

# Challenges of Translating Fiction and Scholarly Texts from European Languages into Quechua

Desafíos en la traducción al quechua de textos académicos y de ficción en lenguas europeas

**Aleksandr N. Natarov**

Investigador independiente

[a.n.natarov@gmail.com](mailto:a.n.natarov@gmail.com)

**Resumen:** En este artículo examino traducciones del español, del francés y del ruso al quechua, la mayoría de ellas escritas en la segunda década del siglo XXI. Se trata de un cuento de César Vallejo, traducido dos veces por diferentes traductores del departamento peruano de Apurímac, y de *El Principito* de Antoine de Saint-Exupéry, traducido al quechua cuzqueño por Armando Valenzuela y al quechua sureño por Lydía Cornejo y César Itier; de cuentos de terror traducidos al quechua ayacuchano; y de prólogos a la antología *Poesía quechua en el Perú*, traducidos al quechua ayacuchano por Pablo Landeo. También comparo el texto paralelo en quechua cuzqueño y en español de la obra sobre filosofía *Tegse* de Mario Mejía, y analizo las traducciones del ruso al quechua cuzqueño realizadas por Radio Moscú. Los principales desafíos a los que se enfrentan los traductores son la conversión de abstracciones en visualizaciones y el uso de préstamos.

**Palabras clave:** quechua; traducción; ficción; textos académicos.

**Abstract:** In this article, I explore translations from Spanish, French, and Russian into Quechua, most of which were produced in the second decade of the 21<sup>st</sup> century. This includes a story by César Vallejo, translated twice by different translators from the Peruvian department of Apurimac. Additionally, I examine the Quechua translations of *The Little Prince* by Antoine de Saint-Exupéry, rendered into Cuzco-Quechua by Armando Valenzuela and into Southern Quechua by Lydía Cornejo and César Itier. Horror stories have been translated into Ayacucho Quechua, and prefaces to the anthology *Poesía Quechua en el Perú* have been translated into Ayacucho Quechua by Pablo Landeo. Furthermore, I conduct a comparative analysis of the parallel text in Cuzco-Quechua and in Spanish of the philosophical work *Tegse* by Mario Mejía. Additionally, I scrutinize translations from Russian into Cuzco Quechua undertaken by Radio Moscow. The primary challenges faced by the translators involve transforming abstract concepts into visualizations and navigating the use of borrowings.

**Keywords:** Quechua; translation; fiction; scholarly texts.

Let me start with a general, largely borrowed, introductory remark: writing books in Quechua for a mass audience encounters one of the main obstacles in the lack of a unified, normalized writing system. While the forms of Quechua spoken in Southern Peru (from Huancavelica to Puno) and throughout Bolivia are highly mutually intelligible and can therefore be considered as variants of a single language – called Southern

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Quechua –, this relative unity of these forms does not yet come to fruition as a single literary language, that is, a language with an orthographic, lexical, and grammatical norm, that is taught in schools and honored in writing (Saint-Exupéry 2018, 7).

I speak of Southern Quechua because all translations of prose that I know of have been made into this particular variant of Quechua.

The first Russian to study Quechua – Yuri Zubritski (1923-2007) – spoke to me back in the 1970s about the need to normalize the Quechua language. He spoke of the need to introduce a single normalized alphabet, vocabulary, and grammar.

With the introduction of bilingual education in Andean countries, their ministries of education were concerned with normalizing the language, and at the same time the question arose of what people would read when they learned to read in their language. This challenge was met by authors who wrote in Quechua and translators (very often both skills are combined in one person). Below we will look at some examples of the work of translators. Almost all of them are from Peru, the country where most Quechua speakers are found. The only two exceptions are Lydia Cornejo Endara from Bolivia and César Itier from France.

### **Mario Mejía Huamán (Cuzco) and his book of philosophy *Tegse* (2011)**

Since *Tegse* is dedicated to philosophy, we begin with this very term: philosophy. To render it in Quechua, the author follows in the footsteps of Russian Slavophiles who refer to philosophy by using Slavic roots to say ‘love of wisdom’, a literal translation from Greek; Mario Mejía Huamán has created the same in Quechua: *yachaywayllukuy* – ‘love of wisdom’ in its purest form. Abstract terms can sometimes take the form of explanations from the pen of this author. For example, ‘neutral’ in his interpretation is *mana piman sayapakuq* ‘not defending anyone’ (Lira and Mejía Huamán 2008, 671). At the same time, he finds the term ‘abstract’, ‘abstraction’ in the Quechua lexical arsenal in the form of *haqe*. The word is found in Jorge Lira’s 1944 dictionary, an ‘updated’ version of which was published by Mario Mejía Huamán in 2008, and is explained therein as “Acción de prescindir de algo. No consideración de una cosa. Abstracción” (Lira and Mejía Huamán 2008, 132). The verb *haqi-*, which occurs today in Collao, Southern Bolivian, and Ancash Quechua, is related to the much more widespread form *saqi-*, meaning ‘to leave, leave behind, abandon’. I am unaware of any other Quechua dictionary that contains the word *saqi/haqi* in the noun form found in Lira’s work, and I consider the word one of the many examples in which Lira goes out of his way to enrich the language by including verb roots with assigned noun meanings in his dictionary. For *haqi* to actually mean ‘abstract’ and ‘abstraction’ to Quechua speakers, it could take years, decades, and centuries of work by enthusiasts who want to integrate philosophy into Quechua life, but the speaking community might in the end prefer to use a borrowed word, as Russian speakers have done.

