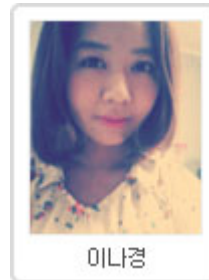
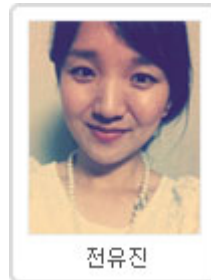


English Literature- Lecture 16

- ✓ **Instructor:** Lois Zamora
- ✓ **Institution:** Learners TV
- ✓ **Dictated:** 나채현, 김하림, 전유진, 이나경



- 🔊 **[2:03]** OK, here we are going to start today the, rather difficult novel.
- 🔊 **[2:07]** I don't know how you'll find it, I hope it's not too difficult, storyteller, by Burgos Hiosa.
- 🔊 **[2:13]** Mario Burgos Hiosa is a Peruvian.
- 🔊 **[2:16]** He is one of the great contemporary novelist.
- 🔊 **[2:19]** He is now, I suppose, in his late 60s, maybe even in early 70s.
- 🔊 **[2:24]** And he has written many, many novels, and the ones of I most love are Aunt Julia and the Script Writer... one about art, and the literature called... Stepmother, what is that literature call? I'm not quite sure whether it is stepmother...something like that.
- 🔊 **[2:46]** student answering
- 🔊 **[2:48]** In Prize of the stepmother, thank you Jenny.
- 🔊 **[2:50]** And others that are listed in your book.
- 🔊 **[2:52]** We are not going to talk too much about him as an author.
- 🔊 **[2:54]** For the moment, we will get into... some of his other works...

probably transcendently.

- 🔊 **[3:02]** This one actually had a huge amount of success because it's one of the few novels, I think, that really try to get an indigenous point of view... on to the printed page.
- 🔊 **[3:13]** Why is that hard... is that it's hard because as we've seen trying to read the sections, the chapters that are narrated by the Matchi Gwinda storyteller...
- 🔊 **[3:24]** There are, there is an.... There aren't concepts that allow for a western narrative.
- 🔊 **[3:31]** There's no concept of the stable self, and the self is identified by a name, the self is always relational, where the self is standing to whom the self is related, to what the self is doing.
- 🔊 **[3:44]** So that makes very hard to have character.
- 🔊 **[3:46]** Same with the plots, same with setting, the temporality, we know there is no past, present and future, there's kind of timeless present.
- 🔊 **[3:53]** We're going to look at all those indigenous aspects.
- 🔊 **[3:55]** Of these indigenous cultures, that Bargas Hiosa is trying to give us the impression of... as he gives all these alternating chapters.
- 🔊 **[4:05]** I mean, here...with this novel, no matter how you teach it or how you read it, you got to start with that issue of narrative structure—who narrates?
- 🔊 **[4:14]** Well, we have this alternating structure, don't we?
- 🔊 **[4:16]** What I call, the western chapters, narrated first person by character name Bagarittas who seems to be Badagasiotha as a University student in later, and we are going to talk about the frame narration, there's a beginning and an end here, by the older Bagarittas, the older author narrator from Florence, Italy.
- 🔊 **[4:38]** But then, alternating with the western chapters are told by the storyteller, or a storyteller, and this one is going to be a mystery or not, where we figure out who that storyteller is, it's not just an anonymous storyteller that we might have thought at the beginning.

- 🔊 **[4:55]** So, look for hints about that.

- 🔊 **[4:57]** The hints become broader and broader until we recognize the storyteller to be Maskaritta, so, we haven't got there so I just spoiled the surprise but I made it easier for you to notice the clues as they go along.

- 🔊 **[5:11]** So we have this alternating narrative structure, the western perspective, the Matchigwinga, or indigenous perspective and Amazonian nomadic group that is factual-- it existed, it exists, and the books to which Barrigittas refers in the novel exists in our library, which is really fabulous.

- 🔊 **[5:35]** Two studies of this Amazonian group, we think Peru as Indian, as mountainers, we think of Machu Pichu, we think of Courscos.

- 🔊 **[5:45]** Or we might think of the coast Lima, but we also know about Peru like Colombia, like...Ecuador,...is that there... is a downhill side that is a low side....low country....and that is the Amazonian basin.

- 🔊 **[6:06]** So, especially Peru has the Indian culture that has the Amazonian cultures, indigenous cultures upon which we have, of course, impose the European, now the American, and... other outside groups.

- 🔊 **[6:20]** So this is the novel, I think, and I'm just going to talk on and on here a bit, before I get all you to give me some ideas, but let me just introduce the narrative structure and the narrative context.

- 🔊 **[6:32]** We've been seeing all the long the novels talk about Latin America's particular racial, cultural, historical, mixture.

- 🔊 **[6:41]** The layering, the supreme positions, the conflicts, the encounters, the cultural mélange, the mixture that is Latin America.

- 🔊 **[6:52]** We've seen a lot of celebrations of that, even as we recognize the European domination...destroy... a great deal... and the cultures were badly used... as well as "well" used.

- 🔊 **[7:04]** So, we've talked about a lot of that—we've seen [7:09] that this was Mexico, Mexico is a mixed culture, and first of all, we are not going to deny, we are not going to be excoriated, we are not going to throw away our own path, we are going to look at and see how that process of transculturation worked.

- 🔊 **[7:24]** Then we've seen Galeano who, of course, throughout his three volumes, reminds us of the damage that was done to the indigenous cultures by the contact with... Europe and then later with the U.S.

- 🔊 **[7:39]** You know that this century of the wind...the...villainous outsiders were no longer Spain or Portugal, or France, it's the U.S. so...the imperial history of the U.S. during the 20th century is not ignored in terms of the cultural.

- 🔊 **[7:56]** Let's say, conflict... of 20th century... Latin America.

