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Folklore in the Contemporary Spanish American Novel

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FOLKLORE IN THE CONTEMPORARY SPANISH AMERICAN NOVEL

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Master of Arts in Spanish

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by

Anita M. Noble

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CHAPTER I

THE DEFINITION AND CLASSIFICATIONS OF FOLKLORE.

The word folklore is that word applied to describe the traditions, beliefs and customs of a common people.

These traditions may be embodied in those divisions of folklore known as the folksong, the folk-dance, or the folktale, often called legends.

The customs of a people are usually associated with the communal growth of that people and may take the form of festivals, usually the fiestas among the Spanish-American people, and the ceremonials which are often religious in nature and expecially predominate among the Indian, Negro, and mestizo people.

An important group of the folloric practices are embodied in the superstitions of the people. Here we have many popular sayings, proverbs, odd little practices, and in the lore of the Indian people, especially, the mystic belief in witchcraft.

As folklore is associated with the common people it is evident that it is the outgrowth of the uncultured masses. However it may be seen thru a study of a few of the well known novels of Latin America that folklore has seeped into the lives of all classes of society in many small ways.

Many of the popular dances of both North and South America are the folkdances of a by-gone day. The peculiar pulsating ryhthm of the accompanying music may well be the folk-music long forgotten by the people.

The folksong is often a balled which originated with the common people and is current among them. It most often illustrates the life, the interests, the tragedies and comedies that may be derived from legend or from the daily life of these people. In many cases these songs are the basis for the music of the educated and cultured classes of people.

Folklore, then, must be present in the literature of a people because it is the product of that people and an integral and inherent part of their life. If literature is to portray the life and living of a people it must resort to use in some form or other of the folklore of that very people.

> "Folklore is as rich and varied and wide in scope as literature, and it is older. Its beginnings extend back to the most primitive stages of culture. Today it still lives among the illiterate all over the earth. It has always been a vital force and inspiration for literature."// (1)

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1 Ralph Steele Boggs, Folklore. Chapel Hill: The University of North Carolina Extension Bulletin, 1939. Introduction, p. 5.

CHAPTER II

THE SIGNIFICANCE OF FOLKLORE IN THE SPANISH-AMERICAN NOVEL.

The novel of Spanish America is especially rich in all types of folklore. This is partially due to the fusion of the Spanish and the Indian peoples in a common life with different cultural heritages.

"Sometimes one type of folklore, sometimes another, finds greater favor among a certain folk." (1) Thus we will notice that witchcraft as a religious rite predominates in the people of Indian culture. Magic and the supernatural stand out in all the classifications of the folklore of this race and is therefore evident in the Latin American novel dealing with the Indian people, or people from a region rich in Indian culture.

"The low percentage of magic tales among a people so realistically inclined as the Spanish is easily understood." (2) The Spanish literature embodies its folklore mostly in the ballad of epic deeds, popular sayings and proverbs embodying the philosophy and wisdom of the people. The folk-dance is popular and the religious tale is outstanding.

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(1) Ralph Steele Boggs, Op. Cit., p. 9

(2) Ralph Steele Boggs, A Comparative Survey of the Folktales of Ten Peoples., Helsinki: Suomalainen Tiedeakatemia Academia Scientificarum Fennica, 1930. p. 5.

"Spanish, comparatively poor in magic tales, is the richest in religious tales, that is, tales dealing with Christ, the Virgin, saints, and other Christian material". (3)

It is often said that the Latin American novel has a flavor all its own. This is a sweeping statement that takes in all the literary classifications of the novel. However folklore of the people is one of the main ingredients of this flavor because it gives the characteristics of the people and locales of the novels. It gives an individual twist in bringing out the inherent qualities of the characters and background of the work.

The novel of Spanish America is usually written about one of the nations and the people of that nation of South American heritage. It is by a writer of Spanish American blood in most cases. These two factors, or the combination of them plus the rich heritage of the Spanish and Indian background donate much to the novel.

The Indian background of folklore is ageless. The customs, sayings, dances, songs, witchcraft and proverbs of the Indians are much older than those of the Spanish. However the religious folklore of the Spanish, the realistic proverbs and the ballads of epic deeds combine to give a picture of the background for the racial mixture encountered in the Latin-American novel.

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(3) Ibid., p. 11.

CHAPTER III

FOLKLORE IN THE NOVELA GAUCHESCA.

The gaucho novel is especially rich in the folklore of the people. Usually the setting of this ~~genre~~ type of the novel is the pampa of the Argentine region. The folksongs of the cow-boy and the legends passed on by these men form a colorful folkloric background for the novel. The gaucho roams the plains and travels from one hacienda to another. The stories and songs he knows are passed along and grow in the retelling.

The Andalusians settled Argentina and Uruguay to a great extent. Thru their intermarriage with the Indians of the region the speech and lore of the people is rich with the Andalusian-Moorish lore coupled with the mystic folkways of the Indian people.

The novel of the plains is often based on the early gaucho poetry, which in turn came from the songs of the minstrels or payadores, as the gaucho troubadors were called.

The forerunners of the prose novela gauchesca were the epic poems dealing with the gaucho and his life. Of these the three best known are Ascasubi's Santos Vega, written in 1851 and relating the adventures of a gaucho bandit, Fausto, by Estanislao del Campo, and the most famous of all gaucho verse, Martín Fierro, by José Hernández. This later epic, written about 1872 was the masterpiece of the peak of the gauchesque genre in its verse period.

The climax of the folksong had been reached in the publication of these three great examples of the literature glorifying the gaucho. The transition from verse to formal prose literature followed early in the twentieth century.

The first few prose gaucho novels were of the dime novel, blood and thunder variety. Then Florencio Sánchez began to give the gaucho theme serious treatment in his Argentine drama and soon "The gaucho, the orphan of the plains had become a theme worthy of accomplished writers--a subject that was to find its highest expression in the advanced technique of the modern novel. (1)

Acevedo Díaz, a nationalistic writer of Uruguay was a leader in the development of the modern gaucho novel. His Soledad (1894) has had a profound effect as a model for novelists dealing with gaucho literature to the present day. This realistic novel is a true picture of the gaucho life of the time and is rich in the folklore of the pampas. The songs and dances of the people are depicted vividly. The beliefs and superstitions of the gaucho are described and the basic nativism of the people of the plains is brought out.

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(1) Arturo Torres-Rioseco. The Epic of Latin American Literature. New York: Oxford University Press, 1941. p. 156.

Benito Lynch of Argentina is another of the outstanding gaucho novelists. He is definitely a costumbrista, writing in a simple straightforward style and giving the details of the daily life of the plainspeople, rich and poor, high born and low. He treats the gaucho rather as a poor cowhand than as the romantic figure and seldom elevates him to the fine symbol of virility which Guiraldes impressed into his Don Segundo Sombra.

Lynch has brought in much of the folklore of the people especially in his description of the gaucho dress and details of the home and daily life.

In the novel Los Caranchos de la Florida there is a realistic treatment of the theme dealing with civilization in conflict with barbarism. The plot deals with a cruel tyrannical father, the master of the estancia "La Florida", and his son recently returned from years of study in the universities of Europe. There is a constant brutal conflict between the two, and this condition is aggravated by the fact that both fall in love with the same little ranch girl. In keeping with the undercurrent of barbarity and savagery of the pampa, the novel ends with a father improbable double murder. The son kills his father, and a gaucho who is the ranch foreman kills the son.

"La Florida", the estancia, is a throwback to European fuedalism, with the gauchos and paisanos regarded as little better than animals. Lynch has not given the gaucho his usual romantic role, nor yet does he write a social novel in appeal for betterment of conditions for the rural

people. He has simply and forcefully presented a picture of rural life in the costumbrista manner.

Los Caranchos de la Florida (1917) is rich in the folklore of the pampa. One example that is presented over and over again is the custom of drinking mate in the afternoon when the sun is high and the workers and patrones alike go into their houses to keep cool and chat until the intense heat abates.

> "'Bueno--dice en tono indiferente--, que le den agua al oscuro; y a ver, Rosa, si me da usted un mate, un mate bien cebado.'" (2)

Don Pancho, the patrón, rests in the afternoon, and orders the housekeeper to bring his drink. In the workers quarters Marcelina, the ranch girl, her brother and a friend are resting and escaping the afternoon heat for a few minutes.

> "¿Te vas, Jacinto?'
> 'Sí, voy a ver de dir repuntando las j'ovejas.'
> 'Está alto el sol...'
> 'Tan muy desparramadas.'
> 'No has tomado mate?'
> 'Pues no, Tomé un punta....
> El Machito rebulle en su camastro.
> 'Yo quiero mate, Marcelina.
> .....
> Y el Machito insiste con voz plañidera:
> 'Yo quiero mate, Marcelina.'" (3)

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(2) Benito Lynch. Los Caranchos de la Florida. Madrid: Espasa Calpe, 1930. p. 87.

(3) Ibid., p. 151.

La Puestera, mother of the ranch girl invites a friend into her house when she sees him passing in the afternoon sun.

> "¡—Pas pa cá, don Ulofio—' dice—; 'pase pa cá y siéntese. Y limpiando las manos grasientas en el delantal azul, tapa el montón de carne con un lienzo y se pone a preparar el mate." (4)

Thus Lynch brings out the custom of retiring from the penetrating rays of the sun for awhile in the afternoon and the easy sociability of all the people, over a drink.

The kitchen is the traditional gathering place of the workers. At sundown after a hard days work it is here that they exchange the gossip of the day and carry on their exchange of talk and philosophy.

> "Acaba de anochecér y en la vieja cocina, con piso de tierra endurecida, los peones de la estancia vanse agrupando en torno del fogón ahumado, que se abre en la pared y en el cual una olla enorme y ventruda, una olla de tres patas, canta sobre la lumbre su enterna canción nostálgica.
>
> Como siempre, el espectáculo del atardecer ha derramado en el espíritu de aquellos hombres, fatigados por la ruda labor de muchas horas, una sombra tenue de tristeza y de melancolía, que los mantiene serios y meditativos, rumiando allá en las profundidades del cerebro inculto, quien sabe qué extravagantes absurdos filosóficos." (5)

It is a tradition of the people to gather and seek human companionship at dusk.

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(4) Ibid., p. 161.

(5) Ibid., p. 35.

During the day one of the women sings to herself while she is working:

"Así vivía Tiyería,
engraído de su saber;
si con el diablo encontrara,
también contara con él."

"Vivía con soberbia
y el Señor lo castigó:
no pasaron cuatro días,
con el diablo se encontró."

"Y en figura de un amigo
el demonio se presentó
Vengo a convidarlo, amigo,
Mañana me...." (6)

Her song has a religious background, and is a folksong with the popular element of temptation in the form of the Devil.

When the little ranch girl is puzzled and wonders how to cope with the attentions of both her masters she resorts to the wisdom of her ancestors and utters the old saying,

"El tiempo---, el tiempo--- dicen que el tiempo sabe arreglar todas las cosas." (7)

Another old saying of the people is used by the father of the <u>rancherita</u> when he says,

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(6) <u>Ibid</u>., p. 159-160.
(7) <u>Ibid</u>., p. 169.

"' Acuérdese, doña Rosa, del dicho aquel que dice:
"Pasao de los tres azotes
ningún padre debe dar,
por quel dolor ha'e pasar
y el escarmoento ha'e quedar." (8)

An old superstition of the plainspeople based on inherent wisdom is mentioned by one of the gauchos.

"' Están balando las nutrias—dice el gaucho por decir algo.
—Mañana va a llover.'" (9)

The entire novel is based on the discord of the father and son who own the ranch, and on their similarities to the carrion hawks of the territory. One of the smaller bases of discord between the two men is shown in the breaking away of the son from wearing the mustache which has been the traditional badge of the dons of the region.

"Porqué te has afeitado el bigote?"
El bigote? ¡Carambal... Ni sabría explicártelo. Me he afeitado —porque todo el mundo se lo afeita. En Europa está de moda. Es mucho más cómodo". (10)

The father resents this break in the tradition of their forebears and the intrusion of European ways.

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(8) Ibid., p. 174.
(9) Ibid., p. 185.
(10) Ibid., p. 18.

In El Inglés de los Güesos, (1924) Benito Lynch has again used the folklore of the people. The outstanding examples are in the use of witchcraft and love potions by the local médica. Briefly it is the story of Mister James, a young English scientist, and Balbina, a gaucho girl. When the Englishman is about to leave, the girl and the médica get together to make a potion called "una liga", or tie, to bind him to the country so that he cannot leave.

> Primero, tenés que conseguir de cualquier modo que te dé tres pelos de la muca, ¿sabes?, de ningún otro lao...Después que tengas esos tres pelos del hombre, habrás de procurarte un sapo, un sapo bien grande y viejo, ¿me comprendes?; pero ha de ser un sapo al que jamás haigan visto ojos de mujer, y al que nos, de consiguiente, no deberás mirar tampoco pa que 'la liga' no se corte. Cuando tengas la alimaña aquella, la haces guardar—un suponer—por tu hermano en una caja e lata o de cualquiera otra cosa, pero que sea juerte, como pa que el sapo no pueda dirse, y entonces, esperás a que sea un domingo, y a eso de mediodía, es decir, cuando el sol está bien arriba, en mita del cielo, te vas por ahí, por los yuyos, y sin que naides te vea ni lo maliese siquiera, abrís un hoyo en el suelo un hoyo bien projundo, entendes?...metés allí la caja con el animal adentro y tapás en sequida el aujero apisonando con cuidado la tierra. Después—y pa esto ya deberas haber arreglao antes la cosa—, despues agarrás los tres pelitos del hombre, ataos en yunta con otros tres pelos tuyos, uno sacao de la frente y los otros dos de cada lao de las sienes, que es ande Dios nos ha puesto la juerza del pensamiento, y los quemás, casal por casal, allí mesmo sobre el hoyo aquel..." (11)

Here is an outstanding example of the belief underlying any amount of religious training that is inherent in the uneducated people of the pampa.

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(11) Benito Lynch. El Inglés de los Güesos. Madrid: Espasa Calpe, third edit. 1930. p. 288.

Probably these practices are resorted to only in desperation, but they show an underlying state of unrest that is imbued with the mystery of the primitive mind.

Ricardo Güiraldes in 1926 brought out Don Segundo Sombra. In this novel the gaucho literature reached its height of perfection. Torres-Rioseco says: "This unique book has won a permanent place as an Argentine classic, both for its merits as a work of art and for its perfect interpretation of the gaucho". (12)

Don Segundo is an idealistic conception of the gaucho. He is a symbol more than a man, and his very name implies that he is the shadow of the pampas. He is the picture of the virility, nobility and solitude of the plains, and is a far cry from the lower-class ranch laborer of earlier Lynch's gaucho novels.

Briefly, Don Segundo Sombra is the story of a boy, born on a ranch, who is being brought up in the city by his aunts. He is a precocious child, prone to get into trouble because he is unhappy in the town. When he sees the shadowy gaucho Don Segundo, he runs away to follow him. Because he tries hard, and has integral courage and stamina, the gaucho "adopts" him, and for over five years they travel the plains together.

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(12) The Epic of Latin American Literature. p. 164.