In the work we find pairs of terms: abstract - concrete, cause - effect, true - false, general - particular, necessity - freedom, etc. Some of them the author reproduces with words that

even in Lira's dictionary have meanings that only with a lot of imagination coincide with the meaning of the terms discussed. Thus, for 'concrete' he uses *r'ala* 'espeso o denso'; for 'cause' he uses *hamu*, which in Lira is translated as 'modo, manera, clase, especie'; and for 'false' he uses *q'ollma* 'chasco, engaño artificioso'. For most of the terms, however, the author finds commonly used words from the lexical arsenal of the language: for 'effect' he uses *qatiq* 'one that follows'; for 'true' he uses *cheqaq* 'true, truth'; for 'general' he uses *lluy, llapan* 'all, everyone'; for 'particular' he uses *wakin* 'one, some, another, others, the others, leftover'. The author does not always succeed in finding a Quechua equivalent; this happens when he translates the wrong sense of the Spanish word. This is exactly what happened with the term 'necessity': he had to translate the Spanish word *necesidad* and translated into Quechua its meaning 'lack of things necessary for the preservation of life', while he used the Quechua word *muchuy*, which means exactly that, while he had to find an equivalent for the meaning 'irresistible impulse that make causes to act unerringly in a certain sense; that cannot be evaded, failed or resisted', but he did not succeed.

Of course, it must be said with all certainty that no ability to work with concepts can be expected from a language that has not undergone the intellectual development that has taken place in Europe from Greek and Roman antiquity to the present day. Modern spoken (and written) Quechua is a language that works with notions, visually imaginable images, specifics of daily life, things that can be seen, touched, smelled, tasted, and heard. The use of Quechua in science is only beginning to emerge:

Modern Quechua does not correspond to our modern reality; one may talk about its maladjustment to modern world realities; world science is more developed than Quechua as a language. Such is the price that has to be paid for centuries-long neglect of the development of Quechua together with the pace of history and scientific development (Pablo Landeo, personal communication, January 2020).

In order for the Quechua to at least begin to talk about scientific topics, whose neglect Pablo Landeo mentions, these works have recently appeared: dictionaries of mathematics were published in 2004 (Córdova and Zavala 2004) and 2015 (Neyra Valverde 2015), the first in Ayacucho and Cuzco-Quechua and the second in Ancash-Quechua, and in 2017 economist José Linares Gallo published his book on digital literacy in Quechua for the development of the Andean region (Linares Gallo 2017), which will be discussed later.

On the other hand, the pathos and significance of Mejía's philosophical work is that Andean Indians represent a culture that embodies what some scholars call the Andean mode of production (Mejía Huamán 2011, 84-85) and, for this reason, has a way of life, an understanding of the world, and a science that are different from those of Europe. In particular, this culture does not consider work as a process of earning one's daily bread by the sweat of one's brow, as a punishment for a sin, nor does it consider childbirth as a process that involves pain. Work for the Andean is not something laborious, exhausting and undesirable as opposed to doing nothing. Work for the Andean is joy, celebration of unity with fellow human beings

and nature, from which he does not separate himself and whose mastery and domination is not his goal (Mejía Huamán 2011, 58-59), while birth is not ‘in pain’ but only ‘with difficulty’ (Mejía Huamán 2011, 116-117). The writer devotes his work precisely to Andean philosophy, for which he finds sufficient adequate means of expression in the Quechua language.

### Translations of César Vallejo’s story *Paco Yunque* by Washington Córdova Humán and Apurímac schoolchildren

*Paco Yunque* has been translated twice: in 2002 by schoolchildren in Mara, Cotabambas, Apurímac, and in 2007 by Washington Córdova Huamán, a prolific translator from the ayllu of Muñamuña, Circa, Abancay, Apurímac (second edition published in 2018). The Cuzco variety of Quechua is spoken in both Mara and Circa.

Vallejo’s story describes a day in the life of a schoolboy named Paco Yunque. The story is rich in school terminology, and we will look at how it is rendered in the two translations:

Spanish	Cordova’s translation	Schoolchildren’s translation
<i>colegio</i>	<i>yachaywasi, colegio</i>	<i>yachaywasi</i>
<i>niños</i>	<i>warmakuna</i>	<i>erqekuna</i>
<i>patio</i>	<i>patio</i>	<i>kancha</i>
<i>libro primero</i>	<i>libro</i>	<i>patara</i>
<i>cuaderno</i>	<i>cuaderno</i>	<i>qelqara</i>
<i>lápiz</i>	<i>lapiz</i>	<i>qelqana</i>
<i>alumnos</i>	<i>warmachakuna</i>	<i>yachaqkuna</i>
<i>campana</i>	<i>campana</i>	<i>campana</i>
<i>salón, sala, aula</i>	<i>aula, salon</i>	<i>yachana</i>
<i>profesor</i>	<i>yachachiq</i>	<i>yachachiq</i>
<i>carpeta</i>	<i>carpeta</i>	<i>hanpara</i>
<i>pizarra</i>	<i>pizarra</i>	<i>qelqana qhata</i>
<i>tiza</i>	<i>tiza</i>	<i>qeqa</i>
<i>cuadrado</i>	<i>cuadrado</i>	<i>tawa k’uchu</i>
<i>primer año</i>	<i>primer año</i>	<i>wamaq yachana</i>
<i>director</i>	<i>yachaywasipi hatun kamachikuq Director nisqa, yachaywasipi hatun kamachikuq, yachaywasi hatun kamachiq, yachaywasi hatun kamachikuq, yachaywasipi hatun kamachikuq Director</i>	<i>umalliq</i>

Judging from this table, it might seem that the translations were made into two different languages, since there is very little correspondence between the school terms used, and in Córdova’s translation almost all of them are taken from Spanish. The two translations agree only in the rendering of the terms ‘teacher’ and ‘school’, where we find the few

nonborrowed words in Córdova's translation (though in the case of 'school' he also uses a borrowed word), and in the term 'bell', where we see the only example of the use of a borrowed word by the schoolchildren. Even when they refer to 'children', they use different Quechua words: Córdova chose the word that refers to young people aged about 5-15, and is also used to refer to domestic workers.