- 🔊 **[8:01]** We've talked about this, as we go along with these positions, we've talked about the love on our demons which we saw last week... Garthia Margitta gives very... hard look at the reality as the colonial, cultural hierarchies, how it just have worked, if you just see at Mariatt that you are in between classes very [8:26] cultures... very higher article one, with white males at the top and especially white males came from the Spain.

- 🔊 **[8:31]** The second down are the "native" borners Criyoyo is translated in the novel by Marthia Garthia, Marki de Casanouervo, the father of Sierba Maria.

- 🔊 **[8:41]** So, we've seen all of these, now we are going to see it one more time.

- 🔊 **[8:45]** Maybe this is sort of the theme of... the course beyond...our looking at how historians and narrative intersected in the novels.

- 🔊 **[8:52]** That is how fact and fiction have a lot to do with each other.

- 🔊 **[8:55]** So what we get here is really some kind of exposition, the various positions on what and how in the 20th century to do with, how to treat, how to regard... indigenous culture

- 🔊 **[9:09]** And then we get three characters that give us the three different positions on that and I just want to start today.

- 🔊 **[9:15]** So we are going to start in the...say...probably largely, and now I will get to the indigenous chapters but I want to start with the western chapters because there we really get really kind of exposition by the author about how on earth we can... we, Latin Americans, can confront the complexity of the culture where indigenous groups medieval...let's say...even "primitive" that is not western and domestic cultures can coexist with modern western technology, materialism, capitalism, exploitation of resources and so forth....

- 🔊 **[9:55]** How's that possible? Is it possible?

- 🔊 **[9:57]** That's a great question of this novel, and he dramatizes it rather interestingly in the theories of several characters.

- 🔊 **[10:03]** One is Saul, we know also as Maskarittas, the birth marked fellow with the bright red hair, we've learned his part, he's half Jewish, he is the outsider, he is the one who says "don't touch those indigenous people, don't give them refrigerators, don't give them bathrooms, you will wrack their cultures".

- 🔊 **[10:25]** So let's look at that position first.

- 🔊 **[10:27]** Number one, Saul or Maskarittas position... it's on pages 32 and 33.

- 🔊 **[10:32]** This is what Paragathiotha wants us to think about and he wants to layer out very clearly what he considers to be the options in the mid 20th century.

- 🔊 **[10:43]** Dated 1953, the scene on pages 32 and 33, where someone in the University, these are University pals, Saul Sudattas or Masgarittas, he's

called we had discussion on this page... with these pages with known historian Barnechea

- 🔊 **[11:07]** Brath Barnechea, he is very much an historian [?11:10] at this time, Mattos Mark as well

- 🔊 **[11:13]** So, Bargethiotha basically, we can say, remembering his own University experience, or at least creating University experience that would have been more or less at his time and with the actors that might have been involved in such discussions.

- 🔊 **[11:27]** Start that paragraph below the middle point immoral, well it comes right down to it.

- 🔊 **[11:37]** Okay, this is now starting to restate Saul is in the room but we are going to get his position restated here by his friends and his professors.

- 🔊 **[11:45]** Immoral, well it comes right down to the who can tell what you were up to...there... this is the ethnology point of view.... when you were out there... so who can tell what you are up to to there, among the Goodal Chunchos undercover the prying into their customs poross left.

- 🔊 **[12:05]** I might have [?12:06] wouldn't swear to the virtues ethnologists.

- 🔊 **[12:07]** Now ethnologists are the group of people that study, that's what "-ology" means "study" like philology study of words, right?... study of literature... sociology the study of society, ethnology the study of ethnic groups.

- 🔊 **[12:26]** So, I wouldn't swear the virtue of his ethnology

- 🔊 **[12:32]** He, and I was speaking of Sudattas, Saul, he's convinced that we are attacking them, doing violence to their cultures, Mattos Mar paying no attention to him.

- 🔊 **[12:42]** Mattos Mar is an ethnologist.

- 🔊 **[12:45]** That with our tape recorders and and the ball point pens [?12:49] that works into the fruits and [?12:50]..

- 🔊 **[12:51]** He then [?12:52] there had been a meeting in the department of the ethnology, I mean, we also call ethnology anthropology, we may even call it archeology, that deals with certain kinds of artifacts but let's...in U.S. we don't have the department of ethnology but we do have the department of anthropology.

- 🔊 **[13:11]** So, anyway, here in meeting in the department of the ethnology, Saul Sudattas had flattered guesses at everyone proclaiming that the consequences of the ethnologists were similar to the works of the activities of Robert Tappers the timber cutters, the army recruiters and other white swords destimating the tribes.

- 🔊 **[13:33]** He maintained that we've taken out with the colonial missionary left off.

- 🔊 **[13:38]** That we the name of the science like them the name of [?13:42], are the spirit head of the white to wipe out the Indians.

- 🔊 **[13:49]** Then this dialogue continues as he reviving the phenetical indigenous movements to save Indian cultures that swept over the campus of San Marco in the 30s.

- 🔊 **[13:59]** Porthuside, I wouldn't be surprised, he comes and waves like flu epidemics.

- 🔊 **[14:05]** I can already see Suda Pimpathus the panning pamphlets against Pissa Arro, against the Spanish consequences and the crimes of the inquisition.

- 🔊 **[14:11]** No, I don't want him in the history department, let him accept fellowship, take out French citizenship, and make his name furthering the black legend.

