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Integración Curricular

Translation and analysis of salient morphosyntactic structures in Quitoian Spanish in six interviews
taken from the project *Oficios y Andares*.

Monografía

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Abstract

This research, based on studies of Spanish morphology and syntax, as well as translation studies, provides a brief morphosyntactic analysis of salient structures of Quitoian Spanish, taken from six interviews of the project *Oficios y Andares* by Mayfe Ortega. Likewise, it aims to provide standard forms that ease the translation work for the aforementioned interviews. The information provided in the literature review will explain the different Norandean Spanish structures in terms of the use of prepositions, verb forms, adjectives, adverbs, and particles. These changes have derived either from internal changes in the language or due to Kichwa influence. Finally, the standard translation of the interviews will be presented.

Key words: morphosyntax, morphosyntactic analysis, Quitoian Spanish, translation.

Resumen

La presente investigación, enmarcada en el estudio de morfología y sintaxis del español y de traducción, realiza un breve análisis morfosintáctico de estructuras representativas del español Quiteño de seis entrevistas del proyecto *Oficios y Andares* realizado por Mayfe Ortega. Asimismo, este análisis encontrará una versión estándar para cada una de estas estructuras, lo que facilitará la traducción de las mencionadas entrevistas. Con la ayuda de herramientas teóricas, se evidenciarán las formas específicas del español andino en el uso de preposiciones, formas verbales, adjetivos, adverbios y partículas del español que se han formado tanto por un cambio interno en la lengua como por influencia del Kichwa. Finalmente, se presentará la traducción de las entrevistas.

Palabras clave: morfosintaxis, análisis morfosintáctico, español quiteño, traducción.

Introduction

This work consists of translations of six interviews from the project *Oficios y Andares*¹ produced by Mayfe Ortega MA², which evidence dialectal variation in terms of morphosyntactic structures found in Quito's dialect. The Spanish spoken in Quito belongs to the Norandean Spanish dialect, which as many works have described, has evolved from the colonial Spanish dialect and has also been influenced by Kichwa. Therefore, it is necessary to provide, so-called standard, equivalents of these constructions to facilitate their translation into English. These translations will be delivered as script translations for the project, and the dialectal morphosyntactic structures relevant to this study will be analyzed along with their standard counterparts.

Oficios y Andares started as a project aiming to collect and communicate the several occupations and services available in Quito historic center. Many of them have been forgotten or replaced by new technologies and occupations. Mayfe Ortega, our project producer, started working on this matter years ago, along with Eduardo Kingman and Erika Bedón on their project called *Ruinas urbanas de Quito*. Since then, Ortega has been concerned with the preservation of these occupations, knowledge, and stories due to their great cultural relevance and their impact on future generations. I had the opportunity to work with Ortega in 2021, for I was asked to transcribe the interviews made for the project *Oficios y Andares*. The stories and memories of the interviewees left a mark on me, so I volunteered to work on the script translations for the videos posted on the web page.

Varied studies have dealt with the Andean Spanish dialect, Ecuadorian dialects, translation, and morphosyntactic analysis. We can take as an example the thesis proposed by María Cristina Carrillo (2014), entitled "Traducción y análisis del habla de los afroesmeraldeños en base del documental ¿Sospechosos?". This work provides a pragmatic, morphosyntactic, sociolinguistic, and translation analysis that enlightens a geographical variety of Ecuadorian Spanish. Moving closer to the

¹ <https://www.oficiosyandares.com/>

² Mayfe Ortega has a BA in film and video by USFQ (2003) and a MA in Visual Anthropology by Flacso (2018 – 2021). She is a content creator, producer and director of audiovisual material as well as multidisciplinary cultural and educational projects. More information about her career and her 11 projects can be found in <https://www.mayfeortega.com/>.

Andean variety, another undergraduate thesis is proposed by Daniel Pérez (2019), “La elisión del clítico: Análisis del uso y desuso del clítico de objeto directo en Quito” where he analyses the direct object clitics of the Quitoian Spanish dialect. Moreover, a lexical, morphological, and phonological study is presented by Luis Araujo (2020) in his thesis “El uso de kichwismos y quiteñismos en los sociolectos quiteños”.

Concerning published research, we find studies dealing with the Spanish dialect spoken in Quito and the Andean region. Ana Estrella Santos’ doctoral thesis (2007) analyzes the varieties spoken in two different geographical areas, Pichincha and Guayas. She also wrote “El uso del verbo en el habla de Quito” (2001), which provides a thorough analysis of verbal constructions used in the Quitoian dialect. Likewise, Haboud and Montero (forthcoming) provide descriptions of salient morphosyntactic, and pragmatic discursive features of Ecuadorian Highland Spanish influenced by Kichwa.

This study is an undergraduate monograph written at the Pontifical Catholic University of Ecuador during the spring term 2023. It will be based on the transcriptions of the interviews taken from the project *Oficios y Andares*. When transcribing these interviews, some features of the dialect spoken in Quito stood out. Once these constructions were identified and classified (see appendix I), they were analyzed from the morphosyntactic point of view. The next step was to provide a standard version of these features so that they could be translated. The translations will be saved in a OneDrive folder as word documents to be delivered by email to Mayfe Ortega.

This monograph will consist of two chapters. The literature review will comprehend two sections. The first one will consider morphosyntactic features of the Norandean dialect, the speech used by the speakers who have been interviewed in the afore-mentioned project, as well as important characteristics of the morphology and syntax of standard Spanish. The second part will consist of important information concerning translation and its techniques. Lastly, the analysis of the dialectal structures along with their standard counterparts will be presented. The corpus and translation can be found on the appendix section.

Objectives

General Objective

- Analyze and translate Quitenian Spanish dialectal features found in the interviews posted in the project *Oficios y Andares*.

Specific Objectives

- Analyze the Quitenian Spanish features found in the interviews.
- Find standard counterparts for the identified dialectal structures.
- Translate the six interviews in the project *Oficios y Andares*.

Literature Review

Salient Quitoian Morphosyntactic Structures

The Spanish variety spoken in Quito is the result of centuries of language contact between Spanish and Kichwa that started in the 16th century with the arrival of Spaniards in America. This variety is known as Norandean Spanish, which shows lexical, syntactic, and morphological features influenced by permanent contact with Kichwa. However, it must be understood that some of these structures are also found in some varieties of Peninsular and even in other dialects of Latin American Spanish and could be the result of an internal language change. We will overview some of the most representative for this analysis.

Leísmo

Leísmo can be defined as the marking of direct objects by means of the pronouns *le* or *les* (indirect object pronouns). Fernandez-Ordoñez (1993, p. 1, my translation) summarises the diverse types of leísmo described by different authors: 1) Masculine direct object (DO), personal DO, and in a lesser extent, DO for objects or things; 2) plural DO; 3) Feminine DO, both singular and plural; and 4) Leísmo with a neutral referent. We can take as an example of the second type the sentence *A ver sus productos naturales que les curaban*³, where *les* is used to substitute the feminine singular direct object *la* (the antecedent is *la gente*). Leísmo is found in many varieties of Spanish, but Toscano (1953, p. 205) describes that this use is more extended in Ecuador than it is in Madrid. Also, in Ecuador it is more common in the highlands than in the coastal region. This author has pointed out the use of *le* and *les* for masculine, feminine, and plural referents. In Spain, the use of *le* for feminine direct objects is extremely rare.

Gomez (2021, p. 99) agrees with Toscano by saying: “El leísmo, por su parte, supone la anulación de los parámetros de caso y género en los pronombres átonos de tercera persona,

³ This, and following examples, are taken from the interviews of *Oficios y Andares*.

anulación que se produce en distinto grado en función de las variedades de español". Paredes and Valdez (2008, p. 147) state that "speakers are more likely to choose accusative LE when the NP referent is [+ human] [+ animate]", and that "speakers will more likely choose accusative LE for [+ human] [+ animate] referents when the referent has been situationally evoked or evoked in the discourse". These findings would correspond to an internal motivation of the Spanish system, as they explain: "This correlation between animacy, information status and the choice of LE has also been found for non-contact varieties of Spanish (Franco 1993). In this respect the change observed here constitutes a possibility internal to the Spanish system" (Paredes and Valdez, 2008, p.147). However, Rataj in "La Influencia del Quechua en el Español Andino" (2005, p. 151) states that this could be influenced by the lack of gender and the conventional use of number in Kichwa, resulting in a hypercorrection, or it could be a lack of linguistic competence in Spanish.

Loísmo

Contrary to leísmo, loísmo is the use of the direct object pronoun *lo* instead of the dative form *le* with a masculine or neutral referent, most commonly used in plural forms rather than singular (Fernandez-Ordoñez, 1993, p. 1). Toscano (1953, p. 205) refers to this phenomenon as a rare result of hypercorrection where *lo* is used to mark a feminine referent. Even though these authors differ on the referent of the pronoun *lo*, they both agree that it is a hypercorrective form. Supporting Toscano's ideas, Merma, in her doctoral thesis (2007, p. 205), states that Peruvian Spanish uses *lo* as the only pronoun for both masculine and feminine referents due to a transfer coming from Quechua, which, as previously mentioned, lacks gender marking. We can take as example the following sentence *Cuando hacemos huequitos hay unos clavos muy grandecitos que usted lo hace huequitos (a la hojalata)*, the indirect pronoun *le* is needed to refer to the indirect object "la hojalata".

Pleonastic Repetition of pronouns

The duplication of clitics with [- pronominal] postverbal direct object is considered by Silva-Corvalán (1981, p. 564) a matter of syntactic agreement between the verb and the direct object that relates to the topicality notion and is not an irregular and redundant phenomenon. Rataj (2005, p. 155-156) claims that this trait as a typical characteristic of Andean Spanish. This pleonastic repetition occurs in anaphoric or cataphoric topical position and can be seen with DO pronouns, first and second person, and reflexive pronouns. This can be seen in *Mira, yo lo hago eso con tanto amor*, where *lo* is used in topical position as a singular third person masculine direct object pronoun. Rataj relates this characteristic to the double mark of explicit objects in Kichwa. To support this idea Calvo says:

Los fenómenos analizados (neutralización de objeto en 3ª con el clítico *lo*, el pleonismo de *lo* en frases transitivas, la reduplicación pleonástica al modo de la conjugación objetiva hispánica, así como la carencia de clítico en algunas anteposiciones del objeto o la total ausencia de cualquier argumento objetual y hasta subjetual) tiene poco que ver con la diacronía del español y mucho más con un problema de lenguas en contacto, ya que muchos de estos fenómenos sólo se observan entre el Sur de Colombia y el Norte de Chile, territorios hasta los que se extendió la lengua de los incas (Calvo, 1996, as quoted in Rataj 2005, p. 157).

Adjectival/Adverbial Reduplication

Toscano (1953, p. 178) refers to the superlative form used in Spanish created by the repetition of adjectives as a form used by the *Indians*, though is widely used in the highlands now. He quotes Fernández who stated that this form was also used in Spain but at a lower rate. In the sentence *Pero más viejo viejo (negocio) es la cafetería de la esquina* the adjective *viejo* is repeated even though the superlative marker *más* (*más viejo – the oldest*) is used. However, this duplication has an emphatic nuance in the superlative form. Rosca and Suñer (1998) state the following on reduplication, where we can extend this use not only to adjectives, but also to verbs and adverbs:

La reduplicación de tipo discursivo consiste en la repetición de una unidad o serie de unidades para añadir un valor enfático a todo el enunciado. Se trata de construcciones como las siguientes: (18) a. Y, dime, dime, qué ¿te han pagado? b. ¡Y todavía quiere que le pague? Jamás, jamás, jamás C. TÚ no vas, no vas y no vas d. ¡Cállate, hombre, cállate!

En estos ejemplos la reiteración de las diferentes formas verbales (18a, c, d) y del adverbio jamás (18b) añade una mayor carga expresiva, que, como se puede apreciar sobre todo en (18a) y en (18b), no se limita únicamente a una oración, sino que comprende todo el acto enunciativo (p. 44-45).

Different uses of Ya

Ya with substitute value

Cerrón-Palomino (2003, p.250) identifies and exemplifies this additional use of *ya*. He states that, out of its normative uses as an adverb, *ya* acquires a substitute and representative value, i.e., it replaces an entity or behaviour with another (entity or behaviour), also involved in the communicative act. The same author (p.255) explains that this substitute value corresponds to an untranslatable independent suffix from Quechua, *-ña*, that has been calqued and semantically expanded to represent this new feature. In *Porque ya era el trabajo que iba a mantener yo aquí en el taller*, *ya* marks the replacement of an action as the job described being the only one the speaker would have performed instead of any other.

Duplication of Ya

Rataj explains that this duplication occurs when *ya* expresses one of the standard Spanish meanings. This construction is also possible in Quechua through the use of the aforementioned particle *-ña*. In Spanish, Palacios and García (p. 210-213) explain that the construction “*ya... ya*” is found with a focussing function, targeting information that requires emphasis. It is important to mention that this information is never new, for it has already been mentioned in the discourse. *Ya* is

used as an enhancer. A good example is *Ya este servicio ya es de años porque igual mi papá empezó con esto*, where the targeted information is the service provided and the time it has been offered.

Postposed Pues

Toscano (1953, p. 354) defines this particle as one of the most used in Ecuadorian Spanish and states that it is practically equivalent to an interjection and generally used only as a filler. Unlike what happens in standard Spanish, it is located after the words it modifies, hence the name. Toscano describes this particular use as characteristic of Basque Country, Navarra, La Rioja, and all America. Olbertz (2013, p. 2, 5-8) agrees that the salient feature is the position of *pues* in Ecuadorian speech, where it is found at the end of the clause. However, he expands its uses by stating that it is placed after the following discursive situations: after a conclusive statement (therefore adding a conclusive nuance), after a conclusive-emphatic statement, adding an imperative nuance, an obviousness nuance, and an emphatic nuance. The sentence *Son años que estoy aquí pues, estoy ya 30 años* exemplifies the use of conclusive-emphatic intention as mentioned by Olbertz. Zavala (2006, p. 61) adds that it could be found after statements whose function is to clarify or confirm previous utterances. Either way, they always accompany already-stated information by the speakers. Haboud, in her article concerning postposed *pues*, says:

Pues es multifuncional y su función más frecuente es la enfática, que sirve para reforzar y poner en evidencia elementos del discurso que el hablante considera relevantes. Esta función enfática es a la vez múltiple pues despliega distintos sentidos y valores, dependiendo de las intenciones comunicativas de los hablantes y su posicionamiento en los actos comunicativos (Haboud, 2022).

The main difference between Olbertz and Zavala's proposals is the origin of these differential uses. Olbertz (2013, p. 27) affirms that, unlike common opinion, this feature is proper of an internal change in the language and is not a result of Kichwa influence. On the other hand, Zavala (2006, p. 60) states that it is considered an influence of Kichwa's agglutinative property.

Verb Forms

Future with Imperative Value

Toscano (1953, p. 258) describes the special use of future forms in Spanish as imperatives. He traces this use back to the *Poem of the Cid*, with a narrative value only. The use of these forms is extended throughout the Ecuadorian highlands rather than on the coastal region, and it matches Kichwan structures. Toscano (1953, p.266) also notices that the future form with enclitic pronouns always occurs as an imperative form, and never expresses futurity. Kany (1969, p. 195) agrees fully with Toscano, and expands those ideas by stating that this imperative use is spread even among high social classes in familiar contexts. He considers this form as a survived classical form influenced by the Kichwan substrate. Haboud (1998, p. 213) also discusses the use of the future as imperative; she explains that the difference between the canonical use and the one found in Andean Spanish is that the latter softens the command and allows the listeners to take their time before fulfilling it. Haboud (1998, p. 212) mentions as well: “en el futuro/imperativo el clítico sigue las reglas de un verdadero imperativo según las cuales los clíticos son pospuestos al verbo en la forma afirmativa (IMP: lláma-le; FUT/IMP: llamarás-le)”. Lastly, Haboud (personal communication, May 7th 2023) states three values that the future as imperative can have: advice, request, and threat. This form is often described as a softened command, as can be seen in the sentence *Hortensia, mandarásme las dos (libras de colaciones)*, where the original command *manda* has been softened by changing the verb tense to *mandarás*. Additionally, the use of the enclitic pronoun *me* is noteworthy, as Toscano and Haboud mentioned, so that this form can be classified as a softened request.

Periphrastic Form *Dar + Gerund*.

This periphrastic form is used as another softened command, just as the aforementioned future with imperative value. Kany (1969, p. 196) explains that it is preferred to use the Kichwa construction *dar + gerund* instead of the direct imperative. He notices this use among different social classes of the Ecuadorian highlands and in southern Colombia. Toscano (1953, p. 266) agrees entirely

by asserting that this imperative periphrasis is of widespread use in the highland society and intended to be courteous. Estrella (2001, p. 116-117) contrasts the views of Vásquez and Haboud regarding the origin of this construction. She explains that for Vásquez this is a construction coming from the imperative Kichwa construction where *cuy* acts as an auxiliary and is accompanied by a gerund used as imperative. On the other hand, Haboud (1998, p. 222) believes that it is strictly related to the suffix *-pa*, which is a benefactive and honorific in Kichwa. Estrella believes the explanation provided by Haboud is more complete. Therefore, the following sentence *Maestro, dé asentando la navaja* could be interpreted either as a softened command of *¿podría asentar la navaja?* or as *(usted) asiente la navaja*.

Periphrastic Form *Saber + Infinitive*

Another common periphrasis is the one formed by the verb *saber* and an infinitive. According to Enriquez Duque (2021, p. 362-363) the grammaticalization of *saber* is found in many languages to denote mental ability, physical ability, and routine. Nevertheless, she mentions that the specific grammaticalization of *saber + infinitive* is present in some Latin-American Spanish varieties and its meaning corresponds to that of *soler* in Peninsular Spanish. Additionally, she relates this to the Kichwa verb *yachana*, which means “saber, acostumbrar” in Spanish. For instance, (Ella) *Había sabido vender todo lo que era ropa de señoras* refers to the habitual action *solía vender* (she used to sell).

Toscano (1953, p. 279-280) attributed this construction to a Spanish archaism. He mentions that this use is also found in other countries such as Argentina, Bolivia, Peru, Venezuela, Central America, Colombia, and Mexico; while other equivalents have been found in Greek, Latin, and French as well. He, however, recognizes that it could have been reinforced by Kichwa. Enriquez Duque (2021, p. 381) provides evidence that this is the result of the long contact between Spanish-Kichwa in the Ecuadorian region and states that is inconvenient to consider it an archaic form.

Perfective *-ndo* forms

Hernandez (1970, quoted in Merma 2007, p. 275) explains that the temporal value of the compound *-ndo* form can be simultaneity, anteriority or posteriority in relation to the verb. Toscano (1953, p. 284) agrees with him and proposes examples of the first and third use. He adds that the form could answer to questions as “¿Qué vienes de hacer?”. As an example of anteriority, we find *Cuando **salíamos robándole** al señor*, where the *-ndo* form of robar was anterior to the verb salir.