Schoolchildren, on the other hand, preferred the word denoting children from birth to age 9-10, the age at which they typically cry, which is what happens in the story, while it says nothing about the children as domestic servants; therefore, the choice of schoolchildren wins in my eyes. For 'students/pupils', Córdova simply uses the diminutive of 'children', and he says 'principal/head teacher' in five different ways. Of course, Córdova, who was 45 at the time of the first edition, had a hard time competing with the children who are involved with school life on a daily basis, and that's their thing.

The schoolchildren render virtually all the terms for which Córdova uses borrowings with neologisms composed of building blocks from the Quechua language. Their choice is apparently dictated by the terminology used at their school. It is neither better nor worse than the borrowings used by Córdova. Borrowings are a perfectly normal source of lexical enrichment; they are not to be shunned or despised in the belief that this is not Quechua, but a mixed language. Not at all. One should listen carefully to the speakers of the language; if the people have accepted a borrowing and use it in their native language, then this is already a Quechua word. Such words can be found in the dictionaries of the Quechua language. The only point in which I disagree with Córdova is the spelling of such words: there is absolutely no reason to keep the spelling of the source language in them; they must be written in accordance with Quechua spelling norms: *lápiz* - *lapis*, *libro* - *liwru*, *patio* - *patyu*, *cuaderno* - *kuwadirnulkuwarirnu*, *aula* - *aula*, *campana* - *kampana*, etc. The Spanish language itself gives a good example to Quechua when it spells the borrowed English word football much more naturally for Spanish: *fútbol*. Nor do you have to follow Spanish punctuation with its inverted exclamation and question marks in exclamatory and interrogative sentences. The schoolchildren do not. They even sometimes write personal names in forms that approximate Quechua spelling, something the Quechua language has yet to approach, and they write the surname Zúmiga as Sumiga and end the surnames Yunque and Grieve with the final letter that occurs naturally in Quechua at that point: Yunqui, Grievi in the appropriate phonetic environment: Yunquiqua, Yunquita, Grievita, but Grieviq, which corresponds to the pronunciation in Cuzco, but the orthography with five vowel letters (a, e, i, o, u) is an unnecessary bow to those for whom Quechua is not their native language, and to those who think in Spanish, because Quechua has three vowel phonemes: /a/, /i/, /u/, which are enough to write Quechua words, and which, if we speak of phonetics, represent nine, eleven or twelve different sounds, depending on the dialect, not the five that the Spanish ear hears. On the cover, the schoolchildren dare to write the title as *Pako Yunke*. The schoolchildren also deserve praise for using such a translation tool as playing story scenes to find the best wording.

### Translation into a Genre New for Quechua

The horror stories translated from Spanish into Ayacucho-Quechua by Luis Alberto Medina Huamaní (Pararani, Pullo, Parinacochas, Ayacucho) with love for his native language were published in 2018 (Aarón, Risso Bendezú and Quispe Osorio 2018). Medina wanted to give Quechua, tied for centuries to Andean and peasant themes and full of nostalgia for the past, a chance to work in an atypical field.

Spanish original	Translation into Quecha	Translation from Quechua
<p><i>Muerto al fin puedo pensar en mi destino. La vida siempre fue para mí una molestia irresistible. Despertar, comer, trabajar, y lego deshacerme en una rutina, en ese vacío que transcurre como tiempo. Estoy eternamente agradecido a mis verdugos. Sin embargo, aún no tengo la certeza de mi nueva condición. La muerte no es muy emocionante. No obstante, me ayuda mucho para re-flexionar sin ningún contra-tiempo sobre mi futuro. Qué conmovedora nada! Al fin de cuentas, ser un cadáver y luego un espíritu errante me tiene sin cuida-do. Siento la misma alegría estar vivo o muerto, aunque la ventaja de ser un occiso es tremenda. Pero no me engaño. No he perdido del todo mis facultades humanas. Hoy, aunque me he vuelto un ser etéreo e invisible al ojo humano; hoy que he regresado a ser parte de la naturaleza de la tierra, veo que aún mi libertad no se ha limitado. Y es extraño. El mundo es actualmente para mí una sucesión repetitiva de recuerdos. Tengo ahora la</i></p>	<p><i>Kunanqa wañusqañam kachkani. Chaynaqa ñam allintaña hamutaruni kawsayniymanta. Kawsayniyqa, ñuqa kayniyqa, hinapunim mana allinchi karqa. Puñuna, rikcharina, mikuna, llamkana. Chaynallapuni sapa punchaw; chaymantataq tukuy ruranakunata hikutana karqa. Huk runakunam sipirquwanku, paykunatam lliw wiñaypaq yupaychani. Kunanqa musuqñam kachkani, manaraqmi yachakunichu kaypiqa. Manaraqmi intindinichu: ¿imataq kunanqa kani? Wañukuyqa manam sumaqchu kasqa. Ichapas allinmi kachkani kaypi musuq ruranaykunamanta hamutanaypaq, hamuq punchawkunamanta hamutanaypaq. ¿Imataq sumaq kanman? Manam imapas. Wañurukuspa sasachakusqa aya kayqa manam allinchi kasqa. Ñuqaqa hinallapunim kusikuni, kawsakusqaymantapas, wañukusqaymantapas. Kunanqa niyman aswan allinmi kasqa wañurisqa purikuyqa. Chaytaqa manam llullakuymanchu, kaypiqa kawsaq runa hinaraqmi kachkani. Kunanqa, hanan pachapi hina kachkani. Manam imatapas qawayta atinichu, manam imatapas rikunichu kaypiqa. Maypi kaspaypas, manaraqmi chinkarqunchu kallpaypas, qispirisqa kanaypas. Chayqa chikanmi, mana yachanapuni. Kunanqa</i></p>	<p>Now I am already dead. This way I have suddenly given my life careful thought. As for my life, it has never been good, and neither was I. One has to sleep, wake up, eat, work. And so it is every day; and then one needed to do everything one has to do. Certain people have killed me, and I honor and respect them forever. Now I'm already new, but I haven't gotten accustomed here yet. I do not yet understand what I am now. Death is not good and beautiful, it turned out. However, I feel good here thinking about new deeds, thinking about days to come. What can there be good? Nothing. I have died, and in my complicated capacity of cadaver there is nothing good, it turned out. But as far as I am concerned, I am equally happy in both my living condition and my dead condition. Now I would say that the condition of recently deceased turned out to be better. I won't lie: here I am like a living person. Now I am like in the upper world. I cannot look at anything, I cannot see anything here. Wherever this is where I am, my strength and my liberty have not yet disappeared. That's how things are, impossible to realize. Now everything, everything there is to know I just suddenly re-</p>

