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Latin American Liberation Philosophy and its Literature:

Differing Approaches Towards an Authentic Latin American Cultural Identity

A study of José María Arguedas' "Los ríos profundos"

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The primary motive for the literature and the philosophy of Latin America that I have gathered together in this paper is a desire to discover (uncover, encounter?) a cultural identity which reconciles the conflict between native and newcomer which has problematized the Latin American experience since the conquest.

The method that contemporary Latin American philosophers employ towards this goal is one that questions what has been established as the "official" or "universal" history of the Americas. They sustain that this history is constructed from colonial interests, and have set to work identifying these interests and deconstructing their historical claims.

This is what Latin America's authors, such as the indigenistas, have implicitly been doing all along. But instead of attempting to challenge "official history," (which could at times be life threatening), they emphasized the importance of intimate history, which vindicated the silenced lives of the scores of people excluded from "official history."

This "intimate history" has traveled widely through the subjective historical spaces - the memories - of Latin America, beginning with the oral traditions of the indigenous languages which have permeated the American community in spite of itself. Often this "intimate history" is misunderstood as exoticism, as "magical" realism. But how can we be so sure? What insights into America have been disregarded as fantasy which do have real importance in the lives of Americans?

I have followed this line of questioning in my project, concentrating on the indigenous contribution to the cultural identity of the Latin Americas. Centering on an analysis of José María Arguedas' novel Los ríos profundos, I outline how a Latin American narrative travels subjective space to arrive at a clarification of the ambiguities of Latin American identity in terms of a native paradigm, the Quechuan suffixes "illa" and "yllu."
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Latin American Philosophy of Liberation and Indigenismo

This paper compares and contrasts José María Arguedas' novel, *Los ríos profundos* (Deep Rivers), to recent Latin American Philosophy of Liberation. The primary motive directing both the philosophical and literary work that I have studied is a desire to encounter a Latin American cultural identity. The goal is to develop from this dis-covered identity a new humanity based on the Latin American experience. The method employed to this aim consists of a historical program of cultural authenticity which deconstructs five hundred years of colonial misconceptions.

Literature and Latin American Philosophy of Liberation coincide in the search for a Latin American cultural identity in so far as they both pose historical questions. Leopoldo Zea is representative of the philosophers in sustaining that an objective study of history is impossible. History, across the centuries, reveals the existence of "official projects" which have reflected the interests of particular groups of people (for example, Spain, and later on, The United States). Zea re-writes the history of Latin American ideas, identifying these "projects" and doing away with their claims to universality.

Reason, *logos*, is not univocal, it is rather a means by which we can understand and make ourselves understood without renouncing our individuality. Reason as abstraction is substituted by reason as expression of concrete man. The differences are reconciled in the sameness. Sameness not only in terms of reason, but mainly because of the individual concrete mode of being in man, that which is
peculiar to each individual man. And so, there has been an amplification and correction of Descartes, who maintained the equality of men based on reason. We should now affirm the equality of men based on the diversity of men.¹

Zea's "equality based on diversity" may seem to be a concept free of an "official project." However, how can the individual remain undivided in a many voiced world? Could not "individual" also be an "abstraction"? According to Zea, "the differences are reconciled in the sameness": sameness of "the individual concrete mode of being in man." Zea makes the individual the bastion of identity throughout all passage of *logos* - many *logos* may pass, with which the individual deals "without renouncing his individuality." "The concrete mode of being" presupposes "the individual" and thus reduces its choice of voices (*logos*) to one a piece. Everyone gets a single voice. "Individual" and "not univocal" go together only when persons are viewed as historical objects which "change voices" over the passage of time.

Zea is concerned with political liberation on an international scale. So this reductionism works towards his composition of a philosophy of Latin American independence. On the other hand, his individualism is really quite uninteresting for the topic of Latin American identity. It avoids rather than answers the questions of multiple voices, multiple *logos*, in Latin America by forcing the identity of all multiplicity into a philosophical container, "the concrete mode of being." We can appreciate what he tries to do with this concept, but would it not be more likely that the "free expression" of a "concrete mode of (Latin American) being"

¹ "Philosophy as an instrument for interamerican understanding" (129).
enunciated a polyphony rather than enclosed it? spun it out rather than shut it in?

Identity is not simply a game piece. Identity involves its own enunciation. Rather than merely being an element in the processes of an "official project," identity can be a medium to "retell" intimate, unofficial histories. While Zea bothers himself with the exterior concerns of the individual, writers such as José María Arguedas write about the inner conflicts and their social ramifications within the Latin American self.

The enunciation of identity must have constituted a major concern for Latin Americans ever since the initial cultural encounter of the two hemispheres. Nevertheless, the written tradition in Latin America to date has been greatly effected by the privileged access to the written word that Ángel Rama calls la ciudad lettrada. Rama states that the imported European literary institutions that arrived with the colonization of the Americas did not explore the diverse cultural spaces which were forming around it except in a utopian manner very much out of touch with the social realities at large.

Chroniclers of the conquest outlined the dynamic utopian preconceptions of "The New World." Once the Spanish explorers realized that Chipango (Japan) was not a Caribbean island, the American continent transformed in front of their eyes to become the actualization of a variety of European stories about lost lands and great treasures. For example, explorers navigated the American shores in search of "seven golden island cities," and when they did not find such cities, they changed the story rather than give it up. Information solicited from native informants about

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2 "The literate city"
their own origin myths extended the search far into the interior of the continent. The chase eventually reached far north among the desert dwelling, not seafaring, Hopi, Zuni, and Tewa cultures of New Mexico and Arizona. This was Coronado's pursuit of the "seven cities of Cibola."

Other famous quixotic quests included "El Dorado" which ended up coinciding with Mayan and Amazonian tales of golden lakes, and De Soto's search for the "Fountain of Youth" somewhere in Florida.

Ironically, while these chases promoted vast colonial expansion on the continent, they also inhibited the explorers from experiencing America as a land distinct from European myths and traditions. The European image of the "Indian" was idealized along with the American landscape, either as cannibals and savages (Columbus) or as Lambs of God (Las Casas). Both images justified Spanish domination, whether in the form of submission or salvation.

In the years that followed the conquests, servitude and disease decimated the native population, while the African slave trade and the immigration of exiled Spanish Jews and Moors added to the underclass. Miscegenation and missionary cohabitation created a diverse community outside of la ciudad letrada. Needless to say, written expression which did originate from the outside was marginalized, and in general could not represent the largely illiterate population of Native Americans, Africans,

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3 Fray Bartolomé de Las Casas
4 A diverse community which included all women. The conflict between the ciudad letrada and a feminine voice is perhaps best exemplified by Sor Juana Inez de la Cruz in her Carta a Sor Filotea. As will be discussed later, indigenismo was also first formulated by a woman, Clorinda Matto de Turner.
and mestizos. Thus the complexity of this outer circle increased silently throughout the colonial period.

The Latin American wars of independence of the nineteenth century, which considered contemporary political changes in Europe and North America as models, infiltrated the colonial institutions that had welcomed the European influence in the first place with landowners and other economic elites, accomplishing little towards the deconstruction of *la ciudad letrada*. Writers at the time of these *criollo* revolutions, such as Joaquin De Olmedo in his "*Victoria De Junín,*" romanticized the struggle as a vindication of the precolumbian civilizations. In this and other ways, the new residents of *la ciudad letrada* distanced themselves from their European origins. Simon Bolívar saw in Latin America the making of a new unified people, which José Martí termed "*Nuestra América,*" and José Vasconcelos "the cosmic race."

This self perception was for the most part ideological and rhetorical considering that the situation which *la ciudad letrada* describes remained firmly in place. The influence of positivism, on the other hand, opened the Latin American world to social and scientific inquiry. Naturalists such as Wilhelm Von Humbolt and Aimé Bonpland found the Latin American

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5 Joaquin de Olmedo (1780-1847) was an active politician in Ecuador, and a neoclassical poet. In "*Victoria de Junín*" a platonic form of the last Incan emperor, Wayna Capac, hailed Simon Bolívar, although Bolívar had not taken part in the Junín battles. The apparition of the Inca is a literary artifice designed to make Bolívar accessible to the story of the battle.

6 José Martí (1853-1895) Cuban patriot and writer.

7 "*Our America*"

8 José Vasconcelos (1881-1959) Mexican philosopher and writer.
environment all but incongruous with their European expectations. Bolívar himself wrote of "Mi Delirio Sobre Chimborazo," in which the Andean landscape overcame his European sensibilities. *La ciudad letrada* explored the Latin American world with an objective eye and encountered its diversity of natural and social geography for really the first time in three and a half centuries. Since then *la ciudad letrada* has been slowly and painfully diffusing into the Latin American world. Perhaps the last thing it will give up is the objective, individualistic eye that initiated the diffusion in the first place.

In the middle and late nineteenth century, Latin America began to hear sporadic voices which tried to include more of the world which lay outside of *la ciudad letrada*. For example, Andrés Bello exalted rural Venezuela in "La Agricultura De La Zona Tórrida." Faustino Sarmiento's *Facundo* critiqued an Argentine "civilization" living on the edge of "barbarism," and Ricardo Palma established a historical vision of Perú in his twelve volume *Tradiciones Peruanas* based on the oral narratives of Perú.

Perú, before all other Latin American nations, made the first literary efforts to place the indigenous population within the contemporary social context. The colonial viceroyalties (*virreinatos*) which contained México

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9 My delirium upon Chimborazo. Chimborazo is an Andean peak over 20,000 feet in altitude.

10 Andrés Bello (1781-1865) had worked closely with Bentham and Mill in England. His *Filosofía del Entendimiento* was published in Chile during the 1840's. But his verse was plainly a different sort of activity, indicating a remarkable European vs. Latin American duality in his work.

11 (1811-1888)

12 (1833-1919)
and Perú were both cultural centers established in place of the flourishing precolumbian civilizations which were encountered there. Yet in Perú, the indigenous population in the Andean highlands remained relatively numerous and culturally intact, while in México, with no geographical barriers to speak of, it almost disappeared.

In 1888, Peruvian Manuel Gonzales Prada questioned the role that indigenous people played in a society that had systematically forgotten them. At that time Perú was loosing La guerra del Pacífico, or The Guano War, with Chile. While most of the Peruvian forces were surrendered to Chile, indigenous regiments often fought courageously and fell in large numbers. Gonzales Prada must have had those loyal Indian fighters in mind when he christened Lima the seat of la trinidad embrutecedora.13 Thus Gonzales Prada divided Perú in two: the city, and the forgotten masses,14 and accused la trinidad of upholding the division for its own benefit.

Clorinda Matto de Turner's book Aves sin nido (1889), dramatized Gonzales Prada's trinidad in what is considered to be the first novela indigenista:15 a narrative that intends to connect the "Indians" with their social and economic realities and to explain their cultural behaviors. This kind of novel attempts to understand the Indian and the indigenous world, representing them for more than purely artificial reasons (such as Olmedo's "platonic Inca" in "Victoria de Junín"). Yet therein lies the problem for any indigenista - the problem of language, translation and communication from native culture to Spanish. Matto de Turner spoke

13 Bruñizing trinity: judge, governor, and priest.
14 Rama makes the same distinction in la ciudad letrada.
15 Indigenist novel.
fluent Quechua, but her Spanish written narrative about Quechuan speakers fit right into the course of Zola's naturalism, the European literary genre of her day. As long as writing for the Quechuan language and culture presupposed a literary hierarchy where its content could hardly transform European literary techniques, the social content the indigenista claimed to express would be illusory - just another Eurocentric fantasy with its heart in the right place.

In José María Arguedas' Los ríos profundos (1958), the historically implicit question of Latin American cultural identity and the limits of la ciudad letrada come into contact. Arguedas grew up in the Andes as practically an orphan who lived with the indigenous servants in his stepmother's home. When he descended from the Andes into Lima in the 1930's, he intended to be a writer in Quechua. By the time his first major novel, Los ríos profundos, was published he had given up Quechua in fiction, but he still saw himself as talking not only about the Andean peoples, but for and to them.16

This differentiates Arguedas from other indigenista writers. He not only knew Quechua well and had an emotional commitment to it and its speakers, but as ethnologist, poet in Quechua and novelist in Spanish, he was also aware of its literary potential. Literary critics like Antonio Cornejo Polar consider Los ríos profundos as an early example of neoindigenismo, which Cornejo Polar outlines in the following way:

a) El empleo de la perspectiva del realismo mágico, que permite revelar las dimensiones mágicas del universo indígena sin aislarlas de la realidad, con lo que obtiene imágenes más profundas y certeras de ese universo.

16 John Murra's introduction to Deep Rivers, pp.xi.
b) La intensificación del liricismo como categoría al relato.

c) La amplificación, complejización y perfeccionamiento del arsenal técnico de la narrativa mediante un proceso de experimentación que supera los logros alcanzados en este aspecto por el indigenismo ortodoxo.

d) El crecimiento del espacio de la representación narrativa en consonancia con las transformaciones reales de la problemática indígena, cada vez menos independiente de lo que sucede a la sociedad nacional como conjunto.17

All of these qualifications are applicable in Los ríos profundos. As the literary techniques are developed for the task, neoindigenismo seeks a way to speak as an Indian while speaking in a foreign tongue. John Murra says that Arguedas is trying to speak to Quechuan speakers while writing in Spanish. Arguedas writes as if the reader already knew the Quechua, and that she only needed to be reminded of it. Los ríos profundos re-calls the intimate linguistic spaces within every Peruvian which have trembled silently since the conquest.