- 🔊 **[14:19]** So you are going to see there is an opposition of a part of Mattos Mar and also Porras, professors to positions it says, you can't even study indigenous groups without wrecking them.
- 🔊 **[14:34]** Your presence as an outsider is going to wreck that culture eventually.
- 🔊 **[14:37]** And he links that to this "indigenous movement" in Hellismo, it's called in Spanish, it has capital I and that's correct.
- 🔊 **[14:49]** Movements after post revolutionary in Mexico Movement called indiHellismo where there is new celebration of indigenous cultures.
- 🔊 **[14:55]** As the real heritage of Mexico, it's very much Native American Movement [15:01] you don't probably in South Dakota because you were all too young, but the Native American Movement or the First People's Movement as it's called in Canada, we call, say, Native Americans, We've changed that from Indians because of that's an European imposition of mistaken state of term.
- 🔊 **[15:21]** We, still... somehow, use it in English in U.S.A. Indians... but Native Americans is the more acceptable term to native Americans.
- 🔊 **[15:33]** The indiHellismo movement in South America and then in lately in the U.S. in the 70s is what is being refer to here.
- 🔊 **[15:41]** A new recognition on the part of Americans that their heritage isn't just Europeans.
- 🔊 **[15:48]** And the new respect and the new attention to indigenous cultures.
- 🔊 **[15:52]** In the U.S., as you know, it was largely too late in the Latin America...
- 🔊 **[16:00]** So we are into the same problem of multiculturalism that we've seen before.

- 🔊 **[16:04]** That is the one position.

- 🔊 **[16:05]** OK, that's a very extreme position.

- 🔊 **[16:10]** Ignore them, leave them alone, don't study them, don't send them to doctors, don't put them in hospitals, let the cultures be operated as if the Europeans have never arrived.

- 🔊 **[16:21]** OK, that's number one, that's Saul's position.

- 🔊 **[16:23]** I, what I would call it no contact, or purest position... this indigenism of 1930s may have something to do with that... purest position, anyway let's call it...let's say it involves ethnology but it's beyond that, it's not... just against studying...I'm sorry.

- 🔊 **[16:48]** It's not just against even studying that culture... doesn't invaded... you don't have to have horses and guns even a pen and a notebook according to this position.

- 🔊 **[17:02]** OK, now let's look at page 76 and 77, it's really 77 and 79, the socialist idea.

- 🔊 **[17:11]** Now this might be more Margittas's position himself, the "I", the narrator, that we...are listening to, and with whom we identify.

- 🔊 **[17:27]** You remember the scene, I don't think we have a time to look at it, but Mattos Mar is again here the ethnologist.

- 🔊 **[17:36]** Look at the bottom of 76.

- 🔊 **[17:40]** You will see that they are out in cite in indigenous cite, which is Matchigwinga area, and they are talking about again the same problem— how to handle indigenous groups.

- 🔊 **[17:54]** If you have all the good attention toward the world, as all of these positions do.

- 🔊 **[18:00]** Look at the bottom of 77, Mattos Mar and I stayed awake all that night talking about the Zoom story and horrifying conditions of the weekend poor in our country that we reveal.

- 🔊 **[18:11]** In visible silence Saul, Sudattas ghost, right now as you know, he has kind of disappeared, Saul, Sudattas' ghost took part in our conversation.

- 🔊 **[18:23]** Both of us would liked to have their offering opinion and arguing.

- 🔊 **[18:27]** Mattos Marthas thought that Zoom's misfortune would provide Masgaritta with further arguments to support his theory.

- 🔊 **[18:34]** Remember that Zoom has just beaten for opposing, trying to take action on a part of his own culture against exploitation.... economic exploitation.

- 🔊 **[18:47]** Marthos Marthat thought that Zoom's misfortune provided Masgaritta with further argument to support his theory, you see what happens when you get involved with the indigenous groups?

- 🔊 **[18:56]** The poor, and up-losing, that's what he thinks.

- 🔊 **[19:00]** Sudatha would say, "Didn't the entire episode proves that the coexistence was impossible?" That it lead [19:07]Vida Cochas domination of the Indians.

- 🔊 **[19:12]** Vida Cochas, we are going to do our terminology, Vida Cochas means white men or powerful men.

- 🔊 **[19:18]** Didn't it lead to the powerful dominating the weak?

- 🔊 **[19:22]** Inevitably, to the gradual and systematic destruction of the weaker

culture.

- 🔊 **[19:27]** The savage drinkers from Santa Maria des Nieva, would never under any circumstances would lead the inhabitants of Utakusa on the path to modernization, but only to their extinction.
- 🔊 **[19:40]** Their culture had no more right to hegemony than that the Awaruna's who, however primitive they might have been at least develop social knowledge to coexist with Amazonia.
- 🔊 **[19:52]** In the name of age [19:53] history of morality, it was necessary to recognize the Aguwarloonas the subornties of this territories, we are getting in here, we don't need to go one second.
- 🔊 **[20:05]** I didn't agree, let's keep on.
- 🔊 **[20:08]** I didn't agree with Mathos Mar, I thought that Zoom's story was more likely to bring Saul around to a more practical point of view to accept the lesser evil.
- 🔊 **[20:16]** Was there the slightest chance that a Peruvian government no matter what political persuasion would grant the tribes' extraterritorial rights in the jungle? Ovbiously not.
- 🔊 **[20:25]** That being the case, why not change that Vida Cochaz so they could at least treat the Indians better.
- 🔊 **[20:31]** Okay, it's not possible, Saul's position. Saul would see that at this point. So what we have to do is hope for a decent policy with respect to indigenous peoples.
- 🔊 **[20:41]** Now we have stressed on our floors and he... We're now going to hear what we call Socialists' position which is Matos Mar and the narrator's position.
- 🔊 **[20:51]** Look down 304 lines into that bottom paragraph on page 77. At the

time Matos Mar and I shared Socialists' ideas and enthusiasms, and the course of our talk together the familiar subject of social relations of production which like a magic one, served to explain and resolve all problems naturally cropped up. Marco's idea of production.