*facultad de regresar interminablemente a los momentos de mi vida que yo desee revivir. Siempre lo supe, sabía muy bien que el tiempo era una simple su-cesión sin sentido de un orden inútil. El tiempo era voluntad de la remem-branza y solo podemos ser conscientes de ello por medio de innumerables regresiones sobre el mismo.*

*tukuy imakunatapas, ima yachanakunatapas, yuyarillaniñam. Umallaypiñam kachkan. Kunanqa mayqin aswan munarisqay kawsayniymanpas kutiriyman atispayqa. Chaytam rurayta munani. Chaytaqa yachakuranim, allintapunim yachakurani: kay pachaqa mayu binam kachkan, lliw yanqapunim kachkan. Chaytaqa yachakuchkanim, chiqam kachkan. Chaykuna yachakuyqa sasa mana atinayá kachkan.*

member it all. It is simply in my head already. Now it is possible for me to go back to whatever most desirable moments of my life. That's exactly what I want to do. That's exactly how I imagined it, I indeed imagined very well that this world is like a river, everything is just vain. That's what I am imagining, and that's how it truly is. Imagining all this is a difficult thing to do, a simply impossible thing to do.

In his effort to create a reader-friendly text, Medina alters the original; he splits one paragraph into two to make it easier to read; he simplifies what the original says and even replaces the original's messages with ones that are more digestible for the intended audience. This kind of work is difficult to accomplish, and the translator considers what he has done only a first step to be followed by more bold work to achieve the independence of the Quechua language from the Spanish language, whose colonial yoke the Quechua language must finally shake off.

Medina, like Córdova, uses the punctuation characteristic of the Spanish language in interrogative and exclamatory sentences, the abandonment of which could be a small step away from the colonial yoke. But that is a small matter. A big and significant thing is that Medina, writing in Ayacucho Quechua – which lacks the laryngealization (aspiration and glottalization) of consonants, typical of Cuzco-Bolivian Quechua –, uses the glottalization sign <'> in the word *p'acha* 'clothing', to distinguish it from *pacha* 'time, era, world, earth'. In the introductory remarks of the translators of *The Little Prince*, Cornejo and Itier, it is also suggested to distinguish in the spelling *t'ika* 'flower' and *tika* 'lump, solid'; *ch'aki* 'dry' and *chaki* 'foot'; *sut'i* 'clear' and *suti* 'name'; *p'ita-* 'to jump, leap' and *pita-* 'to smoke (tobacco)'; *t'ira-* 'to uproot' and *tira-* 'to walk quickly'; *qhulla* 'tender, immature, unripe' and *qulla* 'inhabitant of the altiplano', etc. (Saint-Exupéry 2018, 11-12). Such agreement among writers is a good sign. It should be noted, however, that Rodolfo Cerrón-Palomino was the first to propose such a uniform orthography for Southern Quechua almost a quarter of a century earlier (Cerrón-Palomino 1994), and later his idea found support (Chávez Gonzales 2017).

### Translation of the prefaces to *Poesía Quechua en el Perú* by Pablo Landeo Muñoz (Acobamba, Huancavelica)

This translation of abstract terms vividly shows the changes in the target language, which prefers to deal with tangible concreteness:

Spanish original (Noriega Bernuy 2016, 18)	Translation into Quechua (Noriega Bernuy 2016, 19)	Translation from Quechua
<i>La antología abarca un extenso período de un poco más de medio siglo de producción literaria, lo que requiere del lector un esfuerzo por ubicar históricamente los poemas, y así calar más hondo en su lectura a partir de las coordenadas temporales en las que nacieron. Si bien es cierto que toda la buena poesía trasciende su tiempo y su momento, no es menos cierto que al situarla en el contexto personal de su autor y en el medio social en que vio la luz, podemos acceder a una lectura más enjundiosa de ella.</i>	<i>Runasimipi qillqasaqa harawi liwruqa yaqa pichqa chunka watapi qillqasqa harawikunatam pagarichimun. Harawikuna ima nisqanmantapas rurunmanpuni chayaykuspanku allinta umachanankupaqa sapa harawi liyiqmi chay harawipa qillqasqa tiyempunipuni churakunqa. Allin harawikunaga wasapantaqma maypi, haykap qillqasqa kasqankunata. Harawiqpa imaymana kawsaqanmanta, llaqtanpi imakunapas kasqanmanta yachayqa yanapawanchikmi harawikuna allin intindiypi, imayna awasqa kasqanmanta riqsiyppipas.</i>	This book of poems written in Quechua presents poems written in almost fifty years. To better understand and come to the essence of what the poems say, every reader of the poems must by all means place himself/herself in the time when the poems were written. It is of course true that good poems transcend the time and place when and where they were written. [Yet] knowledge of everything relating to the poet's life and everything that was happening where (s)he lived helps us in good understanding of the poems and acquaintance with how they were woven.