17 a) The use of the magical realist perspective, which allows the mythical dimensiones of the indigenous world to be revealed without isolating them from reality, with which more profound and exact images of that universe are obtained.

b) The intensification of lyricism as an integrated narrative category.

c) The amplification, additional complexity, and perfection of the narrative's technical arsenal through an experimental process that supersedes the accomplishments of orthodox indigenismo.

d) The extension of narrative representational space in consonance with the real transformations of the indigenous situation, progressively less independent of what happens to national society as a whole.

Antonio Cornejo Polar, “Sobre el ‘neoindigenismo’ y las novelas de Manuel Scorza”
Los ríos profundos is refreshingly honest among novelas indígenistas. The problems of language and identity are directly addressed without any pretension that the book represents the indigenous world view while using the colonial language. Ernesto, the main character in the story, is a white boy, not an Indian, caught between two languages and seemingly incommensurable world views. He neither wishes to "represent" either one or the other, nor does he form a synthesis of the two. Ernesto simply struggles for the occasion to speak both languages on equal terms in the worlds which surround him. Arguedas recognizes that the cultural conflict which problematizes cultural identity takes place inside the subjective spaces of the American continent. His task in Los ríos profundos is to enunciate that conflict, and to get it out in the open.

"Los ríos profundos": Articulation of Identity

As discussed previously, the Latin American philosophical Liberation movement as well as the indígenistas work towards the solution of the problems of cultural identity through a review of Latin American history. This calls for a re-memorization of Latin America's "heritage" to create a history of itself, and strives for an intercultural understanding which somehow overcomes linguistically determined misunderstandings, (i.e. how one "speaks as," and "speaks for"). Our "worldview," and "material culture," how we live in, and use the world, are created by the way we talk about it, and vice versa. In the contemporary Latin American setting, two or more such world views cohabit implicitly if not explicitly in society, and thus in every individual as a social being. While a dialectic between a single language and its worldview seems a natural consequence of "speaking in" the world, there is no such "natural consequence" between
languages. One may speak of "translating" the factual content of one language to another, but what about translating the "worldview," which is the basis of social interaction, especially on the most personal of levels? Historically, interaction between "languages" in the broad sense of the word that is used here is prone to violence and results in the eventual sublimation of one of the languages. Because this conflict is not a "natural" consequence of language's dialectic with the world, but rather an encounter of a second order between the evolving results of this dialectic between two languages qua languages, i.e. symbolic systems of human creativity relating to the environment, I believe that this creative capacity will escape the throes of cultural relativism. In other worlds, and other words, this translation of "worldview" is possible. This means that the violence with which the Latin Americas and other parts of the world have been and are "acculturated" is neither inevitable nor desirable. It is the violence of unimaginative ignorance. The problem appears to be that very basic emotional and extra-linguistic considerations tend to oppose languages when they encounter one another. The Greek-rooted word "barbarian" refers to the babble that other tongues sounded. Why then does it also connote culturally the meanings "alien," "inferior," and "savage"?

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18 Dialectically connected with the world that it describes.

19 American Indian languages are good examples of sublimated languages; while they are not "lost" languages, they are "invisible," "sub-luminous" languages, restricted to the most basic social, and, ironically, the most populous, social spheres. Of the 4,000 or so languages spoken on earth, a handful does all the global level communicating, and thus global level decision making, that is the modern reality for all people, however seemingly undetached they are from the main streams of discourse.
The two aspects which problematize "transculturation," - forming a worldview, and thus an identity, of more than one language - are language and the material effects of that language. This is especially true, I think, of Latin America, in which the process of colonization developed through miscegenation and missionary cohabitation with indigenous peoples. Languages and world views cannot be cut into pieces and reassembled in different configurations. A transculturative translinguistic subject, (read mestizo, or Latin American), must take on all languages as wholes, and thus in a sense must become more than one person. Between languages in one person the conflict is internalized and becomes the encounter of two linguistic, social, selves. This conflict is not in itself linguistic, because despite the fact that the subject may know two or more languages, those languages do not know each other. The subject must create a means to bridge the two, which begins by permitting both languages an uninhibited dialogue with the world. The goal is not to merge the two into one, but to fill the world with the words of both, thus establishing a home for identity in the world, and out of the confines of the psyche.
A Bridge Over The World

Arguedas problematizes the question of cultural identity in *Los ríos profundos* around this view of language and culture as a dual reality inextricably linked by language (the Quechuan and the Spanish). The novel re-encounters the native linguistic atmosphere that Arguedas metaphorically characterizes as fluid movement, refracted light, and wordless sound. This "indigenous" space contrasts with the monumental strictness of the colonizing linguistic architectonic that cuts into and encases its fluidity. Arguedas envisions the captive indigenous space permeating these monuments and infusing them on their way to reclaim the world. Thus, Arguedas "welcomes home" the cultural artifacts of the invader, the most important of which is the diversified society of Perú. Each person, in effect, becomes Indian and colonizer, oppressed and oppressor, and is responsible for bridging across their cultural legacies.

To begin the novel, Arguedas describes this sense of responsibility forming in Ernesto, the fourteen year old protagonist. He and his father descend into Cuzco from the Andean highlands to visit el Viejo, the Old Man. The Old Man is an *haciendero*, a sugarcane plantation owner. Ernesto's father, a traveling Indian lawyer, hates him. The father had once worked as a clerk at one of the Old Man's plantations. He detests the Viejo's treatment of his Indian workers on these plantations and returns to Cuzco in hope of destroying him, "I'll make him do it. I can ruin him" (4). But this plan is never articulated, and the hate is bridled in. Bridled in perhaps because it is the boy's first visit to Cuzco, the Father's native town. Perhaps because Cuzco calms the father even as it repels him, and
gives him the will to carry on with his travelling profession, which will take them through the ancient capital to the distant town of Abancay.

In his uncle's residence, Ernesto is shocked by the submission of a colono, a hacienda Indian.

The pongo\textsuperscript{20} was waiting in the doorway ... I spoke to him in Quechua. He looked at me, startled.

"Doesn't he know how to talk?" I asked my father.

"He doesn't dare," he told me. "Even though he is coming with us to the kitchen ..."

"Tayta,\textsuperscript{21} " I said to the Indian in Quechua, "are you from Cuzco?"

"Máman,\textsuperscript{22} " he answered. "From the hacienda."

He wore a very short ragged poncho. He asked for permission to leave, bowing like a worm asking to be crushed" (13-14).

Although the Old Man ordered that Ernesto and his father be given servants quarters - the kitchen - for the night, the pongo dares not speak to them. Ernesto had "never seen anyone more humiliated than the Old Man's pongo" (15). Later that evening, Ernesto and his father are received in the Old Man's luxurious but threadbare room. Ernesto speaks for himself as well as the pongo, when he is presented to his uncle. He addresses the Old Man as "señor."\textsuperscript{23} "Señor?," rebukes the Old Man, "am I not your uncle?"

\textsuperscript{20} A hacienda Indian who is forced to work as an unpaid servant in the landowner's house.

\textsuperscript{21} Father. An affectionate form of address.

\textsuperscript{22} No.

\textsuperscript{23} "Señor" not as Mister, but as Master.
I knew that the convent friars prepared elaborate evening receptions for him, that the clergy greeted him in the streets; but he had had us sent to the kitchen of his house; he'd ordered that carved bedstead set up before the soot covered wall. This man could not be more wicked than my guardian with the eyebrows that met over his nose, who had also made me sleep in the kitchen.

"You're my uncle. It's time for us to go señor" (17).

Ernesto attributes to himself a double identity through addressing the Old Man in these two ways. He replies tellingly, "you're my uncle," my blood relation; and you're also my "señor," my oppressor. The uncle represents a perverted and corrupt synthesis of the Spanish presence in Cuzco, the ancient center of the Incan cosmology. Ernesto is painfully aware of the historical irony and social contradiction of this situation. This awareness problematizes the personal crisis in Ernesto as the cultural crisis of Latin America.

Los ríos profundos has an agenda for the cultural conflicts in Perú: Spanish and Quechua, hacienda and colonio. The novel begins at a "center" which is exhausted, and proceeds to spiral out to the periphery, the outlying mountain aldeas. When Ernesto and his father pass through Cuzco, the city represents the center for two cultures, one superimposed

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24 This was Ernesto's father's father's bedstead - a strange and cruel gesture.

25 Ernesto alludes to his childhood under foster care while his father was away. The boy was raised by the Indian servants in this foster home.
over the other. 26 "The Inca chose it for the center of the world" (11). Cuzco is the center of the Incan cosmology, and of the Spanish province built upon it. As Ernesto moves through the city with his father he observes some of the subtle reminders of the continuity of life from Incan to colonial to present times.

"Here are the ruins of the temple of Acclahuasi 27 and of Amaru Cancha." exclaimed my father. The walls were serene, of perfect stones. The temple of Acclahuasi was very high, and the other low, with serpents carved on the doorpost.

"Doesn't anyone live there," I asked.

"Only in Acclahuasi - the Santa Carolina nuns live there, far from us. They never go out" (12).

The cloistered nuns of Santa Carolina continue in the tradition, and take the place of the Acclahuasi. But this continuum is enclosed "far from us." Ernesto also marvels at the glorious cathedral bell, the María Angola, a bell which the Spanish forged with Incan gold.

26 See Felipe Guaman Poma De Ayala's Mapamundi. In Nueva Cronica y Buen Gobierno, Felipe Guaman includes a world map which supports this concept of superimposition. The mapamundi features lines of latitude and longitude, representatives of the European presence, but also includes diagonal lines which cross at Cuzco in the center of the map which represent the Incan cosmography. The geographical opposition of these markings signify the incommensurability of the Spanish and Incan worldviews.

27 Accl, "chosen women"; huasi, "house." The acllas were women chosen from the upper ranks of the Inca empire and dedicated to religious service or to the service of the Incan emperor.
I thought that the plaza would explode with sound. But the vibrations expanded slowly, at spaced intervals - growing stronger, piercing the elements. transmuting everything into that Cuzco music that opened the doors of memory (13).

Upon hearing the bell, he remembers other bells from his early childhood in the highlands, the sound of the María Angola providing continuity through space and time to Ernesto’s experience.

On the large lakes, especially those that have islands and clumps of giant cattail reeds, there are bells that ring at midnight. ... I thought that those bells must be illos, reflections of the María Angola ... from the center of the world the voice of the bell, sinking down into the lakes (13).

The bells brought cheer to the city. I waited for the voice of the María Angola. Above its reverberations that embraced the whole world, the pealing of all other church bells could be heard (16).

Each bell of every highland town is an "illa" of the María Angola’s toll, a reflection, an echo of its light and sound.

The world must have changed to gold at that moment - I, too, as well as the walls and the city, the towers, and the façades I had seen (12).

Ernesto imagines the world singularly made of gold, one substance, one world. He asks his father once, "didn’t you tell me that we were coming to Cuzco to find eternal happiness?" But Cuzco is not this idyllic center so long as the Old Man is there, "the antichrist" (13). The
contraposition of the magnificent bell with the Old Man in Cuzco creates a spiritual confusion that banishes father and son from the city. Thus they set off from the 'center' and into the world of reflection and echo, of *illa*, as they set off to Abancay. They follow the path of peripheral light, and become its pilgrims during "The Journeys" (chapter 2). This is a deconstructive journey away from both centers, the Indian and the Spanish, superimposed in Cuzco, to the peripheries in the Andean highlands.

The path of peripheral light shines in the direction of Ernesto's lonely childhood memories of the highlands. When Ernesto hears the María Angola, he muses, "I seemed to see before me the image of my protectors, the Indian *alcaldes* 28 - Don Maywa and Don Victor Pusa, praying on their knees before the façade of the whitewashed, adobe church of my village, while the evening light sang instead of glowing" (13). Ernesto is spinning out members of his community on waves of memory. Don Maywa and Don Victor are an extra presence that he echoes from himself, just as the bells of the highlands echo the María Angola when she tolls.

Leaving Cuzco, Ernesto returns to the highlands. The father declares that the "pilgrimage" will end in Abancay.

We had crossed three departments to reach that quiet little town. It was the longest and strangest journey we had ever made together, some thirteen hundred miles in a series of rigorous daily marches. He went through Cuzco, where he was

28 Spanish for mayor. Here *alcalde* specifically refers to the traditional leaders of the Indian communities, the *ayllus.*
born, had studied, and had begun his career; but he didn’t stop there; on the contrary, he passed through as if going through fire (32).

Ernesto imagines Abancay living up to its Quechuan derived name, as a destination which holds some promise of happiness. But Abancay has forgotten to speak its own name.

*Awancay* means to glide, gazing down into profundity. Abancay! It must have once been a town lost amid groves of *pisonayes* and unfamiliar trees, in a valley of immense corn fields that stretched down to the river. Today its tin roofs shine with a horrible glare, blackberry patches separate one neighborhood from another, and the sugarcane extends from the town to the Pachachaca. The town is a prisoner of the hacienda, on whose alien land it was built (33).

Yet Ernesto's father is pleased with Abancay for his son's sake. While in his father's company, Ernesto seldom could attend school. The father had heard that in Abancay, Padre Linares, the Catholic school Rector, was "a saint, Cuzco's best preacher, and a fine mathematics and Spanish teacher" (33). Thus they stay in Abancay, and Ernesto begins school. But the father cannot stay for long; he is a restless man. Abancay does not need an Indian lawyer, and so he bids his son farewell, leaves him in the school's care, and continues through the mountains towards Chalhuanca.