Rataj (2005) writes:

De esta manera, en el Ecuador *vengo comiendo* puede tener tres significados: 'acabo de comer', 'vengo comiendo' (simultaneidad) y 'comí justo antes de comer' (o 'vengo en comiendo'). En quechua sería mikuspa hamuni (o mikushpa shamuni en el quichua ecuatoriano), con los tres significados (Rataj, 2005, p. 183-184).

No más

According to the descriptions provided by Haboud (1998, p. 210-211) we could classify the use of *no más* within the mitigated imperative forms. She describes that *no más* is a particle that, following the imperative verb, tones down the command and rather switches it to a familiar invitation. Cole (1982, quoted in Haboud 1998, p. 210) stated that *-lla* is used in Ecuadorian Kichwa to diminish the abruptness of imperatives. For instance, *Ya coge **no más** vos*, *no más* is found after the imperative *coge* and transforms this order into a sympathetic authorization.

Kany (1969, p. 367-371) lists some of the Latin American uses assigned to *no más*. He begins with the most extended meaning of this construction, *only* or *just*, which is also used in Peninsular Spanish. Nevertheless, *no más* is preferred in the region. The second use listed corresponds to a reinforced suffix for adjectives, adverbs, and other adverbial sentence constructions. The third use is as the emphatic suffix applied to imperatives. The fourth use is not found in Ecuador, it is the placement of *no más* between *al* and an infinitive, meaning as soon as. The fifth use is the one

already described by Haboud where it is used only as a downtoner and related to the Kichwan particle *-lla*, Kany extends this use to all sentence levels, not only imperatives.

Adverb of interest⁴

This interesting use is described in Ejarque (2017, p. 52-54) under the subclassification of ethical dative. She defines this as an expressive and colloquial dative (or adverb of interest) applied with the atonic personal pronouns of first, second, and third person. Ejarque states that this is specifically used to illustrate the personal interest and sentiment of the speaker, without it the information given is merely informational, as can be seen in *Las personas que me vienen me agradecen*. Finally, she points out that more than one dative could be used in a sentence, it could appear in impersonal sentences, and with both transitive and intransitive verbs. Di Tullio (2014, p. 129) adds that it can always be omitted and is represented by a clitic pronoun.

Subject – Verb agreement

Estrella (2001, p.51-52) provides a short definition of the regularities expected with verbal number and gender. These include the agreement between subject – verb where the person category shows who is involved in the speech act. The verb will mark the first person when it matches the subject, the second person when it refers to the addressee, and the third person when it is not the subject or the addressee. The number category corresponds to the opposition singular – plural. In the sentence *Pero ellas dice que no*, we find this lack of number agreement between the subject (*ellas*) and the verb (*decir*), where the correct verb form should be *dicen*.

⁴ Stockwell et al (1965, p. 28) explains the construction *a + NP* as being an “Adverb of interest, traditionally called an indirect object in this construction.” They also state that “the so-called Spanish indirect object is not in any way different in behavior or derivation from an unlimited number of adverbs of interest; Me compró un libro is either He bought me a book or He bought a book from me... Finally, it should be noted that a sentence like He gave John a book, with two noun objects, does not exist in Spanish: one noun must go into a prepositional phrase that functions as an adverb of interest” (1965, p.36). On the other hand, Di Tullio (2014) states that the indirect object is a syntactic structure whose head can be the preposition *a* or the dative clitic pronouns that would substitute or double the IO. DLE also lists the three different syntactic functions under dative: *dativo de interés, dativo ético, dativo posesivo o simpatético*.

Plural marking in direct object pronouns

Garita (1999, p. 207) analyses the plural marking of DO pronouns in Spanish when placed after the dative personal pronoun *se*. In sentences with a plural antecedent, the speaker needs to mark this feature in the subordinate clause. According to Garita, it is done by adding a countable plural that avoids ambiguity and non-grammatical constructions. Moreno de Alba (2013, p. 149-151) explains the origin of this feature and tracks it down to the dative Latin form *illis* (further explained in the quote by Menendez Pidal⁵). Moreno expands that the speaker does not relate *se* with the plural IO (because of the historical changes that it has undergone), and because *se* cannot be pluralized, this number marking lies on the DO pronoun that morphologically accepts the feature. Lastly, this pluralization can be found with any transitive verb and with neutral, feminine, and masculine [+human] referents. This can be seen in the example *Entonces ellos no quieren cambiarle (al Niño Jesús) y quiere que el mismo (Niño Jesús) se los arregle*, where the antecedent *Niño Jesús* has been pluralized to avoid ambiguity with the IO *them* (the clients).

Translation

Translation is one of the most essential and required activities in the world. It is also one of the most antique professions. Throughout time, there have been varied approaches to how translation should be carried out. According to Newmark (1988, p.5) translation “is rendering the meaning of a text into another language in the way that the author intended the text.” It is used as a means of communication, cultural connection, language learning, and enjoyment. But it is not an easy task, as Mounin stated, quoted in *A Textbook of Translation* by Newmark (1988, p. 5), “the translation cannot simply reproduce, or be, the original. And since this is so, the first business of the

⁵ “Cuando el dativo va unido al acusativo del mismo pronombre (dedit illi illum), el castellano antiguo usa la forma *gelo* [...]. Este *gelo* se propagó por analogía al plural y en vez de dedit illis illum: dio-les-lo, se dijo, como en singular, *dio-gelo*. El castellano *gelo* (singular y plural) en el siglo XIV empieza a dejar su puesto a la forma moderna *se lo*, generalizada gracias a la influencia analógica ejercida por expresiones reflexivas como *echóselo*, *atóselo*”. (Menéndez Pidal, quoted in Moreno de Alba, 2013, p. 149).

translator is to translate.” To do this, the translator should consider ten principles stated by

Newmark:

(1) The individual style or idiolect of the SL⁶ author (...). (2) The conventional grammatical and lexical usage for this type of text, depending on the topic and the situation. (3) Content items referring specifically to the SL, or third language (i.e., not SL or TL⁷) cultures. (4) The typical format of a text in a book, periodical, newspaper, etc., as influenced by tradition at the time. (5) The expectations of the putative readership, bearing in mind their estimated knowledge of the topic and the style of language they use (...). (6), (7), (8) As for 2,3 and 4 respectively, but related to the TL. (9) What is being described or reported, ascertained or verified (the referential truth), where possible independently of the SL text and the expectations of the readership. (10) The views and prejudices of the translator, which may be personal and subjective, or may be social and cultural, involving the translator's 'group loyalty factor', which may reflect the national, political, ethnic, religious, social class, sex, etc. assumptions of the translator (1988, p. 5).

This stated, Newmark (1988, p. 6) proposes four distinct levels at which the translator works: first as a science, secondly as a skill, thirdly as an art, and fourthly as a matter of taste. He also claims that there is no *correct* translation, and the acceptability of one relies on different factors. We have mentioned before that the translator's job is to provide a faithful rendition of the original. Lopez and Minett in their *Manual de traducción. Inglés-Castellano* (1999, p. 24-25) state that the translation must be coherent with the objectives it aims to reach, and that being faithful to the general sense of the text is a diffused concept. We could either be faithful to the meaning of words or phrases, to the explicitness of the text or its implicitness. Edmond Cary (1959, as quoted in Lopez and Minett, 1999,) says that the quality of a translation will often depend on the choice made between these opposite

⁶ SL: Source Language

⁷ TL: Target Language

types of fidelity. Most of these choices or decisions are generally imposed by our readers and the intention we have for them. Going back to the notion of correctness, Lopez and Minett (1999, p. 19) illustrate that translation is a decision-making process that goes through a text prone to different interpretations based on readers and reading contexts. It simply opens and closes different possibilities, and it should be considered an activity that balances interpretation and creation.

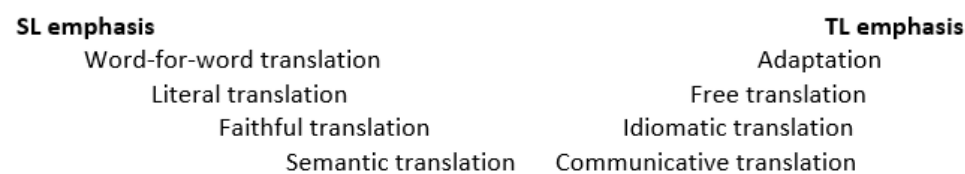
Translation studies

Newmark (1988, p. 9) defines translation theory as the theory “concerned with the translation method appropriately used for a certain type of text, and is therefore dependent on a functional theory of language”. He also lists the process of this theory, first the translator should identify and define the translation problem, then indicate the factors that must be considered, list the possible techniques, and lastly recommend the best translation approach along with the appropriate translation (Newmark, 1988, p.9).

The methods that the translator can take could be exemplified by the following diagram proposed by Newmark (1988, p.45) whether the translated product is intended to be literal or free:

Figure 1

V diagram of translating methods: literal or free translation



Source. Adapted from A Textbook of Translation, by Peter Newmark, 1988.

Newmark (1988, p. 45-47) expands these eight methods. A *word-for-word* translation follows the same syntactic structure as the source language (SL) and gives the most common counterpart for the terms in the target language (TL); it is used to analyze the ST (Source Text) or as a pre-translation step. A *literal translation* transforms the syntactic structures of the SL into the

standard TL, but the lexicon is not adapted to the context. A *faithful translation* reproduces the meaning in context, using TL structures, the lexicon is transferred, but certain abnormalities of the source text (ST) are kept in the target text (TT) to represent the original intentions. *Semantic translations* differ from the faithful ones since they adapt stylistically to the TT and are freer concerning decision-making. *Adaptation* is the freest of other methods, for it passes the culture of the SL into the one of the TL and rewrites the text. *Free translation* is normally a paraphrase of the content of a text without its form. An *idiomatic translation* reproduces the original message but distorts nuances of meaning by adding colloquialisms. Lastly, *communicative translation* tries to deliver the contextual meaning in a way that both content and language are easily understood.

Friedrich Schleiermacher in *Theories of Translation* (edited by Schulte and Biguenet, 1992, p. 42) believes that these translation methods can be classified into two groups. He marked that the translator could either bring the reader close to the author, or the author close to the reader. In the first case, the translator should compensate the lack of knowledge of the readership and try to convey the same image that s/he got from the ST, so that the readers would enter the foreign world displayed in the text. Contrary, if the author is closer to the readership and transforms into an element of their culture it would appear that the ST was originally written in the TL.

Vinay and Darbelnet (1958, p. 31-40) explore different translation procedures that will be briefly mentioned. *Borrowing* is a way to overcome a lacuna in the TL and is one of the most basic translation procedures. *Calques* are special types of borrowings that translate literally the elements borrowed, there can be lexical or structural calques. *Transposition* is the replacement of word classes from SL to TL preserving the meaning of the original. *Modulation* is a change on the point of view of the message, similar to a transposition, modulation changes the thought category and not the grammatical category. *Equivalence* is the rendition of the same situation using different styles and methods. An *adaptation* is the creation of a situation described in the SL unknown to the TL, this new rendition must be considered equivalent. Lopez and Minett (1999, p. 283-293) add three other

procedures to the ones mentioned before. *Expansions*, these can be used for structural reasons where an explication is necessary in the TL. Reductions occur when the TT requires a more concise interpretation to avoid repetitions, confusions, or lack of naturality. Lastly, compensation juggles between expansion and reduction. It compensates somewhere in the text what has been lost in another part of it.

Analysis

This analysis will present some of the most salient morphosyntactic features of Quitoian Spanish. The examples displayed below are taken from the interviews in *Oficios y Andares*, a project directed and produced by Mayfe Ortega, M.A. The web page provides a tour, through interactive interviews, of different businesses located on Rocafuerte street, downtown Quito. The stories are replete with experiences and knowledge of some locals and the generations that preceded them. This project's web page includes six interviews (all of them considered for this analysis). It also provides subsections with maps, readings, and suggested activities for the general audience.

The following analysis has been divided into several sections:

Leísmo

Throughout the six interviews of *Oficios y Andares* I found sixteen cases of leísmo. As explained in the following table, seven of these cases illustrate the use of *le* instead of the singular masculine DO pronoun *lo*. Three replace the plural masculine DO pronoun *los*, and the other six were used for the singular feminine form *la*. There are no examples with plural feminine antecedents (*las*) in the interviews.

Table 1: *Classification of leísmo found in the examples*

| number of cases | number of the antecedent | gender of the antecedent | [+/- human] |
|-----------------|--------------------------|--------------------------|----------------------------|
| 7 | singular | masculine | 2 [+ human] 5 [- human] |
| 6 | singular | feminine | 4 [+ human] 2 [- human] |
| 3 | plural | masculine | 3 [+ human] |

Source. Own elaboration.

The following table will show some examples of *leísmo*. These exemplify the cases mentioned above, as well as their standard forms.

Table 2: *Examples of leísmo and their standard forms*

| original | standard | type of leísmo | antecedent |
|---|--|--|------------------------------------|
| La herramienta, la manual, que todavía le mantengo. | La herramienta, la manual, que todavía la mantengo. | <i>Le</i> instead of singular feminine DO <i>la</i> . | [- human]: tool. |
| Entonces ellos no quieren cambiarle (al Niño Jesús) y <u>quiere</u> que el mismo (Niño Jesús) se <u>los</u> arregle. | Entonces ellos no quieren cambiarlo y quieren que el mismo se les arregle. | <i>Le</i> instead of singular masculine DO <i>lo</i> . | [- human]: figure of Christ Child. |
| Yo, ya no ve, no conozco ni al señor que está al frente, la señora de la tienda, la señora, no les conozco. | Yo, ya no ve, no conozco ni al señor que está al frente, ni a la señora de la tienda, la señora, no los conozco. | <i>Le</i> instead of plural masculine DO <i>los</i> . | [+ human]: people/neighbours. |

Source. Own elaboration.

Loísmo

There are two cases of *loísmo* included in the corpus of this paper. All of them show the use of *lo*, a masculine direct object pronoun, instead of the indirect object pronoun *le*. As mentioned above, this is a case of hypercorrection. Table 3 shows the classification of this feature and Table 4 shows the examples and their standard forms.

Table 3: *Classification of loísmo found in the examples*

| number of cases | number of antecedent | gender of antecedent | [+/- human] |
|-----------------|----------------------|----------------------|----------------------------|
| 2 | singular | masculine | 1 [+ human] 1 [- human] |

Source. Own elaboration.

Table 4: *Examples of loísmo and their standard forms*

| original | standard | type of loísmo | antecedent |
|----------|----------|----------------|------------|
|----------|----------|----------------|------------|

| | | | |
|--|---|--|--------------------|
| (La conversación con el cliente) Se lo enseña a vivir uno mucho. | (La conversación con el cliente) Le enseña mucho a uno a vivir. | <i>Lo</i> instead of the singular masculine IO pronoun <i>le</i> . | [+ human]: person. |
| Martillo, tijera, cuando hacemos huequitos hay unos clavos muy grandecitos que usted lo hace huequitos (al balde), alambre, estaño, suelda, ácido muriático y se acabó. | Martillo, tijera, cuando hacemos huequitos hay unos clavos muy grandecitos con los que usted le hace huequitos (al balde), alambre, estaño, suelda, ácido muriático y se acabó. | <i>Lo</i> instead of the singular masculine IO pronoun <i>le</i> . | [- human]: bucket. |

Source. Own elaboration.

It is interesting to note that example 1 not only shows *loísmo* but also a misuse in the impersonal *se*. The RAE (n.d.) provides the following definition “se llaman así por carecer de sujeto gramatical y en ellas la forma precede siempre a un verbo en tercera persona del singular”. Therefore, *se* is not possible in this sentence because it has a grammatical subject (la conversación con el cliente) that can be recovered from context. The word order has also been changed. Spanish places the adverbs after the verb that it modifies, therefore, *mucho* should be placed after *enseña*. Lastly, the preposition *a* is missing before the pronoun *uno*. RAE (n.d.) mentions the obligatory use of the preposition in this case “ante los pronombres indefinidos cuyo referente es una persona (alguien, alguno, nadie, ninguno, todos, uno, etc.)”.

Pleonastic Repetition of Pronouns

As mentioned in the literature review, the pleonastic repetition of pronouns occurs in topical positions with direct objects, and the three examples found illustrate this phenomenon. The direct objects mentioned are shown with pronouns that have a masculine singular antecedent. However, as a salient feature in Quitoian Spanish, one of these sentences includes a case of *leísmo* (see example two below).

Table 5: Examples of pleonastic repetition of pronouns and their standard forms

| original | standard | comment |
|---|-----------------------------------|---|
| Mira, yo lo hago eso con tanto amor. | Mira, yo hago eso con tanto amor. | Pleonastic repetition of the direct pronoun lo. |
| Le tienen al Hermano Miguel. | (Ellos) Tienen al Hermano Miguel. | Pleonastic repetition of the direct pronoun using leísmo. |
| Se lo estructura al jabón. | Se estructura el jabón. | Pleonastic repetition of the direct pronoun lo. |

Source. Own elaboration.

Adjectival/Adverbial Reduplication

There are three cases of reduplication in the interviews, which, as stated before, is used to mark the superlative when used in adjectives and to mark emphasize in adverbs.

Table 6: *Examples of adjectival reduplication and their standard forms*

| original | standard | comment |
|--|--|--|
| Pero más viejo viejo (negocio) es la cafetería de la esquina. | Pero el más viejo es la cafetería de la esquina. | Reduplication of adjectives to create emphasis in addition to the already stated superlative form <i>más</i> . |
| Ahora es bien bajo, bajo bajo (el flujo de clientes). | Ahora es bien bajo. | Reduplication of adjectives to create emphasis in addition to the intensifier <i>bien</i> . |
| Pero el que más más traen es el niño (Jesús). | Pero el que más traen es el niño (Jesús). | Reduplication of adverbs for emphasis. |

Source. Own elaboration.

Ya with Substitute Value

There are four utterances in which *ya* is found with a substitute value. In examples 1 and 4, we find *ya* twice, used each time for a different antecedent (see Table 7). The following table will explain their varied substitute or representative values. Additionally, as mentioned above, this feature is untranslatable. Therefore, it has been either removed or rephrased to indicate its intention and meaning.

Table 7: *Examples of ya with a substitute value and their standard forms*

| original | standard | type of substitution | antecedent |
|----------|----------|----------------------|------------|
|----------|----------|----------------------|------------|

| | | | |
|---|---|--|--|
| Hay personas que ya vienen simplemente nos piden y nosotros ya les despachamos. | Hay personas que vienen y simplemente nos piden, y nosotros les despachamos. | Replacement of action. | Antecedent 1: order the product directly instead of asking for a list. Antecedent 2: dispatch the product immediately instead of preparing it from scratch. |
| Él me <u>aprixió</u> para ser ya de oficiales. | Él me presionó para ser de oficiales. | Replacement of entity. | Officers and not another military rank. |
| Porque ya era el trabajo que iba a mantener yo aquí en el taller. | Porque ese era el trabajo que yo iba a mantener aquí en el taller. | Replacement of action. | The job to be done is painting and not any other activity. |
| Luis Banda es cuando ya me pongo a hacer colaciones, es cuando ya me conocen como Luis Banda. | Luis Banda es cuando me pongo a hacer colaciones, ahí es cuando me conocen como Luis Banda. | Replacement of action. Replacement of entity. | Antecedent 1: preparing colaciones and not doing anything else. Antecedent 2: Known as Luis Banda and not as Marcelino ⁸ . |

Source. Own elaboration.