Even my more or less literal translation from Quechua does not quite show how concrete this language wants to be. For example, I write, 'This book presents poems'; however, a completely literal translation would be 'shows, makes appear'. Also, I write, 'come to the essence', while a literal translation would be 'to the fruit' or even 'pit' or 'seed'. When I write, 'Poems transcend the time and place in which they were written', this may seem like a faithful translation of the Spanish *trasciende*; however, the verb used here in Quechua means something quite specific: 'to go to the other side of a mountain'.

Overall, we see that Landeo gets rid of abstract concepts in his translation by rephrasing them into visualizations and uses concrete phrases. In his text in the target language, there are no concepts like *contexto personal*, *producción literaria*, *lectura enjundiosa*, *coordenadas temporales*, or *medio social*, only concrete, tangible things. Even 'half century' becomes 'fifty years' and 'poetry' becomes 'poems'. At the same time, Quechua loves its own imagery: where in the original Spanish 'poetry was born', in Quechua it says 'poems were woven'.



**Translations from Russian by Mario Ordoñez (Cuzco) for broadcasts of Radio Moscow in Quechua**

Journalism, strictly speaking, does not belong to either literary or scientific prose, but it is related to both

In the early 1960s, thanks to the efforts of Yuri Zubritski, an impassioned researcher of Latin American Indian past and present, Radio Moscow began to broadcast programmes in Quechua, from 1964 to 1984. From this period I keep examples of translations made in the 1970s by Mario Ordoñez, whose name at the station was Carlos Qespi, and I invite you to look at two excerpts in light of our topic.

Translation from Russian	Translation into Quechua	Translation from Quechua
<p>These days, Soviet television has regular transmissions from space, from the Salyut-6 scientific orbital station. This station was put into orbit two and a half months ago. And a few days ago, a crew made up of cosmonauts Yuri Romanenko and Georgiy Grechko arrived there on board the Soyuz-26 spaceship. Tens of millions of Soviet television viewers watched the ship's takeoff and its docking with the station, and now they watch with interest how the cosmonauts work. The station's crew presents the Salyut-6 station's interior and equipment to the television viewers.</p>	<p><i>Kay p'unchawkunapim suwitiku tiliwisyun pasaqlla kusmusmanta Salyut 6-ñiqin nisqa kusmiku istasyun ukhunnanta ghawachin. Chay istasyuntaqa is kay killa kuskaniyuq ñawpaqraqmi kusmusman kacharirqanku. Kay p'unchawkunapitaq Soyuz 26-ñiqin wamp'upi is kay kusmunawtakuna Yuri Romanenko Georgi Grechkopas chayarqanku. Chunka-chunka hunuwaranqa suwitiku runakunam kusmiku wamp'up hanaqpachaman huqarikusqanta tiliwisuyinnintakama ghawarqanku, wamp'u urwital istasyunwan tinkusqantapas. Kusmunawtakunam urwital istasyun ukhupi kaq aparatukunata allillamanta tiliwisuyinnintakama ghawachichkanku.</i></p>	<p>These days, Soviet television frequently shows from space the inside of the space station named Salyut-6. This station was sent into space two and a half months ago. And these days two cosmonauts, Yuri Romanenko and Georgi Grechko, arrived on the Soyuz-26<sup>th</sup> ship. Tens of millions of Soviet people watched on television as the spaceship rose into the sky and met with the orbital station. The cosmonauts little by little show on television the equipment found inside the orbital station.</p>

Texts intended for radio impose certain limits on their translators: they must be easily perceived by the ear and read within a certain time. The column in Quechua is three lines longer than the original Russian text (my English translation faithfully reproduces its length), and this despite the fact that the translator has omitted some details. Some simplification of the original text is clearly due to the difficulty of rendering specific terminology: 'scientific orbital station' became 'space station'; instead of 'put into orbit' it is 'sent into space'; the term 'crew' is omitted, and in the Quechua text it is simply 'two cosmonauts'; one might also have the impression that 'television viewers' are also omitted, but no, because the translator

compensated by saying ‘people who watched on television’ instead of ‘television viewers watched’, and people who watched on television are television viewers, so there is no loss of meaning here. Simplified terminology we see in ‘the launch of the ship’ rendered as ‘the spacecraft rose into the sky’, and in ‘docking’ rendered as ‘meeting (with the orbital station)’.

Let us take a look at another excerpt.

Translation from Russian	Translation into Quechua	Translation from Quechua
<p>The USSR Supreme Soviet is the highest body of state power of the multiethnic country. It is made up of two chambers with equal rights: the Soviet of the Union and the Soviet of Nationalities. In the Soviet of the Union, the interests of all citizens are represented: deputies to this chamber are elected from equal numbers of voters. The other chamber – the Soviet of Nationalities – is formed by electing equal numbers of deputies from every union republic irrespective of the size of its population. In this chamber, the interests of all the peoples living in the Soviet Union are represented. In the current Soviet parliament there are 1517 deputies. More than half of them are workers and peasants. The deputies are elected once in five years by secret ballot in general, equal and direct elections.</p>	<p><i>Suwitiku parlamintuqa, suyup aswan hatun kamachiqmi. Suwitiku parlamintuqa iskay patayuqmi, huk kaq-ninmi Huñu Pata sutiyasqa, iskay kaqtaqri Llaqta Pata. Huñu Pata nisqapaqqa may achkha kasqankuman hinam runakunaqa diputadukunata kachanku, Llaqta Pata nisqamanri kaq achkhalata lliw llaqtakuna diputadukunata kachamunku. Suwitiku parlamintupiqqa 1517 diputadukuna kan. Paykunamantari kuskan kuraq llamkaqkuna, chakratarpuqkunapas kanku. Diputadukunataqa sapa pichqa watapim huk kutim llaqtapuni akllan.</i></p>	<p>The Soviet parliament is the country’s principal authority. The Soviet parliament has two levels: the first one is the so-called Level of the Union (Chamber of the Union), and the second one is the Level of the Republics (Chamber of the Republics). For the so-called Chamber of the Union, as many people as there may be [in the country] so many send deputies, whereas to the so-called Chamber of the Republics all the republics send absolutely equal numbers of deputies. In the Soviet parliament there are 1517 deputies. Of those, more than half are workers and peasants. The deputies are chosen once every five years by all the people.</p>