Ernesto is once again alone, not in the *aldea* that he grew up in among this beloved highland Indian *alcaldes*, not in Cuzco where only vestiges of indigenous culture survive, but somewhere caught in the middle: in Abancay, a hacienda town, and more specifically, in the Catholic school within a hacienda town. Ernesto's move from the exhausted center
of the Andean world, Cuzco, has brought him to a new focal point, Abancay. The move places Ernesto at the center of the conflict between *haciendero* and *colono*, and thus at the center of his own struggle for meaning within this conflict.

Alone, and often desperate, Ernesto seeks solace from the Pachachaca river which flows in a deep canyon through the *haciendas* below Abancay. In the concluding words of chapter five, "Bridge Over The World," he reaches a great bend in the river, where the Pachachaca bridge passes over.

The Pachachaca bridge was built by the Spaniards. Its two high arches are supported by pillars of stone and lime, as powerful as the river. The abutments that canalize the waters are built upon the rocks and oblige the river to go rushing and tumbling along through the imposed channels. On the pillars of the arches, the river breaks and divides; the water rises to lap the wall, tries to climb it and then rushes headlong through the spans of the bridge. At dusk, the spray that splashes from the columns forms fleeting rainbows that swirl in the wind.

I didn't know if I loved the river or the bridge more. But both of them cleansed my soul, flooding it with courage and heroic dreams. All the mournful images, doubts and evil memories were erased from my mind. And thus renewed and brought back to myself, I would return to town (62-63).

The contact between the river and the bridge has many levels of interpretation: It is the contact of the Indian and the Spanish, "on the pillars of the arches the river breaks and divides; the water rises to lap the wall, tries to climb it and then rushes headlong through the spans." The pillars are typically Spanish, of "stone and lime." They represent an
imposed rigidity in contrast to the flowing river, and the flowing architectural style of Old Cuzco, which is "like the walls carved out by rivers" (12). Thus it distinguishes nature from artifice, "the abutments ... canalize the waters ... and oblige the river to go rushing through the imposed channels." The canalized waters are articulated by the bridge. The water rushing under the bridge also articulates what it passes through. It defines the object above it as "bridge." This contact accentuates the articulate and the inarticulate. Thus the contact of river and bridge in this sense represents any man-made, cultural construct, which like language attempts to articulate meaning or essence, which rushes by in the rapid river. I think a deeper interpretation of the passage takes into account both these prior interpretations. What we imagine first is the more obvious one, that of the Indian and Spanish conflict. This conflict becomes an invitation to its own solution: the articulation of the contact of bridge and river. Thus, "I didn't know if I loved the river or the bridge more. But both of them cleansed my soul." The bridge stands for the articulation of what Ernesto does not yet know in the book, but can feel. The river signifies the raw vitality that flows through language, and that language for better or for worse momentarily but meaningfully diverts into his social worlds. As Ernesto later realizes, while recalling the great river, "Pachachaca!" 'Bridge over the world' is the meaning of this name. I could not have said which it was that I had loved more - the real river or the author of my thoughts" (107).

In translating "Pachachaca!," Ernesto makes the crucial interpretation of the bridge over the world himself: The river Pachachaca, "bridge over the world," is a word with a translation, is an author of thoughts, and an exclamation! Ernesto realizes at this moment
remembering the bridge that the natural-linguistic juxtaposition the bridge represents and reflects his own situation.

This situation is identical to that of the contact of Pachachaca and bridge. Ernesto's task is to articulate the encounter of the Spanish and the Quechuan within himself. In "Bridge Over The World," we are given a hint of what this is like: "At dusk, the spray that splashes from the columns forms fleeting rainbows that swirl in the wind." This swirling motion corresponds to the Quechuan concept yllu, which Arguedas uses as a metaphor for communication throughout the book. It is one of the first words that embark into the world of words that we have envisioned. Just as the swirl reaches out of the water, and rises above the articulated currents, so Ernesto will be imagined spinning free of cultural conflict. The contact is a conflict that seeks resolution, articulation, exclamation! There is a certain implicit struggle in this contact which launches yllu into existence.

Quechuan terms like yllu effect the structural presentation of the indigenous worldview. In order to transcend the difficulty of writing for, and as, a speaker of Quechua, in Spanish, Arguedas develops the strong Quechuan identification of music with everyday language. Words are not merely seen as writing but heard as sound. In a time when poetry has turned to script, Arguedas continues to perceive it as phoneme. Quechua is a language which is rooted in the oral tradition. In a traditionally unwritten language, the lyrical qualities of words retain meaning in themselves, and the experience of any language speaker respecting language may be communicated through that language's phonetic, or musical, choices. Language in the world forms a world of symbolic sounds. A community of sound constructs a community of speakers. So the reader
does not initially have to understand the Quechuan words and beliefs in *Los ríos profundos*, but must listen to them. This capacity to listen represents an openness to the hardly intelligible that human beings cultivate with great difficulty. Our first impulse is to impose a comfortable meaning on the unknown, the occult, the exotic, the ecstatic, or to dismiss and thus deny it meaning altogether - we do not listen. Either we admire it as a curiosity or blatantly square its curves into corners which fit, depending on its immediacy in our lives.

*Los ríos profundos* treats the reader like a listener. Insofar as it does, this Arguedas exhibits his trust in us. Quechuan song is an important medium of communication in the book. The songs are transcribed in Quechua and translated in Spanish. In a way, all of *Los ríos profundos* is one song. As an audience, the reader is unfamiliar with the music and cannot hear well. To alleviate the confusion Arguedas supplies a second narrator to help Ernesto. Ernesto's story is, on one level, a simple memoir of childhood in Abancay. The other narrator enters and exits Ernesto's narration, almost taking words out of his mouth to explain and embellish the boy's subjective adolescent perceptions with an ethnologist's expertise. This narrator, "the ethnologist," is forthrightly discursive, he speaks for Ernesto when it is necessary to inform the novice listener.²⁹

²⁹ There are indications that the ethnologist is an adult Ernesto. Ernesto's childhood situation is a semiautobiographical characterization of the events in Arguedas' own experience: he was a native speaker of Quechua, and was raised under foster care among Indians. Arguedas as an adult worked as an ethnologist of Quechuan culture, especially its songs and dances. This role corresponds to the unidentified narrator. In addition, Ernesto and the older narrator seem to share the same experience. Whatever the ethnologist mentions, Ernesto lives.
narrator is conscious of the reader, whereas the principal narrator for Ernesto is not. Both as a team permit Ernesto's story to be told without compromising its authenticity at the expense of the reader's understanding.
Yllu As Voice, Illa As Identity: Deep River Reflections

The ethnologist's discussion of the Quechuan suffixes *yllu* and *illa* at the outset of chapter six, "Zumbayllu," forges a paradigmatic metaphor for the creation of cultural identity out of the 'raw material' (the phonetics) of Quechua. He justifies the appearance of the whorl of mist from "Bridge Over The World," with a long discursive passage that is central for the reading of the novel. This passage, where Arguedas sets up his theory of language, is precisely at the center of the book. The chapter it begins, "Zumbayllu," is the middle chapter of eleven, the first chapter entitled "The Old Man," and the last, "The Colonos." Thus the position of the ethnologist's discourse echoes Ernesto's position in Abancay between *haciendero* and *colono*. The chapter "Zumbayllu" goes on to describe in terms of Ernesto's experiences the very concepts that the ethnologist is talking about. In fact, the whole novel spirals out around this passage; it is a narrative vortex. It represents the ethnologist's comprehensive and more 'objective' view of the surroundings in Ernesto's life that Ernesto is dealing with subjectively from a child's perspective. Particularly in this central chapter, the two narrators combine forces to supply two perspectives of what seems to be a shared experience. The ethnologist speaks in the present tense of elements which re-occur in Ernesto's retelling of his past in the past tense. The ethnologist presents Ernesto's past in an abstract, almost timeless way, and Ernesto's own experience is this theory, or abstraction, applied, manifest in life experience. This tends to focus the big issue of Ernesto's narrative, his identity, in terms of that identity's silent partner: the Quechuan language.
The passage, two and a half pages in length, is divided here into six parts to ease its discussion. In the first part, the ethnologist begins with general renditions of *illa* and *yllu*.

The Quechua ending *yllu* is onomatopoetic. *Yllu*, in one form, means the music of tiny wings in flight, music created by the movements of light objects. This term is similar to another broader one - *illa*. *Illa* is the name used for a certain kind of light, also for monsters with birth defects caused by moonbeams. *Illa* is a two-headed child or a headless calf, or a giant pinnacle, all black and shining, with a surface crossed by a wide streak of white rock, of opaque light. An ear of corn with rows of kernels that cross or form whorls is also an *illa*. *Illas* are the mythical bulls that live in the bottom of solitary lakes, of highland ponds ringed with cattail reeds, where the black ducks dwell. All *illas* bring good or bad luck, always to the nth degree. To touch an *illa*, and to either die or be resurrected, is possible. The term *illa* has a phonetic relationship and, to a certain extent, shares a common meaning with the suffix *yllu* (65-67).

To begin with, one has to note the irony of having to use Spanish (not to mention the use of English in our translation from Spanish) to explain Quechuan concepts. The way in which the language of this passage often eludes specificity and spirals out into fantastic comparisons suggests that Spanish is inadequate to convey, to trans-late (*translatio*), to bridge, the linguistic gaps between Quechua and Spanish alone. The reader, like Ernesto, must build the bridge, the translation, in a sense be the bridge and the translation. Yet this appeal to the imagination does not go without an indication of structure, the structure of the Quechuan suffixes *illa* and *yllu*. 
Arguedas' ethnologist narrator is postulating a theory of language which informs the reader and permeates the entire book.

*Ille* and *yllu* are word endings, suffixes. They are musically (phonetically) related and, for this reason, are semantically related. Suffixes do not exist in language by themselves. They get their meaning from their associative property. Like the ethnologist, we will talk about them as if they composed families. The ethnologist's special description of *illas* and *yllus* and their relationship to one another explains the rainbow whorl of the Pachachaca, and more importantly, what is going on within Ernesto.

Because the reader is a novice listener, i.e. does not speak or read Quechua, the associations made between a "certain kind of light," and a "headless calf," both being *illa*, might seem arbitrary. The ethnologist does his educative best to present the data in an imaginative way. We are left with the impression that a good part of the work to understand *illa* and *yllu* is left to the reader. For the ethnologist adds, "the term *illa* has a phonetic relationship, and, to a certain extent, shares a common meaning with the suffix *yllu,*" but he does not explicitly describe this relationship. The connection must be made in reading the book. This connection is intentionally left indefinite.

Actually, all descriptions of *illa* and *yllu* seem intentionally confusing. Metaphors for *illa* and *yllu* are continually changing in form, they are not fixed. Within the ethnologist's discursive passage the changeability of *illa* and *yllu* is established. In the first part of the passage, for example, *illa* is light, birth defects, metamorphosed rock, whorls in corn, and mythical bulls. *Yllu* farther on will also appear in heretofore unimaginably different ways and still somehow retain its characteristic
associative property. It appears as a small insect, as a native flute, a top, a dancer, and so on. *illa* and *yllu* fill the novel in many forms. The fact that the ethnographer has to give these seemingly incongruous examples suggests that there is something indefinable about the terms, or that Spanish is not sufficient to translate exactly what these words mean. If Spanish cannot contain these words, readers must imagine them, and thus are placed in ambiguous terrain where they must intuit what these terms are. What we understand as 'under-standing' is being challenged. Is understanding more than hearing, seeing and feeling the images of *illa* and *yllu* presented to us? This ambiguous 'strategy' of indefinability allows the ethnologist to discuss all kinds of cultural observations in the light of *illa* and *yllu*, thus guiding the reader's imagination. Intuitions, feelings, and memories all contribute to 'with-standing' or bridging Arguedas conceptual challenge. The passage spirals out from the central terms *illa* and *yllu*. Each example of which gives us fragmentary "rainbow whorls" of what they mean. But this is a constantly changing view.

In general, *yllu* is a voice, an articulator of silent partners, a holder of extra vitality. *Yllus* vibrate and travel, particularly they expand, and thus enclose what is outside. *illa* is reflection, multiplicity, shade, sparkle, flash: a metaphor of Ernesto's identity. *illa* is identity, *yllu* is voice.

In the second section, the Ethnographer concentrates on describing *yllus*.

*Tankayllu* is the name of the inoffensive humming insect that flies through the fields sipping nectar from the flowers. The *tankayllu* appears in April, but may be seen in irrigated fields during the other months of the year. Its wings whir at a mad pace to lift its heavy body with its ponderous abdomen. Children chase and try to catch it.
The dark, elongated body ends in a sort of stinger, which is not only harmless, but sweet. Children hunt it to sip the honey with which the false stinger is anointed. The *tankayllu* is not easy to catch because it flies high over the bushes, looking for flowers. It is a strange, dark, tobacco color, and has a bright striped abdomen; and because its wings make such a loud noise, much too strong for such a tiny figure, the Indians believe that the *tankayllu* has something more inside its body than just its own life. Why does it have honey on the end of its abdomen? Why do its weak little wings fan the air until the stir it up and make it change direction? How is it that whoever sees the *tankayllu* go by feels a gust of air on his face? It cannot possibly get so much vitality from such a tiny body. It fans the air, buzzing like a big creature; its velvety body disappears, rising straight upward in the light. No, it is not an evil being; children who taste its honey feel for the rest of their lives the brush of its comforting warmth in their hearts, protecting them from hatred and melancholy. But the Indians do not consider the *tankayllu* to be a godly creature, like all the ordinary insects; they fear it may be reprobate. The missionaries must have once preached against it and other privileged beings. In the Ayacucho towns there was once a scissors-dancer who has since become legendary. He danced in the town squares for important fiestas and performed diabolical feats on the evens of saint's days - swallowing bits of steel, running needles and hooks through his body, and walking about the churchyards with three iron bars in his teeth. That dancer was called Tankayllu. His suit was made of condor skins decorated with mirrors (65-67).