The boy learns to break horses, round up cattle and all the other duties of the cowboy of Argentina and wanders constantly over the pampas, for his adopted father is a restless man. When the boy has grown to young manhood, he hears that his own father, whom he had always thought his uncle, has died and left him valuable property. He begins a formal education of books and culture and takes over the management of his holdings. Don Segundo, who cannot be still, finally leaves him and resumes his wanderings. The parting scene is a farewell of the boy to the carefree life of a gaucho, and regret at leaving the man who had taught him so much and made his boyhood so completely happy.

The folklore of the pampa is outstanding in this novel. Don Segundo is a great story teller, telling the traditional gaucho tales of witchcraft and mystical happenings. The gathering around the campfire at dusk is usually the scene. Here is one of his stories.

Many years ago, on the banks of the Parana in a small village lived a young man named Dolores. He was neither large nor strong but nevertheless, very brave and valient.

Being a mischievious boy, he used to hide in the rushes along the river banks and watch the girls bathe in the late afternoon. While engaged in this pursuit, one afternoon he saw a strange girl, very lovely to look at, and he fell in love with her at sight. However he remained hidden and followed her downstream. Suddenly he saw a tremendously large and fiery red flamingo approach the girl and speak to her in a strange language.

Dolores realized that the flamingo was bewitched, for the people along the river know much of witchcraft.

> "Eso mesmo —dijo Dolores, y como no le faltaban agallas, se descolgó de entre las ramas de su sombrero toro, con el facón en la mano, pa hacerle un dentro al brujo. Pero cuando llegó al lugar, ya éste había abierto el vuelo, con la chinita hecha ovillo de miedo entre las patas, y le pareció a Dolores que no más vía resplandor de una nube colorada por la tarde, sobre el río." (13)

The boy was so frightened by what he had seen that he became lost and wandered aimlessly along the river. When he came to a house he stopped to ask directions of an elderly woman. She noticed his agitation and questioned him, so he told her his story. The old lady also knew something of witchcraft and promised to help him find the lovely girl. She told him the story of the bewitched flamingo.

> "Dicen que una mujer conocida por su mala vida y sus brujerías, entró en tratos con el Diablo y de estos tratos nació un hijo. Vino al mundo este bicho sin pellejo y cuentan que era tan fiero, que las mismas lechuzas apagaban los ojos de miedo e quedar bizcas. A los pocos días de nacido, se le enfermó la madre a como vido que iba en derecera e la muerte, dijo que la quería hacer un pedido". (14)

The son asked his mother how, ugly as he was, he could ever make a woman love him. The mother told him that when he saw a girl he wanted, he should pull seven hairs from her head, throw them into the air, and say certain magic words to the Devil, his father.

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(13) Ricardo Güiraldes. Don Segundo Sombra. Buenos Aires: Edit. Losada, 1940. p. 78.

(14) Ibid., p. 79.

Soon he would change to a flamingo and be able to fly to the girl he desired. The devil would also tell him other words to say that would enchant the girl for seven days if she were taken to a certain island in the river.

Then the old woman told Dolores she also knew something of magic, and would help him. She gave him a bow, three poisoned arrows and a flask of holy water, and told him to start for the enchanted island where the girl would be under a spell for seven days unless he hurried to break the enchantment.

> "En esa isla tenés que matar un caburé, que pa eso te ha dao el arco y las flechas. Y al caburé le sacah'el corazón y lo echah'e dentro del frasco de agua, que es bendita, y también le arrancah'al bicho tres plumas de la cola pa hacer un manojo que colgah'en el pescuezo.
>
> En seguida vah'a saber mas cosas que las que te puedo decir, porque el corazón del caburé, con ser tan chiquito, está lleno de brujerías y de ciencia". (15)

Dolores got in a small boat, manned the oars, and tried to start on his quest. However the boat spun around three times before he could get started. He searched diligently for six days, and was about to give up hope of saving the girl. He knew that if the spell cast upon her by the flamingo was not broken by the seventh day that he could never find her. Suddenly he saw the caburé that he sought. It took three shots to bring the bird down, and got it only then because he realized that he was dealing

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(15) Ibid., p. 80.

with magic and must use some of his holy water on the arrow to break the spell. As soon as he made a charm of the heart of the caburé and three feathers from the tail, he would plainly see what he had to do. The path to the palace of the flamingo was open before him, so he followed it, captured the flamingo who changed back to his partially human form, and released the lovely girl and her companions who were captive in the palace. The spell place upon them had made them shrink to the size of dolls, and Dolores restored them all to their natural stature when "se arrancó el manojo de plumas que traía colgao al pescuezo, las roció de agua bendita y le dibujó a su prenda una cruz en la frente". (16)

The story has the usual happy ending--they lived happily ever after. And of course, the devil gets his just due and loses his magic.

> "Años después se ha sabido que la pareja se ha hecho rica y tiene en la isla una gran estancia con miles de animales y cosechas y frutas de todas layas.
>
> Y el enano, hijo del Diablo, lo tiene encadenao al frasco del encanto y nunca este bicho malhechor podrá escapar de ese palenque, porque el corazón del caburé tiene el peso de todas las maldades del mundo". (17)

Here is a theme familiar to folk-legend of all people; that of the beautiful girl, placed under a spell of enchantment until she is rescued by a super-courageous young man. Too, there is the supernatural monster--a man, not quite human who assumes some animal form. This is a variation

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(16) Ibid., p. 84.

(17) Loc. cit.,

of the dragon legend. The religious element enters in the form of the evil spells cast by the son of the Devil, and also in the holy water carried by the youth when he goes to rescue the maiden.

In folktales the number three recurs often. It seems to have some mystical significance. The youth carried three weapons: a bow, arrows, and the flask of blessed water. It might be noted that he carried three arrows, and it was with his third shot that he succeeded in his task. When he brought down the bird (el caburé), he took three plumes from its tail to make a mystic charm. When he started on his quest the boat spun around three times before he began to skim over the water of the river.

Don Segundo tells another interesting legend stressing the religious elements in the Spanish American folklore. It is the story of Jesus Christ and St. Peter traveling over the pampa "from ranch to ranch." They lose a horse shoe and stop at the hut of Miseria, who shoes the mule, makes the travelers comfortable and refuses payment for their services because they seem so poor. Jesus is so appreciative of this that He offers the old man three wished. Here again, the recurring mystical figure three. St. Peter tries to advise Miseria to ask for admission to Heaven, but the old man instead wishes that anyone who sits in his chair will be frozen there until he tells him to get up; second, that anyone who climbs his walnut tree will be held there until he gives him permission to come down, and last, that anyone who gets into his snuff-box will be held in it until he releases him. Jesus grants the wishes and goes on His way. Suddenly Miseria realizes he has foolishly thrown away his opportunity

to wish for wealth, and screams that he would sell his soul to the Devil to be twenty years younger with his pockets full of silver. The devil appears and makes a contract with him. Miserio, now a young man and wealthy, travels in luxury for twenty years. When the time specified in his contract has expired, he goes home and the Devil appears to take him to Hell. Miserio hospitably asks the Devil to sit down while he dresses and shaves that he might enter Hell as a well-groomed man. When the Devil is seated, he is enchanted, and cannot rise from the chair without Miserio's permission, which is granted only on condition that Miserio may again be made twenty years younger, and again have his pockets filled with silver.

Twenty more years elapse, and Miserio must again return home. The Devil calls for him again, this time accompanied by a lesser Devil. However, Miserio cleverly tempts them with his walnuts and the two Devils climb the trees to get some, and are of course, stuck up there by the magical wish. Miserio again bargains with them, and they agree to give him twenty more years and more money.

Miserio is free to roam for the alloted period, but when the time is past and he returns home he finds his yard full of all the Devils in Hell. They do not intend to be tricked this time. However the clever old man says that he doubts that they are really devils, and must prove it by changing themselves to ants.

"Otro hubiera desconfiado, pero dicen que a los malos que sabe perder la rabia by el orgullo, de modo que Lucifer, ciego de furor, dió un grito, y en momento mesmo se pasó a la forma de una hormiga, que llevaba adentro a todos los demonios del Infierno". (18)

Miseria quickly scooped up the ants and imprisoned them in his snuff-box, thus placing them under the last spell granted him by Jesus. Thus, with all the devils from Hell locked up there were no troubles in the world.

"Y resultó que ya en el pueblo no hubo peleas, ni pleitos, ni alegaciones. Los maridos no las castigaban a las mujeres, ni las madres a los chicos. Tíos, primos y entenados se entendían como Dios manda; no salía la viuda, ni el chancho; no se veían luces malas y los enfermos sanaron todos; los viejos no acaban de morirse y hasta los perros fueron virtuosos. Los vecinos se entendían bien, los bagualas no corcoviaban mas que de alegría y todo andaba como reló de rico. Qué, si ni había que baldiar los pozos porque toda agua era güena". (19)

However all did not go well for:

"Ansina como no hay caminos sin repechos, no hay suerte sin desgracias, y vino a suceder que abogados, procuradores, jueces de paz, curanderos, médicos y todos los que son autoridá y viven de la desgracia y vicios de la gente, comenzaron a ponerse chareones de hambre y fueron muriendo". (20)

Miseria was commanded by the governor to release the Devils, which

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(18) Don Segundo Sombra. p. 155.

(19) Ibid., p. 157.

(20) Ibid., p. 157.

he did. They went back to Hell, and Misoria, bored with living and too tired to work, simply relaxed and died. When his soul went to Heaven seeking admission St. Peter met him at the gate and told him that he had been given three chances to wish for Heaven and had refused them, therefore he could not come in. Misoria went to Hell and sought admission there, but the Devil had had enough of him. His soul had no place to go, simply because he had refused to live his life of poverty. Since that day, Misery and Poverty have roamed the world.

> "Ahí quedó Misoria sin dentrada a ningún lao, porque ni en el cielo, ni en el Infierno lo querían como socio y dicen que es por eso que, dende entonces, Misoria y Pobreza son cosas de este mundo y nunca se irán a otra parte, porque en ninguna quieren almitir su existencia". (21)

In addition to the legends which make Don Segundo Sombra a fountain of folklore, there are the refrains of the pampa which recur thru-out the novel.

> "San Pedrino,
> El que no es mulato es chino". (22)
>
> "El color de mi querida es más blanco que cuajada;
> pero en dicíendole envido se pone muy colorada." (23)
>
> "Quisiera darte un besito
> Donde decís enimigos." (24)

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(21) Ibid., p. 159

(22) Ibid., p. 21

(23) Ibid., p. 71

(24) Ibid., p. 129

The songs are those sung by the roving gaucho and additional verses are improvised as the song is passed along. The original song was sung by the old payadores and has been passed down thru the years. The following is a song which accompanies a folk-dance of the people of the plains.

"Sólo una escalerita de amor me falta,
Sólo una escalerita de amor me falta,
Para llegar al cielo, mi vida, de tu garganta.

Vuela la infeliz vuele, ay que me embarco
En un barco pequeño, mi vida, pequeño barco". (25)

And for una "danza paisana"

"Para venir a este baile puse un lucero de guía
Porque supe que aquí estaba la prenda que yo quería.

De amores me estás hablando, yo de amores nada sé;
Pero si en amor soy sabio, se me hace que aprenderé.

Una, dos tres, cuatro.
Si no me querés me mato.

Una dos tres,
Mátate si querés". (26)

The dance is one in which the men circle about the women who pirouette with the skirts held wide. The men wear their spurs which

(25) Ibid., p. 72-3.
(26) Ibid., p. 73-4.

flash in the firelight and add to the noise of the rythmic clapping of the spectators.

There is a brief farewell song sung when the gaucho is riding on and leaving friends behind,

> "Yo me voy, yo me despido,
> Yo ya me alejo de vos,
> Quedá mi rancho con Dios". (27)

The curandera, or old woman who cures illnesses with native herbs and encantations, is outstanding thru-out the folklore of Latin America. The gaucho novel is no exception and we find her assisting some of the men who have been injured in the round-up. Güiraldes describes her as "una viejita seca como tasajo y arqueada del espinazo". (28) Her cures consist mostly of prayers and poultices, and, unsanitary as they may seem, have miraculous results.

Don Segundo Sombra gives vivid descriptions of the rodeos, cock fights, wrestling matches and races with which the gauchos amuse themselves. These entertainments are all old folkways of the people. In addition the novel has an aura of magic, that is, the feeling of the gaucho that he may be influenced by the supernatural. There is the instance of the enchanted ranch of Don Sixto, and the death of his son. When the

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(27) Ibid., p. 131

(28) Ibid., p. 126

narrator moves on from that ranch he says, "Adios, matrero viejo! Quiera Dios que el pampero te avente con tutto el pulguerio y tus penas de bichoco y tus diablos y brujerías". (29)

As in novels of Lynch, there is much of the customs of the people. In Don Segundo Sombra the characters gather to drink mate together and discuss the day's events.

The gaucho novel has brought out the native characteristics in the Spanish American literature. There is no imitation of any European school of writing. To bring out these native forces the folklore of the people has been employed to a far greater extent than in other types of the novel.

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(29) Ibid., p. 134

CHAPTER IV

THE NOVEL OF THE LAND.

Because Spanish American life in the rural communities is everywhere marked by highly original aspects, much more of the folklore of the people is to be found in the literature dealing with the rural regions. In the cities the influence of North America and Europe is everywhere evident. The novel dealing with the city quite often has political tendencies, and the picture of the life of the metropolitan areas is necessarily limited to industrialism, poverty, degradation, bureaucracy, etc. In the modern city the folkways of a people are not entirely lost, but the use of folklore in the literature of the city has been curtailed thru a desire to present a sophisticated picture of the city and its inhabitants.

In the novel of the land we find that the majority of the novelists are attracted to the almost semi-savage regions. The better novels of this class deal with the jungles, the selva and the llanos. Because the people of these regions live on a rather primitive scale, also because the mestizo and Indian population is far greater than in the cities, we find a literature rich in the folklore of the land.

An outstanding work, one that has been most widely read, is La Vorágine by José Eustasio Rivera. Written in 1924, this Columbian novelist has presented the tropical forest or jungles of the Venezuela-Colombia boundaries.

Rivera has brought out the terrific aliveness of the selva in all its brutality. The "vortex" is the jungle itself, and there is a social plea for betterment in his exposé of the horrible living and working conditions existent among the rubber workers on the jungle plantations.

The use of folklore is outstanding in bringing out the characterizations of the people involved in the plot of the novel, and in explaining the whys and wherefores of their various modes of life.

Superstition is very evident. The following is an instance of a charm and love spell practiced by a mulatto woman in Casanare.

> "Resolví ponerme esta prenda, porque tá bendita y es milagrosa. A ve si el Antonio se anima a yevarme. Por si me dejaré desamparáa, le dí en el café el corazón de un pajarillo llamao piapoco. Puée irse muy lejos y corré tierra; pero onde oiga cantá otro pájaro semejante, se pondrá triste y tendrá que volverse, porque la guiña tá en que viene la pesaúmbre a poné de presente la patria y el rancho y el queré olvidao, y tras de los suspiros tiée que encaminarse el suspiraor o se muere de pena. La medaya también ayúa si se le cuelga al que se va." (1)

There is also the superstitious belief that the soul of a dead Indian inhabits the body of some living animal or bird. The following instance indicates the soul of a human being who has passed on in the body of a gray duck.