Here we find even more simplifications and direct omissions than in the previous excerpt. Instead of ‘the highest organ of state power in the multiethnic country’, the translation reads ‘the most important authority in the country’; instead of ‘consists of two equal chambers’, it reads ‘has two levels’ (strictly speaking, it does not even say ‘levels’; the word *pata* used here has these meanings: 1. the upper part or raised edge of something. 2. bank of stone or brick. 3. terrace (Itier 2017, 160); the meanings ‘platform; staircase; floor; shelf’ and ‘stage’ are derived). Instead of ‘union republic’, the translation simply reads ‘republic’ (*llaqta* strictly means “politically defined area (municipality, province, department, country)” (Itier 2017, 131)). The most radical simplification concerned the election of deputies ‘by universal, equal and direct suffrage by secret ballot’. Instead,

the translation states that deputies are elected ‘by the whole people’. I believe that if the text had been intended for print, a translator of the stature of Pablo Landeo could have rendered it without loss of meaning, and Mario Ordoñez himself would have passed the test with flying colors, but in order to perceive with the ear so many attributes to which the audience is not accustomed and which had to be expanded to explain structures, he was right when he considered it too much and simplified the sentence.

The technical terminology is very often represented by words borrowed from Spanish. As mentioned before, this is a very normal way to lexically enrich a language. Thus, there are words denoting space, cosmonauts, orbital station, television, deputies, parliament, etc. In the Russian language, by the way, all these words also originated from external sources, but have long since become part of the language and do not sound foreign.

I would like to compare the use of borrowings from Spanish in Radio Moscow’s translations over the last century with what modern Peruvian television does in its news broadcasts in Quechua, begun in 2016, which can also be seen largely as translations from Spanish. Peruvian television takes the liberty of inserting entire Spanish constructions into news texts in their pure original form, and very rarely adds the ‘so-called’ (*nisqa*) used in Quechua when non-native words are inserted into speech: *Tribunal Constitucional, cuestión de confianza nisqa, Jurado Nacional de Elecciones, reforma electoral, sistema de justicia, poder judicial, etapa preparatoria, sistema de alerta temprana, Instituto Geofísico del Perú, sensores sísmicos nisqa, Instituto Nacional de Defensa Civil, defensor de la policía, escuadrón de emergencia cero uno, brasileñokuna, dos mil quince watapi*, etc. The last example means ‘in 2015’. Radio Moscow called the years in Quechua; they would have said: *iskaywaranqa chunka-pichqayuq watapi*. Now, Peruvian television news broadcasts give the impression that they are aimed at people who are bilingual in Quechua and Spanish, because the above examples can by no means be considered borrowings that have become an integral part of the language. You will not find these words in Quechua dictionaries. Quechua speakers who do not know Spanish will not understand them. These expressions clearly show Spanish grammar, prepositions, articles, combinations in gender and number, positioning of the attribute after the noun it modifies (in Quechua, the attribute always precedes the noun it modifies; just recall how Ordoñez translated the word combination ‘orbital station’ with borrowings – not *estación orbital*, as one would carelessly do on Peruvian television, but *urwital istasyun* – first ‘orbital’ and then ‘station’, as it should be in Quechua). Obviously, the above examples reflect how migrants from highland communities and their descendants who live in Lima and speak Spanish find it easier to insert an official term in its original Spanish form into their language than to look for a way to say the same thing with Quechua resources – it probably never occurs to them. But this, unlike the borrowings that the language has acquired, is not the Quechua language; it is Quechua interspersed with Spanish terms. It is the language of bilinguals, and it is a conversation in two languages at once, not just Quechua.

As for borrowings, a book mentioned above (Linares Gallo 2017) gives us an idea of their use by the Quechua language: when an analytic Spanish structure (with the preposition *de* ‘of’), for example, *ingeniería de control* ‘(automatic) control engineering’ in the book is transformed into the usual Quechua sequence, with the attribute preceding the noun it modifies: *kuntrul inqinieria* (with only incomplete orthographic Quechuization of syllables <nie> and <ria> and, instead, a bold Quechuization of the syllable <ge> in the form of <qi>), the structure in which in Spanish the attribute follows the noun it modifies (for example, *ingeniería aeroespacial* ‘aerospace engineering’) is kept unchanged in its original form (*inqinieria airoispacial*) with minimal orthographic Quechuization (Linares Gallo 2017, 305), but there are examples where we see much stronger Quechuization, for example, when *regla graduada* ‘graduated ruler’ is rendered as *graduwasqa rigla* (*-sqa* is the suffix of the passive participle in Quechua) (Linares Gallo 2017, 328) or with native words, as in the case of *realidad virtual* ‘virtual reality’ translated as *llulla ruwasqa* (literally ‘false facts’) (Linares Gallo 2017, 323). Examples of translation with native words abound: *energías renovables* ‘renewable energy sources’ – *mana tukuq kallpakuna* ‘infinite powers’ (Linares Gallo 2017, 201), *energía hidráulica* ‘hydraulic energy’ – *yakupa kallpan* ‘power of water’ (Linares Gallo 2017, 204), *redes de comunicación* ‘communication networks’ – *qayanakunapaq llikakuna* ‘networks to call each other’ (Linares Gallo 2017, 255), etc. Overall, the book is a good example of how Quechua is mastering the language of science.