- 🔊 **[21:11]** We're not going to go to that. We are going to have to keep on zipping along. Go to the next page and you are going to count down one, two, three, four, five, six, seven, eight, nine, ten, eleven, twelve lines and I'm going to start in the middle of that paragraph with the sentence "Did we really believe?"
- 🔊 **[21:28]** See this looking back and thinking, "Did we really believe that Socialism would ensure the integrity of our magical religious cultures?, another way of saying 'non-western'?"
- 🔊 **[21:37]** Wasn't there already sufficient evidence that industrial development whether capitalist or communist inevitably meant the annihilation of the cultures?
- 🔊 **[21:46]** Was there one exception anywhere in the world to this terrible and exorable law?
- 🔊 **[21:50]** Thinking that over in the light of the years that have gone by and from the vantage point of this broiling hot Firenze Florence, Italy.
- 🔊 **[21:58]** We were as unrealistic and romantic as Mascarditta with his archaic, anti-historical Utopia
- 🔊 **[22:06]** Okay, so the socialists' position, I want you to read... Go up, will you, to the top of the page 78. I skipped over ... kind of the statement of the position which already occupied were they how held at the time as a student. Now he says he was as idealistic as the other.
- 🔊 **[22:23]** He says Socialism is one, two, three, four, five lines down that begins with "Socialism".
- 🔊 **[22:31]** Socialism will make possible that coexistence between modern and primitive Peru that Mascardy thought impossible and undesirable.

- 🔊 **[22:41]** In the new Peru, that is the one that he believed in as a student as a socialist student in the new Peru in fields with the science of Marx and Mariátegui, a Peruvian thinker from 30s who talked about indigenous cultures.

- 🔊 **[22:57]** The Amazonian tribes would at one in the same time, be able to learn modern ways and to preserve the essential traditions and customs in the mosaic of cultures that will go to make up the future civilization of Peru.

- 🔊 **[23:11]** Okay, so coexistence according to Socialism would be possible if you have decent government, policies and restraint of exploiting capitalist exploitation by capitalist I mean, businessman cutting down trees, tapping rubber, and so forth.

- 🔊 **[23:28]** Okay, so that's the second position, then

- 🔊 **[23:31]** The idea of coexistence would be possible

- 🔊 **[23:35]** But then, he said already in the very same paragraph. He said but that was unrealistic, too. I can see that now as an older person with that hasn't happened.

- 🔊 **[23:45]** Okay, third position. The missionaries, the Chinios. Right so we've got three different sets of characters in body and three different ideas here.

- 🔊 **[23:56]** The missionaries, the Chinios, we're going to find them on 86-87.

- 🔊 **[24:02]** To begin with, and you will remember them.

- 🔊 **[24:04]** They're not etymologist; they are linguists. And what are they doing? They're learning the language of Machiguenga.

- 🔊 **[24:10]** And why are they doing that? To translate the bible into Machiguenga.

- 🔊 **[24:15]** So that this group will have access. So they have access to the bible.
- 🔊 **[24:20]** Therefore, continuing the work of evangelization of the colonizers. A certain kind of colonizing.
- 🔊 **[24:28]** But what we see about this Chinios is complicated.
- 🔊 **[24:30]** Because Chinios lived for 20 years with this group and this is very much a real organization, institute of languages and the linguistic institute right now I'm not sure exactly the name of it.
- 🔊 **[24:42]** But then this group has sent people all over the world to record languages, that is, learn them, write them down, and then translate the bible into those languages so, in a sense, this group has been very important in preserving languages that might be dying out and there are languages that do die out all the time the world over.
- 🔊 **[25:04]** But on the other hand, do we really want the Machiguengas to have another group trying to evangelize them.
- 🔊 **[25:11]** So there is a... there is a kind of um... contradiction about Chinios that we saw with.. Sagun that we saw with... a number of other missionaries in the first wave of colonization which is to say preserving the culture at the same time that they are destroying it.
- 🔊 **[25:29]** We talked about Diego Dalanda. Remember? In the Eucaten.
- 🔊 **[25:32]** It's thanks to him that we know that modern... scholars have decoded Maya Hieroglyphics, because at that time, he was busily writing down the grammar of Maya and the symbolic system, the Hieroglyphics system, at the same time he was learning codices and ... torturing human beings.
- 🔊 **[25:53]** (student asking) I just wanted to...I just wanted to ask you the Chinios of the linguist were one in the socialist or the three in the link with

socialism was too or...

- 🔊 **[26:05]** The first one was the purist idea of Saul which is just no contact.
- 🔊 **[26:08]** Leave them alone
- 🔊 **[26:09]** The second is of.. I also.. that's an idealist purist position because it's probably not going to happen.
- 🔊 **[26:17]** Are we not going to.. Are we... exon comico texico not going to explain the oil, potential chemical oil in the Amazonian region because they don't want the Machiguengas to have their old way of life? Of course not.
- 🔊 **[26:30]** So... Saul says that the powerful will always exploit the weak. Then in socialists' position, another idealistic position.
- 🔊 **[26:39]** I know that we can have coexistence.
- 🔊 **[26:42]** And indigenous peoples can have modern facilities; they can get vaccinations; they can... you know... have the possibilities of ... of health and of... nutrition and of all of the good things we think about when we think about civilization ... without the bad sides.
- 🔊 **[29:00]** That's the second and the third is the linguists. Now let's look at how the linguists look at this.
- 🔊 **[27:05]** The Chinios, it's the bottom of 86 that last paragraph.
- 🔊 **[27:11]** The Chinios, like all the other linguists, had degrees from University of Oklahoma.
- 🔊 **[27:16]** But they and their colleagues were motivated above all by a spiritual goal, spreading the glad tidings of a bible.