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(1) José Eustacio Rivera, La Vorágine, Buenos Aires: Espasa Calpe, 1939. p. 36

"Entonces me advirtió nuestro intérprete que las almas de aquellos bárbaros residen en distintos animales y que la del cacique se asemejaba a un pato gris. Probablemente moriría de sugestión por haber contemplado el ave sin vida, y la tribu se vengaría de mi homicidio." (2)

The children of the Indians are brought up on the superstitions and beliefs of their elders.

"La aresca timidez de los indiecitos crece al influjo de grotescas supersticiones. Para ellos el amo es el ser sobrenatural amigo de máguere, es decir, el diablo, y por eso los montes le prestan ayuda y los ríos le guardan los secretos de sus violencias. Ahí está la isla del Purgatorio, en donde han visto perecer por mandato del capatas, a los caucheros desobedientes, a las indias ladronas, a los niños díscolos, amarrados a la intemperie, en total desnudez, para que los sancudos y los murcielagos los ajusticien. Semejante castigo amedrenta a los pequeñuelos, y antes de cumplir cinco años de edad, salen a los caudales en la cuadrilla de las mujeres, con miedo al patrón que los obliga a picar los troncos, y con miedo a la selva, que debe odiarlos por su crueldad. Siempre anda con ellos algún hachero que les derriba determinado número de árboles, y es de verse entonces como, en el suelo, torturan al vegetal, hiriéndole ramas y raíces con clavos y puyas, hasta extraerle la postrera gota de jugo." (3)

Again and again the "vengavenga" is referred to . It is a form of love charm in which many of the mulatos and Indians had great faith. It could make an indifferent person love the one who administered it, or most often, make one who was going on a journey sure to return.

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(2) Ibid., p. 111

(3) Ibid., p. 213

"Y qué es eso de vengavenga?"
"Encargos de la patrona. Es la cascarita de un palo que sirve pa enamorá!" (4)

"Indubitablemente, fué entonces cuando salió con la botella hacia la cocina y le puso vengavenga." (5)

"Agregábase en descargo mío que la vengavenga me llevó a la locura." (6)

Among the superstitious beliefs described by Rivera are some of the voodoo rites of the negroes, and in this case practiced by the mulattoes.

"Sacó de su mochila un manojo de paja, liada con alambre por la mitad, como si fuera escoba inútil, y la desenrolló exponiendo——: Todas las noches la retorcía, pensando en el Barrera, para que sienta el estrangulamiento en la cintura y vaya destrozándose hasta dividirse. Ah, si yo le pudiera clavar las uñas! Conste pues, que se salva por los miedos de este mulatico ignorante,——y diciendo esto, arrojó lejos la hechicería." (7)

There is a little refrain often repeated by the Indians in regard to their tribal customs concerning death and the rest of the dead.

"Es malo meterse en cosas de difuntos. Por eso dice la letanía: 'Ahí te entierro y aquí te tapo; el diablo me yeve si un día te saco!'." (8)

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(4) Ibid., p. 51
(5) Ibid., p. 52
(6) Ibid., p. 64
(7) Ibid., p. 124
(8) Ibid., p. 179

Among folkways of the Indians of the jungles are these burial customs, in this case omitted from the ceremonies.

> "Y el occiso fué sepultado en una de aquellas excavaciones, bajo el mango grande, quizás encima de las tinajas de morrocotas, sin ponerle alpargatas nuevas, sin que le ajustaran las quijadas con un pañuelo, ni le rezaron el Santo Dios, ni le bailaran las nueve noches. Y para mayor desgracia, tenían que cuidar ellos de que los marranos no revolcaron la sepultura, pues ya una vez habían desenterrado un brazo del muerto y se lo tragaron entre horribles gruñidos." (9)

In the folklore of the South American novel, the curandera plays an ever important part. La Vorágine is no exception, for the people of this novel are far removed by both culture and location from modern medical science, and rely on the native practices in regard to illness and disease.

> "No se quié hace el remedio; son cinco hojitas de borraja, pero arrancás de pa arriba, porque de pa abajo producen vómito. Ahí le tengo el cocimiento, pero no lo traga. Y eso que ta enviajao pa las caucherías. Se la pasa jugando naipes con el Jesús, y ése sí que ta perdío por irse." (10)

> "Es el que mata las gusaneras, rezándolas. Cura personas y animales.
> ——No sólo eso——añadió el mamarracho——. Sé muchas oraciones pa todo. Pa topá las reses perdías, pa sacá entierros, pa hacerme invisible a los enemigos. Cuando el reclutamiento de la guerra grande me vinieron a coge, y me les convertí en mata de platano. Una vez me apamaron antes de acabá el rezo y me encerraron en una pieza, con doble yave; pero me volví hormiga y me picurié. Si no hubiera sío por yo, quien sabe que nos hubiera aconteció en

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(9) Ibid., p. 95

(10) Ibid., p. 34

la gresca de anoche. Y tuvo listo pa evaporarme cuando entraran, y taparlos a tóos con mi neblina. Apenas supe que usté taba herió, le rece la oración del "sana que sana" y la hemorragia se contuvo." (11)

Here, of course, the doctor exaggerates, but his tales of his prowess with the magicial arts, but his tales inspire confidence among the superstitious Indians, and make them more willing to trust his treatment for their illnesses.

Rivera has made extensive use of the folksongs of the people in his novel. They bring out the native and inherent characteristics of the people, and give a flavor to the novel that would be lost did the author merely say, "so they sang an old song".

"Corazón, no seás caballo:
aprende a tener vergüenza;
al que te quiera, querélo,
y al que no, no le hagas fuerza." (12)

and another:

"Pobrecita palomita,
que el gavilán la cogió;
aquí va la sangrecita
por donde se la llevó." (13)

and still another, rather gay, and sung to the accompaniement of <u>maracas</u>.

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(11) <u>Ibid</u>., p. 63
(12) <u>Ibid</u>., p. 35
(13) <u>Ibid</u>., p. 56

"El domingo la vi en misa,
el lunes la enamoré;
el martes ya le propuse,
el miércoles me casé;
el jueves me dejó solo,
el viernes la suspiré;
el sabado el desengaño...
y el domingo a buscar otra,
porque solo no me amaño." (14)

Many proverbs are used to express the wisdom and inherited learning of the people. The first below is of Spanish origin.

"Lo que se hereda no se hurta." (15)

"El que primera madruga comulga dos veces." (16)

"Onde tá tu Dios? Onde te salga el sol!" (17)

"El cariño es como el viento, sopla pa cualquier lao." (18)

"Pólvora poca y munición hasta la boca." (19)

"No está lo malo en tener querida, sino en casarse con ella." (20)

These proverbs, like those of all peoples, are used oftentimes in jest, and often seriously. Sometimes they have a cynical ring, other times a real naivete and childlike simplicity.

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(14) Ibid., p. 106
(15) Ibid., p. 19
(16) Ibid., p. 41
(17) Ibid., p. 49
(18) Ibid., p. 57
(19) Ibid., p. 80
(20) Ibid., p. 133

The native dances are rhythmic and meaningful. Here a dance in honor of the travellers in the jungles is described.

"Luego empezaron a girar sobre las arenas en moresco círculo, al compas de los fotutos y las cañas, sacudiendo el pié izquierdo a cada tres pasos, como lo manda el rigor del baile nativo. Parecía más bien la danza un tardo desfile de prisioneros alrededor de inmensa argolla, obligados a repasar una sola huella con la vista al suelo, gobernados por el quejido de la chirimía y el grave paloteo de los tamboriles." (21)

Among the Indian tribal customs one in particular stands out.

"Nos fueron presentado los indios nuevos, acompañados de sus mujeres, que les ponían la mano derecha en el hombro izquierda para advertirnos que eran casadas. Una que llegó sola nos señalaba el chinchorro de su marido y se exprimía el lechoso seno, dando a entender que había dado a luz ese día. El Pipa, ante ella, comenzó a instruirnos en las costumbres que rigen la maternidad en dicha tribu: al presentir el alumbramiento la parturienta toma el monte, y vuelve, ya lavada a buscar a su hombre para entregarle la criatura. El padre, al punto, se encama a guardar dieta, mientras la mujer le prepara cocimientos contra las náuseas y los cefálicos." (22)

Rivera has made use of one of the Indian legends in explaining the characteristics of the tribe. This particular legend tells of the priestess of the forests. It deals with witchcraft and magic, and the soul of a human in the form of a butterfly.

"La indiecita Mapiripana es la sacerdotisa de los silencios; la celadora de manantiales y lagunas. Vive en el riñón de las selvas, exprimiendo las nubecillas, encauzando las filtraciones, buscando perlas de agua en la felpa de los barrancos, para formar nuevas vertientes que den su tesoro a los grandes ríos. Gracias a ella tienen tributarios el Orinoco y el Amazonas.

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(21) Ibid., p.113

(22) Ibid., p. 110

Los indios de estas comarcas le temen, y ella les tolera la cacería, a condición de no hacer ruido. Los que la contrarían no cazan nada; y basta fijarse en la arcilla húmeda para comprender que pasó asustando los animales y marcando la huella de un solo pie, con el talón hacia adelante, como si caminara retrocediendo. Siempre lleva en las manos una parásita y fué quien usó primero los abanicos de palmera. De noche se le siente gritar en las espesuras, y en los plenilunios costea las playas navegando sobre una concha de tortuga, tirada por bufeos que mueven las aletas mientras ella canta.

En otros tiempos vino a estas latitudes un misionero que se emborrachaba con jugo de palmas y dormió en el arenal con indias impúberes. Como era enviado del cielo a derrotar la superstición, espero a que la indiecita bajara cierta noche de los remansos del Chupave, para enlazarla con el cordón del hábito y quemarla viva, como a las brujas. En un recodo de estos playones, tal vez en esa arena donde ustedes están sentados, veíala robar los huevos del terecay, y advirtió al fulgor de la luna llena que tenía un vestido de terarañas y apariencias de viudita joven. Con lujurioso afan empezo a seguirla, mas se le escapaba en la tinieblas; llamabala con premura, y el eco engañoso respondía. Así lo fué internando en las soledades hasta dar con una caverna donde lo tuvo preso muchos años.

Para castigarle el pecado de la lujería, chupabale los labios hasta rendirlo, y el infeliz, perdiendo su sangre cerraba los ojos para no verle el rostro, peludo como el de un mono orángutan. Ella, a los pocos meses, quedo encinta y tuvo dos mellizos aborrecibles: un vampiro y una lechuza. Desesperado el misionero porque engendraba tales seres, se fugó de la cueva, pero sus propios hijos lo persiguieron, y de noche, cuando se escondía, lo sangraba el vampiro y la lucifuga lo reflejaba, encendiendo sus ojos parpadeantes, como lamparillas de vidrio verde.

Al amanecer proseguía la marcha dando al flácido estomago alguna ración de frutas y palmito. Y desde la que hoy se conoce con el nombre de Laguna Mapiripana, anduvo por tierra, salió al Guaviare, por aquí arriba, y desorientado, remontólo en una canoa que hallo clavada en un varadero; pero le fué imposible vencer el chorreón de Mapiripana, donde la indiecita había enfurecido el agua, metiendo en la corriente enormes piedras. Descendió luego a la hoya del Orinooco y fué atajado por los raudales de Maipures, obra endemoniada de su enemiga, que hizo también los saltos del Isana, del Inirida y del Vaupes. Viendo perdida toda esperanza de salvación, regreso a la cueva, guiado por los foquillos de la lechuza, y al llegar vió

que la indiecita le sonreía en su columpio de enredaderas florecidas. Postróse para pedirle que lo defendiera de su progenie, y cayó sin sentido al escuchar esta cruel amonestación: 'Quien puede librar al hombre de sus proprios remordimientos.'" (23)

When the missionary is dying, he sees a butterfly—

"Quedó revolvando entre la caverna una mariposa de alas azules, inmensa y luminosa, como un arcangel, que es la vision final de los que mueren de fiebres en estas zonas." (24)

Here we find a moral characteristic of both legend and folktale. The supernatural element enters in the form of the invincible priestess.

Another outstanding novel of the land is Los de Abajo(1915), by the Mexican writer Mariano Azuela. This novel is often classified as a novel of the revolution, but even as such deals with the land and the people. Luis Alberto Sanchez says, "Los de Abajo posee un doble aspecto: su vigor novelesco y su valor sociológico. Los de Abajo es el pueblo mexicano que combate y sufre, mientras los de arriba distrutan de la bonanza." (25)

Los de Abajo is a starkly realistic novel conceived in the heat of the revolution by a participant from first hand information.

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(23) Ibid., p. 125

(24) Ibid., p. 127

(25) Luis Alberto Sanchez, America: Novela sin Novelistas, Santiago de Chile: Ediciones Ercilla, 1940. p. 214

As such it should not be expected to deal greatly with the folklore of the people, yet so important has folklore become to the Spanish American novel that even the revolutionary novel resorts to its use for delineation in characterization. One instance of the belief in the ever-present love potion occurs when one of the camp followers is not too successful in her suit for the turncoat Luis Cervantes.

"Epa, tú!...Dale los polvos de amor... A ver si ansina cai..." (26)

Azuela has incorporated many popular sayings, some derived from old proverbs, into his text. A few examples of these are the following:

"No hay dolor que al alma llegue, que a los tres días no se acabe." (27)

"Ya sabe que al buen sol hay que abrirle la ventana." (28)

"Cada araña por su hebra!..." (29)

To accent the fact that many of the people participating in the revolution were too uneducated to know what they were fighting for, Azuela has mentioned some of the practices and cures they used for illnesses. These are particularly abundant in Los de Abajo probably because they were outstanding to the author as a medical man.

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(26) Mariano Azuela, Los de Abajo, New York: F. S. Crofts and Co., 1939. p. 25

(27) Ibid., p. 42

(28) Ibid., p. 81

(29) Ibid., p. 112

"No tiene unas hojitas de laurel que me dé pa hacerle un cocimiento a María Antonia?...Amaneció con el colicó... " (30)

And when Demetrio is wounded one of the half-Indian women wants to effect a cure with the blood of a young pigeon as all other native cures have been unsuccessful.

"Ya le habían puesto en el estómago unas piezas de pan mojado en aguardiente, y aunque cuando se las despegaron le vaporizó mucho el ombligo, sentía que aún le quedaba mucho calor encerrado".

"Remigia...tomó el pichón en una sola mano y, volviéndolo por el vientre, con habilidad de cirujano, lo partió por la mitad de un solo tajo...Luego, con rapidez, aplicó calientes y chorreando los dos pedazos del palomo sobre el abdomen de Demetrio." (31)

As in the folklore of any people of Indian derivation or mixed blood, superstition and witchcraft play a prominent part. Azuela has seen fit to relate a few instances of the mystic rites to clarify the characterizations of his people.

"'A mi hija le han hecho mal de ojo'. Meditó mucho tiempo, y cuando lo hubo reflexionado bien, tomó una decisión: de una estaca clavada en un poste del jacal, entre el Divino Rostro y la Virgen de Jalpa, descolgó un barzón de cuero crudo que servía a su marido para uncir la yunta y, doblándolo, propinó a Camila una soberbia golpiza para sacarle todo el daño". (32)

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(30) Ibid., p. 26

(31) Ibid., p. 27

(32) Ibid., p. 43

The above instance is related when a mother thinks someone has cast the "evil-eye" on her daughter, and she administers a beating with a strap kept among holy pictures to drive out the evil spirits.