Reduplication of *Ya*

As said above, this double use of *Ya* is intended to focus attention on one part of the discourse that has already been mentioned. The following table will show this focused information for each example.

Table 8: Examples of reduplication of *ya* and their standard forms

| original | standard | <i>Ya</i> use | focused information |
|---|---|---|---|
| Ya <u>ellos</u> ya tienen otros objetivos, otras metas. | Ellos ya tienen otros objetivos, otras metas. | "Adv. Finalmente o últimamente" (DRAE, n.d.). | Ellos: the children of the speaker. |
| Ya <u>este servicio</u> ya es de años porque igual mi papá empezó con esto. | Este servicio ya es de años porque igual mi papá empezó con esto. | "Adv. Finalmente o últimamente" (DRAE, n.d.). | Este servicio: the business of restoration. |

Source. Own elaboration.

⁸ For more information, refer to interview "Colaciones" chapter "¿Cómo te apodan?".

Postposed Pues

Throughout the interviews, there are 8 cases of postposed *pues*, each placed after a different discursive situation or function (as described above by Olbertz and Zavala). We will review the classification of all cases and their uses in table 9 and some examples of these in Table 10.

Table 9: *Classification of postposed pues found in the examples*

| number of cases | type of discursive situation ⁹ | number of cases | type of statement function ¹⁰ |
|-----------------|---|-----------------|---|
| 3 | After a conclusive statement. | 6 | After a statement with confirming function. |
| 3 | After a conclusive-emphatic statement. | 1 | After a statement with clarifying function. |
| 1 | Adding an obviousness nuance. | 1 | With no additional statement function. |
| 1 | Adding an emphatic nuance. | - | - |

Source. Own elaboration.

Table 10: *Examples of postposed pues and their standard forms*

| original | standard | discursive situation | statement function |
|---|--|---|--|
| Y si la persona se le ve pues , que no es... no está sociable para un diálogo, mejor dejarle ahí a la corriente. | Y si a la persona se le ve, claramente, que no es sociable para un diálogo, es mejor dejarla ahí a la corriente. | <i>Pues</i> is found after a conclusive-emphatic statement. | <i>Pues</i> is also found after a statement that confirms previous information. |
| Son años que estoy aquí pues , estoy ya 30 años. | Son muchos años que estoy aquí. Estoy ya 30 años. | <i>Pues</i> is found after a conclusive-emphatic statement. | <i>Pues</i> is also found after a statement that confirms previous information. |
| Dijimos que no pues . | Dijimos que no, obviamente. | <i>Pues</i> is found after a statement that adds a nuance of obviousness. | <i>Pues</i> is also found after a statement that clarifies previous information. |
| Y unas fiestas de Quito, dígame pues . | Y unas fiestas de Quito, dígame como no. | <i>Pues</i> is found after a statement that adds an emphatic nuance. Even though, is used after an imperative, it | <i>Pues</i> is also found after a statement that confirms previous information. |

⁹ Classification by Olbertz (2003). See literature review.

¹⁰ Classification by Zavala (2006). See literature review.

is looking for support
from the hearer.

Source. Own elaboration.

Verb Forms

Softened Commands

This section will include two different ways by which softened commands are used in Quitenian Spanish. One implies the use of the future tense with imperative value and the other requires the periphrastic form *dar + gerund*. Each construction is illustrated by means of two examples found in the interviews. Table 11 displays the examples and explanations for each use.

Table 11: *Examples of softened commands and their standard forms*

| original | standard | verb form | comment/ explanation |
|--|--|---|--|
| "Maestro, asentará la navaja". | "Maestro, asiente la navaja". | future with imperative value. | Change from imperative to future. Classified as a request. |
| Hortensia, mandarásme las dos (libras de colaciones). | Hortensia, mándame las dos (libras de colaciones). | future with imperative value. | Change from imperative to future. Use of clitic IO pronoun, only possible if the future has an imperative value. Classified as a request. |
| "Maestro, dé asentando la navaja". | "Maestro, asiente la navaja". | periphrastic form <i>dar + gerund</i> . | Can also be interpreted as "Maestro, ¿podría asentare la navaja?". |
| "Dé soldando la tacita", "dé remachando la olla". | "Suelde la tacita.", "Remache la olla." | periphrastic form <i>dar + gerund</i> . | Can also be interpreted as "¿Podría soldar la tacita?", "Agradecería que usted remache la olla". |

Source. Own elaboration.

Periphrastic Form *Saber + Infinitive*

There are two examples that show the use of *saber + infinitive* instead of *soler + infinitive*. Both utterances found are expressed in the past perfect tense, *había sabido + infinitive*. Through the use of this tense Spanish speakers of Norandean express evidentiality. The following examples show

only the original utterance and the respective standard form, since both are used with the only meaning of *soler*.

Table 11: *Examples of saber + infinitive and their standard forms*

| original | standard |
|--|--|
| Había sabido vender todo lo que era ropa de señoras. | (Ella) solía vender todo lo que era ropa de señoras. |
| Entonces mi madre había sabido llegar aquí como para comprar ropita para ella, ¿no? | Entonces mi madre solía llegar aquí como para comprar ropita para ella, ¿no? |

Source. Own elaboration.

Perfective –ndo Forms

Two examples have been found where the perfective –ndo form is used. As Hernandez (1970) puts it, the temporal value of this perfective form can be simultaneous, anterior or posterior. One of the examples found shows the anterior temporal value and the other shows the simultaneous temporal value. Both examples are found in periphrastic past tense verbs including clitic pronouns.

Table 12: *Examples of perfective –ndo forms and their standards*

| original | standard | temporal value | comment |
|--|--|----------------|---|
| Quando salíamos robándole al señor. | Quando salíamos después de robarle al señor. | anteriority | The perfective –ndo form occurs with the verb <i>robar</i> followed by the clitic IO pronoun. The latter refers to the object being stolen. |
| Nos venían trayéndonos de compañía. | Nos traían de compañía. | simultaneity | The perfective –ndo form occurs with the verb <i>traer</i> followed by the pleonastic clitic DO pronoun. The latter refers to the speaker. |

Source. Own elaboration.

Miscellaneous

This last section will include various morphosyntactic structures that include pronouns, particles, agreement, and even changes in word order, which show other features of Quitoian

Spanish. Table 13 includes a short overview of the aspects to be analyzed and Table 14 includes the original statements, their standard forms, the features represented, and comments/explanations.

Table 13: *Classification of miscellaneous features*

| number of cases | feature | type |
|-----------------|---------------------------------|---|
| 1 | particle <i>no más</i> | special use of <i>no más</i> . |
| 1 | syntactic change | adverb position. |
| 2 | subject-verb agreement | lack of number agreement between subject and verb. |
| 2 | ethical dative | IO pronoun as ethical dative. |
| 1 | pluralization of the DO pronoun | plural marking in the direct object pronoun <i>lo</i> after <i>se</i> . |

Source. Own elaboration.

Table 14: *Examples of other salient features and their standard forms*

| original | standard | feature | comment |
|---|--|--------------------------|--|
| Ya coge no más , vos. | Ya coge tú (sin problema). | particle <i>no más</i> | <i>No más</i> is used as a mitigator for the imperative with exhortative value. |
| Créame que es algo increíble que cosas que yo vendo aquí van a los mismos sitios, o van fuera ya del país. | Créame que es algo increíble que cosas que yo vendo aquí van a los mismos sitios, o van ya fuera del país. | change in word order | In Spanish, the adverb is located after the verb it modifies. Therefore, <i>ya</i> should be placed after <i>van</i> . |
| Pero ellas dice que no. | Pero ellos dicen que no. | subject – verb agreement | There is lack of number agreement between the plural subject <i>ellas</i> and the verb <i>decir</i> . |
| Entonces ellos no quieren cambiarle y quiere que el mismo (niño Jesús) se los arregle. | Entonces ellos no quieren cambiarlo y quieren que el mismo se les arregle. | subject – verb agreement | There is lack of number agreement between the plural subject <i>ellos</i> and the verb <i>querer</i> . |
| Las personas que me vienen me agradecen. | Las personas que vienen me agradecen. | ethical adverb | first person singular clitic pronoun with a strong emotional overtone. |
| Nos venían trayéndonos de compañía. | Nos traían de compañía. | ethical adverb | second person plural clitic pronoun that shows personal interest. |
| Entonces ellos no quieren cambiarle (al Niño Jesús) y quiere que | Entonces ellos no quieren cambiarlo (al Niño Jesús) y quieren | pluralization of DO | Plural marking of the direct object pronoun <i>lo</i> after <i>se</i> to |

| | | |
|---------------------------------------|--|--|
| el mismo (Niño Jesús) se los arregle. | que el mismo (Niño Jesús) se lo arregle. | avoid ambiguity in the plural antecedents (DO and IO). |
|---------------------------------------|--|--|

Source. Own elaboration.

To conclude, Quitenian Spanish contains variations that some describe as internal language change and others as the result of Kichwa influence. We have overviewed some of the most representative, even though it was not possible to discuss all of them. As seen above, most of these features have been lost at the moment of providing a standard Spanish version. The translation techniques used to translate these features are explained in the next section.

Translation

The translations of the six interviews (included in the appendix) follow the communicative method described by Newmark, that, as aforementioned, delivers the contextual meaning in a way that both content and language are easily understood. For this reason, understanding and analysing the salient morphosyntactic features of Quitenian Spanish was essential. Once the standard forms were proposed, the translation of the contextual meaning was more easily achieved, and the language was more rapidly grasped. These translations intend to deliver the same context and information to the target readership but leave behind any language restraints. To achieve this, some of the techniques proposed by Vinay and Darbelnet (1958) have been applied. The following table will show some of the most representative translation decisions:

Table 15: *Translation techniques applied*

| translation technique | source text | target text | comment |
|-----------------------|-----------------------------------|--|---|
| expansion | En el diario vivir, diario vivir. | I learn this constantly in daily life. | Addition of verb to create coherence between the question proposed in the video and the answer provided by the speaker. |

| | | | |
|---------------|--|--|---|
| adaptation | alhucema | lavender | These terms correspond to different species from the Lavandula family. It has been translated to lavender, the most recognized form of Lavandula. |
| reduction | Estoy ya desde hace 20 años que estoy yo aquí yo ya. | I've been here for 20 years already. | Reduction to avoid ambiguity. |
| adaptation | maestro | workman/ mister | No direct equivalent. The word has been adapted to context. |
| reduction | Siempre les digo, a veces. | I always say so. | Reduction of the phrase "a veces" to avoid ambiguity. |
| borrowing | guaguas de pan | Guaguas de Pan | No direct equivalent. Borrowed term. |
| modulation | comadres | friends | Because this script translation aims to be used for subtitling, there has been a change in the thought category to avoid using a bigger explanation for this family relation (her children's godmother). By doing this part of the meaning is lost. |
| transposition | También se han hecho trabajos así adornados solamente con lentejuelas. | We have also made garments adorned with sequins only. | Change from passive to active voice. |
| expansion | Mi madre quería retocarle al niño, pero ella no le quería dejar al niño en el taller porque que tal vez se pierda, que tal vez le cambien. | My mother wanted retouch the Christ Child, but she didn't want to leave it in the workshop because she feared it would disappear or be switched. | Addition of the phrase "she was afraid" to communicate the same intention as the ST. |
| borrowing | colaciones | Colaciones | No direct equivalent. Borrowed term. |

| | | | |
|------------|--|---|--|
| expansion | Los padres tenían la casita en la Cuenca y Rocafuerte. | His parents had a house on Cuenca St. close to Rocafuerte St. | Expansion of the street information used for clarification. |
| adaptation | Vaya a darle la yapita. | Give him a few candies for free. | Description of a cultural feature unknown for the target culture. |
| expansion | Eso solo me alimenta a mí. | That only feeds my heart. | Explication necessary to avoid confusion. |
| adaptation | Dijimos que no, pues. | We obviously said no. | Use of postposed <i>pues</i> with a nuance of obviousness, so the adverb has been added. |

Conclusions and Recommendations

This monograph has analyzed some of the salient morphosyntactic structures of Quitoian Spanish, as well as delivered the translations of six interviews from the project *Oficios y Andares*. The analysis has considered a total of forty-nine sentences that illustrate dialectal features from the Andean Spanish. However, the final corpus listed in the appendix shows a total of fifty-three sentences since some of them occurred in more than one category. We will now overview the percentages of each feature along with important considerations. This percentage is based on the total fifty sentences described.

Leísmo, the first and biggest category has sixteen phrases, it represents 30% out of the total corpus. Most of these uses have a [-human] antecedent. Within leísmo, we have seven cases used in place of the direct object pronoun *lo*, three in place of *los*, and six in place of *la*. Loísmo represents only 4% of the corpus with two examples, both having a singular masculine referent. One of these examples also show a misuse of impersonal *se*, and changes in the syntactic order. There are three examples for pleonastic repetition of pronouns that constitute 6% of the corpus. All of them found in topical positions with direct object, with the important indication that one uses leísmo. The next 6% is found with adjectival and adverbial reduplication. Two sentences were found with the adjectival

use, and one with the adverbial use, nevertheless, all of them described emphasis. The four sentences using *Ya* with a substitute value correspond to the 8% of the corpus. In three occurrences they have been used to replace an action, and in two to replace an entity (having in mind that one sentence produced two instances of the feature). Reduplication of *Ya* poses another 4% of the corpus, and in both examples, it is used with the adverbial meaning proposed by DRAE as "finalmente o ultimamente". The eight cases of postposed *pues* correspond to the second biggest category of this analysis being 15% of the total corpus. This category has been further classified in the type of discursive situation and the type of statement function. Following the original classification, the verb forms represent 15% of the corpus. Within this classification, the future as imperative, periphrastic form "dar gerund", perfective -ndo form, and the periphrastic form "saber + infinitive" conform 4% of the total corpus each. Lastly, the miscellaneous category with 15% of the total corpus includes five categories. Altered syntax corresponds to 2%, subject-verb agreement to 4%, adverbs of interest to 4%, the particle *no más* to 2%, and the plural marking in the direct object pronoun *lo* to the last 2%.

The translation analysis has portrayed some of the most representative translation techniques used in the interviews, not only for the morphosyntactic features analyzed but also for other cultural elements that represented a challenge. For instance, borrowing has been used for culinary nouns that have no direct translation such as "guaguas de pan" and "colaciones". As for the dialectal features, even if some structures once passed to the standard no longer represented a problem for translation, some others had to be adapted to transmit the original intention or meaning.

This analysis does not comprise a complete analysis of each category, nor does it include every feature found in the interviews. It is recommended to provide a more detailed list of occurrences and classifications. Concerning the translation, for future reference when working with the transcription it is preferable to create new standard documents to facilitate the finding of equivalents. It is, of course, necessary to determine the type of translation required to follow this

suggestion. For more significant works, it would be enjoyable to produce new and updated descriptions of the varied dialectal features considering not only the variety spoken in the historic center, as this work is only focused on, but rather the varieties of north, central, and south Quito.

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Appendix

Corpus

| CORPUS FROM INTERVIEWS <i>OFICIOS Y ANDARES</i> | | | |
|---|----------------|---|--|
| Characteristic | Leísmo | | |
| N° | Interview | Phrase | Comment |
| 1 | Especias | Entonces teníamos que coger y levantarnos para ya ayudarles a traer el producto, a mis papás. | Use of clitic pronoun <i>le</i> instead of direct object pronoun <i>los</i> . |
| 2 | Especias | Le corto (la planta) con la podadora. | Use of the indirect object pronoun <i>le</i> instead of direct object pronoun <i>la</i> . |
| 3 | Especias | A ver sus productos naturales que les curaban. | Use of the indirect object pronoun <i>le</i> instead of direct object pronoun <i>la</i> . |
| 4 | Peluquería | La herramienta, la manual, que todavía le mantengo. | Use of the indirect object pronoun <i>le</i> instead of direct object pronoun <i>la</i> . Additionally, <i>le</i> acts here as a resumptive pronoun (not specific to the Quito dialect). |
| 5 | Peluquería | Los mismos clientes hacen conversación a uno, le atraen. | Use of the indirect object pronoun <i>le</i> instead of direct object pronoun <i>lo</i> . |
| 6 | Restauraciones | El pincel hay que saberle llevar. | Use of clitic pronoun <i>le</i> instead of direct object pronoun <i>lo</i> . |
| 7 | Restauraciones | Entonces ellos no quieren cambiarle (al Niño Jesús) y quiere que el mismo (Niño Jesús) se los arregle. | Use of clitic pronoun <i>le</i> instead of direct object pronoun <i>lo</i> . |
| 8 | Restauraciones | A respetarle a la gente que viene, ayudarle . | Use of clitic pronoun <i>le</i> instead of direct object pronoun <i>la</i> . Resumptive pronoun for <i>respetarle</i> . |
| 9 | Colaciones | Yo, ya no ve, no conozco ni al señor que está al frente, la señora de la tienda, la señora, no les conozco. | Use of the indirect object pronoun <i>le</i> instead of direct object pronoun <i>los</i> . |
| 10 | Colaciones | “¿Sabe que me pidió de regalo (el señor)? Llévame a las Colaciones, llévame a las Colaciones de la Cruz Verde y llévame, por eso le traigo. Vaya a darle la yapita”. | Use of the indirect object pronoun <i>le</i> instead of direct object pronoun <i>lo</i> . |
| 11 | Bordados | Y aquí le tenemos nosotros a la imagen. | Use of the indirect object pronoun <i>le</i> instead of direct object pronoun <i>la</i> . Pleonastic repetition. |