*Yllu* is onomatopoeic. It is the music of wings, and of light objects in flight. For example, The *tankayllu* is a humming insect which makes such a loud noise that the Indians believe it has more inside its body than its own life. "It cannot possibly get so much vitality from such a tiny body."
The little creature fans up the air to make this extra presence known to passers by. It is simply more than itself. The tankayllu sets the standard of yllu as a metaphor for language being more than words which correspond with essences or objects, but also beings which possess a silent, unformed, vital potential.

As if to exemplify this extra-essential existence, the narrator's explanation grows and expands as he associates the insect to a dancer. The tankayllu's abilities are transferred to a human counterpart, Tankayllu. "In the Ayacucho towns there once was a scissors dancer\textsuperscript{30} who has since become legendary." "His suit was made of condor skins decorated with mirrors." That dancer is called Tankayllu. Tankayllu, the dancer, like the insect tankayllu, makes an extra presence felt. His mirrored costume reflects, and thereby includes in him everything around him. In addition, his "diabolical" presence adds to the festivities "on the eves of saint's days." This presence is "diabolical" in the sense that Tankayllu is 'possessed' by this presence, that what he is is foreign to himself, and to the context in which he spins: a 'saintly' occasion.

The ethnologist moves on to consider this "diabolical" presence in the form of the native flute, pinkuyllu. While developing the notion of yllu in the next section, the narrator moves away from predominantly visual descriptions of yllu (tankayllu and Tankayllu), to an audible one (pinkuyllu). This audible description helps distinguish yllu from illa and illustrate their relation to one another. Roughly, illa is the presence that the yllu contains, and thus in a general way language becomes the envelope of identity.

\textsuperscript{30} Scissors or Tijeras dancing is a whirling, athletic dance to the rhythm of a clipping scissor.
Pinkayllu is the name of the giant flute that the southern Indians play at the community celebrations. The pinkayllu is never played for home fiestas. It is a heroic instrument, not made of ordinary reed or cane, nor even of mámak, an extraordinarily thick jungle reed which is twice as long as bamboo. The hollow of the mámak is dark and deep. In areas where there is no huaranhuay wood, the Indians do make smaller flutes of mámak, but they do not dare to use the name pinkayllu for these instruments. They simply call them mámak to distinguish them from ordinary flutes. Mámak means the mother, the source, the creator - it is a magic name. But there is no natural reed that can be used as material for the pinkayllu. Man must make his own, fashioning a deeper, heavier mámak, unlike anything that grows, even in the jungle. A great bent tube. He removes the hearts from the huaranhuay poles and then bends them in the sun, binding them together with bull sinews. The light that enters the hole at the smaller end of the hollow tube can be seen only indirectly, as a half-light flowing through the curve, a soft glow, like that on the horizon just after sunset.

The pinkayllu maker cuts the instrument's finger holes, seeming to leave too much space between them. The first two holes should be covered with the thumb and either the index or the ring finger, the player opening the left hand as widely as possible; the other three holes are for the index, ring, and little fingers of the right hand, with the player's fingers spread quite widely apart. Indians with short arms cannot play the pinkayllu. The instrument is so long that the average man who tries to use one has to stretch his neck and put his head back as if he were looking directly upward at the zenith. Troupes of musicians play them, with drum accompaniment, in town squares, in the fields, or in the corrals and courtyards, but never inside the houses (65-67).
In its own context, the pinkuyllu is no devil; it is a giant flute which plays only heroic music. It is not made from a natural reed or cane, not even from the māmak, "an extraordinarily thick jungle reed," even though māmak means "the mother source and creator." In making the pinkuyllu, "man makes a deeper, heavier māmak, unlike anything that grows." The pinkuyllu is designed by man to further nature's purpose. Extra weight and size is not its only standard: "The light that enters the smaller end of the hollow tube can be seen only indirectly, as half a light flowing through a curve, a soft glow, like the horizon after sunset." It is as if the pinkuyllu were designed not only as a musical instrument, but also to give rise to an occasion, to make possible a set of circumstances which permit a certain kind of music to enter the world. This occasion, "like that of the horizon after sunset," is embodied within the flute. Illa as identity is an occasion for communication, a possibility for language. Identity is is an occasion for music, the possibility of a chorus.

The manner of playing the pinkuyllu is artificial. The five finger holes are widely spread. The length of the flute forces its player to arch the neck and "put his head back as if he were looking directly upward at the zenith." The pinkuyllu's playing demands an extension of the musician's and the listener's physical limits.

The voice of the pinkuyllu ... dazzles and exalts the Indians, unleashing their strength; while listening to it, they defy death. They confront the wild bulls, singing and cursing; they dance unceasingly, heedless of the change of light or the passage of time. The pinkuyllu and the wak'rapuku set the pace stimulating and sustaining them; no probe, no music, or element can penetrate deeper into the human heart (65-67).
This is not a limited claim about Indian hearts, Andean songs, magic flutes, and such. For what can the manufacture of the *pinkuyllu* as an artificial extension of nature constructed with the qualities of a sunrise in mind tell about its sound? What would hearing it mean to us beginning listeners? The instrument, made of two pieces of hollowed out *huaranhuay* lashed together with sinew, signifies nature made to overcome itself: an environment made to accommodate the dawn's half light, from which its strange music sounds and whirls out. The *pinkuyllu* is artificially constructed to amplify this occasion for communication, this possibility of language which was discussed before.

As the passage continues, the narrator describes the occasion in which the *pinkuyllu* is used. Yet he also introduces another instrument, the *wak'rapuku*. The *wak'rapuku* represents another form of 'music' - another occasion of life. The *wak'rapuku* is not *yllu*. The voice of this 'impenetrable' instrument is beyond the reader's reach.

During religious festivals the *pinkuyllu* and the *wak'rapuku* are never heard. Could the missionaries have forbidden the Indians to play these strange, deep voiced instruments inside or in front of the churches, or alongside the images carried in Catholic processions? The *pinkuyllu* and the *wak'rapuku* are played at communal ceremonies (*ayllu*) such as the installation of new officials, during the savage fights between young men at carnival time, at the cattle branding, and at bullfights. The voice of the *pinkuyllu* or of the *wak'rapuku* dazzles and exalts the Indians, unleashing their strength; while listening to it, they defy death. They confront the wild bulls, singing and cursing; they build long roads or tunnel through the rock; they dance unceasingly, heedless of of the change of light and the passage of time.
The *pinkuyllu* and the *wak'rapuku* set the pace, stimulating and sustaining them; no probe music or element can penetrate deeper into the human heart (65-67).

As a communicative suffix, *yllu* is a voice for many. The distinction of *wak'rapuku* from *pinkuyllu* clarifies the *pinkuyllu*'s function. The *wak'rapuku* is not *yllu*. Yet the *wak'rapuku* is a powerful instrument like the *pinkuyllu*. "Man uses [both] to express similar emotions." The *wak'rapuku* has a deeper, more powerful voice than the *pinkuyllu*. It is "twisted," darker and more "impenetrable," "and similarly, it can be played only by the chosen few." The *wak'rapuku* leaves all light behind, going "deeper."

In contrast, the *pinkuyllu*, being an *yllu*, is accessible. The *pinkuyllu* broadly articulates the inarticulate, the silent. Only few can play the *wak'rapuku*. The *pinkuyllu* embodies "half light," the undefined, and expresses it. It does not bury all in profound darkness, like the *wak'rapuku*. The *pinkuyllu* is indeed challenging to play, but popular, because the *pinkuyllu*, as *yllu*, "signifies the diffusion of nonsolar light," a voice for many, like the river flowing under the Pachachaca bridge.

This diffusion or transmission is the function of *yllu*. *Yllu* is designated as *illa*'s articulation, and consequently must adapt to *illa*'s transformations. *Illa* is not immutable like the darkness inside of the *wak'rapuku*. *Illa* is "only semi-divine." It is light-of-dawn-like-blood.

The suffix *yllu* signifies the diffusion of nonsolar light. *Killa* is the moon, and *illapa* the ray. *Ilariy* names the dawn light which streams over the edge of the world just before the sun appears. *Illa* is not the term for fixed light, like the
resplendent, supernatural light of the sun. It represents a lesser light - a radiance, the lightning flash, the rays of the sun, all light that vibrates. Those kinds of light, only semi-divine, which the old men of Peru still believe to be intimately related to the blood and to all kinds of shining matter (65-67).

*Illa* and *yllu* are interdependent. *Illa* is indirect peripheral light: light like that of the moon *killa*, or of the dawn before sunrise, *illapa*, when darkness and light seem to flow from one another. Identity as *illa* then is like that illusive instant when opposites intermingle, where darkness becomes light. And so *illa* is not fixed light like the sun's disk, for that kind of light is as "impenetrable" as the darkness concealed by the *wak'rapuku*. *Illa* is all light that vibrates, as music vibrates; it is light that swims in shadow, and that is related to all shining and reflective matter. *Yllu* signifies the diffusion of *illa*.

*Yllu* displays the blurring reflected in Arguedas' use of language itself. Thus, for example, the meaning of *illa* flickers as the buzzing *tankayllu* flashes its transparent wings in the sunlight. The *tankayllu* "zzzz" zips around, expressing *illa*, the breeze created by a pair of translucent wings. Metaphorically speaking then, Arguedas' use of language vibrates and refracts meaning.

The other Tankayllu, the notorious scissors dancer, is a human form for the voice of many. We can imagine him, magnificently self created to articulate the *illa*: that translucent, shining, dawn-like-blood. We see him filling up the costume of mirrors he wears as he dances, spiraling. The mirrors sparkle and reflect the sun and sky, they reflect the plaza and the
people watching, the distant trees, a moment of birds, the *santo*\textsuperscript{31} ... His own face is reflected in his arms and legs, and they in his eyes, everything spinning and flashing. "The mirrors shine like blood," anyone who speaks Quechua might say. The mirrored dancer Tankayllu wears his blood on the outside. His subjectivity is transparent to us, we are part of it. His *illa*, his identity, spirals out into the crowd, and is the crowd, reflected. As we shall discuss later, this concept of *illa* as identity will be played out in *Los ríos profundos* by the protagonist, Ernesto.

In contrast, when *illas* occur in nature, separate from community linked occasions like Tankayllu and the *pinkuyllu*, they can be wondrous and terrible. The opportunity to inspect *illas* entering into the world alone shows that they are often freaks of nature, over-enunciations of vitality: like the two headed child or the headless calf. They blaze like a transfixed bolt of lightning, instantaneous white against the night. They are like the whorled ear of corn, hinting at Tankayllu spinning devilishly. *Ilia* is something that is spun into the world, like a top, or a tropical storm. The spinning out is *yllu*. Thus the articulation of *illa*, *yllu*, is formed on the outside of the vortex. The eye of the storm is calm. *Ilia* itself is not at the center. The center is that from which *illa* is spun out, it is the occasion for what happens on the outside. The center is nothing in particular; the center is nobody.

Identity, then, is the whirling process which encloses and defines the center - the eye of the storm, and the "I" of the self. This is the central paradigm upon which Arguedas problematizes and develops the question of

\textsuperscript{31} The saint in the plaza on the eve of that saint's day's celebration.
identity throughout the novel: the story of Ernesto’s search for identity which is spun out.

In terms of Arguedas’ vision, a monolithic, central, individualistic image of identity is the stumbling block for the creation of a Latin American transculturative identity. Arguedas is not seeking the essence of self. Neither is he interested in the "supernatural" sun, nor the "I" of the storm. Instead, he pursues shadows which vibrate with life's experiences and are constantly changing.32

Yllu is inseparable from illa. The meanings of yllu and illa are derivative of each other. Where one reads x-yllu there must be an illa under the baseboards of meaning. Yllu is a medium for life that is superfluous in the world, not spoken, crowded in on itself, waiting to spring forth along yllu’s channels. Errant rays of light and sound diffuse throughout all landscapes. All things shine and shimmer. We do too, and we cannot help it. That is how we all live in the same world. Los ríos profundos depicts this heterogeneous vision of unity in different ways

32 Existentialism emphasizes a deeply entrenched Enlightenment belief when it proclaims "I am a being existing individually and choosing for my self." In Latin America, how many social individuals will be making existential choices within a single person? Must these 'individuals' lead separate lives and compete for a single consciousness? While Arguedas intends to amplify the Quechuan world view as a Quechuan speaker in a 'foreign' language, it is actually not the case that Spanish is a 'foreign' language; it also forms part of his identity. What's an existentialist to do in this multifaceted situation? Choose between two beings which each have every right to be free and make their own choices? There is no way around the problem of dual languages and their corresponding world views that an existentialist who disregards the weight of these cultural, and thus cognitive, aspects of existence, can imagine.
throughout the novel. When the sum of these images are taken into consideration they fill a sociological space.