***The Little Prince* by Antoine de Saint-Exupéry in translations by Armando Valenzuela Lovón (2012) and Lydia Cornejo Endara and César Itier (2018)**

The first translation of this novella was done by Armando Valenzuela Lovón, a full member and academician emeritus of the Academia Mayor de la Lengua Quechua –Cuzco, and experienced two editions: in 2012 and 2017. Despite its imposing name, the academy has long been sharply criticized by members of the linguistic community for its unscientific stance (Calvo Pérez 1996; Cerrón-Palomino 1997) that Cuzco-Quechua is the only correct and true Quechua language (Inca-Quechua) and all others are corrupted, degraded dialects and false Quechua, on the sole grounds that it is the dialect of the capital.

Valenzuela’s translation caught my attention by its very title: *Aukillu*. If you use the Academy’s dictionary, you will not find the word *aukillo* in it. However, if you know the Academy’s free spelling, you can guess that it is the same word that is in the Academy’s dictionary in the form *awkillo*. However, this finding does not help much, as the perplexity becomes even greater since the academicians inform us that the word means ‘great-grandfather, grandfather’s father’ (AMLQ 2005, 33). Other dictionaries record the word *awki*, which in Inca times meant the son of the king, that is, the prince (the Academy does not have this sense in the *awki* entry). In modern Cuzco Quechua, the word *awki* means ‘mountain deity’ (this is the meaning that the Academy dictionary

has). At the same time, the word *awkillu* also exists in modern Quechua: in Ayacucho Quechua – a neighbor and closest relative of Cuzco Quechua – the word means ‘pagan ancestor’ (Itier 2017, 71). The matter is also complicated by the fact that Valenzuela’s translation is not from the original French (*Le Petit Prince*), but from a translation of *The Little Prince* into Spanish, in which the title contains only one such word in a diminutive form instead of two meaningful words: *El Principito*. The obsequiousness with which the form is followed is apparently the reason for the association of a historical meaning, whose existence academics conceal and which has changed in the modern language, with a borrowed Spanish diminutive suffix *-llo*.

It might be that drawbacks in the Spanish translation could be responsible for the total lack of the famous phrase ‘You become responsible, forever, for what you have tamed’ in the translation, yet it is more probable that Valenzuela fell into a trap he himself had set. We will see this later.

Quite different is the translation done by Lydia Cornejo Endara of La Paz Department, Bolivia, and César Itier of France, a connoisseur of Cuzco Quechua. For starters, work on the translation lasted for decades! As far back as 1997 Itier published an article (Itier 1997), which indicated that work on the translation had largely been done; however, 21 more years passed before we received the book *Quyllur Llaqtayuy Wawamanta*.

The title shows no trace of the servile following of the pattern set by the original title that we saw above. It evidences creative approach to translation when it follows native speakers’ linguistic traditions. Literally, the title means ‘About a child from a star’ or ‘About a child whose native land is a star’. Usually, stories in Quechua have no title, but, if a title is present, it takes the form of ‘About this or that’: *Chikchimanta* ‘About hail’, *Atuqmanta wallpamantawan* ‘About a fox and hens’, etc.

The 15-page translators’ note that opens the book speaks volumes about the profound linguistic work that went into the translation.

The current development of bilingual education and the production of reading materials in Quechua increasingly confronts the author of textbooks and the translator with the need to choose from a wide range of phonological, lexical, semantic and morphological variations represented in the geographical areas to which their writings are addressed. Not to do so, but to write a text that seeks comprehensive geographical coverage in the language form typical of a particular locality, runs the risk of being rejected by readers who identify with potentially competing language forms. [...] Therefore, we believe that only a neutral Quechua form that does not identify with any particular language form and that is perceived as a written representation of all language forms has chances of being accepted by the totality of Southern Quechua speakers. One of the main objectives of this translation is to propose a model of written Quechua for all of southern Peru, from Huancavelica to Puno, and northern Bolivia. This does not mean that the development of a common written language must be at the expense of the literary development of its local varieties. Rather, we believe that the two processes can go hand in hand and enrich each other (Cornejo Endara and Itier in Saint-Exupéry 2018, 7-8).

As an example, let us compare the translations of the following excerpt:

“Men have forgotten this truth”, said the fox. “But you must not forget it. You become responsible, forever, for what you have tamed. You are responsible for your rose [...]”

“I am responsible for my rose”, the little prince repeated, so that he would be sure to remember.

Text by Valenzuela (Saint-Exupéry 2017, 85)	Translation	Text by Cornejo and Itier (Saint-Exupéry 2018, 90)	Translation
<i>Runakunan manañan yuyankuñachu qhapaq ruwaykunata. Qan mana haykaqpas qon- qankichu sumaqta rosa t'ikaykita uywasqay- kita...</i>	“People do not re- member noble deeds anymore. Never for- get your rose flower, about which you take care –”	– <i>Runakunaqa chayta qunqapunñam –nispas nin. – Qamqa ama chayta qunqankichu. Wiñayllam yacha- ykuchikusqaykitaqa uywanayki. Rosasñiyki- ta uywanaykim...</i>	“People have already forgotten this”, said he [the fox]. “But you, don't you dare to forget this. You must always take care of those whom you have tamed. You must take care of your rose –”
– <i>Noqa rosa t'ikayta munakuspa qarparani...</i> – <i>nin Aukillu qaparispá.</i>	“I watered my rose flower with tender- ness –” exclaimed Great-grandfather.	<i>Niptinqa:</i> – <i>Wiñayllam rosasñiyta uywanay... –nispas nillantaq allinta yuya- nanpaq.</i>	When the fox said this, he just said: “I must always take care of my rose –” to remember it well.