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|----------------|---|---|---|
| 12 | Bordados | Igualmente, ella les envía (los clientes), si quieren ropita pues les envía aquí para que los niños se vistan acá. | Use of the indirect object pronoun <i>le</i> instead of direct object pronoun <i>los</i> . |
| 13 | Bordados | Le tienen al hermano Miguel. | Pleonastic repetition of the direct pronoun using leísmo (<i>Le</i> instead of <i>lo</i>). |
| 14 | Restauraciones | Entonces ellos no quieren cambiarle y quiere que el mismo (niño Jesús) se los arregle. | Use of clitic pronoun <i>le</i> instead of direct object pronoun <i>lo</i> . |
| 15 | Peluquería | Y si la persona se le ve pues, que no es... no está sociable para un diálogo, mejor dejarle ahí a la corriente. | Use of the indirect object pronoun <i>le</i> instead of direct object pronoun <i>la</i> . |
| 16 | Bordados | Dicen que el niño siente frío entonces hay que abrigarle , hay que vestirle . | Use of clitic pronoun <i>le</i> instead of direct object pronoun <i>lo</i> . |
| Characteristic | Loísmo | | |
| N° | Interview | Phrase | Comment |
| 1 | Peluquería | (La conversación con el cliente) Se lo enseña a vivir uno mucho. | Use of the direct object pronoun <i>lo</i> instead of the indirect object pronoun <i>le</i> . We also find a non standard use of impersonal <i>se</i> . |
| 2 | Hojalatería | Martillo, tijera, cuando hacemos huequitos hay unos clavos muy grandecitos que usted lo hace huequitos (a la hojalata), alambre, estaño, suelda, ácido muriático y se acabó. | Use of the direct object pronoun <i>lo</i> instead of the indirect object pronoun <i>le</i> . |
| Characteristic | Pleonastic repetition of pronouns | | |
| N° | Interview | Phrase | Comment |
| 1 | Colaciones | Mira, yo lo hago eso con tanto amor. | Pleonastic repetition of the direct pronoun <i>lo</i> . |
| 2 | Bordados | Le tienen al hermano Miguel. | Pleonastic repetition of the direct pronoun using leísmo. |
| 3 | Peluquería | Se lo estructura al jabón | Pleonastic repetition of the direct pronoun <i>lo</i> . |
| Characteristic | Adjectival/Adverbial reduplication | | |
| N° | Interview | Phrase | Comment |
| 1 | Peluquería | Pero más viejo viejo (negocio) es la cafetería de la esquina. | Reduplication of adjectives used used for emphasis in addition to the superlative form. |
| 2 | Peluquería | Ahora es bien bajo, bajo bajo (el flujo de clientes). | Reduplication of adjectives used used for emphasis in addition to the intensifier. |

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| 3 | Restauraciones | Pero el que más más traen es el niño (Jesús). | Reduplication of adverbs to mark emphasis. |
| Characteristic | Ya with substitute value | | |
| N° | Interview | Phrase | Comment |
| 1 | Especias | Hay personas que ya vienen simplemente nos piden y nosotros ya les despachamos. | Substitute A for: Los clientes no preguntan por cantidad o presentación y sólo hacen el pedido. Substitute B for: Nosotros despachamos enseguida y no armamos en ese momento. |
| 2 | Peluquería | Él me aprixionó para ser ya de oficiales | Substitute for: Para ser de oficiales y no de otro rango. |
| 3 | Restauraciones | Porque ya era el trabajo que iba a mantener yo aquí en el taller. | Substitute for: Este y no otro trabajo sería el que mantendría. |
| 4 | Colaciones | Luis Banda es cuando ya me pongo a hacer colaciones, es cuando ya me conocen como Luis Banda. | Substitute A for: Comienzo con las colaciones y no continúo con la actividad anterior. Substitute B for: Me conocen como Luis Banda y no como Marcelino, mi apodo anterior. |
| Characteristic | Reduplication of Ya | | |
| N° | Interview | Phrase | Comment |
| 1 | Especias | Ya ellos ya tienen otros objetivos, otras metas. | Fifth meaning from RAE "adv. Finalmente o últimamente" emphasised by the duplicated used of the adverb. |
| 2 | Restauraciones | Ya este servicio ya es de años porque igual mi papá empezó con esto. | Fifth meaning from RAE "adv. Finalmente o últimamente" emphasised by the duplicated used of the adverb. |
| Characteristic | Postposed pues | | |
| N° | Interview | Phrase | Comment |
| 1 | Peluquería | Y si la persona se le ve pues , que no es... no está sociable para un diálogo, mejor dejarle ahí a la corriente. | After a conclusive-emphatic statement. After a statement with confirming intention. |
| 2 | Peluquería | Son años que estoy aquí pues , estoy ya 30 años. | After a conclusive-emphatic statement. After a statement with confirming intention. |
| 3 | Peluquería | Debe ser ya la tercera generación, pues . | After a conclusive-emphatic statement. After a statement with confirming intention. |

| | | | |
|----------------|----------------|---|--|
| 4 | Restauraciones | Dijimos que no, pues . | After a statement that adds an obviousness nuance. After a statement with clarifying intention. |
| 5 | Hojalatería | Muy puntual, pues . | After a conclusive statement. After a statement with confirming intention. |
| 6 | Hojalatería | Y era una buena venta porque la navidad chiquita en Ambato no es lo que hoy es, pues . | After a conclusive statement. After a statement with confirming intention. |
| 7 | Hojalatería | Y unas fiestas de Quito, dígame pues . | After a statement that adds an emphatic nuance. After a statement with confirming intention. |
| 8 | Hojalatería | Y jugar era lo máximo pues , ¿no? | After a conclusive-emphatic statement. After a statement with confirming intention. |
| Characteristic | Verb forms | | |
| N° | Interview | Phrase | Comment |
| 1 | Peluquería | "Maestro, asentará la navaja". | Future used as imperative. Request. |
| 2 | Peluquería | "Maestro, dé asentando la navaja". | Periphrastic form <i>Dar + gerund.</i> |
| 3 | Bordados | Nos venían trayéndonos de compañía. | Perfective -ndo form. |
| 4 | Colaciones | Cuando salíamos robándole al señor. | Perfective -ndo form. |
| 5 | Colaciones | Hortensia, mandarásme las dos (libras de colaciones). | Future used as imperative. Request. |
| 6 | Bordados | Había sabido vender todo lo que era ropa de señoras. | Periphrastic form Saber + infinitive instead of <i>soler</i> . |
| 7 | Bordados | Entonces mi madre había sabido llegar aquí como para comprar ropita para ella, ¿no? | Periphrastic form <i>Saber + infinitive</i> instead of <i>soler</i> . |
| 8 | Hojalatería | " Dé soldando la tacita", " dé remachando la olla". | Periphrastic form <i>Dar + gerund.</i> |
| Characteristic | Miscellaneous | | |
| N° | Interview | Phrase | Comment |
| 1 | Especias | Créame que es algo increíble que cosas que yo vendo aquí van a los mismos sitios, o van fuera ya del país. | Altered syntax. |
| 2 | Restauraciones | Pero ellas dice que no. | Subject - verb agreement. |
| 3 | Restauraciones | Entonces ellos no quieren cambiarle y quiere que el mismo (niño Jesús) se los arregle. | Subject - verb agreement. |
| 4 | Colaciones | Las personas que me vienen me agradecen. | Adverb of interest. |
| 5 | Bordados | Nos venían trayéndonos de compañía. | Adverb of interest. Duplicated pronoun. |
| 6 | Hojalatería | Ya coge no más vos. | "No más" particle. |

| | | | |
|---|----------------|---|---|
| 7 | Restauraciones | Entonces ellos no quieren cambiarle (al Niño Jesús) y quiere que el mismo (Niño Jesús) se los arregle. | Plural marking in the direct object pronoun <i>lo</i> . |
|---|----------------|---|---|

Translations

TRANSLATION INTERVIEW “Barbershop”

CHAPTER: HOME

00:00 Fidencio:

My name is Fidencio Pacha Vicente. My shop is located in downtown Quito, in Rocafuerte St., between Imbabura St. and Chimborazo St.

CHAPTER: HOW DID YOU GET HERE?

00:00 Fidencio:

This barbershop was not mine. I came looking for a job and started as a workman. Later, they rented the place to me. Lastly, they sold the house and the new owner said, “Well that will be it. All of you have 3 months to leave”. Thank God, as the new owner came, I was able to refurbish it on my own, that was back in 2000. And, thank God, again, the new landlords let me stay. I’ve been here for 20 years already. The business is mine, the place is rented.

Peluquería Alma Lojana, that’s the name of this business.

CHAPTER: HOW DID YOU LEARN THE JOB?

00:00 Fidencio:

I learned hairdressing back in 1972, because of my brother. I grew up in the countryside. Poor children used to go there, usually orphans. And he cut their hair and taught me how to. I learned there. But hair cutting was done then with scissors, razors, and a comb, nothing else. Later, some manual machines came out. I have one over there.

When I was recruited into the army, they sent me to the barracks. They asked what job I could do, and I said hairdressing. I started in the troop. A senior there taught me. He pressured me to be an officer and then I pressured myself to do it. Thank God I learned this job.

That was the beginning of my career as a hairdresser. After some time, I was able to get trained and graduate thanks to my own effort. You can see my diploma over there.

CHAPTER: WHAT TOOLS DO YOU USE?

00:00 Fidencio:

I still have the tool, the manual one. I also have the spray bottle with rubber bob, you don’t find that now. I still have it. Unfortunately, razors don’t exist anymore, the old ones don’t, now they are modern. But alcohol spray and razors are used mostly. For the beard we use a rather special foam, we shave beards with it. You shouldn’t use much soap. You don’t get it anymore. One must prepare it, we need to do it, but we need to know how to.

00:40 Interviewer:

How do you do it? How do you prepare it?

00:42 Fidencio:

I shape the soap, put it in a tube, press it, and then it comes out round. Before there was Tropical soap, it came from the National Soap Industry, but there’s none anymore. We must prepare it now. But only the one that knows can do it. Now, the ones that don’t know are lost. Especially, I talk about the workmen, I mean those who work in the new barbershops, because I have even given them some, sold them some. Cologne still exists, but it is not like the one that existed before. The old one was very special, very scented. Now it is very simple.

CHAPTER: HOW WERE THE OLD TOOLS?

00:00 Fidencio:

Before, we used to cut people’s hair with these machines in the countryside.

00:06 Fidencio:

If you believe me, these small machines are around 40 years old. Back then, I remember, I bought one for 35 sucres, but at that time 35 sucres meant 3 days and a half of work. So much effort to get one of these small machines. And I still have them over there, but unfortunately, I don’t know if you remember, a while ago there were blackouts, so I had to clean the machines, hone them, I did all

that my trainer taught me. It's different now that you take the Gillette, you insert it, and that's all. Before there was a razor strop used to sharpen the razors. Work was hard back then. With the Gillette you only take it, use it, and discard it. The older razor wasn't like that. And those materials were good but delicate. If you dropped the razor, it was as if you had dropped a mirror, it would break into pieces. Now, I dare say, there would not be one of the new hairdressers that could take a machine like this one and cut someone's hair. They don't know how to. If you gave them an old razor or asked or asked them to sharpen it, it would be even worse. Back then, the client would ask "Could you sharpen the razor?" or they would feel that the razor was blunt and say "Could you, please, sharpen the razor?", and I would use a wide razor strop. And then the razor would have a nice blade to cut again.

CHAPTER: HOW IS YOUR RELATIONSHIP WITH YOUR CLIENTS?

00:00 Fidencio:

There is a difference between an old client and a new one because you know the old client's ideas, his feelings. On the contrary, you have to see if the new client agrees to engage in conversation or not. That's easy to notice. And if the person is not sociable, it's better to let him be. But, if the clients themselves are the ones that converse, they get you to talk. Then, it is possible to talk, discuss, and tell things about life. In this job, we know many things from clients, they become friends with me and tell me what is going on with their lives now. And I keep all this in my old memory. That's good because you get distracted, get to know things about life. And you interact with the client. In my opinion, it all depends on how you treat the client. Your service should show that you care. So, that's why my clients always come back. Some like the old music I still have over there. "Put one of those old cassettes, will you?" There are many personalities. All types of people come to this shop: normal people, educated people, lawyers, doctors, they are all my clients. So, I also have the opportunity to ask many things and not pay for an appointment. And they help, so we complement each other, the clients and myself.

CHAPTER: HOW IS YOUR RELATIONSHIP WITH THE NEIGHBORS?

00:00 Fidencio:

It's been years since I'm here, 30 years already. Some have left, some have stayed. Now with this pandemic many businesses have closed, especially those of the elders. But only a few of us are still old friends and neighbors. They have been closing shops lately. You can see, in front, they sell stoves. They are setting up another shop, a hair salon I think, and, next door, there will be a shop with telephone booths as well. Going down the street, those at the eggs stand are longer here than me. We get along well; we still get along. We support each other, even for a favor, to exchange a bill, for instance. But the oldest one is the coffee shop on the corner. They say it has been operating since 1952, so long ago. I think it'll be now the third generation.

CHAPTER: HOW IS BUSINESS GOING NOWADAYS?

00:00 Fidencio:

There used to be lots of people around. The neighborhood used to be crowded. It is not so now. With this pandemic, we need to keep distance and everything. And the people are gone too, some have died, some have left, others don't go out because of fear. Before, things were really good, now everything is different. Since they closed the García Moreno prison upstreet, everything has changed. There are no more markets on Tuesdays. Now business is going down. There's a lot of competition, because there were only 3 barbershops around when I came here a long time ago. Now we see them all over Imbabura St. and Rocafuerte St., and they are setting up another one right in front.

CHAPTER: SHOW ME

00:00 Fidencio:

This is the spray for the client's neck.

These are after shaving creams. This is the soap that is used to shave a beard. Instead of using regular soap, you shake and spray this, and then you can shave the beard.

00:18 INTERVIEWER:

But how was it done before? Show me the other one that you used.

00:20 Fidencio:

This one?

00:21 INTERVIEWER:

Yes.

00:22 Fidencio:

This was not used before. At that time, these products didn't exist, I mean about 30 years ago. Now, in these modern times we have these products. We also have the scar healer, which is used when you hurt the client by accident. We have two classes of healers, the bar and the liquid one. Sometimes the client has pimples, and he can get hurt or wounded. We put this product there and it covers it up. And the wound is healed, yes.

TRANSLATION INTERVIEW "Colaciones"

CHAPTER: HOME

00:00 Luis:

My name is Luis Banda. I'm the last maker of colaciones (sweets) in Quito. The *famous Colaciones de la Cruz Verde*.

CHAPTER: VELASCO IBARRA

00:00 Luis:

Doctor Velasco Ibarra was a true neighbor of San Roque. His parents had a house in Cuenca St. and Rocafuerte St. The doctor lived there. And doctor Velasco's brother used to live in that house, right here in front. We used to respectfully call him, "the one-handed Ibarra". Doctor Velasco used to walk up Bolivar St. every Saturday. And I remember clearly that he used to tell my grandmother "Hortencia, send two". I was a child, I was five maybe, five or six years old, and there were other grandchildren too. "Let's see" she said one day, "Marcelino come here", "Yes grandma" I said, "Take these two pounds to doctor Velasco, hurry". He meant to ask for two pounds of colaciones to be delivered for him. "Ok, doctor", "Ok", he said, "Boy, bring your friends, what? Don't you have any?", "Sure". Geez, I was pleased. Behind that house there was a soccer field, so nice, a dirt one. We played there. Two, three hours of fun. And the elders were talking and seeing us playing. When we were done playing, they said, "Ok, take your colaciones, two little colaciones for each, now leave". It is a very nice anecdote that I have from my childhood.

CHAPTER: WHAT WAS YOUR NICKNAME?

00:00 Luis:

There is another very nice thing about this street. Before there was not much traffic, there weren't many cars. It was typical to play until midnight or one A.M. We played soccer in the street. All of us, children, lived around here. But the problem was that some balls would crash into the windows. When they did, everyone would go back to their houses. But that was Quito before, the Franciscan city, a quiet, peaceful city, where everyone knew each other. You can imagine, everyone knew each other. "Hello". There was respect. Those are values, many things have changed. Nowadays the city is not the same. I don't even know the man that's in front, the woman of the store, I don't know them. Before, I'll tell you the truth, before we only knew each other by nicknames. Because they would say sometimes, "Do you know Luis Banda?" "Who is he?" People knew me as Marcelino, if you said Luis Banda no one knew it was me. Luis Banda is the name I began using when I started making colaciones, that's when they knew me as Luis Banda. Before I was Marcelino. It was since that movie *Marcelino's Miracle*. It was just at its peak when I was born and they started calling me Marcelino, Marcelino, Marcelino.

CHAPTER: NODE – COL 2.1

00:00 Luis:

Well, this is basically my family's legacy. Mi grandmother started this in 1915. My grandmother didn't give it a name, rather the clients did. "Where are you going? Let's go to the Colaciones de la Cruz Verde". Imagine coming back from school, seeing my dad, my mom making colaciones. I started to like this little by little as a kid. My diploma is right there. I worked for two years at Banco Amazonas, but that was not my thing, I didn't like it. This was for me.

CHAPTER: 100 YEARS

00:00 Luis:

A car parked on the sidewalk, a lady gets off and says "Good afternoon Mr. Luis, how old do you think that sir is?" I said around 93. "No," she said "he is now 103", she said. "Do you know what he asked for as a gift? Take me to the Colaciones, take me to the Colaciones de la Cruz Verde, take me there. That's why I brought him. Go, give him a few candies for free". That's nice, it's lovely to see that, to see how people come here, to see them coming back. They say "Ma'am, come here. I used to eat these colaciones 100 years ago". That thrills you. Knowing that a colación made 100 years ago is the same as the one I'm making here.

CHAPTER: CONFESSIONS

00:00 Luis:

They come to have a colación, a candy, or maybe they share a bag of colaciones with friends or relatives; that's not bad. It rather helps you and gives you a nice feeling. And as I said, they remember these colaciones, they say "Oh, I used to take this to school. This was it, remember? We stole some and run". They come and confess. A man comes in and says: "He is the one that as a child used to steal from your dad." "Oh" I said, "Ok then, pay me now, huh?". Those are the anecdotes. That's what the boys used to do. My dad overlooked the paila for a second and they would grab some. And they snitch on themselves now.

CHAPTER: NODE – COL 5.1

00:00 Luis:

I did a lot of business with the airport. I used to deliver tons of colaciones to the airport. The airport was my biggest income, my biggest number of sales. This pandemic has affected me a lot. The business is definitely going down. The customers definitely don't go out as much. They don't come, they don't buy as much as before. As I said, the loyal customers are the elderly that will surely come, they come. But that's not enough for me. As I said, people used to come often in cars, they would park, buy, and leave. Now there is none of that, not even people that come on foot. Things are definitely not the same as they used to be, back to normal.

CHAPTER: TRAVEL IN TIME

00:00 Luis:

Colaciones are everything for me. Seeing how someone puts a colación in their mouth is nice. I did it with lots of love, with lots of passion for it to melt in the person's mouth in less than ten seconds, no more colación. In ten seconds, imagine, that person lives again, remembers the time when they were five or six. "Remember when you used to come and steal my dad's colaciones?" All those things are pleasing. And people that come thank me. "Mr. Luisito, never leave please, don't stop making colaciones. Congratulations, keep making them." So, those are the things, that's my money, my millions. But that only feeds my heart, what else can I do?

TRANSLATION INTERVIEW "Embroidery"

CHAPTER: HOME

00:00 Rosario:

My name is Rosario del Carmen Chiliguano.