Together, the Quechuan suffixes *illa* and *yllu* establish a paradigm of cultural identity. *Ilia* evokes images of light and space, *yllu* of sound and movement. *Ilia* is generalized as inarticulate subjectivity, *yllu* as a language which moves the self to become and the world to become the self. Both quiver with vitality. *Ilia* can be used to describe the more-than-itselfness of Ernesto, who suffers acutely from two world views. *Yllu* spins these visions, and the sorrow, out into the world, and so articulates them so that the opposites diffuse into each other in a dialectic with the world by being spoken. *Ilia* is mute subjectivity until it is enveloped by *yllu*, then it can express itself in a uniquely articulated form. An individual like Tankayllu, being more than himself, finds images in the crowd to speak for him, while dancing to them. His identity is not only the crowd, but the motion. Communication as *yllu* is social integration with the entirety of the environment.
Voice and Conflict in "Los ríos profundos"

Such a discussion on yllus and illas poses the questions: for whom is Los ríos profundos, this yllu, this voice, intended? And what are illa and yllu supposed to introduce to a discussion about Latin American cultural identity? Responding to the first question, in a general sense the ethnologist is an educator of a new listener - the reader - of these musical concepts. The literate, Spanish speaking public in 1950's Perú would have been the actual audience of Los ríos profundos at the time the book was published. Thus the ethnological narrator provides insights into a native Andean world which had long ceased to be part of the structure of Peruvian society. But the ethnologist occupies only a secondary role in Los ríos profundos. Once the ethnologist tells the reader what an yllu is, the whole of Ernesto's narrative can be read as an yllu, a detailed enunciation, a speaking out.

Los ríos profundos is based upon Ernesto's desire to form a community of his own. To communicate means to bring together a community. Ernesto, as a detached character between two cultural hemispheres, sustains his dual society in a precarious equilibrium which is prone to violence and disintegration. As an individual, he vacillates from infancy to puberty; and within society he endures the brutal conjunction of two classes of men: the señor and the colono. Ernesto is constantly threatened with the breakup of his identity into two separate entities as he enters the adult world. As seen in his defence of the pongo, he is privileged to silence what he most identifies with, and thus can speak out that silence. He is encouraged to enslave the shadow, the illa, to blacken or
blind it out. To develop identity he must deny that privilege, a privilege nevertheless attached to his person.

All this says is that *Los ríos profundos* presents a situation which is like situations throughout Latin America, in the past, future and present. In this sense, *Los ríos profundos* has a wide readership, a 'Literate' America which has been denying to read between its own lines, neglecting to search the spaces between its imported Latin words for unspoken presences, interred languages, untold energy. Arguedas' *illa* and *yllu* imaginatively delineate a vision of the self which is not univocal.

This vision is not univocal, but neither is it necessarily harmonic. So in this chapter the linguistic conflict that *yllu* surmounts will be outlined. This conflict is an opposition of voices, the opposition of bridge and water, of Spanish and Indian. This will be treated in Arguedas' communicative manner, *yllu*.

During his brief visit to Cuzco, Ernesto observes right away that the continuum of culture and tradition from the Incan to the Spanish is often drastic, the Indian heritage being disfigured beyond recognition. This disfigurement is noticed by Ernesto in the architecture of Cuzco. The flowing lines and masterful organic fitting of stone to stone without mortar of the Incan period are metaphorically wounded, or "cut," by Spanish chisels.

"Do the stones sing at night?"

"They might."

"Like the largest river or cliff rocks the Incas must have known the history of all the enchanted stones and have had them brought to construct the fortress. And what about the ones they used for the cathedral?"
"The Spaniards reworked them. Look at the chiseled edge of the corner of the tower."

Even in the twilight one could see the edge; the lime that joined the cut stones made it stand out.

"Chiseling must have broken their enchantment" (15).

Los ríos profundos intends to re-enchant and remember this world. Throughout the Andes the vitality that the Indian accorded to the world was chiseled square by the Spaniards. A loss of memory accompanies this defacement, because the world which inspires that vitality is desecrated. Only wounds that are unaccountable for remain. Arguedas uses the chiseled stones as a metaphor for the process of transformation or destruction of one culture by another dominant one. In the central passage beginning the chapter "Zumbayllu," this 'chiseling' process becomes outright censorship.

The process is exemplified in the ethnologist's description of tankayllu and pinkuyllu. Here the Indian's perceptions of their own natural setting and ritual are tainted by a vague presentiment of self condemnation enculcated through Western depreciation of the American unknowns.

No, it is not an evil being; children who taste its honey feel for the rest of their lives the brush of its comforting warmth in their hearts, protecting them from hatred and melancholy. But the Indians do not consider the tankayllu a godly creature, like the ordinary insects; they fear it may be reprobate. The missionaries must have once preached against it and other privileged beings (65).
The ethnologist suspects that missionaries once preached against the extra vitality accorded to the little insect. Yet their fear that it may be reprobate is inconsistent with the joy that the insect truly gives them. The inarticulate fear they have of the tankayllu defaces childhood memories of "the brush of its comforting warmth in their hearts." The most intimate of these memories are forbidden from ever becoming an acknowledged part of the world. The censure of the pinkuyllu raises doubts about the 'goodness' of Spanish missionary action in the highland communities. These are doubts which are reinforced by the similar censure of the pinkuyllu, a community instrument.

During religious festivals the pinkuyllu and the wak'rapuku are never heard. Could the missionaries have forbidden the Indians to play these strange, deep voiced instruments inside or in front of the churches, or alongside the images carried in catholic processions?" (66).

Throughout Los ríos profundos, the illas cast out into the Indian cosmography are intercepted and extinguished by the hacienderos, the clergy, and the military, who censor, suppress, and silence, in order to preserve their position of power. Speech has the power to construct identity and to destroy it; silence in particular threatens the possibility of any semblance of self as illa, which depends on communication for its very reason of being. Words which provoke silence are weapons which cut like

33 Similar to Gonzales Prada's trinity of oppression: the judge, the governor, and the priest. (Discursos en Lima, 1888)
chisels and deface the linguistic vitality of the world. When vitality has no
face to show the world, it turns away from life towards non-being: silence.

As evidence of this, two sermons given by the Rector of Ernesto’s
school in Abancay will be considered: one to the colonos, the other to the
schoolboys over which the Rector presides. Both sermons occur on the day
of "The Insurrection" (chapter seven) - a theft of salt. Salt was a
government monopoly and was sold only in state shops. The chicheras\(^{34}\)
organized the daring distribution of the "stolen" salt, which was to be
secretly sold for the haciendas' livestock, to the townspeople of Abancay.

Then they paraded, more salt loaded into wagons, to the colonos Indians of
the Patibamba hacienda in the river valley below. Ernesto, drawn to the
justice he understood in the act, as much as identifying himself with the
unfairly treated, had followed the procession of women to aid the timid
colonos. The salt was soon confiscated from them and returned to Abancay.

When Ernesto reappears in the schoolyard, the Rector takes him into
the school chapel, and "before a little altar," whips him. "Why did you go,
child," he asks.

"You would have gone father!"

"Either you're sick, or momentarily confused. The rebellious Indian
women have breathed some of their foulness on you. Get down on your knees!"

He prayed over me in Latin. And he struck me again with the whip, across the
face (109).

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\(^{34}\) Women who work in a chichería, or chicha bar. Chicha is a mild alcoholic drink made from corn.
The next day the Rector takes Ernesto to Patibamba, so that the boy witnesses the sermon he gives to the colonos, admonishing them for accepting the salt. The rector intends to steer the boy clear of the "confusion" he exhibited the day before. Ernesto sees the sermon as a threat, not a lesson, particularly because the sermon was so beautifully intoned in Quechua. "The priest spoke in Quechua, in his high reedy voice:"

"I am your brother, humble like you ..."

"Weep, weep: he cried, "The world is a vale of tears for the poor little children, the Indians of Patibamba."

It was as if everyone had become infected. The priest's body was trembling. I looked into the peasants' eyes. Tears streamed down their dirty cheeks ... The manager got to his knees. The Indians followed his example: some had to kneel on muddy ground.

I did not kneel; I wanted to run away, although I did not know where to go.

"Get down on your knees!" the priest ordered me. "Get down on your knees!" (112).

Ernesto resists the Rector's attack to his alliance with the Patibamba colonos. The boy does not kneel, and thus stands his ground for all the suffering Indians. After the sermon, Ernesto is sent back to Abancay with the hacienda's foreman who informs him that government troops are on the way to town. The boy questions,

what are the troops going to do?"
"I don't know son. They'll come to scare the cholas\textsuperscript{35} and the Indians, too. Maybe they'll kill someone, as a deterrent."

"Deterrent?"

"Well, Doña Felipa\textsuperscript{36} has the police corralled. She made them run."

Deterrent? It was an old word I had been hearing ever since I was a child in the villages. It made my blood run cold (114).

Ernesto realizes that both church and military "deter" the Indian. "Deterrent" is an "old word" that Ernesto has heard his whole life, continually used to silence the colonos. The Rector's patriarchal attitude toward Ernesto and the colonos reveals a deep seated violence beneath the exaltation of their suffering. Ernesto senses the hypocrisy and contradiction of the Rector's actions, but he has not yet articulated what exactly is hypocritical and contradictory about him.

"The Rector is so strange, Brother Miguel,\textsuperscript{37} I don't understand him! Why did he whip me yesterday? He said it was because he loved me. And now, he preached to the Indians and made them weep. I didn't want to kneel while he was making the Indians cry. I think he was threatening me" (115).

\textsuperscript{35} Chicheras, Indian and mestizo women.

\textsuperscript{36} Leader of the insurrection, chichera.

\textsuperscript{37} Brother Miguel is black. Brother Miguel leaves this scene with Ernesto and Antero and goes into the school patio, where the students are playing volleyball. Suddenly the boys hear commotion. Because Brother Miguel has made a call against Lleras' team, Lleras, the school bully, pushes the friar to the ground, screaming racial slurs. Brother Miguel loses control, lashes out, and hits Lleras powerfully in the face.
The students are called into the school chapel after the incident between Brother Miguel and Lleras. Ernesto grasps the contradiction within the Rector as the priest intones his second sermon of the day.

"My sons! My beloved children!" He said, "whoever sees a great sin committed should also ask God to pardon him ..."

This time the priest spoke in a different manner, not the way he had on the platform at the hacienda ... "Could he possibly have several spirits?" I asked myself as I listened to him in the chapel. "He doesn't try to make us weep in torrents; he doesn't wish to humble our hearts, to make us fall down in the mire where the cane trash worms are crawling. He illuminates us and lifts us up until we become one with his soul ..." (122).

The Rector gives two very different kinds of sermons. One denigrates the colonos, the other uplifts the school boarders and affirms their position of privilege and power. One sermon is given in Quechua. the other in Spanish. Ernesto finds that the Rector contains "several spirits," that he "trembles" with sadness with the colonos, and "calmly" dispels the worries of the students. Ironically, his first sermon is as much a "deterrent" to that part of his self from which it was voiced, as it is to the lowly colonos of Patibamba. The Rector lives between two worlds, yet he is not, like Ernesto, a bridge over worlds. The Rector symbolizes the kind of "communication" that, in Arguedas' view, does not work. The Rector knows both languages, but has not permitted that these languages come to know each other. He uses them to manipulate and oppress, not to communicate.
The result of this oppression is manifest in the violence among the school boys. This violence which erupts from the Rector, and from Brother Miguel, and from the students in the school, issues from the contact of river and bridge. The resolution of this linguistically inspired violence requires that the bridge between languages be a bridge over the world, and not a footpath for oppression.

The Rector and Ernesto are similar characters who have dealt with the problem of the split in their cultural alliances differently. The priest censures himself as much as he does the colonos that he "comforts." In Patibamba, Ernesto describes him as being quite beside himself with grief as he trembles with the hacienda Indians. He speaks in Quechua, causing them to weep inarticulately. He silences them with sweet sorrow, while they kneel before him in rotten sugarcane. When he returns to the Abancay school, the Rector consolidates himself in his Spanish world, and silences even this silencing voice within himself.

Ernesto combats this censure in writing. He too lives by both languages, Spanish and Quechua, but has given up on neither of them. When Ernesto is asked by his friend Antero, who considers him a "poet," to write a love letter for the "princess of Abancay" he says to himself, "now you can choose your best words, by writing them" (74).

This is an opportunity for Ernesto to express himself, to "choose his best words." First he begins writing in Spanish: "You are the mistress of my soul dear girl, you are in the sun, in the breeze, in the rainbow that glistens beneath the bridges ..." (74). The yllu from "Bridge Over The World" appears as an image of love in Ernesto's Spanish prose. But Ernesto is unsatisfied with this.
A sudden discontent, an intense feeling of shame, made me interrupt the writing of the letter ... I paused to listen to those new feelings.

"And what if they knew how to read? What if I could write to them?" Writing! writing for them was useless, futile ... but what if it were possible," and I wrote:

"Uyariy chay k'atik'niki siwar k'entita ..."

"Listen to the emerald hummingbird who follows you ..." (75).

Ernesto writes a letter that becomes an yllu. He overcomes the conflict of river and bridge and creates an expression of love, however "futile" and absurd this expression may appear to him. Completing the second letter, he weeps, "from neither sorrow nor despair," but with "a certain pride," as if he had "swum across the rivers in January, when they are laden with the heaviest, most turbulent waters" (75). He swims across the waters of the Pachachaca, "The Bridge Over The World," in this letter. He avoids the Spanish spans. His pride arises from having become the yllu that he mentioned in his Spanish text.

Ernesto's writing deconstructs the patriarchy that the Rector exhibits in his two sermons. And it also provides a key text for the novel as a whole. "What if they knew how to read? What would I write to them?" he asks. Ernesto's evocation of the impossible spins yllu into action: he writes to them anyway. "He writes perhaps with the hope that this letter will be read in a yet impossible world.