A peddler takes advantage of the gullibility of the people and sells them many miscellaneous and useless articles.

> "Todos los buenos católicos que recen con devoción esta oración a Cristo Crucificado se verán libres de tempestades, de pestes, de guerras y de hambres...
>
> Luego desaparecía un instante para levantarse de nuevo con un colmillo de víbora, una estrella de mar, un esqueleto de pescado. Y con el mismo acento rezandero, ponderaba las propiedades medicinales y raras virtudes de cada cosa.
>
> Margarito compró un núcleo negro de cierto fruto que tiene la propiedad de librar a su poseedor tan bien del rayo como de cualquier 'malhora'". (33)

Here Azuela has his characters betray the same superstitious beliefs, inherently folkloric, that prevail everywhere. Among the North Americans, especially here in the United States many people are encountered who believe in the luck carried by four-leaf clovers, rabbit's feet, horse-shoes, etc., as contrasted with the snake's teeth, black seeds, etc., of the Mexicans.

Los de Abajo is filled with song. Some are the songs of the Army, which will in time become part of the folklore of the people, and others

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(33) Ibid., p. 105

are old songs sung by mothers to their children, or by the young men to their girls. These are the songs of the people, passed down thru generations, revised and added to by each succeeding generation, and truly the folksongs of the people.

Previous to Los de Abajo Azuela brought out his novel of rural Mexico and national customs called Mala Yerba (1909). This novel is more abundant in folklore of the Mexican people because it is almost of the costumbrista type. Sanchez says: "Literariamente, el costumbrismo pertenence más al folklore y a la sociología que a la novela". (34) and goes on to say: "El costumbrismo es el género que, partiendo del deseo de pintar la realidad, llega al folklore o a la crónica, torciendo su sendero." (35)

Mala Yerba is also considered a sociological novel, both from viewpoint of subject matter and from treatment. It deals with the exploitation of the peons by the wealthy hacenderos, and the misguided administration of rural justice. Here again Azuela has incorporated much of the folklore of the people. Mysterious omens mean to a peon that it will be a bad year for the hacienda.

"Fundaba sus afirmaciones en bases incontrovertibles: el gallo había cantado a las once de la noche, los coyotes aullaban toda la

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(34) America: Novela sin Novelistas, p. 225

(35) Ibid., p. 234

mañana en la mesa de San Pedro hacía ya mas de ocho días, el cerco de la luna traía mucho aire y ¡que mas! Marcela vió nacer el año nuevo en un aparato de agua, y por las senas que le dio, el podía jurar que no sería año de sangre pero sí de sequía horrorosa". (36)

Among the sayings of the people the popular expression "Pero esa es harina de otro costal" (37), and "a nadie le hago un desaire" (38) are used by Azuela. Also, "al fin ya estoy más pa letra que pa esta" (39), which corresponds to the English expression "one foot in the grave".

At a funeral there is a chant the Alabado, "que ha de entonarse para ahuyentar al diablo." (40) And a group of workers hearing the Alabado say "Vamos allá, donde hay difunto hay mezcal" (41) proving the folkway of sitting up with the corpse and serving liquid refreshment.

The religious element in the folklore derived from the early Spanish religious training is evident here: "Croque hora fue la bendición de la primera piedra de la presa." (42) This religious aspect stands out in sharp contrast to the following, "La señá que pa eso de curar enyerbaos no tiene compañera." (43) There is another bit of religious folklore, probably of biblical origin and twisted to suit the purpose "...una

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(36) Mala Yerba Mariano Azuela. Mexico: Rozenda Terrazos, 1924. p. 9

(37) Ibid., p. 41

(38) Ibid., p. 129

(39) Ibid., p. 15

(40) Ibid., p. 14

(41) Ibid., p. 21

(42) Ibid., p. 80

(43) Ibid., p. 134

anecdota del mal cristiano que quiso mofarse de un difunto y se quedó patitieso cuando éste se enderezó respondiendo: 'como te ves me ví, como me ves te verás'". (44)

(44) Ibid., p. 90

CHAPTER V

FOLKLORE IN THE NOVELA INDIANISTA.

The novela indianista is a phase of the realistic novel which became prominent in the literature of Latin-America about 1912, during and immediately after the Mexican Revolution and is still being written. Stark realism reigns thru-out the Indianist novel and the typical contrast between idealism and realism outstanding in Spanish literature is most often lacking in this genre.

Torres-Rioseco says of the novela indianista: "Two principal lines of approach have been followed by these novelists writing about the aboriginal races: some have chosen to see only the picturesque or archaelogical aspect of Indian life, while others have dedicated themselves to the writing of impassioned protests against the abuse and exploitation of the native by his white overlords. The novela indianista has followed both of these courses thru-out much of its development." (1)

In characterizing the Indian, and bringing out the racial differences that constitute his problems in assimilating a communal life with the white race, most of the Indianist authors have resorted to the folklore of the Indian. We find the superstitions, customs, traditions and religion in direct conflict with those of the white man. Literature dealing with these problems has become much more colorful through the use of folklore for these characterizations than it could possibly have been thru character delineation or discription.

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(1) Arturo Torres-Rioseco. The Epic of Latin American Literature p. 189

The forerunner of the modern Indianist novel is Cumandá, written about 1880 by the Ecuadorean novelist, Juan Leon Mera. It is based upon a legend of the Zaparo tribe of Ecuador and is written in a romantic style which appeals to the emotions and imagination. True, it is a realistic novel, but it is subjective and works on the readers sympathies rather than his intellect. There is a spiritual element in Cumandá, a turning away from material things. The protagonists are Christians and some of the Indians believe in certain Christian principles. The novel gives an excellent idea of the life of the Indians in the Ecuadorean forests in a setting of exuberant nature.

Though pictured as noble and charming and intelligent, the Indians of Cumandá still cling to their old superstitions and customs. Pona, who had the reputation of being a witch "llevaba siempre al cuello una pequeña bolsa del piel de ardilla en que guardaba con extremo cuidado un amuleto al cual atribuía maravillosas virtudes." (2)

Part of the marriage ceremony shows more of these old customs.

> "Al día siguiente de consumido el último pedacito de la madre luna, podremos casarnos; tú me echarás en ambos brazos los brazaletes de la culebra verde; yo pondré en tu cabeza un tendema de conchas y plumas, y en tus manos la lanza y la rodela; porque has de saber, que si no te haces guerrero, no puedes ser verdadero esposo de una salvaje y todos los indios se mofarían de ti." (3)

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(2) Cumandá. Juan Leon Mera. D.C. Heath and Co., New York: 1932. p.2

(3) Ibid., p. 12

The annual fiesta is held on the shores of lake Chimano with the boats of the natives flower and plume bedecked. The maiden Cumandá is selected to be the virgin of the flowers and queen of all the virgins, "la virgen consagrada a las cermonias del lago." (4)

Among the Zaparos it is customary for the favorite wife of an Indian chief to accompany him on his journey to the other world after death. Thus she is drowned in the lake and then laid beside her husband.

A later picture is given of the life of the Ecuadorean Indian by the master of the novela indianista, Jorge Icaza. His Huasipungo (1934), En las Calles (1935), and Cholos (1938) all deal with the same theme: the exploitation and mistreatment of the Indian by the white man. Torres-Rioseco says of Icaza: "The best representative of this new type of Indianist novel in Ecuador, whose Huasipungo depicts the burning of the native ranches and the assassination of the Indians, at the order of some North American promoters. This book is in a sense the epitome of a whole genre--violent, bestial, bloody, black as a nightmare." (5)

The novels of Icaza abound in folklore. As he writes of the Indians, the Indian and negro mixture, and the Indian and white mixture he brings out the characters thru the racial customs and beliefs of these people. The author has a definite plea for betterment of the living conditions

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(4) Ibid., p. 68

(5) Arturo Torres-Rioseco. Op. Cit., p. 189

of the Indian and for a more stable position in the social scheme of the country.

In Huasipungo there is the familiar theme of the white man trying to move the Indian away from his land. The predominating idea is that the home or huasipungo is sacred to the Indian, and therefore he attempts revolt before being driven off. The revolt ensues in murder and assassination of the Indians. The very battle cry of the revolt reveals the motive in the uprising of the usually submissive Indian--it is "Nucanchic huasipungo." (6)

In the exploitation by the whites the ignorance and the superstitious nature of the Indian is used to advantage. The priests instead of attempting seriously to Christianize the Indian, exploit his pagan belief and lack of understanding of Christianity.

> "Cuando taita curita o el patrón se ponen a hablar con Dios alzando de esa manera los brazos al cielo, es porque algo malo tiene que pararles. Taita Diosito siempre oye la súplica de la gente blanca." (7)

The corrupt priests appeal to the superstition of the Indian to get whatever money or goods he might have.

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(6) Huasipungo. Jorge Icaza. Viteri-Guzman, Quito Ecuador, 1940 5th Edition. p. 156

(7) Ibid., p. 115

"...el altar mayor y las joyas de la Virgen de la Cuchara, patrona del pueblo, a los pies de la cual, un centenar de indios y chagras hambrientos van depositando sus ahorros para que la Santísima Virgen se compre alhajas." (8)

Then there is the belief that one's place in the afterworld is assured by one's ability to pay for a burial plot. The Indians are convinced that more expensive burial services will make certain a place in heaven; a less expensive service will send the soul to purgatory, and a poor service will dondemn the soul to hell.

The Indians depart from the Christian services of death to the extent of using an Indian dirge noteworthy because of the use of repetition and refrain.

"Ay Cunshi sha.
Ay bunita sha.
Quien ha di cuidar pes puerquitus.
Pur qué ti vais sin shivar cuicito.
Ay Cunshi sha.
Sulitu dijando, mu?
Quien ha de sembrar pes in huasipungo.
Quien ha de cuidar pes guagua.
Ay Cunshi sha.
Vamus cugir hierbita para cuy.
Quien ha de ver pes si gashina está cun gueyvo.
Ay Cunshi sha.
Ay bunitu sha." (9)

After the dirge has been sung the Indians have a traditional rite of the last bath called "el Jachymayshay".

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(8) Ibid., p. 19
(9) Ibid., p. 138

"Es el último baño de aguas lodosas. Cuatro mujeres le dejan desnuda, le meten en el agua y, con estopas de cabuya, le sogan el cuerpo hasta dejarlo limpio como nunca estuvo. Al extraerle del baño toda la comitiva se disputa por cazarle piojos y liendras en la cabeza." (10)

The superstition of the Indians is shown in many ways. Here is an instance in which the Indians believe they have been punished by a flood for the misdemeanor of one of their members named Cabascango.

"El Cabascango! Sí, él tiene la culpa por haber provocado la colera de la Corte Celestial. Dios ha sabido vengarse quitándoles los trapos, los piojuos, los guaguas anémicos y el mísero huasipungo.

Por él, por el Cabascango han tenido que sufrir el castigo mil inocencias." (11)

And when Cabascango is beaten to death for his crime:

"El cadáver se pudrió allí, no hubo quién le recoja. Era un cadáver maldito; además los gallinazos solo dejaron los huesos pelados cuando el cadáver se puso fétido." (12)

And still another instrance of Indian superstition:

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(10) Ibid., p. 140

(11) Ibid., p. 100

(12) Ibid., p. 102

"'Ya dije yo; algo ti'a pasar. Con esa mala gana que venís al trabajo. Taita Dios ti'a castigado, pendejo. Qué l'ban a poner? Lodo! Qu's pes, ni que fueran a tapar caño. Ve, vos José Tarque, anda verís si 'ay telas de araña en el galpón. Eso es como la mano de Dios. Trairás bastanticas. Corre, y aura ca vos no'as de poder pararte!" (13)

The tribe has great faith in the witch doctor and curandero and call upon them for help in any illness or injury. Here is an example of the work of a native curandero in treating an infected wound.

"El experto espantajo de embrujos hace una fogata de cofligas secas de vaca, mete las hierbas en la olla de barro donde la Cunshi sabe hacer la mazamorra, y prepara el cocimiento que siempre la ha dado resultados explendidos. Mientras atiza la lumbre va murmurando palabras de su invención que saben espantar los males del demonio. Una vez en su punto el cocimiento coge la pierna herida, le abre la venda y, con los labios en ventosa, se aproxima al pie mutilado que chorrea pus y gusanos; besa en plena llaga, con beso absorbente que le llena la boca de materias viscosas, de materias movibles que le hacen comezones en el paladar y debajo de la lengua ... para salir el mal deja inconsciente a la víctima." (14)

The curandero is also called in to do what he can to combat an epidemic of malaria.

"El tuerto va cubriendo las espaldas de los atacados con los cueros que le da el que hace de barchilón, teniendo cuidado de ponerlos por el lado del pergamino y de sujetarles con pita al pescuezo y a la cintura. Hace formar una rueda en el escampado que se extiende frente a la tienda de campaña; se coloca en el centro, se ajusta al

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(13) Ibid., p. 40

(14) Ibid., p. 44-5

actal a la muñeca, pasa revista al círculo temblón de los atacados con su ojo tuerto, enarbola el actal que parece una prolongación de la mano y, a punta fuetazos hace girar el círculo en una maraton interminable." (15)

In Huasipungo there are several popular sayings of the people which constitute a form of folklore. Among them we find one in regard to Bolívar.

"Sí...Como Bolívar que ha de estar sentadito a la diestra de Dios Padre." (16)

Another is in regard to the home and family rights, especially that of the husband to beat his wife when he is displeased with her.

"Intrumetido, dejá nu más que pegue, para eso es marido." (17)

In Cholos Icaza deals with the same theme tho the actual plot is more complicated. He presents Don Braulio as the last member of an old Spanish family. The degenerate Don is married to a mulato and has a son. He also has an illegitimate son by an Indian servant. The half-Indian boy is always vaguely unhappy, tho he doesn't know that he has white blood, and is dissatisfied with the lot of the Indians. In time he arrives at the position of mayordomo or overseer of the Indians and

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(15) Ibid., p. 79
(16) Ibid., p. 64
(17) Ibid., p. 22

treats them with arrogance. The half-mulato boy is at the time advocating social reform and betterment of living conditions for the Indians. Eventually Guagcho, the half-Indian, comes around to his point of view, and works for the same ends. The two never realize that they are half brothers. There are several minor plots and many characterizations, all brought out by the use of the folklore of the mulato people and the Indians.

Icaza has used several songs in his novel

"Amanece y anochece
Y acaba de amanecer.
Que triste cantan los gashos
De ver mi cruel padecer." (18)

The following is sung to the half-breed overseer because of his cruelty:

"De los malos aguardientes
salen los chispos fatales:
el taita cura,
muestro político
y también el pobre Guagcho." (19)

Then there is a song sung in the salon of Doña Carlota, the mulato, at a cocktail party by an Indian entertainer:

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(18) Jorge Icaza. Cholos. Imprenta Romero, Quito Ecuador: 1938. p. 163

(19) Ibid., p. 226

"Huasipungo te'de dar
con vaquitas y terneros.
Riqui mana charingui longa.
Riqui mana churay.

Taita Dios ca que castigue
y nos quite el huasipungo.
Riqui maná charingue, longa.
Riqui maná churay.