This is the shop *Manto Sagrado* located on Rocafuerte St. between García Moreno St. and Benalcázar St. Last December we were celebrating our 100-year anniversary. This shop was managed for eighty years by the previous owner, I mean by three generations of the previous owner, Mrs. Angelita Espinoza, then Mrs. Estelita Suárez de Hurtado, and then it was managed by her daughter,

Patricia Hurtado. Finally, I got the job. I worked for them ten years and then I began to do so on my own until now. It's about ten years now, but I am the owner of the shop.

CHAPTER: HOW DID THIS BUSINESS OF MAKING GARMENTS FOR THE CHRIST CHILD STARTED?

00:00 Rosario:

It was Mrs. Angelita Espinoza who brought the image of her Christ Child. She began to make his garments and her clients saw her doing them. They didn't hesitate in bringing their own figures for her to make them some garments too. I mean, the figures carved by the members of the Quito School. Caspicara's Christ Children, which were carved in wood, those whose genital organs were visible. That's why she even made them underwear. Here we have her Christ Child figure and we continue to make his complete trousseau, consisting of his underwear, his sandals, and his outer garment. The one we have in this case is made of fine velvet. And this embroidery here was made by a technique called needle painting. This is Mrs. Dolores Ortiz' job. She is another person who worked here in the shop a long time ago. This isn't Marianita's job, who is working for me now. She helps me with embroidery.

CHAPTER: HOW DID YOU GET THIS JOB?

00:00 Rosario:

Here, the lady, the mother, used to sell everything concerning ladies' clothes, right? Pleated skirts, shawls, embroidered blouses, scarves, and all that. So, my mother used to come here to buy clothes for her. So that's when they became acquainted, and later on they became gal-pals. And she came here to have Mrs. Estelita make the clothes for the Virgin of Mercy. I still keep her garments; they are very old. So, my mom would always, you know, parents would always take us by the hand and take us everywhere with them for company. I think I was about 7 years old when we would come here to order the garments for the Virgin. Afterwards, I attended a tailoring course in San Bartolo. I already knew how to make a dress. I didn't dare to make the capes because of their size, but I dared do the tunic. I did it for two years in a row. I did it with appliques too, cutting the suede, and making a flower. From there, the rest was done with golden cord, I made some ribbons and adorned it with beads and sequins. That's what I did.

CHAPTER: WHAT IS YOUR JOB NAME?

00:00 Rosario:

Trousseau making for the Christ Child and religious figures. It is considered a very traditional job here in Quito and if the shop is 100 years old, you can already imagine.

CHAPTER: WHAT MODELS AND TECHNIQUES DO YOU USE?

00:00 Rosario:

This is a breastplate, or chasuble. I don't know if you remember that, long ago, priests didn't dress in the current chasubles that are bell-shaped, but it was a model like this one.

We have also made this other garment, which in this case is quite simple, it is just satin. Satin is our material. I do it without molds because we make the molds for larger appliques. We cut the appliques, we glue them to the fabric, and then we apply golden glitter glue on the border.

This technique, the traditional one, is needle painting, right? This is Marianita Cegarra's work. She loves to embroider even the smallest pieces; she has asked me to send her the little ones. This is a special garment. Here, we have to open a buttonhole for the child to take out his little hands, because they are on his chest, right?

To do an applique you need to cut it with molds, right? We do it with molds. We cut the appliques in golden lame. Then we glue them and apply this golden glitter glue. We have also made garments adorned with sequins only. Now, this very fabric can be embroidered too. You can embroider or you can do this kind of work. Because there are people who like very fanciful works, and they do not settle for simplicity. They say, "It's too simple, could it be embroidered or...?" We have done that for them, and it looks very good, it looks very good. Well, here, what people prefer the most is embroidery. And they prefer to have an elaborate embroidered design, cost what it may.

CHAPTER: WHAT ARE RELIGIOUS FIGURES?

00:00 Rosario:

For us, these figures represent the Christ Child. We venerate them, but not worship them. We venerate them, we respect them, don't we? Because of what they represent to us. For example, the Christ Child represents Jesus' infancy or childhood, right? They say *Child*, referring to the flesh and blood Child, and they say that the Child feels cold, so you have to cover him up, you have to clothe him. We want to send him like this, with only the little tunic. They would say "No, his arms will be cold, his little hands too". So, they have to dress him in a coat, so that he feels warm.

CHAPTER: IS THERE A FESTIVE CALENDAR?

00:00 Rosario:

Twenty-five to thirty years ago the shop ran only with its products. So, from December until Carnival, it was stocked with everything about the Christ Child. Some time passed, and between May and June, the first communions and confirmations would start. The owner would also stock the store with all the products needed, such as the dresses for girls' first communion. The trousseau for first communion included veils, flower crowns, bags, rosaries, books, and candles. Boys had to wear blue suits with white shirts and bowties. So, people began to dress the Christ Child all year long. They were always looking for garments. It was no longer seasonal. There were even many people who migrated, and when they came to visit their families, they would also come to buy the trousseau for the Christ Child or they would also ask their relatives to send them one. So, they would come at any time, make us do the work for their families, so that they could send it to them.

CHAPTER: WHAT ELSE DO YOU DO?

00:00 Rosario:

In the shop, there are some works that would leave you astounded, garments made by Mrs. Estelita. Works that were made with other types of techniques. Practically, she worked for all the markets in Quito, because, long ago, there were big glass boxes where every market had its patron saint. It was, for example, the image of the Lady of Sorrows in a picture and they would order the curtains. And she would often go there, or people would come to her. She lived here in this house. They came here to take her to the market so that she could measure what she had to sew. And sometimes, when they had already received their work, they would come in advance with the previous one. They would bring it as a sample for the one to be made for next year. So based on that sample, she would work in another color, just as the new ceremony steward changed. Even the name of the ceremony steward was not machine embroidered. This was done by hand, with cord. She embroidered the names of the ceremony stewards with golden cord. The last piece I did for one of the markets was for the Camal Market. They also wanted curtains. I remember clearly, they ordered them in yellow. Big curtains for the glass box they had. And finally, here in San Roque, they had a picture of the Lady of Sorrows as well. I had the opportunity to go there and measure it, to learn how to do it. I had to do a similar job for El Tejar as well. They have Brother Miguel there, right in the neighborhood called Brother Miguel. They have also asked me to make the capes for Brother Miguel. He has also been clothed with the garments from our shop.

CHAPTER: HOW IS YOUR RELATIONSHIP WITH YOUR NEIGHBORS?

00:00 Rosario: On Imbabura Street, you can find Restauraciones Carrión. I met Mrs. Rocío Carrión's father. He restored our family's Christ Child figure. This is an original Quito School figure. It's an antiquity. I'll tell you an anecdote that happened there. My mother wanted to retouch this Christ Child, but she didn't want to leave it in the workshop because she feared it would disappear or be switched. So, all the time that the retouching was done, she would come and sit in Mr. Carrión's workshop until he gave the figure back to her. Only then she felt reassured. Then, she came here to have the child clothed by Mrs. Estelita. If someone wants this job done, I receive the figures here and send them there to have them restored by her. So that's how we're working. She also sends clients to us. If they want clothes, she sends them here so that their Christ Children can be clothed here.

TRANSLATION INTERVIEW "Tinsmithing"

CHAPTER: HOME

00:00 Marta:

Well, my name is Marta Pacheco. We are at 925 La Ronda. I'm La Ronda's tinsmith. Ours shop is called *Hojalatería Silva*. We have been here for three generations, here in La Ronda. We have been in this place for two years now, but we were located in La Casa de los Geranios for 65 years before that. I grew up there.

CHAPTER: HOW WAS YOUR CHILDHOOD?

00:00 Marta:

Our childhood was the best. I mean, it was a dream. So, when Martha turned 15, a neighbor brought the chairs, another one got some more chairs, the one that had better couches would bring those, the one with more money would bring the stereo. One lady neighbor gave me the dress, another one prepared some chicken, another one some soup, another one some rice, another some potatoes. And you didn't have to invite people, right? They would bring their neighbors, their family. And the geraniums patio, which you must know because it is a very pretty house, was crowded with so much people. And I remember that, at that time, there were some good drinks, everyone took out some drinks. My God, those were some luxurious 15 years old parties and marriages, and you wouldn't be in need of anything. So, when the food ran out, one neighbor would run to cook and bring more rice and put it on the table. And my neighbor Darío Ortiz was the baker, baker and bread maker in La Ronda. The baker would give the cake. He would also help us prepare, say, a Colada Morada. Mr. Darío Ortiz would give flour to the children so that we could prepare Guaguas de Pan. Before him, we had Mr. Zapata, he was the baker.

CHAPTER: WHAT DID YOU PLAY AS A CHILD?

00:00 Marta:

Playing was the best, right? We would play hopscotch, jump rope. My mom used to tell me off a lot for playing marbles, and at that time it wasn't good for a girl to play marbles. And we would play in the backyard. Our mothers then had to come out and say, "Come to bed, tomboys". That was one of their words. But falling in love was crazy. One from the south side of La Ronda could not fall in love with someone from the north side, this Ronda. And the ones from upper Ronda couldn't fall in love with the ones from south Ronda. So, it was crazy, right? So, the boys would go down and say "Oh, this one is from upside Ronda". That was our life in La Ronda. Beautiful. That was our childhood and youth here in La Ronda, downtown. It was the best. And Quito's festivities, you know. There were several bands. There was a band here in Guayaquil St., and another in south Ronda. So, you would dance to the music of the band that was playing here and then run to the Guayaquil street's one. And during recess, you would dance here and run back again. And the oldest, if our parents allowed us, would go to La Loma, close to Santo Domingo, to look for more bands, to see which was the best. Those were Quito's festivities.

CHAPTER: HOW DID YOU GET THIS JOB?

00:00 Marta:

I came to the shop when I was 5 years old. My mom was a widow, and she fell in love with my dad in Cumandá station, when she was fetching some family letters, because my mom comes from Cuenca. We had the joy, the blessing of having the best dad in the world. He wasn't our biological father, but he fathered us in his heart, right? My dad would say one day "Come and learn how to unclog a kerosene stove". So, I began doing that, unclogging kerosene stoves, putting gas spray nozzles, and putting pumps in the kerosene stove pump. And I was getting paid, because my dad would say "ok, take this. This is for you". After that, I started welding and people started coming. I always say that things are not as they were before. Now, they say "yes, so this has a hole, there's nothing to be done", and they throw it away. Before, they would come and ask, "Can you weld my cup?", "Could you, please, replace the rivet of this pot". And that was what I did.

CHAPTER: HOW DID YOU LEARN THIS JOB?

00:00 Marta:

My dad would always say that unless things are done with love, they are not well done. My brothers had the same opportunity, but they didn't like tinsmithing. They said, "oh, no, no, no, no, that smells

bad”, for when you mix muriatic acid, you have to clean the ammonia with salt using the heating welding torch, and then put tin and that produces a bad smell, even if you are protected. And again “no, no, no” my brothers said, “not me”. But I loved it. I loved playing with things, I loved welding. And that’s how I started getting involved in this tiny world of ours. We do this with so much love. We very proudly talk about our art and say that we like being tinsmiths. When they ask, “But what is your profession?” I say I’m a tinsmith, I’m a tinsmith, and I like being a tinsmith.

CHAPTER: WHAT TOOLS DO YOU USE?

00:00 Marta:

Well, tinsmithing is simple. I always say so, it is simple. It is like working with cardboard. You come, take the mold, scratch the tin, scratch the steel sheet with a marker, cut and assemble. But we can’t do just one, right? We can’t do just one. We have to do, for example, buckets, but we have to do at least 20 buckets because that’s where we find profits. You prioritize the work there. So, what do we do? Sketch, cut, assemble, and go to the stamping press, which is the one that puts the decoration. After that, you put the pieces in, assemble them, and at the end you just put a wire. Hammer, scissors, some big nails to make holes with, wire, tin, welding, muriatic acid, and that’s all. That’s the tinsmith’s work.

CHAPTER: WHAT DID YOU USE TO DO BEFORE MAKING TOYS?

00:00 Marta:

My dad was one of the most recognized tinsmith artisans here in the city and he was very honorable, very punctual. If we said that it’ll be ready for May 5th, then it was ready on May 5th. My dad used to make rainwater pipelines and gutters, we used to make air extractors, and installations for poultry farms. So, he used to do water throughs and feeding throughs, but big ones. We also had small poultry farms, small warehouses, and big ones too in the countryside, in Quevedo or Santo Domingo, for instance. So, we delivered hundreds, hundreds of water throughs and feeding throughs, long throughs, high throughs, one-gallon throughs, two-gallon throughs. My mother lived at the time. Imagine how successful our business was that we hired pickup trucks or big trucks to deliver the products directly in Quevedo or Santo Domingo. We used to go there in fully loaded trucks. Those were good times. Then, business went down. Plastic came later. They made plastic throughs and those were much more convenient, right? And then La Ronda declined a bit as a neighborhood, and it kept declining even more. So here, in La Ronda, we have had splendid days, glorious days, and sad days. My granddad came from the province, he used to make toys in Riobamba. My dad was the modern one, doing big things. Then we started making toys again, we went back to that line of business. And it went well, really well. For it was like remembering our own childhood.

CHAPTER: WHAT HAPPENED ON THE DAY OF THE DEAD?

00:00 Marta:

We used to go to Little Christmas in November. They called it Pauper’s Christmas. So, we used to go and deliver kitchen toys, and deliver all sorts of toys. And that was a good sale because Little Christmas in Ambato wasn’t the same as it is now. People used to go out and buy our wood, clay, and tin toys; that’s what they bought. And I’ve seen how things have changed. But I don’t think this change means progress. I mean, we always take one step forward, but sometimes it is a step back in history. Because, as I was saying, that was our Christmas. And families used to go out, as I remember when I was little, very little, and they used to buy those toys. Now you see clothes, things from other countries, things that don’t encourage children to play with our stuff again.

CHAPTER: WHAT’S WRONG WITH CHILDREN NOWADAYS?

00:00 Marta:

I always tell this anecdote. Children always come and say, “Didn’t you get bored with this? It looks boring to play with this.” So, I tell them, “Come and play with tin. Look, this was what we used to do here.” And they forget they have a phone in their hands. I get them involved and say, “Look at this small machine, see how it folds the tin.” And that’s the goal of this shop, right? To involve children in our things again. I swear, we wouldn’t want modernity to end with us, we wouldn’t want this shop to disappear, because we love this art so much. And we wouldn’t want to miss each other after a

long time, to let time pass, nor to leave La Ronda. That spirit of preserving what's ours, that's what we want. And I am telling you, we can be very modern, but we shouldn't forget our roots, we shouldn't forget how we began. So, we are going to start welding here again, so that people can come, and learn how to replace the rivet of a pot, as we used to do it before. So, we want to stay here, we want to keep on working.

CHAPTER: WHAT DO ARTISANS NEED?

00:00 Marta:

We, artisans, need more room. We need artisans to stay in La Ronda. We need cultural places in La Ronda again. Before there was Sibarí, there was Humanizarte, there were art groups that went dancing up and down. We need all of that, to enliven La Ronda. We need people who love Quito. You don't need to be a Quitenian to love Quito. We wave the flag even from other provinces. I'm from Cuenca and I love Quito.

TRANSLATION OF INTERVIEW "Spices and Condiments"

CHAPTER: HOME

00:00 Fanny:

My name is Fanny Aurora García.

00:02 Eduardo:

My name is Eduardo Pichucho.

00:04 Fanny:

You can find us in Rocafuerte St. and Chimborazo St., downtown Quito.

00:08 Eduardo:

We've worked here for approximately 26 years. Our shop is called *Condimentos el Molino*.

CHAPTER: THIS STREET

00:00 Eduardo:

Here, in San Roque, you can find what you cannot get anywhere else.

00:06 Eduardo:

This was Quito's first market. All products got here and were distributed to every neighborhood. Lots of people passed by. People used to sell on the streets. This area was crowded with street vendors. My parents used to tell us: "Come on, boys. We must get up early to fetch the products". And they used to take us at 4 am at the latest. So, we had to get up to help them bring those products.

CHAPTER: HOW DID YOU GET TO THIS PROFESSION?

00:00 Eduardo:

I learn this constantly in daily life. My wife knows about herbs and teaches me. The clients do too.

00:09 Fanny:

My great-grandmother was a midwife. And she used to give women infusions. So, because I was born there, I know the medicinal uses of most herbs.

00:20 Eduardo:

The client comes here and tells how to use the herb, for example, they come and tell me "You know what? I'll take some guaviduca. I have a stomachache, I need guaviduca." So, we grasp that knowledge.

CHAPTER: WHAT DOES YOUR WORK CONSIST OF?

00:00 Eduardo:

You will see me like this, packaging cinnamon, packaging herbs.

00:04 Fanny:

We have spices to incense, like aromatic smoke, palo santo wood incense, myrrh, lavender.

00:14 Eduardo:

There are some people that just come, order, and we dispatch at the moment. We do that all day long.

CHAPTER: SHOW ME HOW YOU PACKAGE HERBS

00:00 Fanny:

The herb that I'm packing now is called spearmint. What I do here is artisanal mostly, we don't use any machine, none of that. I cut it with pruning shears. So, for it to be uniform and not so bulky on one side, I put half to one side and half to the other.

CHAPTER: TRAVELING PLANTS

00:00 Eduardo:

We have hibiscus brought from Bolivia. Zen, boldo. Hercampuri comes from Peru. They come from abroad, from the Coast, from the Highlands, from the Amazon region, and just like that they go to those places. Really, it's amazing how things that I sell here go back to where they came from or go abroad.

CHAPTER: HOW DO YOU AND YOUR CLIENTS GET ALONG?

00:00 Eduardo:

I love talking with my clients, listening to their problems. Sometimes we act as psychologists, I mean, as neighbors mostly. Neighbors are thoughtful. They are always there for you. I think neighborhood in San Roque hasn't been lost. It's a good neighborhood.

CHAPTER: WHAT DO YOUR CHILDREN THINK ABOUT THIS?

00:00 Eduardo:

People are going back to nature, looking for those products that healed them before. But unfortunately, my children don't want to do this. They already have other objectives and goals. Very few people work at this job. So, it's a market niche that is getting empty.

CHAPTER: HOW IS YOUR BUSINESS DOING?

00:00 Eduardo:

I don't know if more people will come, I hope so. I think it should be something positive. I hope it's something positive that could help us all. I wish everyone comes and visits downtown Quito because what we have here is marvelous.

TRANSLATION INTERVIEW "RESTORATIONS"

CHAPTER: HOME

00:00 Rocío:

Hello, we are at Restauraciones Carrión, my name is Rocío Carrión.

00:05 Gonzalo:

My name is Gonzalo Gallardo and we are at Restauraciones Carrión.

00:09 Rocío:

In this workshop we retouch any type of religious figures. We work on plaster, wood, fiber, and any type of material. We are the fourth generation in the restoration business. This started with my great-grandfather, who worked on woodcarving. We have continued to keep up the tradition.