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38 Ernesto imagines Indian girls with "black braids and wildflowers in the bands of their hats."

39 This text is understood by the reader to be a translation of what Ernesto wrote in Quechua to Salvinia.
"Listen to the emerald hummingbird who follows you; he shall speak to you of me; do not be cruel, hear him. His little wings are tired, he can fly no farther; pause a moment. The white stone where the travelers rest is nearby: wait there and listen to him; hear his sobs; he is only the messenger of my young heart; he shall speak to you of me. Listen, my lovely one, your eyes are like large stars; beautiful flower, do not flee anymore, halt! An order from the heavens I bring you; they command you to be my tender lover ...!" (75).

This letter, an yllu, mimics the swirl of a greater yllu, the book Los ríos profundos. Los ríos profundos is written to us. That we cannot read it properly as yllu is not important. "What if it were possible?" Like the ethnologist's passage in "Zumbayllu," it transcends the barriers to expression between Quechua and Spanish. The "Zumbayllu" passage is written as if the reader could listen to the Quechua. Here, the letter is written as if Quechua speakers valued the Western occupation of writing. The entire book is structured to this kind of mirroring. Racial and cultural distinctions are blurred. Everything seems indefinite. These are the "turbulent waters" that Ernesto crosses.

But one thing is clear. Ernesto embraces the conflict of bridge and water, determined to articulate the personal river flowing in him like the one that runs through the hacienda town. The haciendas and the church sense this "diabolical" extra presence among them, and censure it. Ernesto embraces it, speaks it, and swims within his words. He becomes like that swirling rainbow which escapes the bridge and channeled flow.
The Biographical and Sociological Diffusion of yllu

Ernesto's narrative represents Arguedas' deconstruction of cultural identity. Ernesto challenges the distinction between Indians and landowners to show that fear, deception, and violence force their cultural separation. There are no "essential" reasons to fall into patterns of censure and domination. From the opening pages of Los ríos profundos, his encounter with the Old Man in Cuzco, Ernesto consciously distances himself from his birthright and journeys into the half light of illa as identity.

Los ríos profundos is a memoir of Ernesto's childhood. This memory is carefully implemented. The principle narrator is loyal to the boy's childhood perspective. It is a memory true of a child's world, but chosen to be remembered by an older narrator. It is selective, but neither romanticized nor nostalgic. It is a memory of things that have simply been forgotten, and need to be remembered well. Memory of this kind bridges the space between past and present. This is memory as tankayllu, as the Marfa Angola, traveling in time and space: "The vibrations expanded slowly, at spaced intervals - growing stronger, piercing the elements, transmuting everything in that Cuzco music that opened the doors of memory" (13). Thus Los ríos profundos functions not only on Ernesto's biographical level, but on a sociological level as well. Ernesto is remembered in terms of his formation of identity, and this identity is reflected in his narrative world, Los ríos profundos.

Ernesto is a character who oscillates between two hemispheres, the Quechuan and the Spanish. He is practiced in passing between them, in writing, in memory, in friendship. The development of Ernesto's
character implies that there exists an intimate relationship between an individual and society. In this relationship, human and world do not constitute a romantic antithesis. Rather, individual and society are communicative surfaces. In the individual we see reflected the social panorama. Biography and sociology find a balance in Los ríos profundos, the second expanding from the first. At the heart is Ernesto; his society spun from him like sunshine, like the dancer Tankayllu in the city square.

The biographical and social spin offs of Ernesto's illa are thrown out into the narrative as yllus. One must keep in mind that illa takes on many forms, none of them definite. Two yllu objects/images are especially symbolic of identity in Los ríos profundos: the zumbayllu, and the tijeras dancer Tankayllu. The zumbayllu spins personally for Ernesto in his school, and Tankayllu returns from the ethnological passage of chapter five in a different guise to reflect for us the greater transcultural community of Doña Felipa's chichería.

It may be helpful to locate at this point where these symbols appear in the narrative space of Los ríos profundos.

From the school, at the center of this narrative world, the zumbayllu spirals out a community for Ernesto. Viewed in perspective, the school is a microcosm for the narrative world in its entirety. The highlands enclose the Pachachaca valley as the school walls enclose its courtyard. Beyond the mountain ranges lies Chalhuanca, where Ernesto's father has travelled leaving Ernesto alone in Abancay, and Cuzco, the home of the Old Man. Abancay is contained by the haciendas, which in turn are bordered by the mountains. Thus the school is a kind of vortex or target for the opposition between hacienda and highlands.
The boarding school forms the center, with the town of Abancay surrounding it, the Patibamba hacienda surrounds Abancay, and the Andean highlands surrounds all. The Pachachaca river forms the deep canyon which transverses all of these concentric spaces. This surroundedness is reminiscent of the María Angola's "expanding vibrations," out of Cuzco. Abancay is an illa of the golden bell, a reflection of the same tensions found in it. At the mouth of the vortex stands Ernesto, who struggles to sing out an existence in the schoolyard. He is the eye of the storm, the "I" of identity yet unformed. The zumbayllu helps him to articulate his heartfelt identity.
He is the eye of the storm, the "I" of identity yet unformed. The zumbayllu helps him to articulate his heartfelt identity.

In contrast to the central position of the school, Doña Felipa’s chichería sits on the edge of one of the concentric circles found on the map: the outskirts of Abancay. The chichería is the outward manifestation of Ernesto’s inner condition: it exists in the borderlands, the grey area, the indefinite, pressed against the haciendas by the Abancay authorities. Here the figure of Tankayllu revisits the book, and serves the same purpose as in the ethnographic passage, to spin out the community at large in his dance, and to wear them as his own blood.

In the next two chapters the zumbayllu and the chichería will be examined in full to develop the expansion of yllu from Ernesto’s personal self expression to the broad sociological panorama which can be recreated in Doña Felipa’s bar. The identity of both visions is good example of Arguedas’ heterogeneous vision of cultural unity.

Yllu As Biographical Diffussion: Zumbayllu

Within the school boundaries, a top called zumbayllu is responsible for the articulation, or spinning out, of illa. One must remember that an yllu signifies the communicative "diffusion" an illa effects when it speaks up for, and spirals out of, itself. Considering that this represents Arguedas’ linguistic 'solution' to the problem of cultural identity, "zumbayllu" is a particularly interesting word. zumbayllu is fashioned from the Spanish zumbar, to buzz, and the Quechuan suffix yllu, "the music of tiny wings in flight." Two onomatopoeic words are bound together for this name. This seems to copy the production of the
pinkuyllu, in that, like the pinkuyllu, onomatopoeic words "further the work of nature." Two of these words are put together, like the two pieces of huaranhuay which lashed together make a pinkuyllu. The pinkullyu is designed following the example of natural reeds, but is made greater than mâmaku reed - "the mother source and creator." So too does the zumbayllu follow the example of nature, to create one word which combines two oral 'visions' of the same sound.

Ernesto has to find a way to talk about both sides of his identity. The name zumbayllu is a perfect example of transculturation at work through language. Through the musical or phonetic similarities which the two words share, a word which combines both is made, and thus becomes a bridge between two linguistic worlds: the Spanish and the Quechua.

Ernesto and the zumbayllu are located inside the school. Within the school, identity is being shaped on the intimate personal level. The toy ends up being a medium beyond arguments and fistfights towards communication and friendship.

"Zumballyu," in the month of May, Antero brought the zumbayllu to school ... What could a zumbayllu be? What did this word, whose last syllables eminded me of beautiful and mysterious objects, mean? (67).

The zumbayllu makes its appearance in Ernesto's narrative immediately after the narrator ethnologist has given the reader insight into the meanings of illa and yllu. When he sees and hears the top spin, the young Ernesto

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40 A day student from Abancay, nicknamed markast'a, "the marked one," and candle.
remembers the same manifestations of yllu as the ethnologist: tankayllu, Tankayllu, and pinkuyllu.

I remembered the great Tankayllu, the mirror-bespangled dancer, making tremendous leaps in front of the church. I also recalled the real tankayllu, the flying insect we chased through the flowering shrubs in April and May. I thought of the white pinkuyllus I had heard men playing in the southern towns..." (67).

Antero spins the toy for the crowd that had gathered around him.

Then I heard a delicate humming sound... The song of the zumbayllu was diffused with a strange clarity; it seemed to have a sharp edge. All the air must have been filled with its delicate voice, and all the earth, that sandy ground from which it seemed to have sprung... The song of the top penetrated deep into my ear, reviving memories of rivers (68).

The zumbayllu's expression of illa is emphasized through the 'visual' description of its sound: "clarity," sharp edge," and "filled." When the little top spins to the floor Ernesto throws himself on the top.

To me it was a new kind of being, an apparition in a hostile world, a tie that bound me to the courtyard I hated, to that vale of sorrow, to the school (68).

Ernesto is a stranger in Abancay. The little top makes him part of his surroundings. He begs for the top, even offering to buy it. His desire to have the toy is rooted in the power he recognizes in it to revive memory and to travel time and distance. Antero gives it to him instead, and tosses
several others into the air to be scrambled after by the students. Then it becomes Ernesto's turn to spin the zumbayllu.

The Abancay boys began shouting, "this game's not for any old stranger!"

But Antero, who had been watching me intently, exclaimed, now you've got it! Now you've got it, brother. (Ernesto spins the top successfully) "A born op spinner," asserts Candle, "a top spinner like me" (70).

Antero encourages the stranger. He sees a reflection of himself in Ernesto. This is proven to him by Ernesto's ease in spinning the zumbayllu. The top binds Ernesto and Antero together in friendship. Ernesto is welcomed into the school by spinning the zumbayllu.

The toy also helps Ernesto overcome the anger pent up in the courtyard It is a magical way to leave the confines and conflicts within the school, its song penetrating deeply, and travelling widely, as yllu. Thus Ernesto "diffuses" his impending duel with Rondinel (Skinny) at the close of the "zumbayllu" chapter. At dawn he spins the zumbayllu and exclaims, "to hell with Wig!, to hell with Lleras, Valle, Skinny! No one is my enemy! No one, no one!" (87).

The students are brought together by the zumbayllu, they are drawn to the little toy that helps them express the unspeakable, their togetherness despite difference. The zumbayllu diffuses their oppositions. Ernesto befriends Antero with it (70), and later Rondinel is included in the circle (89), then the top meets Brother Miguel. Just before the friar hits Lleras

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41 Violent events occur in the yard: the rape of the "Opa" and the incident between Father Miguel come to mind. Yet within the school's perimeter Ernesto finds a home thanks to the zumbayllu.
in the courtyard, Antero spins the zumbayllu for him on the rounded paving stones of the school steps.

"It won't spin," said the friar. "I bet it won't spin."
Antero cast it high. the top came down spinning ... singing with a high voice ... piercing the ear like a cry issuing from the very blood of the listener.

"You devilish boy! What have you done to it?" exclaimed the friar. "I feel as if the toy had got inside of me."
Antero did not laugh. He squatted with his eyes fixed on the zumbayllu (116).

The zumbayllu carries with it a community spun from itself, "like a cry issuing from the blood of the very listener," establishing or articulating illas, reflections on its periphery. This cry issues from the opposition of water and stone in the blood of the listener. The friar's exclamation, "you devilish boy," implies once again that there is something demonic about the top, because it penetrates him - it touches something beyond his external identity as friar and opens up to that part of his past that is fluid, authentic, and his own. The zumbayllu's music is possible only when it comes into contact with the earth, just as the river water's whorls spin out when it hits the bridge. And so it is significant that Brother Miguel hears the top before he hits Lleras. The zumbayllu seems to have empowered Brother Miguel against Lleras' racism. In this way the sound of the zumbayllu connects him with memories which form a continuity from past to present. This continuity releases something illa repressed within him.

The zumbayllu is blessed by Brother Miguel after he is pardoned for his violent act. He blesses all the boys with memories of where he was born:
"Near the town where I was born, San Juan de Mala," I recall him saying, "there are some sea cliffs, I mean to say some very high rocks, where the waves break. At the top of those rocks the figure of a Virgin with her Child was discovered. You know, my boys? That rock is black, blacker than I am ..."

We went out. How could the Brother, being black, pronounced the words so perfectly? Being black? (130).

The zumbayllu rides out from Abancay, wedged between the Andes, to the far coastline on the friar's memories. His words are spoken "perfectly." They are "his best and chosen words," like those of Ernesto's letter to Salvinia. They are yllu, disregardful of all culturally imposed boundaries. The zumbayllu gives Brother Miguel a voice to his past, a past which has little to do with his exterior, 'institutionalized' position in the school. The zumbayllu connects him to himself and to the boys by pronouncing his ethnicity, recounting his black Virgin, and re-telling his childhood memories.

Blessed, the top is entrusted to Añuco42 who, with Valle, completes the circle of boys inside the school around the zumbayllu.

"It's yours, Añuco," I told him gaily."

"Really?"

42 Añuco is shaken by the absence of his friend Lleras, who would not pardon Brother Miguel, and fled the school.
"What a zumbayllu you have!" I repeated, handing him the top, "there's a little of everything in its soul. A beautiful girl, the most beautiful there is; Candle's strength; my memory; what's left of its magic; the blessing of the virgin on the coast ..."

Let it dance one more time," said Valle, surprising me.

"Do you want it to dance?" I asked Anuco.

"Yes," he said. "Beautiful instrument. It's a beautiful instrument" (132).