Señorá deme una mucha
Señorá deme una mucha.
Cuando al cholo tan le diste
Cuanti mas al general." (20)

The use of the refrain and repition is again noted as characteristic of the folksong. There is a dance which accompanies the above song and is interpretive of the words and melody:

"Al empezar la danza la pareja se miró los pies con detención de gallo que mira a su adversario antes de pelear. Con gesto acometedor y el panuelo enarbolado la danza se enredo en la musica.

En cada 'Riqui maná' el zapatero subía el tono de voz en un hipo, en un lamento, en una queja, y terminaba agobiando la cabeza sobre la guitarra con resignación dolorosa. Como en contagio emotivo, la pareja taconeaba el suelo con el pie derecho inclinando el cuerpo hasta que el pañuelo tope a la tierra, y desde allí se erguía con voluptuosidad ofreciente. Lo humilla del sanjuanito indio con panuelo agobiado y gesto llorón, ahora tenía la audacia de una rebelión mulata, flexible, sensual. Mezcla de alegría llorona y carajeadora. Mezcla de paso machacón y ardores de jota." (21)

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(20) Ibid., p. 114-5

(21) Ibid., p. 115

Another dance of the Indians of the sacred dance of the Fiesta called El Volador. It is a religious rite and treated with the proper ceremony. Icaza's discription follows:

"Un enjambre de cholitos vestidos de ángeles avivaron la ternura con el tintineo de sus alas de lata, con sus rizos chorreados, sus tules sucios y claveteados con adornos de papel de oro. Luego iban las cholas mozas portando en tazas o cazuelas viejas, el fogón donde quemaba el incienso. Dos bandas de pueble se disputaban la primacía de sus aires nacionales. Para que la algazara sea completa se lanzaba voladores que iban aplaudir la fiesta desde el cielo." (22)

In Huasipungo we find several instances of the old "taboos" of the people.

"La amiga hacía un gesto con los ojos indicando las habit ciones interiores. Se pintaba en su rostro el temor con el cual se espanta a los niños. Se refería a lo más grande, a lo más sagrado; el tabú del hogar." (23)

"Sangre de cristiano regada en la tierra horroriza a los indios, es su tabú." (24)

Among the popular sayings used by Icaza in this novel is one familiar in North America--the traditional cure for an alcoholic "hangover" and evidentally known to the Indians of South America as well:

"' Danos un quemado de puro más vale'.

' Más trago?'

' La lana del mismo perro, bruta.'" (25)

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(22) Ibid., p. 145

(23) Ibid., p. 113

(24) Ibid., p. 205

(25) Ibid., p. 223

The Indians of any country are most superstitious and for the most part fatalistic. The Zaparos of Huasipungo are no exception.

"Segundos asfixiantes para renegar de la mala estrella. Qué crimen había cometido él para que la suerte le castigue en esa forma, para que la fatalidad no le dé indios, y los pocos conseguidos a la fuerza váyandose acabando en esa forma tan trágica.?" (26)

Among these superstitions are the belief in the curative powers of charms, leaves and certain herbs.

"'las hojas de chilca pes que me puse en la cabeza. Acaso he podido dormir?'" (27)

".....la figura de la india curandera, portando en lav manos un enorme mate repleto de una cosa fétida.

La curandera bendijo en nombre de Dios el brebaje, se inclinó cermoniosamente, y mientras daba de beber la medicina al enfermo, murmuraba:

'Hirvendu esta, ya cruiqui liia cugido el cuchi.'" (28)

"Buscó a un indio curandero. Le trajo entre advertencias de secreto. Se puso a curar mirando de reojo al cholo. Hizo una fogata. Colocó sobre el fuego la olla que traía con sigo. Mientras examinaba la herida amortada de hinchazon, murmuró palabras misteriosas. Cuando el cocimiento estuvo a punto, chupó con la boca la infección del hombro. Según él, era la unica forma de extraer los demonios que mordían en los huesos...Para terminar la curacion fué lavada la llaga con el cocimiento humeante y recubierta con emplasto de hojas de menta." (29)

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(26) Ibid., p. 18

(27) Ibid., p. 33

(28) Ibid., p. 45

(29) Ibid., p. 238

"El curandero les visitaba todos los días y el nativo fué sanando." (30)

Among the superstitious and religious beliefs are the trust and faith of the natives in various shrines to cure illness and deformation.

"Los dolores podían ser vistos por la Virgen . . . Había verdadera urgencia por exhibir llagas y tumores. Como los instantes eran preciosos el cholerío no le importaba rasgarse las vestiduras en una epilepsia mística para que "la Zambatica" vea con sus propios ojos los cuerpos atormentados por viejos males o incurables llagas." (31)

Jorge Icaza describes an Indian procession and the traditional march and decoration of the costumes enter into the folklore of the people.

"La gran procesión india . . . Era una corona de cuerpos pedigüeños, adobados en trapos y disfraces mugrientos. Caras sudorosas descascaradas de caretas de alambre. Penden de los pechos: conchas, pedazos de espejo, viejos estribos de bronce, y mil cosas más de imposible identificación. Algunos llevan chonta en la diestra con cabellera de cintas; pero todos danzan en círculo, haciendo sonar el laterío de sus pectorales o dejando, al compas del sanjuanito machacón un reguero de hilachas de mugre." (32)

When the wife of Alberto Montoya does not bear the child she wishes, she consults a mulato witch to see if she may have a son in the future.

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(30) Ibid., p. 239

(31) Ibid., p. 146

(32) Ibid., p. 69

The superstition of the cholo is evident here.

"No obstante la mujer se entregó a la superstición...Fue infaltable los viernes en la casa de la zamba Dolores, alias la Bruja, donde funaba y se hacía jugar la baraja.

'Vendrá el guagua...Vendrá?' interrogaba abriendo desmesuradamente los ojos sobre las cartas mugrientas que la mulata colocaba en el suelo.

'El sota, el dos de oros, el cinco, el rey. Uuun, lejos está usté..'

Otro de los recursos era frotarse el bajo vientre con la piedra imán o con una cera que la mandaba a la Virgen, aun cuando estaba segura de que la ofrenda volvería a su poder como mercadería al peso.

También puso en practica los consejos de una india que traía desde la hacienda las cargas de respaduras, la cual tenía fama de saber curar los espantos de los guaguas tiernos y el embrujo." (33)

"Para evitar toda equivocación, la misma curandera fue en busca de los pencos más viejos, hizo una cavidad en el centro blando del tronco y tapó con una enorme piedra para impedir la caída de lagartijas. Al cabo de algunos días estrajó un líquido lechoso y almíbarado que dió de beber a la paciente despues de una bueno comilona de locro de cuy tierno. Pero todo fue inútil, el hijo varón no llegó por ninguna vía. Montoya empezó a sentir vagas supersticiones." (34)

Folklore is especially prominant in the Mexican Indianist novel because of the predominance of the Indian and Mestizo influence in that country. Because the Indian has presented a social and economic problem the country is politically and economically aware of him. Gregorio Lopez y Fuentes,

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(33) Ibid., p. 73

(34) Ibid., p. 74

tho known as a "novelist of the Revolution", is one of the leading exponents of the Indianist novel in Mexico. Born in Veracruz, he later taught as a schoolmaster among the Indians. His insight into the Indian character and the problems presented is penetrating, and he has managed to vividly present this analysis of racial character and the problem involved in his novel El Indio. (1935)

El Indio, as almost all novels of the genre, deals with the exploitation of the Indian by the Whites and Mexicos. The novel is filled with the customs and traditions of the Indians.

The superstitions of the tribe take many forms. The following is cited when a tourist wishes to photograph a member of the tribe, and the inherent superstition forbids it.

> "El indígena comprendió de qué se trataba y rápidamente se puso fuera el ojo fotográfico. Es que ellos consideran que en enemigo puede causarles todo el daño que quiera si es dueño del retrato, que el mal que causa a la efigie se lo causa al mismo individuo; como tampoco dan sus verdaderos nombres, seguros de que el maleficio les encuentra fácilmente, si es el autor sabe como se llaman." (35)

Then there are many instances of the Indian's traditional faith in the guidance of animals, as when the tourists who fear snakebite ask which herb will cure it.

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(35) Gregorio Lopez y Fuentes. El Indio México: Ediciones Botas. 1937. p. 37

"El indio le contestó que no necesitaba preguntarlo, pues que, con observar tan sólo la conducta de las águilas cuando son mordidas por las serpientes, le bastaría para descubrir el remedio. Al menos, eso le habían enseñado los viejos: los animales saben por instinto dónde pueden encontrar su alimento, dónde permanecen más seguros, cuáles son las argucias de sus enemigos, mientras que el hombre no sabe nada." (36)

Another instance of the traditional use of herbs coupled with the super
superstition of the Mexican Indian might be cited.

"Ese mismo día comenzaron a regresar a sus casas, no sin sahumarlas previamente con copal, para arrojar de ellas los malos espíritus que se hubieran posesionado durante la prolongada ausencia de los moradores." (37)

The existence of the Indian is regulated by his gods. The tribe fatalistically accepts that which the gods may send, make offerings to them, ask their guidance and pray to them. When one tribe wished to go in search of better farm land, the council of the elders stopped them because they must not leave or desert their gods. The ceremonies to the gods in preparation for any undertaking are untouched by Christianity. They are pagan in their simplicity. Here is an instance of a prayer and ceremony to the god of the rivers to make the fishing season successful.

"Avanzó hasta donde el agua la llegaba a la rodilla y, tomando una botella que su mujer le entregara habló cara a cara con la corriente: 'Tu sigues tu camino y nosotros somos hormigas que nos quedamos

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(36) Ibid., p. 39-40

(37) Ibid., p. 83

aquí; ahora que tu semblante es tranquilo, escuchame...!

En la oración sonó la palabra hueyeatl, el mar, padre de los ríos. El viejo, medio tapó con un dedo la boca de la botella, dejando caer algunas gotas de aguardiente en las aguas. Después bebió él. Fué como una alianza hecha en un brindis. Y todos avanzaron resueltamente río adentro." (38)

The ceremonies before fishing also include a traditional prayer to the Sun.

"Padre de lo que tiene vida y de lo que no vive: señor de la tierra, del agua, del viento y del fuego: si das de comer al cuervo, a la víbora, y al tigre, dame unos pescados para mis hijos y para los hijos de mis hijos...!" (39)

In governing the tribe and affairs of the members, a council of elders has the right to make all decisions.

"Es costumbre entre ellos que, cuando el caso se halla completamente diffinido y el fallo no amerita discusión, se reunían en la casa de aquel que merece la justicia, que visible tiene la razón. En algunas ocasiones sumamente claras, el fallo se reduce a la visita de los viejos. La parte contraria se declara derrotada y ni siquiera se presenta a defender su causa. Entonces, el que ha merecido el reconocimiento de su derecho, se concreta a ofrecer un trago de aguardiente o una taza de atole a sus visitantes." (40)

The custom of sealing a marriage pact is picturesque. The parents

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(38) Ibid., p. 93

(39) loc. cit.,

(40) Ibid., p. 103

arrange the wedding and must approve the union. A gift called the tlapalole is presented to the parents of the girl by the family of the boy. The gift is highly symbolical in the folkways of the people.

> "'Acepté, pues el tlapalole: dos gallinas, dos cuartillos de frijol, una jícara, un pañuelo y una botella de aguardiente, de la que tomamos una copa el, su mujer, mi mujer y yo, quedando cerrado el compromiso de que nuestros hijos casarían...bien sabemos que nuestros hijos, aunque no se tratan por acatar nuestras costumbres, se quieren.'" (41)

The traditional meaning of the items in the gift is most important.

> "Las gallinas, la abundancia; el frijol, el manjar; la jícara, el agua en lluvia y en iris y en salud; el pañuelo, la prenda; y el aquardiente, la alegría." (42)

The outstanding example of the folkways of the Indians used here by Lopez y Fuentes is the spectacle of the volador at the fiesta. In the Mexican novel it is treated more as an example of physical prowess, and as a game rather than with the religious aspect found in Icaza's novels. The game is one of swinging or flying on ropes from the top of a tall mast and is a symbolic dramatization of the four winds and the forces of nature.

When the men go out to cut a tall tree to use as a mast for the volador a prayer and an offering are made to the gods.

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(41) Ibid., p. 106

(42) Ibid., p. 110

"Y antes de recurrir a las hachas, el árbol recibía toda una consagración: comenzaban a sonar el tambor y la chirimía. El tlachisque hablaba a las ramas, para que no fueran a tomar venganza al caer como pesados golpes de mano a la hora de ser cortados; al tronco, para que fuera grato a los que a la hora de la fiesta se jugarían la vida, danzando en lo más alto; y por último, a las raíces. para aplacar su enojo por la mutilación." (43)

The actual game of the volador is a ceremonial folk-tradition of the Indians.

"El viejo tlachisqui, en esos momentos con más de sacerdote que de vidente, hizo una señal al músico, y comenzó la melodía peculiar del acto. El músico tocaba al mismo tiempo el tambor, colgado al cuello por una cuerda, y la chirimía que era manejada con una sola mano. La música atrajo a los naturales como la campana a los colmenas. El viejo se inclinó al pie del tronco, en la actutud de intentar cortarlo nuevamente. Su oración fué pidiendo benevolencia por los que iban a danzar en la cúspide. Despues se dirigió al sol para que no fuera a cegarlos. Luego a los vientos, para que no fuera a soplar tan fuertemente que los derribara. Y por último, a los espíritus de los que han sido los mas notables cuatotótls, hombres del volador para que protegieran a sus hermanos en la altura.

Al pie de tronco fueron colocadas las ofrendas comestibles y ramos de cempoalxochitl. La tierra fué regada con aguardiente, y el sacerdote bebió del mismo licor. La multitud se aglomeró para ver lo que era la iniciación de la fiesta." (44)

A great part of the fiesta is the dancing of the folk-dances, the favorites being xochipitzahua, or little flower, and the zacamandu, or

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(43) Ibid., p. 115

(44) Ibid., p. 117

sheaf dance. The author quotes an ancient song handed down by the descendents of the pre-conquest Aztecs.

> "Mira, mujer, esbelta como el maíz,
> Ahí donde las flores se alinean,
> me transformaré en armadillo,
> comenzaré a rascar la tierra,
> y iré a salir donde tú duermes." (45)

The belief in witchcraft is a part of the pagan religion. It has a great bearing on the plot of El Indio. There are several instances of witch doctors putting spells on people by torturing small dolls made in the likeness of the unfortunate victims and buried in the earth.

> "El día anterior en el patio de su casa, observó que la tierra estaba recientemente removida y, cediendo más al temor y a una sospecha que a la curiosidad, se puso a cavar en el mismo sitio, desenterrando tres muñecos de cuaámatl, papel de madera, todos atravesados por espinas. Además, estrajo tres huevos de gallina, tintados de negro, y tres cempoalxochitl, la flor de muerto." (46)

There is a description of the spell the rival witch doctor uses to counter-act the foregoing--a ritual with candles to heal the wounds made in the dolls by the thorns, and the subsequent cessation of the sufferings of the human models of the dolls, there is a ritual with fire, offerings

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(45) Ibid., p. 127

(46) Ibid., p. 135

and prayers to the gods of the night and burning and burying of certain magic herbs.