CHAPTER: MEMORIES FROM YOUR FATHER'S SHOP

00:00 Rocío:

For example, the place where my dad used to have the shop was a beautiful house, and as you walked in, it had a fountain. Close to the fountain and the entrance, there were two stair cases. One of the stair cases went to the right and the other one to the left. One of them led to my sister's and the other to another sister's. Inside, there were mezzanine balconies filled with flowers and stone pilasters. But that doesn't exist anymore, the house is completely renovated and is now used for storage. The fountain is gone. There is none of that anymore.

CHAPTER: MEMORIES FROM THE NEIGHBORHOOD

00:00 Rocío:

San Roque neighborhood was very pleasant. It was not as it is now; it was mostly full of houses with people, and now, those houses have been sold by the elders and the original design has not been preserved. Before, the ceilings were painted with angels and flowers. And the floors too. The floors

had those antique tiles with nice designs. Now they are like this, shiny. All of that is gone. Even the doors are modern metal doors now. They used to be made of wood.

CHAPTER: HOW DID YOU GET THIS JOB?

00:00 Rocío:

This tradition started with my great-grandfather, who was Severo Carrión. Then, it continued with my grandfather Alfonso Carrión, my father Alfredo Carrión, and now it's going on with me, Rocío Carrión, the one who restores religious figures. We have been in this business for 23 years since my dad passed away. We stopped working on restoration, but the people asked us to take up on this job. So, I made the decision, I retook it to be able to continue helping people.

00:34 Gonzalo:

My wife taught me the job about 15 years ago. And now I know even more than the owner.

00:45 Rocío:

At the beginning, the people didn't know us. Then, the same people from my father's neighborhood started telling other people that we were here, that Mr. Carrión's daughter was here. And people started coming. I think, maybe, I'll be the last one because my children are not going to do this.

CHAPTER: WHAT DOES YOUR JOB CONSIST OF?

00:00 Gonzalo:

Here, we restore religious figures and ornaments too. They are made of plaster, fiber, wood, or ceramics. To get trained was very difficult at first because I knew nothing about it. I started following the instructions that my wife gave me and she showed me how I had to do things, how to glue an arm if it was loosened, a leg, a head, etc. I started taking in all it as soon as possible, because it was the job that I was going to do here.

CHAPTER: WHAT ARE THE STAGES OF YOUR JOB?

00:00 Gonzalo:

What we mostly do here is, how do you say it? Prepare the figure that clients bring in, glue its arms, legs, etc. But the painting is done at home, and here, after painting, we come to make refinements. We still have the paintbrush technique. You need to know how to handle the paintbrush, so that it doesn't leave any marks. When you take a paintbrush and you swipe it, it leaves marks. So, that's the technique we use.

CHAPTER: HOW DO YOU CARVE?

00:00 Gonzalo:

We charge the carving per centimeter. When we have to carve a hand, we tell the price to the person and they say "No, it's too expensive". To carve a piece is a lot of sacrifice, and it takes a lot of time. It's not like other pieces that are made with a mold, and you just take it off. Here, we need to give it a shape. We have the Dead Christ, the Christ in Agony, and as you can see here, a Christ that is hurt and shows his wound. In the past, we would make a heart here. We would make a hole, put the heart, and shape the ribs. So, you see that it looked almost real. Or we could carve little teeth for the Christ Child. If you place a small mirror close to his open mouth, you can see his throat. Those are details that astonish you.

CHAPTER: WHY DO YOU RESTORE?

00:00 Rocío:

We receive all types of figures, but the one that people bring the most is the one of the Christ Child. They bring burned Christ Children. We suggest that they rather buy a new one, but they say no, because that Christ Child saved them from a fire. And that's true, because they even brought a picture and only the table on which the Christ Child was kept was burned. So, they said that they don't want to switch it, and they want the same one to be fixed so that it can continue to protect them.

CHAPTER: MIRACULOUS HAND

00:00 Rocío:

When someone's skin is wounded, we help that person so that they do not get a scar. We've offered this service for years now, because my dad started it.

00:13 Gonzalo:

He was known as “miraculous hands” because he cured wounds.

00:19 Rocío:

A foreigner had an accident San Francisco square. When the lady was wounded, she came to him and he applied the same paint that he used for the figures on the wound. She was the one that advertised him saying that it was a miracle. She used to say, “It’s either the paint or the paintbrush that you use”. He used to restore and paint many figures, and that is why they called this a miracle.

CHAPTER: THEY MISTAKE ME**00:00 Gonzalo:**

I got into my head the idea of keeping my wife’s family tradition and people get mistaken and say that I’m Mr. Carrión’s son. We look alike, my father-in-law and I, right? So, they call me Mr. Carrión, as they come in, Mr. Carrión, Mr. Carrión. So, I got that into my head. I’m not Gonzalo Gallardo anymore, but rather Gonzalo Carrión. So, I got into the job completely, right? Respecting the people that come, helping them. When wounded people come, we aid them. That’s our contribution to the neighborhood where the Carrión family grew. So, that’s our contribution to the neighborhood.

CHAPTER: THE MAGIC POTION**00:00 Rocío:**

People come because we are recommended by their parents, their grandparents, their family, friends, or sometimes they even see you on the street, or somewhere. Someone in a hospital says “You know what? Go there, they can put some paint on it, and the scar will fade.” So, it is not only from friends, but also people that you don’t even know. Since this formula got famous, some doctors came to ask him to teach them, and he said no, because he discovered this for the benefit of people, not for the financial benefit of a doctor. And the doctor left a little upset. And another doctor also came to us because he wanted to include this in his thesis. He brought his brother that had a car accident and had a cut. And the scar disappeared. And since he saw what happened to his brother, he came and said, “Help me, I need that for my thesis”. We obviously said no.

CHAPTER: THE CLIENTS**00:00 Gonzalo:**

I like painting because when you paint, you can use the shades that you create.

00:11 Rocío:

Our greatest reward is that people bring an old figure and that figure leaves our workshop totally renewed, so to say, retouched, with beautiful colors. What counts is its relevance, it’s a reminder of their mother, their dad, some relative that gave it to them. They don’t want to lose it and want the same one to stay with them. So, people thank us and sometimes the same person that came to get their figure fixed, brings other people so that we can fix another family’s figure or that of a friend’s. We wouldn’t want this tradition to be lost.

TRANSCRIPTION INTERVIEW “Peluquería”

CHAPTER: INICIO

00:00 Fidencio:

Mi nombre es Fidencio Pacha Vicente. Nos encontramos ubicados en el centro histórico, en la calle Rocafuerte e Imbabura y Chimborazo.

CHAPTER: ¿CÓMO LLEGASTE A ESTA PELUQUERÍA?

00:00 Fidencio:

Esta peluquería no era mía. Entonces yo vine y buscando trabajo, entré como operario. Después me arrendaron el puesto, y como por último vendieron la casa, y el nuevo dueño dijo “bueno hasta aquí ha sido con ustedes, tienen 3 meses y se me van”. Como ya vino el otro nuevo dueño, yo, gracias a Dios, avancé a restaurar nuevamente el puesto ya por mi cuenta, ya que eso fue en el 2000. Y gracias a Dios, nuevamente le digo, que los dueños me tienen aquí, estoy ya desde hace 20 años que estoy yo aquí yo ya. El negocito es de propiedad, pues, el local es arrendado.

Peluquería Alma Lojana. Ese es el nombre de la actividad.

CHAPTER: ¿CÓMO APRENDISTE EL OFICIO?

00:00 Fidencio:

La peluquería yo la apre-... la... me aprixoné en el año 1972. El un hermano mío sabía, en los campos, yo me crié en el campo un poco. Lo que pasa de que por ahí iban gentecita humildes, guambritos guachitos sin papá. Y él les cortaba y me daba que yo aprenda, ahí aprendí. Pero ese tiempo se cortaba tijera, navaja y peinilla, nada más. A partir de los tiempos salían unas maquinitas manuales que por ahí tengo una.

Cuando yo, me reclutaron, me fui al cuartel, ahí me mandaron. Preguntaron que qué oficio tenía y yo le dije que sabía peluquería. Entré como de tropa. Un maestro mayor que había me enseñó. Él me aprixonó para ser ya de oficiales y ahí me aprexono yo. Gracias a Dios aprendí ese oficio.

Esa fue la parte mía iniciativa de mi carrera artesanal de peluquería. Y a partir de los tiempos pues avancé a sacar el título, graduándome por mis propios derechos. Y lo tengo ahí hasta ahora.

CHAPTER: ¿QUÉ HERRAMIENTAS USAS?

00:00 Fidencio:

La herramienta, la manual, que todavía le mantengo. También se mantiene el rociador que es a base de una bomba de caucho, que eso ya no hay ahora, yo le mantengo. Y lamentablemente, pues, las navajas pues ya no existen, de las antiguas, ahora son modernas. Pero más se ocupa solamente puro spray con alcohol y la navaja. Sí. Para la barba si ocupamos, pero eso vuelta una espuma que viene especial, con eso se le hace. Ya jabón, ya muy poco, ya ni hay tampoco. Se prepara uno, hay que hacer, pero hay que saber hacer.

00:40 Entrevistadora:

¿Y cómo es? ¿Cómo es esa preparación?

00:42 Fidencio:

Se lo estructura al jabón, y se lo mete en un tubo, se lo apresiona, y ya sale redondo. Antes había el jabón Tropical, que venía de la Jabonería Nacional, eso no, se acabó. Si no hay que prepararlo. Pero eso uno que sabe. Ahora, el que no sabe es como el que no ve. En especial, yo me refiero a los maestros, ósea a las barberías actualmente. Porque incluso yo les he facilitado, les he vendido. La colonia hasta ahora existe, pero ya no es como la que había antiguamente. La que había antiguamente era bien especial, bien fragante. Ahora viene es bien simple.

CHAPTER: ¿CÓMO ERAN LAS HERRAMIENTAS ANTIGUAS?

00:00 Fidencio:

Antiguamente se hacía con estas en el campo.

00:06 Fidencio:

Si me cree estas maquinitas tienen unos cuarenta años. Que yo en ese tiempo me acuerdo que compré en 35 sucres, pero en ese tiempo 35 sucres era tres días y medio de trabajo. Una maquinita de estas. Y por ahí las tenía botadas, pero lamentablemente hace, no sé si se acuerda, hace tiempos que no había luz, ahí tocó limpiarlas, afilarlas, porque ya todo eso me enseñó mi maestro. No es como ahora que coge la Gillette, pone y ya está. Antes había una suela de asentar las navajas ahí. Era duro el trabajo. La Gillette coge, ocupa y bota. La navaja antigua era... no era así. Y eso eran unos materiales buenos, pero bien delicados, navaja se caía era como botar un espejo al suelo, se hacía pedazos. Ahora yo le diría que no habría uno de los nuevos que ahorita coja una de las máquinas estas y corte. Ni conoce. Peor si les dieran una navaja antigua, asentar la navaja. Antes el cliente mismo pedía "Maestro, asentaré la navaja". O en veces sentía que ya estaba media bronca, "Maestro, dé asentando la navaja", cogía, una suela anchota. Ya nuevamente esa navaja volvía el filo y se bajaba.

CHAPTER: ¿CÓMO ES TU RELACIÓN CON LOS CLIENTES?

00:00 Fidencio:

Cuando hay... entra un cliente conocido hay una diferencia con el extraño. Porque siempre el conocido ya se conoce la... el criterio, la amabilidad de la persona. En cambio, un forastero, un nuevo digamos, toca uno participarle la conversación. A ver a... si es que está de acuerdo para conversar, o no está de acuerdo. Porque uno ya se da cuenta al modo de hablar con la persona. Y si la persona se le ve pues, que no es... no está sociable para un diálogo, mejor dejarle ahí a la corriente. Pero si la persona o también de repente los mismos clientes hacen conversación a uno, le atraen. Entonces tiene uno la base, el fundamento, para conversar, dialogar, contar cosas de la vida. Porque en este trabajo sabemos muchas cosas de clientes, amigos, por ahí que les está pasando actualizada... actualmente. Entonces eso se va metiendo aquí en esta memoria vieja. Eso es lo bueno, porque ahí uno se distrae, se sabe, entonces se lo enseña a vivir uno mucho. Entonces ahí uno se complementa con el cliente. Y en mi criterio es el buen trato, la educación, al cliente. La atención, llamarle con amor, voluntad. Entonces, sí. Por eso es que la clientela hasta hoy me busca. A unos les gusta la musiquita antigüita que todavía existe, yo la tengo ahí. "Póngame uno de los cassetitos antigüitos", bueno. De todo hay caracteres. Como a este trabajo cae gente de todo: gente natural, también gente preparada, abogados, médicos, son clientes. Entonces también uno hay chance para preguntarles muchas cosas, para no pagar la consultita, así. Y eso lo ayudan a uno, entonces ahí viene el complemento, del maestro y el cliente.

CHAPTER: ¿CÓMO ES TU RELACIÓN CON LOS VECINOS?

00:00 Fidencio:

Son años que estoy aquí pues, estoy ya 30 años. Unos ya se han ido, pocos hemos quedado. Ahora con esta circunstancia de la pandemia, antes, han desocupado muchos locales. De gente antigua que era. Pero amigos, o sea, vecinos antiguos ya habemos poquitos. Ya van terminando por cuenta de que como se, este que ve al frente donde venden las cocinas, otro que están poniendo, una peluquería creo que van a poner, al ladito, con cabinas; recién están instalándose. La de más abajito, donde puesto de huevos, esos son más antiguos que yo aquí. Con ellos sí nos llevamos, bien llevado. Nos ocupamos, más que sea por un favor, por cambiar un billete. Pero más viejo, viejo es la cafetería de la esquina, ese dice que está funcionando, que lleva mi edad, del año 1952. ¿Si ve? Desde ese tiempo, creo que ya ha de ser ya la tercera generación.

CHAPTER: ¿CÓMO ESTÁ EL NEGOCIO HOY EN DÍA?

00:00 Fidencio:

Aunque ahora si ha bajado harta gente, porque antes era llenito, ahora ya no. Con esta situación de la pandemia, que hay que mantener la distancia y muchas cosas. Y la gente mismo, unos se han muerto, otros se han ido, otros no salen por temor. Antes era muy buena, ahora está decaída. Con lo que quitaron el penal García Moreno, que queda más para arriba, se bajó; quitaron unas ferias que habían por aquí los martes, se bajó. Ahora es bien bajo, bajo bajo. Hay mucha competencia, porque hace tiempo cuando yo vine no éramos, éramos unos 3 maestros peluqueros aquí. Ahora como vemos por toda la Imbabura, la Rocafuerte, ahorita actualmente aquí al frente están poniendo otra.

CHAPTER: EXPLÍCAME**00:00 Fidencio:**

Este es el rociador para en el cuello del cliente.

La cremas para... es después de la barba. Este jabón que se usa para la barba, en vez el jabón, se lo menea y se le hace es un spray y con eso se pasa.

00:18 Entrevistadora:

¿Pero antes cómo era? Enséñeme el otro que usaba.

00:20 Fidencio:

¿Éste?

00:21 Entrevistadora:

Sí.

00:22 Fidencio:

Esto era antiguamente, ahí no habían estos productos, estamos hablando de unos 30 años atrás.

Actualmente como está moderno el tiempo tenemos estos productos, estos. También hay el cicatrizante, cuando de repente se lastima por ahí uno. Tenemos dos clases de cicatrizantes, el que es en barra y el líquido. En veces hay granos, por ahí se va, o por a por b se lastima. Por ahí se le pone eso ahí, le tapa nomás. Se curó la sangre, sí.

TRANSCRIPTION INTERVIEW “Colaciones”**CHAPTER: INICIO****00:00 Luis:**

Mi nombre es Luis Banda. Soy el último colacionero que queda aquí en Quito. Las famosas Colaciones de la Cruz Verde.

CHAPTER: VELASCO IBARRA**00:00 Luis:**

El doctor Velasco Ibarra, San Roqueño de cepa, ¿no? Los padres tenían la casita en la Cuenca y Rocafuerte, ahí vivía el doctor. Y justo aquí al frente, en esta casita de aquí al frente, vivía el hermano del doctor Velasco. El Manqui-... Que le decíamos con mucho cariño Manquito Ibarra. Que pasa que todos los sábados subía por la Bolívar el doctor Velasco, y a mi abuela, yo recuerdo tan claramente que le decía, “Hortencia, mandarásme las dos”. Uno de guagua, que yo tendría unos cinco, cinco o seis años, con otros nietos también. “A ver” un día que me toca a mí, “Marcelo ven” - “Sí, abuela” - “Anda súbele las dos libras al doctor Velasco, apura”. Han sido dos libritas de colaciones que había que subirle, pues ya. “A ver doctor” - “Ya” dice “guambra, anda a traer pues a tus amigos, ¿qué? ¿no tienes?” - “Claro”. Uta yo encantado. Atrás de esa casa había una cancha de futbol, que lindo, de tierra. Echábamos a jugar, fucha y era dos, tres horas de diversión, y los dos mayores eran conversando y viéndonos jugar. Acabábamos de jugar y si nos daban “A ver, tomen sus colacioncitas, dos colacioncitas”. S’aquí. Es una anécdota tan linda que me acuerdo de guagua.

CHAPTER: ¿CÓMO TE APODAN?**00:00 Luis:**

Hay otra cosa tan linda de esta calle, es que antes que no habían mucho tráfico, que no habían ni carros. Típico era jugar hasta las doce, una de la mañana. Típico. Jugar el fútbol en la calle. Todos los guambros, como por aquí mismo vivíamos. Si no que lo malo era cuando los pelotazos iban a las ventanas. Ahí sí, cada quien a su casa. Pero eso era Quito antes, la ciudad Franciscana, ciudad tranquila, apacible, dónde todos nos conocíamos. Imagínese, antes todos nos conocíamos, “Hola”, había respeto. Son valores, muchas cosas se han cambiado. En la actualidad la ciudad ya no es la misma. Yo, ya no ve, no conozco ni al señor que está al frente, la señora de la tienda, la señora, no les conozco. Antes, ¿le digo la verdad? Antes nos conocíamos solo por apodos. Porque a veces, ¿no? Decían, ¿le conoces al Luis Banda? ¿Quién será? A mí me decían Marcelino, pero si decían Luis Banda no conocían nada. Luis Banda es cuando ya me pongo a hacer colaciones, es cuando ya me conocen como Luis Banda, porque antes yo era Marcelino. Es a raíz de esa película del Marcelino Pan y Vino.

Que justo estaba en auge esa película cuando yo nací o cuando era... Entonces de ahí es que me dijeron Marcelino Marcelino y Marcelino.

CHAPTER: NODE – COL 2.1

00:00 Luis:

Bueno prácticamente este es el legado de la familia, mi abuela la que comenzó esto, hace 1915. Mi abuela no puso nombre, si no los clientes le pusieron nombre. “¿A dónde vas? – Vamos a las colaciones de la cruz verde”. Imagínese venir de la escuela, ver a mi papá, mi mamá hacer la colación. Y para mí era una cosa, ¿cómo le digo? Que poco a poco desde muy niño esto se me fue metiendo a mí. Ahí está mi título, dos años trabajé en el banco amazonas, pero no fue lo mío, no me gustó, lo mío fue esto.