The primary function of the zumbayllu is to spin out a community for Ernesto to live in. The top becomes a center which reflected, as well as "gets inside of" each of them. In effect, it becomes the vessel, the yllu, for their collective identities, their illa, which were hidden in each of them deeper than their differences. The zumbayllu is both container and contained, yllu and illa underneath. Its power changes as it is spun. Around the action of the zumbayllu Ernesto's Abancay identity is united.

Yet being part of his surroundings, being from Abancay, is only one of Ernesto’s desires. He also misses his father very much. And he desperately seeks a way to send him a message. The zumbayllu is the magical way to leave the confines of the school to do this. It offers Ernesto the hope of communicating to his father from the valley of the Pachachaca to the highland town Chalhuanca. Like the pinkuyllu, the zumbayllu can "penetrate deep into the human heart," from illa to illa:

43 Salvinia

44 The school's intellectual, atheist, and ladies' man.
"If I make it spin and blow its song in the direction of Chalhuanca, will it reach my father's ears?" I asked Markask'a.45

"It will, brother! Distance doesn't mean anything to it ... The zumbayllu will sing into the ear of whoever is expecting you ...

I covered one of its eyes46 with my lips. "Tell my father I'm bearing it very well," I said. "Even though my heart is afraid, I can bear it. And you must blow your breath on his forehead. You must sing for his soul" (118).

Like the insect tankayllu, Ernesto sends the zumbayllu as a messenger, "how is it that whoever sees the tankayllu go by feels a bust of air on his face?" (65). Ernesto speaks into the eye of the zumbayllu, that eye is also ear. Thus the magical combination of light and sound lifts Ernesto's message over the mountains. The connection gives Ernesto strength.

"Now let the padrecito Rector come! I told Antero. He has whipped me. He's made sanku47 of the hearts of the Patibamba colonos. But just let him come now! My father is with me. What do you say, Markask'a?" (118).

From the profundities of his desire to be reunited with his father, Ernesto spins himself out and up into the highlands towards his father. One can imagine the message as the ripples of a raindrop on water, or as a little tankayllu travelling over Abancay, upstream on the Pachachaca, past the haciendas, and breathing across the forehead of Ernesto's father in

45 Antero.

46 Eyes of the zumbayllu.

47 Corneal cooked in water.
Chalhuanca. Again, the movement of yllu follows the paths of illa, and fills the space separating Ernesto from what he identifies with.

The zumbayllu, like all forms of yllu, is transitory. The bond that the zumbayllu creates between Ernesto and Antero, and all the students involved in its circle for that matter, is better described as a delicate equilibrium. The examination of why this friendship ceases to spin provides an explanation as to how a transculturative identity fails.

Antero created the zumbayllu, and the top is most intimately related to his being. The stigmata that he bears in his face shows this:

I looked into Antero's face. No child had ever watched a toy the way he did. What similarity was there, what current flowed between the world of the deep valleys and the body of the little mobile toy, almost protean, that hummed as it scrabbled about in the sand on which the sun seemed to have melted.

Antero was blond. On the very sunny days his head seemed aflame. His complexion was also golden; but he had many birthmarks on his forehead. His classmates called him "Candle"; others used the Quechua nickname "Markask'k'a," "The Marked One," because of his birthmarks ... Antero, with his sharp aquiline nose, seemed to have appeared from outer space (68).

Antero is blond, golden and birthmarked with dark spots, or 'eyes', on his forehead. So is the Zumbayllu ...

Its long tip was made of yellow wood. That tip and the top's black rimmed eyes, made with a red hot nail, gave the top an air of unreality. To me it was a new kind of being (68-69).
Like the *zumbayllu* he created, Antero is a creature of the deep valley of the hacienda town Abancay. He is a "new kind of being" like the top, and is "marked" as such. He seems to have eyes like the *zumbayllu's* on his forehead. What might those extra eyes see? "Between the color of the roots of his hair and the color of his birthmarks there was an indefinable but clear identity. And the blackness of his eyes seemed to be a result of the same inexplicable mystery of his race" (71). Antero and his *zumbayllu* outwardly embody Ernesto's condition, his desire to articulate his own "indefinable" identity. Ernesto is the outsider whose outward appearance conflicts with his inner expression. Thus Ernesto marks himself, through writing, and by writing Salvinia's love letter he befriends Antero.

The prevalence of stigmata complicates the reader's assuredness as to the identity of just about every character in *Los ríos profundos*. Antero is only one of many characters described as having an "aquiline nose." The nose of the *aguila*, the eagle, is indicative of "the inexplicable mystery of race." We see this feature in the *pongo*, the Rector, Brother Miguel, as well as other characters who do not fall into the the social category that this typically Indian feature would indicate. There is an innate nobility associated with the aquiline nose; but this nobility is atavistic and unpredictable.

Other physiological symbols that appear in the novel clearly belong to the non-Indian, like blond hair and blue eyes. Significantly, Antero is "marked" by his hair in this respect as well. Ernesto's appearance on the other hand, shows none of these signs, Indian or European. He is painfully aware that his brown eyes and brown hair secure his anonymity. Often he wishes that there was something recognizable about him. For example, when Antero presents him to Salvinia, Ernesto wants to make an
impression, for he loves her as much as Antero does. "I presented myself quite courteously. My father was a model of gentlemanly gestures. If only I had inherited his blue eyes and handsome blond beard ..." (104). He desires the individuality that these outward signs communicate.

Antero has these outward signs, of both the Indian and the European. But the positive way Ernesto interprets them changes as the relationship between the boys breaks apart. The history of their adolescent friendship illustrates how Antero stops listening to the little top, to yllu, and thus to the illa that he bears in his own face. Before Antero and Ernesto made friends, the older boy had had "no close friends, being rather reserved. Nevertheless he had some innate authority" (67). Their relationship centered around the zumbayllu and their distant admiration of Salvinia, for whom Ernesto wrote the love letter. Antero's "innate authority" did not enter into the friendship; it seemed alien to the concept behind the zumbayllu.

After Antero presents Ernesto to Salvinia, he asserts this "innate authority." He carries a knife in the streets, for example, aching for an opportunity to defend her honor. He permits his privilege as the son of a hacendero to blind his love. His desire to follow in his father's footsteps as a señor increases as his desire for Salvinia changes from wanting to serve her as a "princess," to isolating her as his property. On these counts Ernesto must break with Antero. The meaning of Antero's birthmarks mutate before Ernesto's eyes. Antero boasts to his friend after their rendezvous with Salvinia:

"The Indians say that I store up strength in my birthmarks, that I'm bewitched. How beautiful brother, how beautiful."
Markaska'a's voice was like that of the angry Pachachaca. When he conquered his early shyness, he would speak to Salvinia in that same language.

He no longer looked like a schoolboy; as he talked his face hardened and grew more mature. "I didn't know him ..." Where was the skillful champion zumbayllu spinner of the school? His eyes that had watched the dance of the zumbayllu, mingling his soul with the dancing toy, now stared like those of a rapist, of a grown cub impatient to begin its life of freedom (107).

Antero's transformation into man-child illustrates the rigidity of the adult world that repels Ernesto. The haciendero's "innate authority" extends itself over Antero as he matures, suffocating the zumbayllu's vitality. Age, race, and gender all undergo a nefarious misanthropy in Antero. Ernesto sees in Antero's eyes the violation of the very things that they as children loved: Salvinia, whose eyes were like the color of zumbayllus (104), and the toy itself.

Ernesto now associates Antero's birthmarks with the spots on a ruttish boar. The humanity that these marks before contained have become the signs of a brutish rapist. Ernesto feels obligated to return the zumbayllu winko48 to Antero, because the transformation has destroyed their friendship, and quite possibly tainted the zumbayllu.

"Zumbayllu, zumbayllu! Adiós! I feel sorry for you," I said to the top,"you're going to fall into dirty hands and pockets. The boy who made you is now the godchild of the devil..."

48 A special zumbayllu that Antero made for Ernesto after their meeting with Salvinia. Winko means lopsided and bewitched.
"I'm giving it back to you Antero," I told him. "It's better to do it now, with the Rector as a witness."

I startled him. He took the little top from me without thinking. But I saw the whirlpool in his eyes, as if the pure water of our first days together were returning..."

"Why are you giving back the top, wasn't it a momento?" asked the priest.

"It was a souvenir of Abancay," I told him. "He's already taken it, but if he wants to give it back to me now..."

Antero handed back the zumbayllu as if it might burn him.

"A souvenir of Abancay? How's that? asked the priest.

"It's because of the zumbayllu that I'm from Abancay Father!" I replied.

"Go on you little madman!" the Rector told me...

The next day neither of the two youths spoke to me. They ignored me. Once again Antero's lips had grown brutal, more hardened than any of his other features (198-199).

Ernesto makes the subtle connection between Antero's "life of freedom," and his "hardened brutal lips." Antero pays for his outer freedom, his power and privilege, with the censure of his illa. Ernesto is marginalized from the adult world of the priest and the haciendero as "a little madman," for he had not yet silenced himself behind those "hardened" lips. Antero's secession from the community formed by the zumbayllu

49 Antero has befriended Geraldo, son of an army commander. Antero and Geraldo met in a fight over Salvinia. They since have decided that they would ignore her but that no one else would "have" her. Geraldo is from Lima and cannot speak Quechua. Thus Antero has abandoned all ties with the world he once shared with Ernesto.
involves his outward decision to conform to a prefabricated identity structured by *machismo* and dominance over the Indians. Ernesto is left holding the *zumbayllu*, which now makes him part of Abancay only through a memory of the "pure water" which had flowed before between Antero and himself.

Ernesto's experiences with the *zumbayllu* describe *yllu* as Arguedas' metaphoric solution for the articulation of cultural identity. This movement on the biographical level encounters barriers to *illa* in Antero's acceptance of cultural patriarchy: prejudice and sexism, violence and resignation. *illa* is a half light in a world in which the *pongo* grovels in complete obscurity and the 'true light' of Christianity serves the interests of the haciendas. Thus *illa* and its articulation in the world, *yllu*, may themselves be indefinite, but they take on shady forms as the negative space between light and dark. In the next section I will examine this form, outside the school, outside Ernesto's biographical space, and in the community at large. The events which take place in Doña Felipa's *chichería* illustrate this expansion of *yllu* to a sociological scope.

**Yllu as Sociological Diffusion: the Chichería**

Doña Felipa's *chichería* lies on the outskirts of town, between the town of Abancay and the surrounding haciendas. Unlike Ernesto's central position within the school, the *chichería* is located on the periphery of one of the concentric circles which ring Abancay in Ernesto's narrated space. Ernesto does not directly take part in events in the chichería. The boy is an observer there. He places himself on the periphery of the action; he goes to the *chicha* bar simply to watch and to listen. Ernesto is attracted to the
traditional Indian music that is played there, like the *harawi*,\textsuperscript{50} the
*huayno*,\textsuperscript{51} the *jaylli*.\textsuperscript{52} More importantly, he is also attracted to the
company of the musicians and highland Indians who pass through. He is
also fond of the *chicheras* who run the place, with all of whom he identifies
to some degree. The *chichería* borders the two worlds that clash inside the
boy, hacienda and highlands. Thus, when Ernesto frequents the bar he
observes this conflict acted out in the greater context of Peruvian society.
Once again, the product of this conflict forms an *yllu*, a swirl of hope and a
breath of music.

From the borderland emerges a strident feminine presence. Its
loudest voice, Doña Felipa, leads the insurrection and distributes the salt
among the *colonos*. The salt is taken back, and the military descends upon
the town, forcing Felipa into exile. During the occupation, nevertheless,
the soldiers often visit her *chichería*.

The final days of the occupation are filled with pomp. While outside
a military band leads a parade, inside the *chicha* bar *Papacha* Oblitas is
playing an Indian harp to a group which includes Ernesto, four soldiers
and their coronel, and a *kimichu's* assistant.\textsuperscript{53} *Papacha* Oblitas is a very
special guest to the *chichería*.

\textsuperscript{50} Unrequited love song.

\textsuperscript{51} Literally means "a song to be sung."

\textsuperscript{52} Song of victory

\textsuperscript{53} A highland Indian pilgrim who sings for contributions, and accompanies a *kimichu*, who bears an effigy
of the Virgin of Guadalupe, the Virgin of the Americas.
I realized he must be a musician of vast experience. He must have attended a thousand fiestas of mestizos, gentry, and Indians" and if they called him "Papacha," it could only be because he was a maestro, a musician famous in hundreds of towns" (168).

Oblitas has created a musical legacy in "hundreds of towns," among gentry, mestizos, as well as Indians. His music has spanned the mountains. At this moment in Abancay, among soldiers from possibly anywhere, he chooses from his vast musical experience to perform a moving huayno.

The image of the highland towns, of their transparent air, came to my mind.

Utari pampapi On utari plain,
muru pillpintucha spotted butterfly
amarak wak'aychu do not weep any longer
k'ausak'rak'mi kani I am still alive
kutipamusk'aykin I must return to you
vueltamusk'aykin I must surely return.
Nok'a wañupiiña When I come to die
nok'a ripuptiña when I disappear
lutuyta apaspa then you shall wear mourning
wak'ayta yachanki then you shall learn to weep.

Why did Maestro Oblitas choose this song?...Those were the most sorrowful words and melody I had ever heard in Abancay (170).

Oblitas sweetly intones the heart of Perú: "with such music as this a man could weep until he was completely consumed, or just as easily do battle with a legion of condors and pumas ... I felt more disposed to fight the devil as I listened to this song" (171). Ernesto listens, and the music gives him strength, for he is washed with memories of his ayllu. Just as the zumbayllu made the boy part of Abancay, the huayno spins out and
envelops the whole community of the highlands, and spreads the listener over all of it.