The witch doctor is supposed by the Indians to be a nahaul, or a supernatural being who can become any animal at will, assuming its appearance and powers, with special magic of his own besides. He is supposed to be a human being whose soul dwells in some powerful animal and he has the evil eye and is capable of casting a spell on any person.

> "Y qué maleficio el de su mirada; si un niño resultada grato a sus ojos, caía enfermo, y era necesario que el brujo lo sahumara entre rezos y raras ceremonias para devolver la salud. Si acaso iba por un campo de labor y la lozanía del sembrado despertaba su codicia, las matas se doblaban como bajo la lumbre de una larga sequía." (47)

> "Contaban sus vecinos, con toda la seguridad de lo que es veraz, que encerrándose perfectamente en su casa, pronunciaba palabras misteriosas, echaba copal en la lumbre y, en medio de la humareda saltaba por sobre las piedras del fogón, saliendo convertido ya en la fiera cuyo aspecto había elegido previamente, capaz de traer en las fauces el cerdo gordo o la docena de gallinas robadas." (48)

The wife of the nahaul restores him to human form by saying certain prayers and incantations. There is a legend of one nahaul who is still roaming the mountains in the form of a leopard because his wife refused to bring him back to human form. Another nahaul died while still in the form of a tiger, and hunters who found the body said that it was half-animal,

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(47) Ibid., p. 146

(48) Ibid., p. 148

"Tanto aquéllos como éstos recurrieron a sus prácticas tradicionales para combatir la enfermedad: dar de comer al cerro, a los vientos y a las aguas, no sin recurrir también a los baños a temaxcal, durante los cuales se daban fricciones con esa hierba que ellos conocen con el nombre de tianguespepetla." (51)

There are many legends concerning the cúes and archoelogical mounds built by the early ancèstors of the modern Mexican Indian. Some say that the mounds were built when the tribe traveled on. They deposited their gods in the mounds for safe-keeping as they were too heavy to transport. They must have intended to return for them at some future date. Another legend says: "fabricaron los cúes, depositando en ellos sus bienes, juntos los de cada familia, seguros de que en la reencarnación los hallarían: el cazador, sus flechas; y las mujeres, sus malacates." (52)

When the white men are trying to get the Indian laborers to build a road, and find that they have to tear down some of the mounds, the superstitious Indians refuse to go on, believing that the spirits of their forefathers are sleeping in the mounds, and if awakened or disturbed will seek vengeance on those who break their peace.

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(51) Ibid., p. 209

(52) Ibid., p. 223

CHAPTER VI

FOLKLORE IN THE REGIONAL NOVEL.

If the great significance of the Latin American novel lies in the fact that it is a reflection of the life of a continent, then it naturally follows that the significance of the regional novel is in its reflection of the life of a specific part of that continent.

Regionalism does not refer to a district marked by national boundaries, but to a region which may cross boundaries, and exist in more than one country. The regional novel is a picture of the manners, customs, and problems of a group living in proximity, and expresses the character of that group. The north American counterpart of this type of novel may be found in the "hill-billy" literature, and the "wild-west" novel.

In Latin American literature it is evident that the nineteenth century realism and naturalism were forerunners of the modern *novelas de costumbres* and the regional novel.

The Columbian writer, Tomás Carrasquilla, has presented a series of sketches of manners in his novels and short stories dealing with the Antioquenan region of his country. He is definitely a *costumbrista*, and has written of his people with deep understanding. His writing shows the influence of Galdós.

Carrasquilla's *Salve, Regina* deals with the customs and traditions of Antioquia. He has brought in much of the folklore of the people as is necessary in any novel of manners and customs. The folk

lore of this region is of a different type than the foregoing, for it is inherently Spanish, and not greatly influenced by the Indian, Negro or Mestizo beliefs. The folklore of Antioquia is in the traditions and social mores handed down through the generations from the first Spanish settlers, and is most often religious.

Salve, Regina is set in the town of La Blanca, so named for the white foam of the nearby mountain waterfall. It is the story of Regina, the young daughter of a fairly well-to-do family.

Since childhood Regina has been in love with Marcial, a boy of her own age. They have grown up together and he has a definite place in her life pattern, for they plan to be married when they finish school.

Regina is a quiet girl, inclined to meditation and prayer. Marcial is expelled from school for unknown reasons, and ugly rumors circulated about him. He is nicknamed "Amito", and Regina is forbidden to see him.

The girl becomes an introvert and prays alone for her fiance. She goes to the waterfall of Santa Maria de la Blanca, for it is her shrine, and there she prays long hours for the reformation of Marcial, and his reestablishment in the good graces of the town.

There is a superstitious feeling that because of the evil-doing of Marcial the peaceful village will be punished. Soon an epidemic hits the neighboring hills and many people die. The people of La Blanca pray that the town may be spared, and because of the healthful climate of the terrain, not one is stricken there. In thanksgiving the people have a procession to the shrine. While making the pilgrimage

Regina encounters Marcial and becomes so upset at the meeting that she is physically ill. The girl becomes steadily worse, and the people of the town believe that she is a victim of the epidemic. When she dies there is great mourning in La Blanca, for the people feel that she gave her life as a hostage to the desease, El Rayo, that the rest of the town might be spared.

Instances of the folklore of the people occur through-out the story. When Regina enters the church she has a superstitious premonition that her prayers are being answered, for:

> "Marcial estaba junto a la puerta del perdón. No era esto indicio claro, palmario de que la Virgen principiaba?" (1)

The people, according to custom, offer all that they can give to their Sainta in the hope that the town will be spared from the dread disease, El Rayo.

> "Sobre la imagen llovían las ofrendas. Despojábandose las señoras de sus joyas; vaciaban los campesinos sus carrielas. La pobre labriega ofrecía el fruto de su huerto o el ave familiar; el infeliz, que nada poseía, ofrendaba sus lagrimas." (2)

There is a superstition evident in regard to giving lodging to the visiting priest:

> "Todos se lo disputaban como huésped; todos, al tenerlo en casa creían poseer una deidad tutelar que atraía benediciones." (3)

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(1) Tomás Carrasquilla, Salve, Regina, Biblioteca Aldena de Columbia, Vol. XII, Edit. Minerva, S.A. 1935, p. 55.

(2) Ibid., p. 72.

(3) Ibid., p.73

During the epidemic the people flock together to pray at all hours and seek comfort in the company of others. A superstition in the use of herbs is revealed.

"Nadie quiere estar solo en su casa y se agrupan en las más capaces; en todas partes se oye El Trisagio y los rezos colectivos; en todas se alumbran santos, se sacan escapularios, y se encienden las seras benditas. Acuden las gentes de los campos a esta feria de la muerte; bárranse calles y plaza; se hacen hogueras con la basura; por donde quiera se riega el suelo con zumo de naranja; por donde quiera se esparce ruda romas de romero; el alcanfor se agota en un instante; todos se cuelgan saguitos a guisa de pectorales." (4)

When Regina dies there is obvious superstition in the minds of the people in regard to her death.

"Allí arde, entre cirios y entre flores, blanca, santificada, eucarística. En las manos, se entrelaza, confundiendose con ellas el cetro de azucenas. No es ya la mujer: es el símbolo, la concreción extática del ideal más alto y femenino." (5)

There are many references to the folkways of a purely social nature. These are the folkways derived from tradition and custom thru the generations of people of the region.

"La joven, que nunca había sido andariega, ni ventanera según la usanza de las poblaciones pequeñas, habíase recluído últimamente en casa." (6)

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(4) Ibid, p. 78
(5) Ibid, p. 102
(6) Ibid.,p. 57

"Tan conocidos eran sus tendencias y inclinaciones que, a pesar de ser granada entre las granadas, jamás contaron con ella para paseos ni entretenimientos, ni aun para esos torneos indumentales de lujos a la moda, tan frequente en nuestros pueblos montañeses."(7)

Finally, Carrasquilla has used several popular sayings of the people of the region in his novel.

"Bien dicen que no hay pícaro sin fortuna". (8)

"No puede por más que brega! Se la come el gusano!"(9)

The young Peruvian novelist, Ciro Alegria is classified as an Indianist writer. Torres Rioseco says: "In Broad and Alien is the World" he has produced the culminating work of the modern novela indianista."(10) However, in this very novel, El Mundo es Ancho y Ajeno (1941) he has, in addition to bringing out the sociological trend in regard to exploitation of the Indian, brought out the regionalisms and customs of all the people of a group of communities. In accomplishing his purpose as an Indianist, he has found it beneficient to go into the traditions and backgrounds leading to the mode of life of the whites and mestizos of the region.

The novel tells of the daily life of humble folk in their cultivated fields. But it also tells of the life of the wealthy people

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(7) Ibid., p. 64
(8) Ibid., p. 60
(9) Ibid., p. 67
(10) The Epic of Latin American Literature. p. 190

who oppress and exploit them. The habits of work, traditions and religious beliefs of both classes are shown. The communal system of the Peruvian Indian in the community of Rumi is the background for a panorama of folklore. The greed of an ambitious white landowner who wishes to extend his properties furnishes the plot. With the cooperation of the law and the army he succeeds in obliterating a community, and the fate of the members of the community is the story. Many picturesque folkways and ancient traditions have a direct bearing on this plot. Many of these folkways are found only in this one region. Therefore, the novel may also be classified as regional, tho its primary purpose is sociological.

The novel opens on a note of superstition when a snake crossing the road leaves a trail in the fine dust and the Indians consider it an ill-omen.

The superstitions of the people are numerous. For instance, the rainbow may be evil:

> "Sólo que el mismo arco iris, tan hermoso era malo.
> Enfermaba a los comuneros cuando se les metía en el cuerpo."(11)

And the hills become angered and punish those who shoot the deer residing there.

A magic potion, or "aguita de buen querer" to make a lover return is used by one of the village girls.

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(11) Ciro Alegria, El Mundo es Ancho y Ajeno, Santiago de Chile: Ediciones Ercilla, 1941, p. 18.

"Entendía de yerbas para los males, sobre todo de amor, a los que curaba o mantenía.....rocio la gallina frita con aguita del buen querer." (12)

All of the villagers believe that salt is an antidote for evil spells and enchantment. They use it daily, not only on food, but alone, and always carry some with them.

"Pues la sal es contraria a todo encantamiento, inclusive al proveniente de los cerros y lagunas. Ningún comunero saldría al campo sin haber comido con sal o probado siquiera un grano."(13)

They also believed that the moon could give them the things they asked.

"Creían que podía darles cosas. Los más crecidos demandaban a los chicos que se fijaran bien, pues en la redondela había una burrita que conducía a una mujer."(14)

There is a similarity to North American folklore here, although the Peruvian community believes there is a woman in the moon, and here the belief is in "the man in the moon". It is also customary in the United States to wish on the moon.

A superstition of the farmers and cattle growers is cited.

"Prosperaban las vacas.....decía que era porque había enterrado un ternerito de piedra en el corral....Ahí vertía leche y de cuando en cuando ponía un bizcocho. La estatuilla de piedra protegía, pues, la crianza". (15)

Another superstitious belief dealing with animals is that the

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(12) Ibid., p. 281
(13) Ibid., p. 193
(14) Ibid., p. 31
(15) Ibid., p. 38

eyes of a dog can see spirits or the souls of the dead.

"Dicen que los perros ven a las ánimas y si un cristiano se pone legaña de perro en los ojos, también verá las ánimas en la noche." (16)

Among the native cures used by both the curanderas and the ordinary dweller in the villate are found strange herbs, incantations and practices.

"Envueltas en un pañuelo rojo le lleva las yerbas recetadas por la entendida: huarajo, cola de caballo, supiquegua, culén."(17)

"La curandera recetaba los enjuagatorios de orines de buey negro para el dolor de muelas." (18)

"Para el mal de ojo hacía un baño especial y colocaba una cresta de gallo a modo de escapulario sobre el pecho, Para el espanto conducía al niño a la quebrada o arroyo donde se suponía que había visto al duende y después de hacer muecas hasta lograr que el pequeño llorara, pronunciaba palabras raras y lo llevaba corriendo hasta su casa. En la cura de los adultos utilizaba de primera intencion un cuy. Con el cuy frotaba al paciente por todo el cuerpo, tanto y tan rudamente que la bestezuela moría. Abría entonces el pequeño cadaver y después de examinar prolijamente las entrañas, afirmaba que la enfermendad de su cliente estaba localizada en tales o cuales órganos, segun las señales que encontraba en los del animal. En consecuencia, recetaba los brebajes y raras palabras." (19)

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(16) Ibid., p. 57
(17) Ibid., p. 16
(18) Ibid., p. 39
(19) Ibid., p. 190

The customs of the people are often based on superstition. The following has as its basis the belief that the spirit needs nourishment after death until it arrives in the other world, where it will be properly taken care of.

> "Junto a la cabecera estaban las ofrendas, es decir, las viandas que más gustaban a Pascuala: mazamorra de harina con chancaca, choclos, y cancha contenidas en calabazas amarillas. El ánima había de alimentarse de ellas para tener fuerzas y poder terminar su largo viaje." (20)

Another belief of the people, purely regional in this case, is that the tone of the church bell in the village is particularly beautiful because the bell was cast in human blood.

> "Contaba la tradición que en su tiempo se murmuró que el fundidor empleaba malas artes para dar una sonoridad realmente única a sus campanas. Descartada la hipótesis de que mezclara oro a la aleación, pues no cobraba muy caro, se dijo que empleaba sangre humana, secuestrando a sus víctimas y degollándolas en el momento de hervir el bronce para añadirle la sangre que perennizaba algo del canto del hombre en la definitiva firmeza del metal."(21)

Then the people believe that the guardian spirit of the region lives in the mountain nearest the village. They pray to the mountain, and always fear its wrath if they do wrong.

It is customary for the women to weave and spin. If a young girl who is learning these arts is not as clever as she should be, her

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(20) Ibid., p. 47

(21) Ibid., p. 35

mother believes that thistle switches will help her learn.

> "A las mocitas de dedos tardos para hacer girar el huso y extraer un hilo parejo del copo de lana, las madres les azotaban las manos con varillas espinudas de ishguil hasta hacerles sangre. Santo remedio de la planta maravillosa! Las volvía hilanderas finas."(22)

The old legends of the people are used by Alegria to point out their beliefs. One of these is the story of the golden duck on the enchanted lake at the foot of the guardian mountain. There is a little folk-song called a huainito about this duck.

> "Ay, patita de oro,
> pata de laguna:
> déjate espinar,
> dame la fortuna.
>
> Ay, Patita de oro,
> dame la fortuna:
> soy muy pobrecito,
> no tengo ninguna." (23)

Then there is the legend of the town in the district that was wiped out. Some believed it was the result of the plague and others believed it was due to an evil lizard.

> "La leyenda afirmaba que el basilisco. Es un maléfico animal parecido a la lagartija, que mata con la mirada y muere en el caso

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(22) Ibid., p. 20

(23) Ibid., p. 280

de que el hombre lo vea a él primero. El maldito fué a Callari, escondióse bajo el umbral de la puerta de la iglesia y en un solo domingo, a la salida de misa, dió cuenta del pueblo con sus fatales ojuelos brillantes." (24)

The patron saint of the community is St. Isadore. There are many legends about him in the novel, and it is clear that he was chosen because he is the patron of farmers. One legend says that many, many years ago the community was divided into two factions, each wanting to build the village in a different place. One faction who thought the valley the best place to settle, won out, and a chapel was built in the vale, and the statue of the Saint installed there. However, during the night, St. Isadore moved himself to the hill-top. He was carried back down to his valley chapel, and again moved himself to the summit. After he made the move three times, the town fathers saw that the Saint was determined, and built the village on the hill. There the village prospered for many years, until one day St. Isadore sent an earth quake that destroyed the settlement.