CHAPTER: 100 AÑOS

00:00 Luis:

En la vereda se parqueó un carrito, se baja la señorita y me dice “Buenas tardes Sr. Luis, ¿qué edad le calcula al señor que está alado?” Le digo unos 93 años. “No” dice “103 años cumple ahora” dice, “¿Sabe que me pidió de regalo? Llévame a las Colaciones, llévame a las Colaciones de la Cruz Verde y llévame, por eso le traigo. Vaya a darle la yapita”. Lo lindo, lo bello de verles eso. Verles como se traslada la persona, ¿no? Se traslada, uno se le ve. Dice “venga, venga señora, estas colacioncitas hace 100 años yo chupaba”, que es lo que a uno le emociona. Saber que una colación de hace 100 años es idéntica a la que yo estoy haciendo aquí.

CHAPTER: CONFESIONES

00:00 Luis:

A pegarse una colación, un dulcesito, o de repente, o comparten una funda de colaciones con amigos, entre familia, no es nada malo. Mejor le ayuda y nos da una sensación linda. Y como le digo, la colación se acuerdan, dicen “Eh yo esto llevaba pues cuando estaba en la escuela. Esto era ve, ¿te acuerdas? Cuando salíamos robándole al señor”. Porque así me cuentan verás. Entra el señor también, “Venga, venga, este es el que le robaba a su papá de guagua”. “Ah” le digo, “venga, venga entonces pague, pague, ¿qué?”. Así son las anécdotas. Y así lo que hacían, verás, entre muchachos pues, ya. Que bestia, mi papá se descuidaba un rato de la paila, es que se cogían de la paila, y ellos mismo vienen a delatarse.

CHAPTER: NODE – COL 5.1

00:00 Luis:

Yo tenía muchos negocios, póngase con el aeropuerto. Entregaba mucho la colación al aeropuerto. Era mi mayor entrada, era mi mayor número de ventas, era el aeropuerto. Me ha afectado mucho esto de la pandemia, me ha afectado mucho a mí. En el sentido de que el negocio en definitiva ha bajado. La clientela en definitiva no ya no sale como antes. Ya no vienen, ya no consumen como antes. Como le digo, los clientes fieles son los mayorcitos que de ley vienen, vienen y vienen. Pero eso no me basta a mí. Ya le digo, venían bastantes gentes en esos carritos, se parqueaban ahí, compraban y se iban. Ahora ya no hay nada de eso. Y gente a pie peor. Pero que en definitiva no estamos todavía en lo que es antes, como quién dice, la normalidad.

CHAPTER: VIAJAR EN EL TIEMPO

00:00 Luis:

La colación para mí significa todo. Ver el momento que una persona se mete a la boquita la colación es tan agradable. Decir, mira yo lo hago eso con tanto amor, con tanta pasión, para esa persona que en menos de ni diez segundos ya se le deslíe, se acabó la colación. En diez segundos, dese cuenta, esa persona como revive, como recuerda. Qué se yo, a los cinco o seis años solía, “¿se acuerdan de cuando venían y se robaban la colación de mi papá?”. Todas esas cosas son gratas. Ya y la gente, las personas que me vienen me agradecen, “vea don Luisito, no se vaya nunca, no nos deje de hacer las colaciones, le felicito porque siga haciendo”. Entonces esas son cosas, esos son mis dineros, mis millones. Claro que eso solo me alimenta a mí lamentablemente, pero ¿qué vamos a hacer?

TRANSCRIPTION INTERVIEW “Bordados”

CHAPTER: INICIO

00:00 Rosario:

Mi nombre es Rosario del Carmen Chiliguano.

Estamos en el almacén Manto Sagrado ubicado en la calle Rocafuerte entre García Moreno y Benalcazar. El diciembre pasado estuvimos cumpliendo los 100 años de vida del almacén. Ochenta años en poder de la anterior dueña, ósea de tres generaciones, de la anterior dueña doña Angelita Espinoza, luego doña Estelita Suarez de Hurtado y luego esto estuvo en manos de su hija Patricia Hurtado de la cual yo he tomado. Diez años trabajé para ellas y el resto hasta aquí, como diez años también, estoy como propietaria del almacén.

CHAPTER: ¿CÓMO SE EMPEZÓ A VESTIR AL NIÑO?

00:00 Rosario:

Fue doña Angelita Espinoza la que trajo la imagen de su niño Dios y ella se puso a elaborarle el trajecito y lo vieron sus clientes, que no tardaron también en traerle sus imágenes para que ella les hiciera. Me refiero a las imágenes de la Escuela Quiteña, ¿no? Los niños de Caspicara, niños que eran tallados en madera e incluso su órgano genital quedaba visible. Y entonces ella por eso es que les hace pues hasta ropita interior, ¿no? Y aquí le tenemos nosotros a la imagen, nosotros seguimos elaborando el ajuar completo que consiste en su ropita interior, sus sandalias, y el traje, que lo tenemos en este caso está elaborado en terciopelo fino. Y el trabajo que está hecho es... la técnica aplicada es bordado al matiz. Esto es un trabajo de doña Dolores Ortiz, no es el trabajo de Marianita, es otra persona que igual trabajó aquí en el almacén hace tiempo atrás y que ella está también trabajando para conmigo, ¿no? Ayudándome en lo que es el bordado.

CHAPTER: ¿CÓMO LLEGÓ USTED A ESTE OFICIO?

00:00 Rosario:

Aquí pues la señora, la mamá, había sabido vender todo lo que era ropa de señoras, ¿no? Las faldas plisadas, los pañolones, las blusas bordadas, chalinas y todo eso. Entonces mi madre había sabido llegar aquí como para comprar ropita para ella, ¿no? Entonces ahí es cuando ya ella ya le ubicaba y pues más tarde ya se hicieron comadres y ella venía aquí a hacer que le elaboren la ropa de la Virgen de la Merced a la señora Estelita. Aún yo guardo trabajos de ella que son bien antiguos. Entonces mamá siempre, usted sabe, a los más pequeños siempre les cogían de la mano y nos venían trayéndonos de compañía. Más o menos, como le digo, estimo unos 7 años habré tenido, que llegábamos por aquí para que se le haga la ropa a la Virgen. Yo seguí un curso de corte y confección en San Bartolo. Ya sabía cómo elaborar un vestido, las capas si no me atreví a hacer por lo grande que era, pero el túnico si me atreví a hacerlo. Lo hice por dos años consecutivos. Lo hice con aplicaciones, cortando la gamuza y el... la gamuza le hice una flor y de ahí el resto con el cordón dorado le hice unos lazos y le adorné con chaquir y lentejuela. Eso es lo que le hice.

CHAPTER: ¿CÓMO SE LLAMA SU OFICIO?

00:00 Rosario:

Confección de los ajuares para el Niño Dios e imágenes religiosas. Así es como está. Está considerado como un oficio muy tradicional aquí en Quito y si ya el almacén tiene 100 años ya se puede imaginar.

CHAPTER: ¿QUÉ MODELOS Y TÉCNICAS TIENE?

00:00 Rosario:

Este es un modelito de pechera o casulla. No sé si recordamos tiempo atrás, los sacerdotes se vestían, no eran las casullas actuales que son acampanadas, sino era un modelo así.

También hemos hecho este otro modelito que en este caso es bastante sencillito, está utilizado lo que es satín. Satín que igual este si es nuestro material. Lo hago sin moldes porque también para aplicaciones más grandes realizamos los moldes, les cortamos las aplicaciones, y luego las pegamos a la tela y luego las bordeamos con lo que es el escrible dorado.

Éste, la técnica, la tradicional, que es el bordado al matiz, ¿no? Es un trabajo de Marianita Cegarra. A ella le encanta bordar incluso desde el más pequeño, me ha pedido que le mande los más pequeños.

Esto es un traje especial. Aquí tenemos que abrirle un ojalito para que el niño saque las manitos porque tiene al pecho, ¿no?

El trabajo de aplicación consiste en recortar con moldes, ¿no? Con moldes lo hacemos. Cortamos las aplicaciones que pueden ser en lamé dorado, en este caso es lamé dorado. Recortamos. ¿No? Luego las pegamos y hacemos con este material del escrible dorado. También se han hecho trabajos así adornados solamente con lentejuelas, ¿no? Ahora también en esta misma tela se puede bordar. Se puede bordar o se puede hacer este tipo de trabajo. Porque hay personas que les gusta que haya bastante trabajo allí, entonces no se conforman con solamente. Dice “está muy sencillo, ¿sí se podría bordar o...?” Lo hemos hecho y queda muy bien, y queda muy bien. Bueno aquí la gente lo que más prefiere es bordados, y mientras más bordado esté no les importa cuánto cueste.

CHAPTER: ¿QUÉ SON LAS IMÁGENES RELIGIOSAS?

00:00 Rosario:

Las imágenes son, para nosotros es la representación del niño Dios, de la divinidad. Hay una veneración, no adoración. Sino una... Les veneramos, les respetamos, ¿no? Por lo que representa para nosotros. Que es la, por ejemplo, el niño Dios, representa la infancia, la niñez de Jesús, ¿no? Dicen niño, hacen referencia al niño de carne y hueso, y dicen que el niño siente frío entonces hay que abrigarle, hay que vestirle. Nosotros le queremos mandar así solamente con la tuniquita. Dicen no, es que va a sentir frío sus bracitos, sus manitas, entonces tienen que vestirle con la capita para que él esté bien abrigado.

CHAPTER: ¿HAY UN CALENDARIO FESTIVO?

00:00 Rosario:

Veinticinco a treinta años atrás el almacén rodaba con sus productos, ¿no? Ósea de diciembre hasta el carnaval era lo que se surtía todo con lo del niño Dios. Pasaba un poquito más entre mayo, junio, que venían las primeras comuniones y confirmaciones. Ella igual surtía el almacén con todos esos productos que se necesitaban como eran los vestidos de primera comunión para niñas, el ajuar para primera comunión, que eran los velos, las coronas, los bolsitos, los rosarios, los libros, las velas. Tanto para las niñas como para los varones. Para los varones eran los ternitos azules con camisa blanca, ¿no? Los corbatines. La gente empezó a vestirle al niño Dios en todo tiempo. A buscarles trajecitos en todo tiempo. Ya no fue solo de temporada sino en todo tiempo, porque incluso como hubo mucha gente que migró ellos venían a visitar a sus familias y ahí aprovechaban llevándose los ajuaritos para el Niño Dios. O también lo que hacían es pedirles a sus familiares que les envíen. Entonces ellos en cualquier momento venían, nos hacían trabajar y les enviaban.

CHAPTER: ¿QUÉ OTROS TRABAJOS SE REALIZAN?

00:00 Rosario:

En el almacén hay trabajos que usted se quedaría un poco estupefacta de los trabajos que hacía la señora Estelita. Unos trabajos... o sea, otro tipo de técnicas. Prácticamente ella atendió a todos los mercados que habían en Quito porque usted... o sea, tiempo atrás en los mercados habían las urnas grandes dónde tenían a su patrono. Era por ejemplo la imagen de la Virgen Dolorosa en cuadro y mandaban a hacer lo que son las cortinas, ¿no? Las cortinas. Y ella muchas veces se movilizaba, o sea, le venían... Ella vivió aquí en esta casa. Venían a llevarla de aquí para llevarla al mercado para que ella tome las medidas y pueda salir un trabajo, pero ahí. Y en cambio cuando ya tenían hecho su trabajo, para el siguiente año venían ya con el anterior que había hecho, ¿no? Lo traían de muestra. Entonces en base a esa muestra ella trabajaba en otro color. Igual, ya los priostes eran otros. Incluso, ella no bordaba a máquina los nombres de los priostes, ella los hacía a mano, con cordón, con cordón dorado. Ella les iba elaborando los nombres de los priostes. Yo el último trabajo que hice para uno de los mercados fue para el Mercado del Camal, asimismo, eran unas cortinas, recuerdo clarito en color amarillo me hicieron hacer. Unas cortinas grandes para esa urna que tenían. Y por último aquí en San Roque tenían la imagen, el cuadro de la Virgen Dolorosa, allí también. Ahí si tuve la oportunidad de irme a medir para saber cómo hay que hacerlo. También para El Tejar. Le tienen al Hermano Miguel. Justo en el sector del área que se denomina el Hermano Miguel. Para ahí también

me han hecho hacer las capas para el Hermano Miguel. También se ha vestido con el trabajo de aquí del almacén.

CHAPTER: ¿CÓMO ES LA RELACIÓN CON LOS VECINOS?

00:00 Rosario:

En la Imbabura está el Restauraciones Carrión. Que también es... Yo le conocí al papá de doña Rocío Carrión. Él le restauró a la imagen del Niño Dios de la Familia. Es una imagen que le decía de la Escuela Quiteña, de los antiguos. Le cuento una anécdota ahí. Mi madre quería retocarle al niño, pero ella no le quería dejar al niño en el taller porque que tal vez se pierda, que tal vez le cambien. Pues los días que le tocó retocarle al niño ella venía a estar sentada en el taller del Señor Carrión hasta que ya le entregue el trabajo terminado y ahí ella se sintió tranquila. Y de hecho vino pues aquí a llevarle vestido al niño con la ropa de la señora Estelita. Ya yo recibo las imágenes para trasladarlas allá a que se hagan la restauración donde ella. Entonces así es como estamos trabajando. Igualmente, ella les envía, si quieren ropita pues les envía aquí para que los niños se vistan acá.

TRANSCRIPTION INTERVIEW “Hojalatería”

CHAPTER: INICIO

00:00 Marta:

Bueno yo me llamo Marta Pacheco. Estamos en la casa 925 en La Ronda. Y soy la hojalatera de La Ronda y estamos en nuestro taller que se llama *Hojalatería Silva*. Somos tres generaciones aquí en La Ronda. En este espacio estamos ya dos años, pero nosotros estábamos ubicados 65 años en la casa de los geranios, ahí me crié.

CHAPTER: ¿CÓMO FUE TU INFANCIA?

00:00 Marta:

Nuestra infancia fue la mejor, o sea, fue de sueño. Entonces la Marta cumple quince años. El un vecino silletas, el otro vecino las silletas, el que mejor tenía sillones, el que más plata tenía sacaba el equipo de sonido. La una vecina me regaló el vestido. La otra vecina hizo un seco de pollo, la otra vecina hizo la sopa, la otra vecina el arroz, la otra las papas. Y no necesitaba que usted invite, ¿no? Ellos traían a sus vecinos, a sus vecinas, a su familia. Y en el patio de los Geranios, que ustedes deben conocer porque es una casa muy linda, se llenaba de todo el mundo. Y usted no... Yo me acuerdo en ese tiempo que había unos tragos, que todo el mundo sacaba un trago. Dios mío, era uno quince años, unos matrimonios, pero de lujo porque usted no necesitaba nada. Entonces la una vecina, ya se acababa la comida, corría a cocinar y sacaba arroz y ponía en la mesa. Y el vecino Darío Ortiz era el panadero y pastelero, pastelero de La Ronda. Entonces el pastelero nos daba el pastel. Y dónde él hacíamos, póngase una colada morada, él nos daba la harina para que todos los niños hagamos las guaguas de pan, Don Darío Ortiz. O, antes de él, era el señor Zapata, de la panadería.

CHAPTER: ¿A QUÉ JUGABAS DE NIÑA?

00:00 Marta:

Y jugar era lo máximo, pues, ¿no? Nuestra... que la rayuela, que la sogá, que... Mamá me hablaba mucho porque yo jugaba bolas y en ese tiempo no era bueno que una mujer juegue las bolas. Y entonces jugábamos en el patio y nuestras madres tenían que salir: “Ya vengan a dormir, guambas machonas”. Esa era una de las palabras de ellas. Pero lo enamoramientos era una locura porque uno de La Ronda de abajo no podía enamorarse de La Ronda de arriba, de esta Ronda. Y los de La Ronda de arriba no podían enamorarse de los de La Ronda de abajo. Entonces era una locura, ¿no? Entonces bajaban los chicos: “Ay, este es de La Ronda de arriba”. Ese era nuestra vida vivencial en La Ronda. Hermoso. Es nuestra juventud y nuestra niñez aquí en La Ronda, en el centro, fue lo máximo. Y unas fiestas de Quito, dígame pues. Orquesta. Orquesta aquí en la Guayaquil y orquesta en La Ronda de más abajo. Entonces usted bailaba en la orquesta de abajo y luego corría a la orquesta de la Guayaquil; y en el receso de la una orquesta y bailaba acá y corría. Y los más grandes, si papá daba permiso, nos íbamos a la Loma a Santo Domingo a buscar las orquestas, cuál mejor está. Así eran las fiestas de Quito.

CHAPTER: ¿CÓMO LLEGASTE A ESTE OFICIO?

00:00 Marta:

Yo ingreso el taller cuando tenía cinco años. Mi mamita era viuda, se enamoró con mi papito en el Cumandá cuando mi mamá iba a retirar unas cartas de su familia de Cuenca, porque mi mami es de Cuenca. Tuvimos la dicha, la bendición de tener el mejor papá del mundo. No era nuestro padre de sangre, pero él lo fue de corazón, ¿no? Mi papá un día me decía “Ven a aprender a destapar un reverbero”. Entonces por ahí comencé, por destapar el reverbero, por poner shiglores, por poner bombas en la bomba del reverbero. Y como ya sentí que me pagaban, porque papá me decía “Ya coge nomás vos”. Después fue la soldada. Entonces ya venía la gente, porque, siempre les comento, ya no es como ahora que tenemos esto de que “ya pues, se hizo hueco, se hizo hueco” y mandan a la basura. Antes venían “Dé soldando la tacita”, “dé remachando la olla”. Y entonces yo ya lo hacía.

CHAPTER: ¿CÓMO APRENDISTE ESTE OFICIO?

00:00 Marta:

Mi papá siempre decía que las cosas que no haces con amor no las haces bien. La misma oportunidad tuvieron mis hermanos, pero a ellos no les gustaba la hojalatería, o sea, “Uy, no no no no. Eso huele feo”. Porque cuando usted entretiene ácido muriático, luego tiene que el soplete hirviendo limpiarle en sal al amoniaco y luego poner el estaño. Entonces produce un mal olor así usted esté protegida. Entonces decía “No, no, no”, mis hermanos, “yo no”. Pero a mí me encantaba, entonces. Me encantaba estar jugando con las cosas, me encantaba estar soldando. Y así me fui involucrando en este mundo chiquito que nuestro es... Es con tanto amor que hacemos las cosas, es con tanto orgullo que decimos de nuestro arte que nos gusta ser hojalateros. Cuando a mí me dice: “Pero usted, ¿qué profesión es?” Le digo soy hojalatera. Soy hojalatera, me gusta ser hojalatera.

CHAPTER: ¿QUÉ HERRAMIENTAS USAS?