Words of his own in Valenzuela's text shall not be commented. I will only point out the possible reason why Valenzuela was forced to translate the famous phrase by the method of omission. I believe that his choice of the verb for ‘to tame’ was initially unfortunate. He chose *uywa-*, which means ‘to take care of, raise, domesticate, adopt a child, animal, or plant’. Cornejo and Itier use this verb for ‘to be responsible for’, which is acceptable. Now that Valenzuela used *uywa-* for ‘tame’, he was at a loss as to which word to use to express ‘be responsible for’, and obviously decided to combine two sentences into one, leaving out the difficult part. The result is unsatisfactory.

In contrast, the book translated from the original French is an example of a responsible approach to the art of translation, and thanks to the good quality of the resulting text, it is used as reading material in schools. Moreover, what these translators have done in terms of elaborating a neutral Quechua form that is not associated with any particular modern dialect but is largely based on the classical ‘common language’ of the 1500s and 1600s, especially as its features are preserved by conservative dialects, deserves the highest praise and gratitude. This is a productive path of normalization, and the orthographic norms of many languages are based on the same principle of preserving conservative forms of the language that are recognizable to speakers of innovative dialects.

At the same time, these translators consider borrowings as a lexical layer of the language with full rights and spell borrowed words that the language has adopted, in accordance with Quechua phonology and orthography, for example: *huywis* ‘Thursday’ (< *jueves*), *liyi-* ‘read’ (< *leer*), *bida* ‘life (personal bio)’ (< *vida*), *kurpu* ‘body’ (< *cuerpo*), *kasu-* ‘obey’ (< *caso* in the idiom *hacer caso*), *kulur* ‘color’ (< *color*), *lapis* ‘pencil’ (< *lápiz*), *law* ‘place’ (< *lado*), *liwru* ‘book’ (< *libro*), *misa* ‘table’ (< *mesa*), *simana* ‘week’ (< *semana*), *ira* ‘threshing floor’ (< *era*), *kahun* ‘box’ (< *cajón*), *timpu* ‘time, epoch, period’ (< *tiempo*), *uwuha* ‘sheep’ (< *oveja*), *siylu* ‘(visible) sky’ (< *cielo*), *inlisya* ‘church’ (< *iglesia*), *huwis* ‘judge’ (< *juez*), *dibuha-* ‘draw’ (< *dibujar*), *ripara-* ‘notice’ (< *reparar*), *sintiku-* ‘be angry, take offense’ (< *sentir* + *-ku-*), etc. When Quechua borrows Spanish words, it sometimes radically changes the meaning. This happens all the time in borrowings between languages, and Quechua is no exception.

When we talked about Medina’s work above, we noted that the use of <’> and <h> suggested by these translators for glottalization and for aspiration helps to distinguish between words that would appear as homonyms without these markers. For words where there is no homonymy but there is laryngealization in Cuzco, Collao, or Bolivia, they propose not to consider laryngealization. Thus, they propose to write the word *naqi-* ‘wilt’ without apostrophe: since there are no words like *\*naqhi-* or *\*naqi-* from which the apostrophe would help to distinguish it. First, the distribution of glottalization and aspiration is not always uniform from one dialect to another (the same word may have a phoneme with glottalization in one dialect and aspiration in another, or a simple phoneme in one dialect and a laryngealized one in another), making it difficult to use the markers consistently. Second, it would be difficult for speakers of Ayacucho Quechua to learn to use the markers for phonic features that are not reflected in their pronunciation. Third, experience shows that the absence of the <’> and <h> markers does not make reading difficult for speakers of the Cuzco-Bolivian dialects. Thus, the markers are useful only in cases where there is homonymy without them.

In their introductory note, the translators also state:

We have noted how great the gap is between Quechua spoken in the communities and Quechua spoken in the Andean cities, especially in semantic and syntactic aspects. With this translation, we hope to contribute to the definition of the concept of literary Quechua, endowed with genuine semantic, grammatical, and syntactic structures that make texts transparent to monolingual readers (Cornejo Endara and Itier in Saint-Exupéry 2018, 20).

To me, this colossal work is admirable.

In summary, the translation of fiction and scientific texts, as well as journalism, from European languages into Quechua is in its first steps. Sometimes these steps are awkward, other times they are examples of high competence and lessons to be learned. The biggest challenge is that Quechua is almost incapable of working with abstract concepts, as this language is decidedly concrete and works primarily with visualizations. In my opinion, this challenge is successfully met by Pablo Landeo, the translator of the

philological prefaces. Mario Ordoñez, the translator of Radio Moscow, is also up to the task, in my opinion. The fiction is well translated by Luis Alberto Medina Huamaní. Particularly serious work has been done by Lydia Cornejo Endara and César Itier, who together translated a literary work from French and, moreover, which is particularly valuable, took a step toward elaborating a literary norm for Southern Quechua. Even if literary Quechua ends up taking a different form than the one proposed by Cornejo and Itier (even if, at this point, the Peruvian Ministry of Education recommends the same solutions as these translators as a norm), the most important thing is that the long-standing desire to have a common norm in writing and media from Huancavelica to Potosí is finally becoming true. The work done by translators can lead to the emergence of new linguistic means in the target languages that support the creation of original works in those languages, and this is very desirable for Quechua.

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