- 🔊 **[27:23]** I think that's the bad translation.
- 🔊 **[27:26]** It should be 'spreading the gospel.' I think that would be the better translation but it's the... the new testament.
- 🔊 **[27:32]** That's in question here.
- 🔊 **[27:34]** I don't know what their precise religious affiliation was since they were members of number of different churches among the linguists of the institute.
- 🔊 **[27:43]** The ultimate purpose had that... had led them to study the primitive cultures with religious translating the bibles into the tribes on languages so that peoples could hear gods where in the rhythms and reflections of their own tongue.
- 🔊 **[27:56]** This was the aim that had sent ... had led Dr. Petertownson to found the institute.
- 🔊 **[28:01]** He was an interesting person half of Angellos and half pioneer.
- 🔊 **[28:05]** You see, all this is true. This is a novel but he is telling about this institute; I'm sorry it's called the summer institute right now.
- 🔊 **[28:12]** I'm struggling with that. I can't remember what exactly the institute is called... institute for linguistics.
- 🔊 **[28:17]** In any case, let's go ahead and we'll come across.
- 🔊 **[28:21]** He's just Dr. Petertownson who certainly existed. He was an interesting person half of Angellos and pioneer friend of Mexican president Lazaro Cardena; Lazaro Cardena was president of late 30s and early 40s, and the author of a book about him.
- 🔊 **[28:35]** The goal set by Dr. Petertownson still motivates the linguists to

continue the patient labor that were undertaken, have always been both moved and frightened by strong and unshakable face that was meant to dedicate their lives to the fate and accept any sacrifice in his name.

- 🔊 **[28:50]** For heroism, fanaticism, selfless acts alike can spring from this attitude.
- 🔊 **[28:56]** But as far as I could gather in the course of that journey the faith of the linguists from the institute seem benign enough.
- 🔊 **[29:03]** I still remember that woman little more than a girl who lived for years among the Shaffras of the Morona and the family settled among the ... I'm sorry, One Visas, whose children little red had dream goes splashed about naked along the banks of the river.
- 🔊 **[29:18]** So, the linguists integrated into the community; they have to learn the language to learn the culture.
- 🔊 **[29:23]** So.. we're going... we get a little bit more and this...
- 🔊 **[29:29]** And then, I want to go on to, we here... so this is yet another relationship with western culture to this group.
- 🔊 **[29:41]** let's just go to 172 and 73. We're going to get the Chinios again and a reprise of this same business.
- 🔊 **[29:52]** It's that... we see the Chinios here on 172.
- 🔊 **[29:56]** This community of the new light as it is called... third, well fourth way down third way down the page and "what is that," Ms. Chinio finally asked.
- 🔊 **[30:11]** That all this is quite relative, I went on impetuously, I mean baptizing this place a new light and calling the village Chief Martin.

- 🔊 **[30:19]** The new testament in Machiguenga sending the Indians to bible school and making pastors out of them.
- 🔊 **[30:25]** The violent transition from nomadic life to sedentary one, accelerated westernization and Christianization, so called modernization.
- 🔊 **[30:34]** I realized that this just outward show even though they are
- 🔊 **[30:38]** They've started trading and using money the way that their tradition exerts much longer pull on them than all that.
- 🔊 **[30:45]** I stopped
- 🔊 **[30:46]** Was I offending them?
- 🔊 **[30:48]** He's telling him the Chinios now what he sees which is they can call the Chief Martin, a western name all they want.
- 🔊 **[30:56]** But then I stopped. Was I offending them?
- 🔊 **[30:59]** I myself didn't know what conclusions to draw from this whole hasty process of reasoning.
- 🔊 **[31:04]** Yes, of course. Edward Shniel caught someone that is concern in that actually hundreds of years of beliefs and customs don't disappear overnight it will take time, you see? You, the aim?
- 🔊 **[31:13]** It will take time. But its importance is that they be done to change.
- 🔊 **[31:16]** Today's Machiguengas are no longer what they were when we arrived.
- 🔊 **[31:20]** I assure you.

- 🔊 **[31:21]** I realized that there are depth in them they won't yet allow to be touched.
- 🔊 **[31:26]** I unwrapped him.
- 🔊 **[31:27]** I asked the school and so forth.
- 🔊 **[31:29]** I'm going to let you look at this but we get our reference too middle of page Los Habladores.
- 🔊 **[31:35]** That's the name of this book again.
- 🔊 **[31:38]** Spanish, el hablador.
- 🔊 **[31:40]** Hablar, as you know, is to speak.
- 🔊 **[31:43]** Hablador is the speaker.
- 🔊 **[31:44]** Translated the storyteller which is a good translation given that the hablador in Machiguenga culture is a storyteller
- 🔊 **[31:54]** He's a cultural glue that keeps together this small nomadic groups, that keeps them as a culture
- 🔊 **[32:02]** Though they haven't much contact, they keep moving we know they're nomadic; lost lifestyle we are going to talk about this in a little while.
- 🔊 **[32:09]** So, we get down to the middle of 173 and Ms. Shniel exclaims 'ah, habladores' Ms. Shniel exclaimed.
- 🔊 **[32:17]** And the Machiguenga word of sense, 'crackled like dead leaves'

- 🔊 **[32:21]** It seems to me that it came to greet me across the time from the Bungalo shores etc.
- 🔊 **[32:26]** “Ah,” Edward Shniel go down one more,
- 🔊 **[32:29]** Repeated mimicking the crackling sound
- 🔊 **[32:32]** The language apparently is clicking; like that, crackling sound
- 🔊 **[32:36]** In a faintly uneasy tone of voice “Habladores,” speakers.
- 🔊 **[32:40]** Yes, of course that’s one possible translation.
- 🔊 **[32:43]** “And how is it that you know about them?” Ms. Shniel said turning her head just slightly in my direction.
- 🔊 **[32:49]** “Through you, the two of you,” I murmured.
- 🔊 **[32:51]** And remember we’re getting close here to the seeing “Mascrita”, having converted himself altogether into a Machiguenga.
- 🔊 **[33:02]** Something that we have to wonder is possible but we get the discussion of the habladores here, I want you to pay close attention to these series of pages and we’re going to see on page 176 which you may not have gotten to yet but you will shortly.
- 🔊 **[33:18]** We see the storyteller for the first time.
- 🔊 **[33:21]** The storyteller is the bearer of the myth, the stories, the communal gossip, the news between various outputs of Machiguenga.