00:00 Marta:

Bueno la hojalatería es simple. Siempre les digo, a veces, simple. Es como cuando usted trabaja en cartulina. Viene, coge su molde, raya en la lata, raya en el tol con un marcador, corta y va armando. No podemos hacer una sola, ¿no? No podemos hacer una sola. Nosotros tenemos que hacer, por ejemplo, baldecitos, un baldecito mínimo unos 20, porque ahí está lo que nos queda la ganancia. Ahí es lo que usted prioriza trabajo. Entonces, ¿qué hace? Plasma, corta, arma, va a la máquina troqueladora, que es la que le da el adorno, luego de eso pone las piezas, suelda, y al último que termina haciendo es poniendo el alambre. Martillo, tijera, cuando hacemos huequitos hay unos clavos muy grandecitos que usted lo hace huequitos, alambre, estaño, suelda, ácido muriático y se acabó. Eso es toda la hojalatería

CHAPTER: ¿QUÉ HACÍA USTEDES ANTES DE FABRICAR JUGUETES?

00:00 Marta:

Mi papá era uno de los artesanos hojalateros más reconocido aquí en la ciudad y muy honorable. Muy puntual pues. Si él le decía el 5 de mayo, pues el 5 de mayo estaba el trabajo. Mi papito hacía canales de agua lluvia, las canaletas, hacíamos los extractores de aire, instalaba avícolas, entonces esto que quiere decir, que hacía bebederos, comederos, pero en grande. O nosotros teníamos en provincias pequeños avícolas, pequeños almacenes grandes también, por ejemplo, en Quevedo, Santo Domingo. Entonces entregábamos por cientos, por cientos, los comederos, los bebederos. Comederos largos, comederos altos, un galón, de dos galones. Y ese tiempo mi madre vivía entonces contratábamos, imagínese cuán fuerte era nuestro negocio, que nosotros contratábamos camioneta directa, o camión directo para irnos a dejar a Quevedo, a Santo Domingo. Íbamos, pero con unos camiones completos. Y era muy bueno ese tiempo. Luego vino a decaer. Luego ya vino el plástico. Hacían los bebederos de plástico y eran super más convenientes, ¿no? Y luego vino un poquito el decaimiento de La Ronda como barrio, decayó mucho más. Entonces hemos... aquí en La Ronda hemos pasado días esplendorosos, días de gloria, y días también de tristezas. Como mi abuelito era de provincia, él hacía juguetes en Riobamba. Mi papá como ya era el moderno él hacía las cosas grandes. Y volvimos a hacer los juguetes, volvimos, y nos fue muy bien, super bien. Fue un recordar para todos de la niñez.

CHAPTER: ¿QUÉ PASABA EN FINADOS?**00:00 Marta:**

Nosotros íbamos para noviembre, para la Navidad chiquita, le decían la Navidad de los pobres. Entonces nosotros íbamos y entregábamos las cocinas, entregábamos todo lo de juguetitos. Y era una buena venta porque la Navidad chiquita en Ambato no es lo que hoy es, pues. La gente lo que salía es a comprar nuestros juguetes de madera, de barro, de lata, eso era lo que salían a comprar. Entonces ya vi tan cambiado, no es la modernidad, digo yo, siempre se da un paso adelante, pero a veces es un pasito para atrás como historia. Porque decía la Navidad nuestra era eso. Y las familias salían, y me acuerdo de muy niña, hasta de muy niña, a comprar estos juguetes. Y ahora usted ve ropa, cosas de otros países, que no involucran a los niños nuevamente a jugar con lo nuestro.

CHAPTER: ¿QUÉ PASA CON LAS INFANCIAS DE HOY?**00:00 Marta:**

Siempre cuento esta anécdota. Siempre vienen los niños y dicen: “¿Y ustedes no se aburrían con esto? Que feo jugar solo con esto”. Entonces ya les, yo les cojo y les digo: “Ven a jugar con lata, mira aquí hacíamos esto”. Entonces ya se olvidaron que tienen el teléfono en la mano y les involucro y les digo “mira esta es una dobla chiquita, ven a ver como dobla la lata”. Y ese es el fin de este taller, ¿no? Volver a involucrar a los niños cosas nuestras. Le juro así nosotros no quisiéramos que la modernidad nos coma, no quisiéramos desaparecer el taller, porque amamos tanto este arte. Y no quisiéramos vernos con el tiempo, que el tiempo el transcurso y no estar aquí en La Ronda. Ese kit de conservar lo nuestro ese es el que queremos. Yo le digo, podemos ser muy modernos, pero no debemos olvidar las raíces, no debemos olvidar como comenzamos. Entonces vamos ya nuevamente a poner aquí soldada, para que venga la gente, aprenda a remachar, como hacíamos remaches en las ollas. Entonces queremos conservarnos aquí, nosotros queremos seguir trabajando.

CHAPTER: ¿QUÉ NECESITAN LOS ARTESANOS?**00:00 Marta:**

Necesitamos espacios, los artesanos. Necesitamos que no salgan los artesanos de La Ronda. Necesitamos sitios culturales nuevamente a La Ronda. Antes había Sibarí, había Humanizarte, había grupos de arte que subían que bajaban bailando. Todo eso necesitamos, reactivar La Ronda. Necesitamos poner gente que ame a Quito. No necesita ser de Quito para amar a Quito. Nosotros hacemos patria siendo de cualquier provincia. Yo soy cuencana y amo a Quito.

TRANSCRIPTION INTERVIEW “Especias y condimentos”**CHAPTER: INICIO****00:00 Fanny:**

Yo me llamo Fanny Aurora García.

00:02 Eduardo:

Mi nombre es Eduardo Pichucho.

00:04 Fanny:

Estamos en la Rocafuerte y Chimborazo, Centro Histórico.

00:08 Eduardo:

Aproximadamente unos 26 años. Se llama “Condimentos el Molino”.

CHAPTER: ESTA CALLE**00:00 Eduardo:**

Aquí, San Roque, es el lugar donde usted encuentra lo que en ningún lugar usted encuentra.

00:06 Eduardo:

Este era el primer mercado de Quito. De aquí salían todos los productos hacia todos los barrios. Esto era... Pasaba cualquier cantidad de gente. La gente vendía en las calles. Esto era copado de vendedores ambulantes. Le decían “A ver, tenemos, muchachos, tenemos que irnos a madrugar a coger los productos”. Y nos llevaban, eso le digo, a veces cuando más tardecito nos llevaban, 4 a

mañana. Entonces teníamos que coger y levantarnos para ya ayudarles a traer el producto, a mis papás.

CHAPTER: ¿CÓMO LLEGASTE A ESTE OFICIO?

00:00 Eduardo:

En el diario vivir, diario vivir. Bastante por la influencia de mi esposa, ella sí sabe de hierbas; y por la... el cliente mismo.

00:09 Fanny:

Mi bisabuela era una... era partera. Y ella les daba agüitas. Entonces, y como yo nací allá, entonces yo casi le conozco a mayoría de las hierbas.

00:20 Eduardo:

El cliente le viene y le dice para que sirve, por ejemplo, me vienen y me dice “sabe que, llevo” digamos “la guaviduca”, dice “tengo un dolor de barriga, necesito la guaviduca.” Entonces uno ya va... ya va asimilando esos conocimientos.

CHAPTER: ¿EN QUÉ CONSISTE TU TRABAJO?

00:00 Eduardo:

Usted me va a ver cogiendo así, empaquetando la canela, empaquetando las hierbas.

00:04 Fanny:

Tenemos aliños, cosas que es para sahumar, como sahumero, palo santo, mirra, alhucema.

00:14 Eduardo:

Hay personas que ya vienen simplemente nos piden, y nosotros ya les despachamos. A eso estamos dedicados todo el día.

CHAPTER: MUÉSTRAME COMO EMPACAS

00:00 Fanny:

Esta hierbita que voy a empacar ahorita se llama hierba buena. Yo realmente lo que hago es más aquí artesanalmente, no ocupamos ninguna máquina, nada de eso. Le corto con la podadora. Entonces para que esté uniformemente y no sea la muy albutosa un solo lado, realmente yo lo que cojo es la mitad para un lado y la mitad para el otro lado.

CHAPTER: PLANTAS VIAJERAS

00:00 Eduardo:

Hay la flor de Jamaica que nos traen desde Bolivia. El zen, el boldo. De Perú viene lo que es el hercampuri. Vienen del extranjero, vienen de la costa, vienen de la sierra, vienen del oriente, y así mismo se van para esos sitios, créame que es algo increíble que cosas que yo vendo aquí van a los mismos sitios, o van fuera ya del país.

CHAPTER: ¿CÓMO ES TU RELACIÓN CON LOS CLIENTES?

00:00 Eduardo:

Me fascina conversar con los clientes, ver sus problemas. A veces hacemos aquí de psicólogos, o sea, sobre todo de vecinos, ¿ya? Son atentos con uno, están siempre prestos. Yo creo que la vecindad aquí en San Roque no se ha perdido, es una buena vecindad.

CHAPTER: ¿QUÉ OPINAN TUS HIJOS?

00:00 Eduardo:

La gente está volviendo a la naturaleza, a ver sus productos naturales que les curaban. Pero lamentablemente aquí hay el pero. Mis hijos ya no quieren dedicarse a eso. Ya ellos ya tienen otros objetivos, otras metas. Y pocas personas se dedican a esta actividad. Y entonces es un nicho que está quedando de cierta forma, por lo menos de mi parte, va a quedar vacío.

CHAPTER: ¿CÓMO VA EL NEGOCIO?

00:00 Eduardo:

No sé si venga más gente, yo creo que sí. Yo creo que debe ser algo positivo, espero que sea algo positivo que nos ayude a todos. Creo que ojalá todos nos vengan a visitar en el centro histórico porque el centro histórico es algo maravilloso que tenemos aquí.

TRANSCRIPTION INTERVIEW “RESTAURACIONES”

CHAPTER: INICIO

00:00 Rocío:

Hola, estamos en Restauraciones Carrión, mi nombre es Rocío Carrión.

00:05 Gonzalo:

Mi nombre es Gonzalo Gallardo y estamos en Restauraciones Carrión.

00:09 Rocío:

Estamos en un taller donde se arregla todo tipo de imágenes religiosas en yeso, en madera, fibra, en todo tipo de material. Este negocio nosotros ya somos la cuarta generación en restauración. Empezó por medio de mi bisabuelo, el cual se dedicó al tallado en madera. Entonces nosotros hemos seguido retomando para que no se pierda esta tradición.

CHAPTER: RECUERDOS DEL TALLER DE SU PAPÁ

00:00 Rocío:

Por ejemplo, donde mi papá tenía el taller era una casa tan hermosa que usted entraba a la casa y tenía una pileta. En esa pileta, a la entrada tenía dos tipos de gradas, ¿no? La una grada que se iba a la derecha y la otra a la izquierda. La una entrada era de la una hermana y la otra era de la otra hermana. Entonces era como unos tipos balcones adentro, todo lleno de flores y las pilastras que eran de piedra. Pero ahora eso ya no hay, la casa está totalmente reformada, es ahí bodega y la pileta que tenía se ha perdido, eso ya no hay ahora.

CHAPTER: RECUERDOS DEL BARRIO

00:00 Rocío:

El barrio de San Roque era muy tranquilo. No es como es ahora, más eran casas que vivían las personas y en esas casas que ahora digamos las gentes han vendido, las gentes antiguas, ya han perdido totalmente la estructura antigua que tenían las casas. Antes eran pintados los tumbados con ángeles, con flores; igual el piso, el piso era con las baldosas antiguas que tenían cenefas bonitas, ahora son así, brillosas y ya no hay pues. Incluso las mismas puertas ya son puertas modernas de fierro antes eran de solamente madera.

CHAPTER: ¿CÓMO LLEGARON A ESTE OFICIO?

00:00 Rocío:

La tradición de esto fue con mi bisabuelo que se llamaba Severo Carrión, el abuelo Alfonso Carrión, de ahí siguió mi papá Alfredo Carrión y ahora estoy yo Rocío Carrión.

Bueno este local nosotros estamos ya aquí 23 años a raíz de lo que falleció mi papá. Nosotros dejamos de trabajar en las restauraciones, pero la gente pidió nuevamente que retomemos esta tradición, este trabajo. Y lo decidí yo, lo tomé yo para poder ayudar a la gente.

00:34 Gonzalo:

El oficio me enseñó mi esposa, ¿sí? Hace unos 15 años. Y ahora ya sé más que la misma dueña.

00:45 Rocío:

Al principio la gente no nos conocía, luego la misma gente que fue del barrio de mi papá empezó a llamar a la gente y decir que nosotros estábamos aquí, la hija de don Carrión. Y empezó ya la gente a seguir viniendo para donde mí. Yo creo que de pronto yo sea ya la última porque mis hijos no van a tomar ya esto.

CHAPTER: ¿EN QUÉ CONSISTE TU TRABAJO?

00:00 Gonzalo:

Entonces aquí restauramos imágenes religiosas o adornos también, de yeso, fibra, madera, cerámica. Los primeros días que aprendí era un poco difícil porque yo no sabía absolutamente nada de esto, ¿no? Fui tomando las indicaciones que me daba mi señora. De ahí comencé, me indicaba como tenía que hacer, como pegar si venía zafado un brazo, una pierna, la cabeza, pues todo eso fui cogiéndole yo lo más pronto. Porque ya era el trabajo que iba a mantener yo aquí en el taller.

CHAPTER: ¿CUÁLES SON LAS ETAPAS DE TU TRABAJO?

00:00 Gonzalo:

Aquí más hacemos, ¿cómo se dice?, preparar la imagen que nos traen, pegar los brazos, las piernas, como vienen. Entonces la pintura hacemos en la casa, y acá después de lo que le damos la pintura venimos acá a hacer los acabados. Todavía tenemos la técnica del pincel. El pincel hay que saberle llevar, ¿no? Porque... para que no quede las rayas. Si usted coge un pincel, al rato de pasarle se ve las rayas, entonces es la técnica que todavía nosotros tenemos

CHAPTER: ¿CÓMO ES TALLAR?

00:00 Gonzalo:

El tallado se cobra por centímetro. Para tallar una mano un una... se le dice la cantidad a la persona y ella le dice “no, está muy caro”. Ponerse a tallar una pieza es mucho sacrificio, mucho tiempo, no es como las otras piezas que ya tienen molde y se sacan. Acá se vuel-... vuelta toca estarle dando la figura y acoplándole a la imagen. Hay el Cristo muerto, Cristo en agonía, que, si le ve que, le contaba del Cristo ese que tenía justo como se lastima y queda la piel. El otro que antiguamente se le hacía un corazón aquí. Se le abría un huequito, se le ponía un corazoncito y se le daba la forma de las costillas. Entonces usted veía así, se le veía casi real. O a veces también en las... en los niñitos también se le hace con dientecitos y con la boquita abierta y puesto un espejito aquí adentro para que se le vea de... el espejito se le ve como el fondo, sí, el fondo de la garganta. Entonces son detalles que a veces impactan.

CHAPTER: ¿PARA QUÉ RESTAURAR?

00:00 Rocío:

Nos traen de todo tipo de imágenes, pero el que más más traen es el niño, el niño Dios. Traen niños quemados, que muchas veces dice que, nosotros le sugerimos que se compre un nuevo niño, pero ellas dice que no, porque ese niños les salvó de un incendio. Y es verdad, ¿no? Porque incluso trae la foto y está solamente quemado por decir la mesa, se ha quemado solamente donde está en niño. Entonces ellos no quieren cambiarle y quiere que el mismo se los arregle para que siga en compañía de ellos y que los cuide.

CHAPTER: MANO MILAGROSA

00:00 Rocío:

Cuando una persona de pronto está lastimada su piel, entonces se les ayuda a las personas para que no les quede la huella. Ya este servicio ya es de años porque igual mi papá empezó con esto.

00:13 Gonzalo:

Más conocido por el manos milagrosas. Por lo que él curaba las heridas.

00:19 Rocío:

Fue por un accidente de una extranjera que tuvo en la plaza de San Francisco. La señora al verse lastimada acude donde él, y él le pone la pintura justo de las imágenes, y ella mismo fue la persona que le hizo digamos la propaganda que era un milagro. Ella decía “O la pintura o el pincel que usted utiliza”. Él por tanta imagen que restaura, por tanta imagen que pinta, entonces está ahí el, por decirle, el milagro.

CHAPTER: A MI ME CONFUNDEN

00:00 Gonzalo:

Yo me metí en la cabeza el llevar la tradición de mi señora, de la familia de ella. Aunque la gente se equivoca que yo soy hijo de don Carrión, tengo un parecido al señor, ¿sí? Entonces me dicen don Carrión, apenas llegan, don Carrión don Carrión. Entonces yo ya me metí en la cabeza eso. Ya no soy Gonzalo Gallardo, sino Carrión. Entonces ya me metí a lleno al trabajo, ¿sí? A respetarle a la gente que viene, ayudarle, que es un.... Cuando viene la gente lastimada se le presta una ayuda, ¿sí? Nosotros colaboramos con eso en el barrio que le vio crecer a la familia Carrión, ¿sí? Entonces ese aporte damos nosotros al barrio.

CHAPTER: LA POCIÓN MÁGICA

00:00 Rocío:

La gente viene porque son recomendados de los papás, de los abuelitos, de la familia, de los amigos, o de la, a veces en la calle también le ven, o en alguna parte, algún hospital le dice “¿Sabe qué?

Váyase a tal parte y ahí le ponen una pinturita y se le va quitando la cicatriz”. Entonces es no solamente de amistades si no de personas que a veces ni se conoce. Cómo se hace famoso esta fórmula acudieron unos médicos a ofrecerle que le enseñe, él le dijo que no, porque él había descubierto para el beneficio de las personas, pero no para el beneficio económico de un médico. Entonces el médico como que se fue enojado. Y a nosotros también nos vino un médico que quería ponerle en el... para hacer su tesis de grado. Él le trajo al hermano, él tuvo un accidente de tránsito y estaba cortado. Y se le perdió, y como él le vio al hermano viene y dice “ayúdeme, es que quiero para hacer mi tesis de grado”. Dijimos que no, pues.

CHAPTER: LOS CLIENTES

00:00 Gonzalo:

A mí me gusta la pintura. Porque uno se mete a pintar, se le da unos tonos que uno mismo se va sacando.

00:11 Rocío:

Bueno lo más grato que hemos tenido hasta ahora es que la gente trae una imagen y la imagen se va totalmente hermosa, digámoslo así. Bien elaboradita, bien pintada. Porque no solamente es el significado de la persona que... es un recuerdo de su mamá, de su papá, de algún familiar que le obsequió. No quieren perderlo y quieren que esa misma imagen siga en compañía de ellos. Entonces la gente nos agradece. Y muchas veces esa misma persona que vino a dejar la imagen trae a otras personas para que igual le arreglen otras imágenes de las familias, de los amigos. Quisiéramos que esta tradición no se pierda.