**

**TWELVE NEW ENGLISH TRANSLATIONS OF LYDIA CABRERA'S TALES**

1. Patakí of Eyeorosun [Patakí de Eyeorosun], in *Yemayá y Ochún; Kariocha, Iyalorichas y Olorichas* [Yemayá and Ochún; Kariocha, Iyalorichas and Olorichas] (Cabrera 1996: 205-7).
2. Turtle Wanted to Fly [El vuelo de Jicotea], in *Ayapá: cuentos de Jicotea* [Ayapá: Tales of the Turtle] (Cabrera 1971: 67-75).
3. Strength and Cunning [Fuerza y astucia], in *Cuentos para adultos niños y retrasados mentales* [Tales for Childish Adults and the Mentally Challenged] (1983:124-34).
4. Cotton [Algodón]<sup>144</sup>, in *El Monte (Igbo-Finda; Ewe Orisha. Vititi Nfinda) (Notas sobre las religiones, la magia, las supersticiones y el folklore de los negros criollos y el pueblo de Cuba)* [El Monte (Igbo-Finda; Ewe Orisha. Vititi Nfinda) (Notes on the Religions, Magic, Superstitions and Folklore of the Black Creoles and People of Cuba)] (Cabrera 1989: 318).
5. The She-Devil with a Thousand Mouths [La diabla de las mil bocas], in *Cuentos para adultos niños y retrasados mentales* [Tales for Childish Adults and the Mentally Challenged] (1983: 63-71).
6. The Spreading of Bad Magic [Cundió brujería mala], in *¿Por qué...? cuentos negros de Cuba* [Why? Black Tales from Cuba] (1972: 30-34).
7. The Roads on the Island Closed and Opened Again [Se cerraron y volvieron a abrirse los caminos de la Isla], in *¿Por qué...? cuentos negros de Cuba* [Why? Black Tales from Cuba] (1972: 15-24).
8. Snake [Majá], in *Los animales en el folklore y la magia de Cuba* [Animals in the Folklore and Magic of Cuba] (Cabrera 1988a: 19-24).
9. Burn the Blessed Palm When it Thunders... [Cuando trueno se quema el guano bendito...], in *¿Por qué...? cuentos negros de Cuba* [Why? Black Tales from Cuba] (1972: 220-228).
10. The Branch on the Wall [La rama en el muro], in *Ayapá: cuentos de Jicotea* [Ayapá: Tales of the Turtle] (Cabrera 1971: 87-107).
11. Fireflies Glow in the Night [Brillan los cocuyos en la noche], in *¿Por qué...? cuentos negros de Cuba* [Why? Black Tales from Cuba], (1972:140- 143).
12. The Miracle of the Life Plant [El milagro de la siempre viva], in *Cuentos para adultos niños y retrasados mentales* [Tales for Childish Adults and the Mentally Challenged] (1983: 177-8).

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<sup>144</sup> This story, like Number 8 (Snake), does not have a title in the published version, appearing as it does within the flow of the text without formal any separation from it. I've attributed these two titles for the purposes of identification.

## **APPENDIX VII** **INTERACTIVE ARTEFACT: INSTRUCTIONS FOR USE**

### **Setting Up**

This artefact is designed for a fast PC running Windows XP or later, or a fast Macintosh running OS X. It requires a screen resolution of at least 1024 x 768 pixels. Sound should be enabled.

Elements of the artefact require time to load. This loading time varies greatly. In testing, the largest element took as little as five seconds to load on fast machines and up to a minute on medium-range ones. If you find the loading times unacceptable, please install the artefact on a faster machine.

On the DVD-ROM is the folder “A.Milsom Artefact”. Please copy this to any area of your hard disc from which you are able to run applications.

Please ensure that your screen resolution is at least 1024 x 768. Some display settings may stretch the screen image: please avoid these. There is no virtue in setting your display to a much higher resolution as this will merely make the artefact window smaller.

Please ensure your sound output is at a comfortable level.

In the folder are two files: “Picturing Voices (PC)” and “Picturing Voices (Mac)”. When you have finished reading this page and copying the folder, double-click the appropriate one.

### **Navigating the Artefact**

This artefact aims to be exploratory.

The layered story texts are navigated by two means.

- (i) To scroll up and down within a text, hold down the mouse button and drag.
- (ii) To move forward or back from one text to another, keep the up or down arrows on your keyboard depressed.

If you roll your mouse over the bottom of the screen, a horizontal bar appears. Click the Back button to return to the previous screen or the Quit button to exit the artefact.