- 🔊 **[33:32]** It's not life of the Machiguenga in the Amazonian region.
- 🔊 **[33:35]** Part of the reason they've lasted as long as they have unlike the Incas unlike the Aztecs is that they were and are nomads.
- 🔊 **[33:44]** So they are not so easy to exterminate.
- 🔊 **[33:48]** Not like Cortes coming in and throwing a rock and killing Moktezuma culture of saying, okay here are all of our pyramids and our temples.
- 🔊 **[33:57]** You're the returning god.
- 🔊 **[34:00]** In other words, a sedentary society is easier to conquer if you are Cortes or Pizarro than small groups, ah, dispersed in the Amazon... region.
- 🔊 **[34:13]** Okay, so we see the storyteller who is this culture glue as I say, of the Machiguenga on page 176.
- 🔊 **[34:22]** The first time had been by Shear Hapenstance 10 years.
- 🔊 **[34:26]** This is the Shniel's telling of their citing of this unusual event.
- 🔊 **[34:31]** The copy, my copy of this book has the red-headed storyteller on the cover; yours doesn't.
- 🔊 **[34:40]** That gives away the plot right away; yours is something quite different.
- 🔊 **[34:44]** So, this is a kind of odd design that shows what we learn happens, which is that Mascarita converts to being a Machiguenga takes.... We see such respect knows the culture so well that he becomes an hablador.

- 🔊 **[35:01]** Something that seems quite impossible.
- 🔊 **[35:03]** But we are asked to believe it's possible.
- 🔊 **[35:05]** In any case, here the Shniels are looking at the hablador.
- 🔊 **[35:09]** Let's just look at it because this continues to be about the Shniel's view about how you get to know and what you do with indigenous culture.
- 🔊 **[35:20]** Mr. Shniel is explaining: the first time he had seen an hablador was by Shear Hapenstance, 10 years or so before.
- 🔊 **[35:27]** The shniels have been living in the small Machiguenga settlement on the Ticom Binia for several months when one morning leaving his wife for the village Edward had gone off to visit another family of the community few hours up where river by canoe, taking with him a young boy to help him paddle.
- 🔊 **[35:44]** On reaching their destination they found that instead of 5 or 6 Machiguengas who live there whom Edward knew, there were at least 20 people gather together; a number of them from distant hamlets.
- 🔊 **[35:56]** Oldsters and young children, men and women were squatting in a half circle facing a man sitting cross-legged in front, declaiming.
- 🔊 **[36:04]** We don't use that word so much 'declamar' reciting, right? Talking.
- 🔊 **[36:11]** He was a storyteller.
- 🔊 **[35:13]** Nobody objected Edward Shniel and the less sitting down there to listen.
- 🔊 **[36:16]** And the storyteller did not interrupt his monologue when they joined the audience.

- 🔊 **[36:20]** He was a man getting on and years; he spoke so fast that I had trouble follow him... following him.
- 🔊 **[36:26]** He must have been speaking for a good while already but he didn't seem tired; quite the contrary the performance, this is an oral performance, right?
- 🔊 **[36:34]** The performance went for several hours and more and so forth, look at the next paragraph
- 🔊 **[36:40]** What did he talk about? It was impossible to remember. What a haji baji.
- 🔊 **[36:44]** A bit of everything, anything that came into his head: what he has done the day before in the four worlds of the Machiguenga cosmos, his travels, magic herbs, people he knows etc.
- 🔊 **[36:56]** Go down a little bit... a lot further, 6 lines down.
- 🔊 **[37:01]** Edward Shniel had had to concentrate to follow the torrent of words that left from the Cassava crop to the armies of demons ... I'm going to skip that
- 🔊 **[?37:11]** to the spirit of evil and from there to bull's marriages that sound weird.
- 🔊 **[37:15]** Okay, all sources of gossip, folklore, cosmic ...history go down to the next sentence, the very soon Edward Shniel found himself less interested in the storyteller than in the fascinated wrapped attention with which Machiguenga should listen to him
- 🔊 **[37:30]** Goody, his jokes were great words of laughter or sharing his sadness.
- 🔊 **[37:34]** Their avid... their eyes avid, their mouths agape, not one pause not one... not a single infection of what the man said was lost on them

- 🔊 **[37:42]** Okay, so we get... we're going to go on to the next couple three of pages and see more of this storyteller.

- 🔊 **[37:50]** But I want you to look out for... you would have seen if you still hadn't forgotten her... funny little stories that keep entering especially toward the end of the storyteller's chapters; that is the chapters from the Machiguenga point of view 'new things.

- 🔊 **[38:07]** There's a reference to ... Kafka, the metamorphosis.

- 🔊 **[38:11]** It's not stated as such but it is about a beetle who wakes a man who wakes up one day and thinks himself a beetle.

- 🔊 **[38:19]** There's a reference to the Christ's story.

- 🔊 **[38:23]** So we start to say, now wait a minute.

- 🔊 **[38:26]** This is either storyteller that had contact with western culture but he's not going to have been reading Kafka's metamorphosis or told it to very outset that Saul is a reader of Kafka.

- 🔊 **[38:38]** To check Jew who wrote in German, his most famous story is metamorphosis; I suppose most of you had read it; if you haven't, please put it on your list to do so.

- 🔊 **[38:49]** It's about 50 pages long.

- 🔊 **[38:54]** "The Trial" is another Kafka novel. The castle it seems to me as another the very dark vision of this writer.

- 🔊 **[39:12]** Alright. So we start to see [39:13] and then we were given hints about the red headed.