"Unos decían que se había enojado porque los pobladores se dedicaban mas a la ganadería, siendo San Isidro un agricultor de vocación. Otros aludieron a la poca importancia de la fiesta anual y no faltó quien deplorara el crecido número de amancebamientos y el reducido de matrimonios. Otros pensaron.....al destruir todo el pueblo y dejar únicamente la capilla, San Isidro expresaba el deseo de que los vecinos desaparecieran de allí y lo dejaron solo." (25)

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(24) Ibid., p.37

(25) Ibid., p.34

Later the villagers built in the valley and decided to move the patron down there. His chapel was built and he had been with them ever since as a good saint who watched over them as long as they properly observed his feast day.

The traditional animal legend of all folklore is not missing from this region of Peru. A popular story deals with the toad and the katydid. These two were arguing about which had the best voice. Both were very vain, and the argument went on and on with each trying to out sing the other. Finally they decided to ask a neighboring heron to be the judge. Instinct whould have warned them of the danger, but vanity won out, and the toad and the katydid went to the heron.

> "El sapo se puso a cantar, indiferente a todo, seguro del triunfo, y mientras tanto la garza se comió a la cigarra. Cuado el sapo terminó, dijo la garza: 'Ahora, seguirá la discusión en mi buche', and también se lo comió." (26)

The moral is obvious in the legend, and is one that is prevalent in the folklore of all peoples.

Alegria has incorporated many popular sayings and proverbs into his text. Some are of Spanish origin, some Indian, and others are regional and pertain to one particular locality. One of Spanish background:

> "Más moscas se cazan con miel que a palos".(27)

And two prevalent through-out Spanish America:

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(26) Ibid., p. 151

(27) Ibid., p. 112

"Alazán tostado, primero muerto que cansado. Albo uno, cual ninguno.." (28)

"El que ha dao güena razon hoy, debe dar güena razón manana".(29)

And the ever popular saying that appears in many variations:

"Una cosa es con guitarra y otra cosa es con violín." (30)

The fiestas always give a colorful folkloric picture of the customs of the people. Though they are usually of religious origin, they often take the form of relaxation and holiday from work for recreation. In olden times the people of the region believed themselves to be descendents of the condors. To this day they have a fiesta in which the Indians pick their finest young men to do a condor dance.

"Se ponía una piel de cóndor con cabeza y plumas y todo . La cabeza de pico ganchudo y tiesa cresta renegrida quedaba sobre la suya propia y las negras alas manchadas de blanco le descendían por los hombros hasta la punta de los dedos. Danzaba agitando las alas y profiriendo roncos graznidos." (31)

The carnival is another occasion for fiesta. Here, a tree is set up, an unshe , and hung with fruits of all kinds, bandannas, mirrors, bottles of Florida water, knives and whistles. The villagers dance about the tree, taking turns in making passes at it to make it fall. The one who brings the tree down will have to put it up the following

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(29) Ibid., p. 11

(30) Ibid., p. 20

(31) Ibid., p. 15

year for the next carnival. When it falls, the men rush to it and take the gifts from the branches. The dance they do around the tree is called the silulo.

There is a fiesta song to accompany the dance.

"Ya se llegó carnivales,
guayay, silulito,
la fiesta de los hambrientos
como yo.

A la una y a las dos
Y a las tres, ahí es, ahí es;
a las cuatro y a las cinco
y a las seis, vuelvo otra vez...

Ahora lo digo, lo voy a decir,
Ahora lo digo, lo voy a decir...
Unos con otros!

Me gustan los hombres bravos,
guayay silulito,
que con tremendos puñales,
silulo,
se meten a los carroles,
guayay silulito,
y gritan: 'mueran los pavos!'
silulo." (32)

There are many folk-songs other than those of the fiestas. Here is a little verse to the moon, sung most often by the children.

"Luna, lunaaaaa,
dame tunaaaa...
Luna, lunaaaaaa,
dame fortunaaaa." (33)

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(32) Ibid., p. 155
(33) Ibid., p. 31

And of course, the love songs that are a traditional part of all folk literature.

"Ay cariño, cariñito,
si eres cierto ven a mí.
Por el mundo ando solito
y nadie sabe de mí...

Palomita de alas blancas,
palomita generosa:
dime dónde está tu nido,
que yo ando buscando abrigo

Ya viene la noche oscura,
si me voy me caeré.
Dame, dame posadita
y a tu lado dormiré..." (34)

And:

"Qué bonitas hojas
de la margarita,
qué bonita planta
para mi consuelo.

Qué bonitos ojos
de la Margarita,
qué bonita niña
para mi desvelo.

Sé de mi pobre cariño,
palomita
como la planta llamada
siempreviva." (35)

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(34) Ibid., p. 72

(35) Ibid., p. 136

The people are fond of riddles which are one of the most basic fountains of folklore. Here is one used in El Mundo es Ancho y Ajeno.

"En el monte monterano
hay un hombre muy anciano:
tiene dientes y no come,
tiene barbas y no es hombre...¿qué será?"
(el maiz) (36)

Though this novel deals primarily with the folklore of the Indian, it is seen that the ruling white people believe in the regional magic and are influenced by it. The family of the wealthy land-owner who is attempting to ruin the community of Indians for his own gain use charms to ward off witchcraft.

"Sobre el dintel de sus habitaciones particulares colgaba con las raíces hacia el techo, sin secarse--que tal condicion tiene esa planta--una penca especial. Entre sus prendas y baúles, registrando bien, podía encontrarse una seca mano de sorillo. Penca y pata eran excelentes 'contras' para que no entrara el mal hechizo." (37)

When the village witch steals a picture of Don Alvaro, the white landlord, his wife offers a large reward for the return of the picture fearing witchcraft. The witch is already casting an evil spell on the picture

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(36) Loc. Cit., p. 190

(37) Ibid., 192

"Yo lo tendría lleno de espinas, y en el muñeco simbólico son dañosas, cuando clavan en el propio retrato nadie escapa. Sin duda le iba a reventar los ojos con huailulos fritos en manteca sin sal." (38)

The Indians are partially Christianized, but when the prayers of the church are not answered quickly enough, they resort to the old prayers of the tribe.

"Sabía la de los Doces Redoblados, buena para librararse de espíritus y malos aires en la búsqueda de entierros y cateos de minas; la Magnífica, curadora de enfermos y hasta de agonizantes, 'salvo que sea otra la voluntad de Dios'; la de la Virgen de Monserrat, guardada celosamente por los curas para que no la usen los criminales, y la del Justo Juez, especial para escapar de las persecuciones, conjurar peligros de muerte, triunfar en los combates y salvarse de condenas." (39)

All of those instances of folkloric elements are used to bring out the characterizations and backgrounds of the people in the region. Alegria has used the folklore of the Indian because he has dealt with their problems. Carrasquilla has used the folklore of the white people of Antioqueña because he was giving a picture of the customs and life of the region and found it necessary to cite this very folklore to point out his examples of <u>costumbres</u>.

The folklore of the Indian is partially pagan, and partially

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(38) <u>Ibid</u>., p. 193

(39) <u>Ibid</u>., p. 53

Christian. The two blend until it is difficult to distinguish between them unless they deal directly with religion. The folklore of Antioquia is of direct Spanish origin, and has been carried to South America by the first settlers and passed down to their descendents.

CHAPTER VII

A COMPARISION OF THE FOLKLORE FOUND IN A NOVEL OF THE LAND, A NOVEL OF THE CITY, AND IN A REGIONAL-INDIANIST NOVEL.

A novel of the land Canaima, by Rómulo Gallegos, is the story of Marcos Vargos, a youth from Ciudad Bolívar in Venezuela. His character is molded by the atmosphere in which he lives, an atmosphere of adventure and violence of the tropical forest. The setting is similar to that of La Vorágine. Because of an inner urge, or call of adventure, or perhaps a decire for freedom, he leaves the white race and goes to live among the Indians.

The novel of the city in this comparision, is Juan Criollo, by Carlos Loveira. The plot deals with a Cuban orphan, reared in an atmosphere of vice, who rises from a modern "pícaro" of the street to occupy a position in the Cuban government. The novel, as do all of its classification, paints a picture of the city and its people. In this case the city is Havana with its social defects and the perverted sensuality of an aristocratic family.

Luis Alberto Sanchez says: "En Cuba el caso es distinto. La sensualidad y las crueldad se aunan a la superstición, proveniente del Africa, y producen un todo curioso...Creo que su "Juan Criollo" debiera figurar entre las novelas clásicas de América." (1)

The regional-indianista novel El Pueblo Inocente, by J. Ruben Romero is often times classed as a Mexican revolutionary novel. The

(1) Luis Alberto Sanchez, América: Novela Sin Novelistas. p. 175

story deals with a Mexican town and its people, the good and the bad, and the fine character of Don Vincente who is its symbol, but who thinks that the innocent town does not exist since all are subject to a hard law--that of the flesh.

Since the human race is very similar in its passions the world over, a better understanding of these people can be obtained from a study of t their folklore. These three novels deal with different classes of people, from different walks of life. The novels are treated differently by their authors, yet each one has resorted to the use of folklore in delineating his character. This comparision of the refrains, superstitions, songs, dances and other elements of the folklore may serve to point out the inherent similarities of people far removed by social classifications and geographical differences. It may also serve to show how three known Spanish American novelists enlist the aid of the folklore of the people to clarify beyond description.

In Canaima there is an aura of superstition and the supernatural surrounding the local and all the characters. The very word "Canaima" refers to a spirit of evil. "Canaima es el espíritu del mal que mora en las selvas, alienta en las tempestades, late en el corazón de la fiera y en las pupilas de las serpientes y su influencia llega a dominar al hombre, desencadenando en su corazón la furia de los elementos infrahumanos." (2)

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(2) Arturo, Torres-Rioseco, Novelistas Contemporáneos de América Santiago, Chile: Editorial Nascimiento 1939. p. 112.

It is readily seen that superstition plays a great part in all the folklore of the people. It, more than any other form of folkloric practice has been carried over into modern mode of life. This is true of all races and nationalities, rural and urban communities, cultured and uncultured people. These superstitions were founded long ago but will probably live on forever. They differ according to mode of life, but are basically the same, that is founded on the same original exigencies and beliefs.

In Canaima a character who is a professional hunter, Juan Solito, demands his pay in silver rather than in gold, tho he is in the locality of the gold mines where the precious mineral is more plentiful than silver. "Siempre exige que se le pague con una esterlina y dicen que es para enterrarlas, para devolvérselas a la tierra de donde fué extraído el oro, que según él es la causa de la maldición que pesa sobre Guayana." (3)

The Indian attitude toward death is found in both Canaima and El Pueblo Inocente.

> "Ya sabra usted que para el indio es tabú todo lo que se relacione con la muerte y que ésta es una de las principales causas de sus continuas migraciones, pues abandona la churuata cuando muere un cacique o un piache, para ir a plantar otra más allá dejando en aquella el cadáver, al aire, dentro de un cutumari." (4)

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(3) Rómulo Gallegos. Canaima, Barcelona; Casa Editoral Araluce, 1936. p. 50

(4) Ibid., p. 257

"Días después llegaron por allí dos guaínaris de las riberas del Arapani, de evidentes rasgos mestizos ensombrecidos por un aire de embrutecimiento profundo. Traía un cutumari con despojos y reliquias de su cacique recién muerto de manera misteriosa y venían a consultar con Caricari, viejo piaima de la tribu, famoso como adivino por aquellas regiones, acerca de las causas de aquella muerte, para lo cual eran los mechones de cabellos y las uñas del difunto que venían dentro del cutumari, junto con objetos que habían sido de su personal.

Caricari, momia decrépita, salió penosamente del letargo senil enque vivía sumido, tomó unas polvadas del ñopo...a fin de que entrase en el trance adivinatorio y comenzó a absorberlas por la nariz." (5)

"El visionario provecto, gimiendo como un crío, palpó, olfateó y luego apretó contra su pecho aquellas repugnantes cosas, mientras sus ojos en blanco seguían por los aires del delirio el vuelo del gavilan de su nahual y al cabo de un rato de gemoteos y de convulsiones de trance comenzó a balbucir entrecortadas...que parecían expresar una esperanza mesiánica...anunciaban que en todas partes ya estaban colmadas las calabozas donde se prepara el curare, porque los ríos comenzaban a correr hacia sus cabeceras y esto significaba que ya "ella" venía contra "él" desde el fondo de la gran noche sin lunas. Pero la alusión al curare fue suficiente para que los mestizos se con vencieran de que su padre había sido envenenado." (6)

En El Pueblo Inocente the only mention of the Indian idea of death concerns their life after death.

"Para el indio de Michoacán los muertos no adquieren esencia divina. Viven una vida intangible, pero sin alejarse de sus deudos; quedan siempre sometidos a las necesidades humanas; comen, ríen, sufren, lloran...Nada, pues más pintoresco que uno de nuestros camposantos en día de ofrenda. Un banquete de bodas no es tan regocijado. Sobre

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(5) Ibid., p. 394

(6) Ibid., p. 395

las sepulturas se extienden las blancas servilletas pespunteadas de rojo; en la humilde vajilla de platos de los Dolores, sirven al muerto los manjares que fueron más de su agrado; las chapatas de un color púrpura borracho; la raíz de chayote, caliente y monda; los perones de la lámpara, de fina piel lustrosa y transparente; los autoctonos zapotes, que viven en el reino de las frutas como una casta miserable de esclavos negros.

Del jarrito pintado y blasonado con un nombre de mujer - Rosario, María, Petra - evapórase el líquido a los rayos sedientos del sol, y mirando como merma el agua que la vasija nueva consume, los naturales piensan que sus muertos la bebieron, apagando la sed de un largo viaje." (7)

Two treatments mentioned for cures are interesting. One from El Pueblo Inocente for any kind of pain. "Solícita, la madre quiso ponerle unos chiquadores de hojas de naranjo, tan recomendados para todo dolor o atarle en la nuca un lienzo bien empapado de agua de Kananga." (8)

For an infected wound the treatment was crude and severe but it seemed to work.

"Mandó a Antonio a coger unas naranjas agrias; a Caridad y Petra a calentar una cazuela de agua, y él se fué a cortar y azuzar un gajo de guayabo.