Oblitas sings another *huayno*. The soldiers in the bar stamp their feet energetically, hanging on every note. Then a *chichera* approaches the Maestro and, humming the melody in his ear, makes a request. Oblitas strikes up a different song, a *jaylli*. The *mestiza* sings to the triumph of Doña Felipa over the soldiers. The soldiers are confused by the brazen *chichera's* song. One of them drunkenly rises from the table.

His eyes did not reflect indignation, they flashed like those of a dancer who hears an unexpected quickening of tempo. Perhaps he had been a *jaylli* or scissors-dancer in his home village. The soldier did not silence the *mestiza*; he raised his arms and began to dance skilfully...

The soldier whirled through the air, landed with his legs wide apart, and leaped again... Maestro Oblitas was speeding up the tempo... he did not look at the man dancing, but it was even as if he were somehow attached to him. By now the girl was improvising new words to the song; like the dancer and the musician, she was equally launched forth into the unknown (177).

Tankayllu, the tijeras dancer of chapter five, reappears in the guise of this soldier, leaping and whirling. Tankayllu's mirrored "blood on the outside" is replaced by the heart sung notes of the harp, which like the shrill sounds of the *zumbayllu*, "pierce the ear like a cry issuing from the very blood of the listener" (70).

In a single *yllu*, and as a single *illa*, the musician, the soldier and the *chichera* diffuse and intermingle during the dance's creative moment, despite the "political" threat that the lyrics of the song inflict. The *jaylli's*
color shines through the chichería's insults and calls the soldier to dance. His "duty" and his "honor" are dispelled. Once in action, the three elements, voice, harp and dance - chichería, musician, and soldier - coil around one another, and are "launched into the unknown." Their unity is paradoxical and synchronic, it seems "outside of time," but it is also seeped in the pure water of yllu, which plants them in the present to be witnessed and remembered by Ernesto.

Soon the moment is interrupted, a civil guard entering the chichería silences the music and lyrics and terminates the dancing. Oblitas is arrested, causing the chicherás to protest. Shots are fired to control the situation because the guards fear that the audience might do anything to protect the musician. Frightened, the audience flees, overturning tables. The chicherás shout after them, in Quechua, "k'anras, wiswis!" "motherless people, born of the wind!" The spell of the jayllí broken, it indeed is as if all the listeners, fearing for their lives, were scattered on the winds of silence.

After the regiment left Abancay, Ernesto recalls that often the younger soldiers did appear "as if they were not of this earth, but instead had given birth to it, no matter where they might be" (193). He calls them "costumed men." "At what moment would they begin their dance, during which we might be able to recognize them, and to communicate with them?" (193). To the boy they are costumes without a dance - merely costumes. When dance is achieved through contact with the world, then

54 This is a victory for the feminine presence in the chichería, which, as much as the presence of the music, is responsible for stripping these outward layers from the soldier.
the costume becomes skin and blood and can translate one's movement with precision.

The soldier's dance in the chichería testifies to the possibility of yllu returning the world to the word. Papacha Oblita's music has the power to make all costumes transparent, to make us wear ourselves and project our illas together into the open air to fill the world with words. This music must not be stayed by rigid lips, as is Antero's, for the mask without a mouth is as detrimental as one which lacks ears, such as that of his friend, Geraldo.

In the chichería, yllu explodes onto the social scene in a way which concretely problematizes the mythical diffusion of the María Angola's tolls the into the macrocosm of the Latin American community. The illa/yllu paradigm serves not only as the blueprint for Ernesto's formation of identity - the zumbayllu - but also as a prophetic vision of the community in which he would belong - that of Tankayllu the soldier. The chichería therefore completes Arguedas' musical score of cultural identity.

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55 See Oblita's huayno. "I must return to you. I must simply return" (emphasis added). "Must return" is expressed in two forms in the Quechua: "kutipamusk," and "vueltamusk." "Vuelta" is Spanish for return. The translation, return - return, from Quechua to Spanish, kutip - vuelta, is already made in the Quechuan version of the song. The call of yllu of the huayno is translinguistic in this small but significant degree. This returning from one term to the other and back again begins a spinning motion which characterizes yllu.
Languages are about us. The worlds that we talk about using languages are also ultimately about us. A conflict between languages and the communities that they unify is internalized, as exemplified by Ernesto, and becomes the encounter of two linguistic, social selves. This inner conflict is not in itself linguistic, because although the subject may know two or more languages, those languages are not acquainted with each other. The subject must create a means to bridge the two (or more), which begins by permitting both languages an uninhibited dialogue with the world. Once this is accomplished, the diversity in the world will begin to affect the languages as languages about a diversity of speakers. The goal then is to fill the world with the words of both, thus establishing a home for identity in the world, and out of the confines of the psyche. Subjectivity is not an inner state cut off from the world unless society makes it so. Perhaps the inner other is cut off in fear of loosing the univocal self; but ultimately this fear is due to an unimaginative self-denial in bad faith. Arguedas cultivates his imagination in Los ríos profundos so that Peruvian, and Latin American identity in general, will cease to exist in a state of self censure.

To re-open the channels of Quechuan language into the world Ernesto translates "Pachachaca!, "the "Bridge Over the World," as "an author of his thoughts." He begins to articulate his identity, which while both Quechuan and Spanish, is overwhelmingly Quechuan since the musicality of the Quechuan language mirrors his Andean origins. This atmosphere, in turn, "writes" him.

The ethnologist's passage describing illa/yllu extracts a transitional metaphor for the interweaving of cultural identity out of the "raw
material" of Quechua. This metaphor - a little hurricane, a top, a buzzing insect - is constantly transforming so as to "get inside of" or infuse the social norms which deny it. Once "inside," it deconstructs the encasement of that metaphor's own reflection inside the self and flings it and itself out, redistributing or diffusing the pieces in a whirling motion. This vortex represents the process both of *illa* and *yllu* - identity and voice - inextricably braided together. *Illa* is an opportunity for communication, a possibility for language. *Yllu* is the dynamic motion of the event that takes place on such an occasion: the act of communication itself.

The dynamic *illa/yllu* metaphor enters Ernesto's narrative reality which Ernesto himself characterizes as a bridge over worlds (107). After attempting to conform to Spanish discourse, Ernesto is inspired to write to Salvinia in Quechua: "the author of his thoughts." Any person of "several spirits" who denies this authority, as the Rector does in his two radically different sermons, is refusing to let the light of *illa* reflect the inner other. This darkness, like that within the impenetrable *wak'rapuku*, is powerful but sinister, unpredictable and uncompassionate.56

Ernesto's narrative world is both structurally and thematically created by the *illa/yllu* metaphor's central position in the novel, from which his world spirals out. We conceive of this world as Ernesto's

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56 In this sense the Rector and the mature Antero are connected to the *wak'rapuku*, rather than the *pinkuyllu* and other *yllus*. They resemble the *Morochuchos*, who appear during Ernesto's journeys (chapter two) with his father to Abancay. These men "are horsemen with European features, legendary cattle thieves, descended from excommunicated troops of Diego de Almagro." The *Morochuchos* "play the *wak'rapuku*, abduct women, and fly across the steppe on little horses that run like *vicuñas*." The sound of the *wak'rapuku* "rise up to the mountain peaks like a chorus of angry, rutting bulls" (31).
personal space, particularly within the school. We place this biographical space within the greater social context of the novel, the illa/yllu which "gets inside of" him. What this greater context means is, were Ernesto free to go where he would choose in this sociological space, where would it be? Ernesto elects to present himself in the borderlands between the highlands and the haciendas that Doña Felipa's chichería represents.

Within the biographical sphere, the zumbayllu is a perfect example of transculturation at work through language. Spanish and Quechua build a bridge for discourse in the onomatopoeic "zzz" or "yllu" of the zumba-yllu. This may sound silly. But Arguedas is not simply proposing onomatopoeia as common ground for socially conflicting languages. Zumba-yllu represents the process of searching for imaginative agreement in a cultural situation bound by what may appear to be incommensurate languages and worldviews, and by people whose subjectivity within each language they live with makes it impossible to live with all of those languages. Communication as yllu continually counteracts the formation of a monolithic, univocal identity in which one language and worldview obscures another. Thus there are no worldviews that are not already out there in the world of words. Nevertheless, leaving words unsaid, like Antero does when he quits the zumbayllu and stops speaking Quechua with Ernesto, will cause them to dissolve and to eventually disappear.

Arguedas envisions the diffusion of Quechuan worldviews which have been silently encased in the memories of their speakers. Re-memorization, or better said, re-calling, sets yllu into action. That is why Los ríos profundos contains not only Ernesto's memoirs but also the prophetic social biography that takes the form of Tankayllu in the
ethnographer's passage and in the chichería. Tankayllu spins out the community at large, he wears his dawn-like-blood on the outside, glittering with his own image, his own memory, and those images and memories surrounding him. Inside the chichería we witness a trinity that finds itself diffused or trans-latated across a cooperative musical process. The chichera outwardly insults the soldier for his cowardice and failure, yet at the same moment, calls him to her by choosing the jaylli - a dance of victory. Meanwhile Oblitas orchestrates the reunion in direct contact with every word the chichera sings and every step the soldier takes.

Ernesto describes Maestro Oblitas as a pilgrim, prophet and pied piper who equally seduces Indians, mestizos, as well as gentry into his song. He is a pilgrim much like the highland kimichu, and like Ernesto and his father - all who travel from town to highland town along the paths of yllu. These pilgrims carry the illa of the María Angola, the Spanish forged Incan gold, in their hearts, and ring it from near and far.

Conclusion

José María Arguedas' Los ríos profundos compliments as well as contradicts the Latin American Philosophy of Liberation project. While philosophers such as Leopoldo Zea concern themselves with the critique of "official history's" hold on Latin America, this concern presupposes a univocal Latin American identity that is highly suspicious from the point of view of the Latin American subject and its "intimate history." The Latin American Philosophy of Liberation makes use of a synthetic vision of the Latin American citizen which furthers the efforts to pursue Latin America's own "official" historical project: a foundation upon which Latin
American nations can oppose the vestiges of colonization and imperialism. "If you can't beat 'em, join 'em," seems to be the rational behind this effort; Latin America should at least be able to abide by its own "projects" principles.

This leaves the question of Latin American cultural identity largely unanswered under the blanket claims of the Philosophy of Liberation. Although diversity is embraced as an ideal, the problems of identity and communication remain, especially among Latin Americans who do not really fit the description of "individual." The continuous encounter between native and newcomer begun five hundred years ago problematizes the question of the Latin American identity, and of the univocal, monolithic conception of self in general. In Los ríos profundos Arguedas addresses the presence of more than one logos - more than one language - within the Latin American subject, and abandons the concept of "individual."

The confines of subjective space that a single language establishes are not insurmountable, but neither are they limits that one language can bridge by itself. Martin Buber, in I And Thou, speaks of the "horror" of simultaneously contemplating more than one way of viewing the world.

But the moment will come, and it is near, when man, overcome by horror, looks up and in a flash sees both pictures at once. And he is seized by a deeper horror (I And Thou pp. 122).

Buber's theology of the spoken I-You relation and Arguedas' suffix yllu have much in common. The spoken word is being; the world is words. The ontology of the world is a linguistic relationship in which the
individual is negligible once the horror of multiplicity is dispelled. Both Buber (Third Part of *Land and Thou*) and Arguedas (the soldier, Maestro Oblitas, and the *chichera* in the *chichería*) offer musical/mystical visions of this multiplicate relationship. The vitality that flows through language is the occasion of all communication and all identity; it is present in any particular form of communication. This occasion is as close to "identity" as language should get. In a univocal world, language suffers a separation from the immediate presence of this vitality. This deadening of language initiates the formation of the "individual."

The changeful You of experience recedes, remains isolated in man's memory, gradually becomes an object, and even more gradually gets arranged in groups and species. [A] third element, gruesomely detached and at times spookier than the dead and the moon, becomes more and more inexorably clear until finally the other partner that always remains the same emerges: "I" (*Land and Thou* 72-73).

*Illa/yllu* represents the "changepul You" that Buber speaks of. Arguedas makes this vital linguistic relation do transculturative work in order to revitalize language and refresh identity. The *pinkuyllu*, for example, is designed to be a further expression of nature - *mámak* - "the mother source and creator." The *zumba-yllu* gives a lesson about returning a little bit of two languages - *zumbar* and *yllu* - to the vital world. Finally, Tankayllu, the whirling *tijeras* dancer, bears his entire identity to the world, and shows that it is a communal identity at home in the world at the present moment. Arguedas' protagonist Ernesto faces the "horror" of a fragmented world, and goes beyond Buber's visions of two separate
pictures, to show that these worldviews are not opaque; they are transparent even when superimposed on top of each other.

There may not be any worlds other than the ones we talk about. Maybe all we are is what we "speak," and how we articulate ourselves. What differentiates and combines languages and identities to and from each other is their spoken presence among speakers in a conversation called the world. This "extra" presence is responsible for each world’s transparency.

In order to preserve some semblance of individuality, one language community fights to overcome all others, but in the memories of every victorious language the other voices whisper, bringing that language away from the brink of desolate isolation (wak’rapuku) to re-enchant the world. Latin America exhibits this linguistic complexity in its every expression. The utterly complex indefinability of illa flows across lines of class, gender, and race, refusing to be named anything for long. The creative capacity of language to articulate the world that it encounters "spins out" a New World on every occasion for communication. Ultimately, these open conversations are the only opportunities that we have to be ourselves.
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