- 🔊 **[39:15]** Storyteller in pretty soon, but what we do realized is that Mascaritta

has not only ironically defied his own position which is lived the indigenous people alone but he is done quite the opposite.

- 🔊 **[39:31]** He has integrated so completely into them that he becomes one of them, but not quite because there are these changes that are definitely westernizations.
- 🔊 **[39:41]** There is a reference to a parrot he goes around with the parrot that's going to be a clue to you the reader to know that's not any old story teller, that is Mascaritta.
- 🔊 **[39:53]** So those are the position that we see delineated let's say. We see Saul, but now we that it's the kind of the double ideology.
- 🔊 **[40:03]** It's lived in indigenous people alone or become one of them, which is a certain sort of living blonde. I will become so much like them and I will make my own western heritage invisible...well I think what we meant to see it is that it's not possible.
- 🔊 **[40:20]** Almost, but not quite.
- 🔊 **[40:24]** Do we blame Saul for adding his own version, his western version of, to Machigwunga, materials.
- 🔊 **[40:34]** I don't know that we are supposed to do make a judgement on that, but we'll keep that question in our heads.
- 🔊 **[40:40]** So there is the Saul position, the socialist's position and the Chinios position.
- 🔊 **[40:47]** Okay, now anybody want to comment on that? That's a lot of information, but I want to get that kind of out. Yeah Amanda would you do that? Thank you.
- 🔊 **[41:00]** (Student asking) Actually, I had a question. The character Tasurinchi he keeps cropping up, but he seems to be a character that not

lived one life time. I find him kind of confusing to follow so many several life times. I'm wondering if he is... he is returned and renamed the person Tasurinchi every time.

- 🔊 **[41:23]** Yeah, Let's look at a few places. I think that's we have to do next is sort out the indigenous culture that we were trying to read.
- 🔊 **[41:33]** What is helpful about this novel is the western chapter will give us information that allows us usually after we read the chapter and we're saying what's going on there. I do ask you please to read them.
- 🔊 **[41:46]** It's very tempting to skip over them because they're so hard to read. But Tasurinchi is one of the several words that we need to do.
- 🔊 **[42:03]** If I could see these... let's just look at some of the terminology. I'm going to add... That's my own pen. I can't do that. Let's see what I've done with the other pen.
- 🔊 **[42:24]** I was just putting this up Tasurinchi basically means a god or a sprit.
- 🔊 **[42:27]** We're going to look at some example of where that is so and maybe Amanda you want to ask it.
- 🔊 **[42:34]** But you were so right that... I got page 117 just as an example of that term.
- 🔊 **[42:44]** Let me put down the page 175 is an example of the... Seripigari which basically means sourcer or priest. Right?
- 🔊 **[43:03]** And I'm going to get rid of this devil...let's see the devil we were looked at in a minute I'm not sure where my page number is on him.
- 🔊 **[43:13]** But here I think we get these terms down and we realized I've said that earlier about indigenous mythology that is very hard to learn because the god is always changing shape, and they change shape according to the

function of the moment and according to their relation to the people involved in listening to them. So...

- 🔊 **[43:37]** Look! I think if we could just look at some of these examples we'll see, but Amanda you're quite right.
- 🔊 **[43:46]** Tasurinchi keeps changing keeps changing as well as the position of the narrator.
- 🔊 **[43:52]** Sometimes his character he is describing he goes from describing the character to be in a character, the very different sense of subjectivity.
- 🔊 **[44:03]** The self is fluid, the self isn't a [? 44:07] more less does the same thing every day.
- 🔊 **[44:13]** The self is the much more a part of the flow, the even flow of nature. That makes sense with the nomadic tribe, doesn't it?
- 🔊 **[44:20]** It's not the same as the settled group or you have kind of the location that defines you as well. I'm going to go through at least, you'll be very sorry to hear of 11 things that characterized Machigwinga that we can learn from these chapters. Yeah, Lisa?
- 🔊 **[44:38]** (Student asking) I just thought that the page 83 at the top, they talk about Tasurinchi, they have been read out by god Tasurinchi creator of everything that created that did not have personal name.
- 🔊 **[44:50]** Thank you. This is very important place to go.
- 🔊 **[44:53]** (Student asking) Their names are always temporarily related to passing phenomena...
- 🔊 **[44:57]** Okay. So look at the top of 83 where Lisa is pointing us to.
- 🔊 **[45:03]** There is a reference to the god Tasurinchi and the notion of the self.

- 🔊 **[45:10]** The idea you know the self is not a natural thing.
- 🔊 **[45:14]** We are not all like we are, we are an idea of self in a particular culture.
- 🔊 **[45:19]** And idea of identity is hugely different from Machigwinga.
- 🔊 **[45:26]** In the Machigwinga we see on the top page 83, identity depends upon action the rather than an essence, upon the communal relationship and functions.
- 🔊 **[45:41]** People are named by the activity they are doing at the moment.
- 🔊 **[45:44]** Let's just read it again what Lisa was telling us, thank you for directing here, this is essential.
- 🔊 **[45:51]** They, people... Look at the bottom, let's start at the paragraph from the beginning, the bottom of 82.
- 🔊 **[45:58]** When the Chinios have been able to discover what the Chinios have been able to discover of their mythology beliefs and customs that of the Machigwinga's, right?
- 🔊 **[46:06]** Suggest that they had always led very hard life and afforded a few glimpse of the history.
- 🔊 **[46:13]** They have been breathed out by the God, Tasurinchi, creator of everything that existed in they did not have personal names.
- 🔊 **[46:22]** Their names were always temporary, related to the passing phenomenon and subject to change.
- 🔊 **[46:27]** The one who arrives, the one who lives, the husband of woman just

died or the one who was climbing out of the canoe, one just born and one who shot the arrow.