Y momentos después curaron a Juan. Le curaron como a un ternero con gusanos; que, como diagnosticara Rómulo, gusanos tenía en la descuidada herida el muchacho. Antonio y José le sujetaron las piernas; Caridad el tronco y los brazos...Con la púa de guayabo Rómulo, resueltamente, le extrajo algunos bichos y le abrio un tanto

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(7) J. Ruben Romero, El Pueblo Inocente. Barcelona: Augustin Nunez, 1936. p. 71

(8) Ibid., p. 93.

los bordes de la herida, en carne viva. En seguida la rellenó con raspaduras de cáscaras de naranja; la ciñó, bien fuerte, y con los demás se sentó a esperar el estupendo resultado de aquel violento tóxico de los gusanos." (9)

One of the curious superstitions with the idea of casting a spell upon the occupant of a house and thus get revenge was "a dejar frente a la propia puerta el plato de brujería, con el cadáver de un gallo y algún rezo de maldición y venganza." (10)

There are many more superstitions in Canaima than the other two books most of which are connected with the Indians. The natives think that the Indians have powers which they lack such as knowledge of herbs with which they can cast spells. "Según algunos, la causa de este repentino trastorno, y fracaso de su vida sería un mal bebedizo que le administrara la india para adueñarse de su voluntad." (11)

Just being an Indian or living with them was enough to win a reputation of being "hombre faculto" and to give one the ability to interpret natural phenomena. When a blue butterfly rested on the shoulder of Juan Solito, the Indian spoke to it "Te cansaste ya de volá?" (12) and then spoke to Marcos Vargos. "El tenía que llegá, de tos modos...pues por algo dejó su camino propio por la trocha ajena. Aunque cuando el juicio está por encima del hombre y no debajo suyo, que

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(9) Carlos Loveira, Juan Criollo. Habana: Cultural, S. A. 1927. p. 235

(10) Ibid., p. 41

(11) Canaima p. 68

(12) Ibid., p. 174

es como debe estar, el hombre está sin juicio." (13)

In Canaima they also have the legend of treasure buried by the Spaniards during the war of Independence. "El españolito" who possesses a document, comes to Venezuela to seek this treasure. According to him the friars of the old missions of Caroni buried incalculable riches between a church and a convent in the old town of San Antonio. After much digging and many nightly frights and visions produced by Marcos Vargos and his friends simply to frighten the Andalusion, "El españolito had to give up his enterprise." (14) One of the superstitions connected with the nightly visions is "los espantos desaparecen al oír cantar un gallo." (15)

The Indians call the spirit which swells in the forests and rules over animals and men alike "Canaima". To them it means:

> "El maligno, la sombría divinidad de los guaicias y maquiritares, el dios frenético, principio del mal y causa de todos los males, que le disputa al mundo a Cajuna el bueno. Lo demoníaco sin forma determinada y capaz de adoptar cualquiera apariencia, viejo Ahrimán redevivo en América.
>
> Es él quien ahuyenta las manadas de dantas que corren arrollándolo y destronzándolo todo a su paso, quien enciende de cólera los ojos como ascuas de la arenamona, excita la furia ponzoñosa del cangasapo, del veinticuatro y de la cuaima del veneno veloz, azuza el celo agresivo y el hambre sanguinaria de las fieras, derriba de un soplo los árboles inmensos, el más alevoso de todos los peligros de la selva y desencadena en el corazón del hombre la tempestad de los elementos infrahumanos." (16)

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(13) Loc. Cit.,

(14) Canaima p. 121

(15) Ibid., p. 129

(16) Ibid., p. 252

Marcos Vargas seems to be drawn to the forest by this spirit, Canaima, and it guides him as it does the Indians to distinguish sounds produced by man from those of animals and to distinguish fish by the motions they make in the water. From the Indians he learns the superstitions of the hunt. The game must not be taken from the mountains without first cutting off and burying the ears of the animal in the very spot where it fell. The legs are then tied with stems of wild plants. If these precautions are not taken the hunter will not again find a similar animal to kill. For each man there are certain animals that must not be killed just as there are certain trees that must not be cut because the Indians believe them to be the incarnation of their own persons and any damage to them would take away any hope of continuing life after death. (17)

They also teach him that to penetrate the abyss of melancholy of the Indian Heart, he must hear them sing "el maremare". They believe that the mountain only rejects those who go to it with fear but when the forest is especially silent it is a bad sign for something evil is sure to happen. (18)

Strange lights from the hills mean that something terrible is going

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(17) Ibid., p. 255

(18) Ibid., p. 398

to happen. "El Cerro del Duida y el de Uaraco ya estaban echando candela, toda la noche, señal de que se aproximaban grandes y terribles acontecimientos; que en todas partes había oído hablar de la aparición de una india, de una raza desconocida, que por fin había descifrado lo que estaba escrito en una de las rocas de las cataratas del Sererehuene, lo cual significa que se aproximaban los tiempos del indio otra vez dueño y señor de su tierra. Finalmente, dijo que desde el sur venía avanzando un gran incendio a través de toda la selva, en vista de lo cual se estaban saliendo de ella todos los racionales, chupadores de la sangre del árbol de la goma, violadores del sueno del oro con cuyo despertar se había desatado Canaima sobre la tierra del indio." (19)

One superstition or belief found in El Pueblo Inocente which was interesting referred to the Mexican idea of economy. "Es costumbre poner en la cazuela donde se fríen buñuelos una moneda de plata, creyendo que con ello la manteca se consume menos." (20)

The refrains or proverbs were different in each book. Some of those from El Pueblo Inocente are as follows:

"El pez por su boca muere." (21)

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(19) Ibid., p. 398

(20) El Pueblo Inocente. p. 184

(21) Ibid., p. 12

"Deudas viejas, no se pagan, deudas nuevas se dejan envejecer."(22)

"Comerciante que da bien pesado se queda pronto arruinado." (23)

"El que boca tiene, a Roma va." (24)

"Por mor del yantar, olvídase el regañar." (25)

and from Juan Criollo

"Había que echar la gandinga" (según criollo frase para cubrir los gastos) (26)

"Si puedes, haz dinero honradamente, si no, haz dinero." (27)

"El azúcar está por el suelo" que en Cuba significa la necesidad de trabajar más. (28)

"Cuando faltaba el pan, se comía casabe" (29)

"La tortilla es pan y cuchara para las mestizas" (30)

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(22) Ibid., p. 41
(23) Ibid., p. 57
(24) Ibid., p. 79
(25) Ibid., p. 145
(26) Carlos Loveira, Juan Criollo. p. 64
(27) Ibid., p. 481
(28) Ibid., p. 161
(29) Ibid., p. 214
(30) Ibid., p. 297

In Canaima there is but one refrain.

"Para pasar la dentera mientras tú le comes la naranja." (31)

There were no songs in Juan Criollo. In El Pueblo Inocente there were a few of the kind that awaken the latent savage which is found in all Mexicans. (32)

Los Enanos

Ya los enanos
Ya se enojaron. (33)

Los Apaches.

Yo no soy de aquí,
soy de Mumarán,
por eso en el pueblo
me han puesto el Caiman. (34)

Las Hijas de María

Si el sol es tan grato
de mayo a las flores..

And Daniel adds

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(31) Rómulo Gallegos, Canaima. p. 167
(32) J. Ruben Romero, El Pueblo Inocente. p. 99
(33) Ibid., p. 100
(34) Ibid., p. 101

Tusted un borracho
de ingratos elores. (35)

Estas manzanas, porque lo quiso,
Iguales son a las del Paraíso. (36)

In Canaima all the songs are of the Indians. One which expresses their melancholy and sadness is the Maremare.

Maremare se murió
Maremare se murió
Maremare se murió. (37)

Maremare se murió
en el paso de Angostura;
Yo no lo vide morí,
pero ví la sepultura.

Maremare se murió
en el paso e la tormenta;
yo no lo vide morí
pero ví la huasamenta.

Maremare se murió
y no fué de calentura.
De que murió Maremare
si no fué de su amargura?

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(35) Ibid., p. 102

(36) Ibid., p. 111

(37) Rómulo Gallegos, Canaima. p. 256

Maremare se murió
ya se murió Maremare.
Maremare se murió.
¡Probrecito Maremare! (38)

and one of the forest which is the "infierno del purgueno"

"Donde están las cuatmas bravas
la mapanare en pandillas,
también la cuatma amarilla
y el dichoso veinticuatro,
el terrible cangasapo
que es un bicho traicionero,
la fulana arañamona
terror de todas las fieras..." (39)

"Voy a lavá la castrola
para hacé la gaucharaca
porque ya viene la aurora.
Voy a descolgá la hamaca
para amarrá los laturos..." (40)

"Tuavía el monte está escuro
cuando ya voy por la pica
a recogé la gomita.
¡Virgen de los apuros,
dame la conformidá.!" (41)

The rubber workers sing from the tree tops.

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(38) Ibid., p. 383
(39) Ibid., p. 264
(40) Ibid., p. 265
(41) Ibid., p. 266

"En busca de una madera
una vara de buen grueso
me topé en una ladera.
Allí le tendí un cabresto,
con espuelas amarras
la dejé toda araña -
Yo no soy mono araguato
para bailar en trapecio.
¡Virgen de los malos ratos,
sacame de este escarmiento!" (42)

"Ya caeré sin dilación
en el suelo que me espera
o en la punta de un troncón." (43)

"Que allá entre el humo y el fuego,
talla que talla la plancha,
ni lucifer en su infierno
me iguala la mala facha." (44)

"Este tren es muy barato,
me costó sesenta pesos:
un par de espuelas de acero,
correas pa el maniadero
y tres kilos de mecate..." (45)

"Amigo no estoy contento,
porque no traigo el quintal." (46)

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(42) Loc. Cit.,

(43) Ibid., p. 267

(44) Ibid., p. 268, líneas 1-4

(45) Loc. Cit.,

(46) Loc. Cit.,

"Amigo, tenga paciencia,
que estamos en un repique,
para pagar paloapique
con la plancha es suficiente." (47)

"Con mi machete gomero
le voy a bajar el brazo,
mamque me vuelvan pedazos,
que será lo más seguro.
Me comerán los zamuros
defendiendo mi opinión,
morirá un triste pión
a la puerta de una empresa
y dejaré la pobreza
por la eternidá, señores!" (48)

"El palo agujera el pájaro
pa criar adentro sus hijos.
Los míos dejé en el rancho
y hoy no sé si habrán comío." (49)

"Siete días son no más
seis que los cuenta el corrío
y el otro pa cavilá.
¿Cuál es el tuyo, Díos mío?" (50)

"¡Sácame de estas guarías,
Virgen de la Soledá!" (51)

"Morirá un triste pión." (52)

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(47) Ibid., p. 369, lines 2-5
(48) Loc. Cit.,
(49) Ibid., p. 270
(50) Ibid., p. 271
(51) Ibid., p. 275
(52) Ibid., p. 276

There are two Indian dances described in Canaima. The only musical instrument used is the "maraquita". First the men and women snuff some powdered ñopo mixed with "bureche". An old musician beats the ground which is a signal for the men and women to form a large circle. The so called music is more of a persistent noise accompanied by the words, "Ja, ja. Ta biscó. Ja, ja. Ta biscó." As soon as the ñope begins to take effect the Indians shout and commence to twist their bodies mimicking animals. A black liquid from their noses runs over their bodies. Their shouts are turned to moans. They sing, "¡Taranque! ¡Taranque!", and finally burst forth in clamorous weeping. This second phase of the dance is in honor of the dead and the disappearance of the full moon.

The last part is a war dance. The weeping changes to angry shouts. The women withdraw from the circle while the men fight until they fall to the ground exhausted. (53)

The festival of Aymara was the ceremony which celebrated Aymara's reaching young womenhood. The young Indian girl was isolated in a small hut apart from the rest of the tribe where she had to fast until the next full moon. In preparation for the feast, the men painted their bodies. As soon as the sun went down and before full moon, that period of two days and two nights without rest began, which was to be a period of purification for Aymara.

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(53) Ibid., p. 297

With the shouts and songs and dancing, each man of the tribe gave the Indian maid two lashes with a whip. The dance lasted all night without rhythm or melody but Aymara disappeared in the night with her lover Marcos Vargos. (54)

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(54) *Ibid.*, p. 390

CHAPTER VIII

CONCLUSION

The great significance of the modern Spanish American novel lies in its reflection of the life and culture of a continent.

The various authors have tried to picture, interpret, and explain the life around them. They have succeeded in presenting a mode of studying the life of the Latin American nations.

In accomplishing their aim, the greater majority of the writers have made use of the folklore of the people. This is necessary, for the customs and traditions of a country determine the mode of living to a great extent. These customs are based on the folklore of the nation.

Folklore originated with the masses and has permeated the lives of all classes of society. It is present in the literature of any given people because it is the product of that people, and as such, is an integral and inherent part of the communal life.

In Spanish American literature we find the folklore of the Indian, Spanish, Mestizo, Negro and mulatto derivations. The Spanish folklore is purely European in scope, and is derived from Oriental, Arabic, and classical sources. The Negro and mulatto folklore, which deals mostly with magic and witchcraft, is derived from the "dark continent", and the ageless lore of the Indians goes back through generations to mysterious origins.

Whatever the origin of the different types of folklore, the purpose is the same. Folklore is primarily the means of preserving knowledge gained through experience. Man had to conquer nature to survive, and

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The great significance of the modern Spanish American novel lies in the reflection of the life and culture of a continent.

The various authors have tried to picture, interpret, and criticize the life around them. They have succeeded in presenting a mass of studying the effect the Latin American nations.

In harmonizing their art, the creative majority of the writers have made use of the folklore of the people. This is accomplished, for the customs and traditions of a country determine the mode of living of a given nation. These customs are based on the folklore of the nation.

Folklore originated with the masses and has permeated the life of all classes of society. It is present in the literature of any given people because it is the product of that people, and as such, is an integral and inherent part of the personal life.

In Spanish American literature we find the influence of the Indian, Negro, Gaucho, Negro and mulatto characters. The Indian character is purely aboriginal among, and is derived from the forest, mountain, and otherwise nature. The Negro and mulatto characters, a mixture of Negro with white and otherwise, is derived from the Negro and Indian. The gaucho here of the Indian and white blood, is derived from the plains and pampas.

Because the origin of the different types of characters, the problem is the same. Folklore is primarily the result of environment, influence gained through experiences. Man has to adjust himself to surroundings, and

what he learned in so doing he has passed on to his descendants as part of their culture. The effort to keep knowledge, and also to explain matters beyond human understanding took the form of folklore. Most of our proverbs and popular sayings are a result of this effort. Superstitions and the belief in magic are the result of primitive explanation of things beyond the realm of man's comprehension.

In the contemporary novels of Spanish America folklore gives a characteristic flavor. The gauchesque genre has folklore of the Arabian type because the gaucho country was settled mainly by the Andalusians. Andalusian folklore has been influenced greatly by that of the Moors and gypsies. However the Italian people who settled in Argentina have contributed much of the Catholic element to the religious lore of the region.

The Indianist novel naturally has the primitive type of folklore, dealing with the workings of nature that could not be explained by religious theories to a pagan people. The Indian accepts what he cannot understand and attributes the mysteries of his life to the whims of a number of gods invented by his forefathers.

The Negro folklore found in the Latin American novel has been affected by environment. In addition to the traditional beliefs of the Negro, the superstition of the Indian and the religious beliefs of the white men have been superimposed.

The folklore of all races, all colors and all creeds has been fused to a certain extent. The white man has benefited by this fusion,

for it is a combination of the knowledge preserved by all people.

The novel of Latin America, in dealing with the various races and mixtures of those races, has gained in richness. This modern novel, whether it is sociological, political, regional, etc., has a flavor that is not duplicated in the novel of any other country or continent at the present time. This is in part due to the Spanish literary inheritance and the prevalence of realism, but most of that original flavor is attained through the use of the folklore of all the races of the continent.

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