- 🔊 **[46:38]** Skip down the two sentences.
- 🔊 **[46:42]** They associated nomad life with the movement of the stars with the [? 46:48].
- 🔊 **[46:47]** There was a high... No. We're going to come back to this point, but they have to keep walking, keep walking... Why?
- 🔊 **[46:56]** So that the world keeps on turning.
- 🔊 **[46:59]** We have seen this with the Aztecs, they sacrifice the human victim fed the sun the beating heart of human victim in order that the sun would be nourished and come up with the next day.
- 🔊 **[47:11]** So again, this idea we see, that we already seen, and it describes in the buried mirror.
- 🔊 **[47:17]** The ideas that the human self is to nourish the world, nourish the earth, nourish the cosmic, structure rather than be nourished by it.
- 🔊 **[47:29]** The Western idea is the resources are for our development we speak of exploiting while we speak of developing or mining the positive term for using the earth, this is the opposite.
- 🔊 **[47:44]** OK, we're going to come back the purpose of nomadism.
- 🔊 **[47:48]** Right now, let's just go ahead since we were here.
- 🔊 **[47:51]** There was a high incidence of self inflective death among them, suicide.

- 🔊 **[47:58]** The Chinios told us the several cases have witnesses Machigwinga man and woman mostly the latter who took their lives by [? 48:07] into their hearts or into their temples or by swallowing poison of the deadly poison for the pointless reasons.

- 🔊 **[48:13]** And augment and arrow that had missed [? 48:15] by one of their keen.

- 🔊 **[48:18]** The most trivial frustration could lead a Machigwinga to kill himself.

- 🔊 **[48:21]** It was all their will to live their instinct for survival had been reduced to minimum.

- 🔊 **[48:27]** The slightest... we are going to learn why these things are.

- 🔊 **[48:30]** Because this is the concept of you get one life. The fluidity of the self, right?

- 🔊 **[48:37]** The slightest illness brought on the death that were terrified had colds as many tribes Amazon sneezing in front of them always mean frightening them.

- 🔊 **[48:48]** They knew of course they catch a cold and they are going to die.

- 🔊 **[48:51]** But in this they are different types of other tribes refuse to take care of themselves once they felt ill.

- 🔊 **[48:53]** Go down here to the Ferry Pigari, this is the second line from the bottom of the page since we are doing little dictionary of terms.

- 🔊 **[49:04]** Right here is defined forest, they were which doctors or medicine man, Seripigari. I said priest or sourcer, but Seripigari is a powerful internal force for both good and evil they were which doctors and medicine man consulted and called up to exorcize the bad spirit we've just read the novel about exorcism and evil's of the soul and so forth.

- 🔊 **[49:31]** OK, so that's one place among many.

- 🔊 **[49:32]** You can be sure that Bargasiosa wants you to know about Machigwinga culture.

- 🔊 **[49:37]** So what is done in the chapter just before this is to illustrate this as if you are inside of culture. But then after what is going to tell you? Why it is? That you can't follow the character for about the two sentences cause the character keep shifting.

- 🔊 **[49:54]** It's because the idea of the self is fluid, right? It's a very interesting literally exercise to try to write in the style of culture that isn't western, and therefore doesn't have concepts of necessary to a novel, stable identity, a sense of passing of time from past to present to future.

- 🔊 **[50:18]** That's plot. What is the plot?

- 🔊 **[50:20]** This is notion of causality, one thing happened and another thing happens, no, that make a big point how the storyteller just all over the map, that's not the novel works.

- 🔊 **[50:29]** And then the idea of time and very different type of idea of space, but he wants to know all those stuff and we're going to tell us, so stick with him. It's not just like his babbling, his chapters that are attributed to storyteller.

- 🔊 **[50:45]** Okay, so everybody have the terms more less down we can look at them one more time.

- 🔊 **[50:51]** We see Biracochas is everywhere in the text.

- 🔊 **[50:56]** Seripigari is the priest and medicine man, doctor, which doctor we're told.

- 🔊 **[51:05]** The Machicanari, look at the page 66.
- 🔊 **[51:07]** What's the Machicanari?
- 🔊 **[51:10]** The devil, again, we're going to be told. He'll tell you.
- 🔊 **[51:16]** Look at the bottom of the page, oh well, here we are...look at the page 64.
- 🔊 **[51:27]** This is in the middle of one of the non western chapters, I went through my book and numbered the chapter it's the chapter not numbered, and it helps somehow for me to have them numbered, of course, I'm studying the text as a scholar as you are...but anyway it's for now I just tell you it's one of the storyteller's chapters page 64.
- 🔊 **[51:59]** This is again about the Tasurinchi the breath of life figure. Remember we were told just now the breathe life into the... It's kind of life force.
- 🔊 **[52:08]** I think if we say god or even if we say one of the god, we nail down this force in ways the west likes to do because we have a concept of stable self, even god, even the virgin marry, even our most spiritual of Christian figures, we can paint them, we can think what they might look like as a human self.
- 🔊 **[52:30]** Here Tasurinchi is much less a flesh and blood than that, or even much less pinable, downable I guess I would say.
- 🔊 **[52:44]** Look at the first paragraph they are on 64.
- 🔊 **[52:47]** The earth was running short of man, this is the storyteller telling his audience about sometime in the past.
- 🔊 **[52:55]** Some head turned into bird, some into fish, others into [? 52:58] spiders and want to live the life of little, Garini devils.

- 🔊 **[53:00]** I have comma Garini down as meaning devil.

- 🔊 **[53:10]** What is happening to us? What misfortune are these one who survive as themselves bewildered? Notice that the business of fluidity, some became bird and some became fish you know.

- 🔊 **[53:20]** They were helpless with feared in blind, but they didn't know it. Once again wisdom have been lost. We were about to disappear demon. They were said perhaps.

- 🔊 **[53:29]** Notice that perhaps becomes up all the time.

- 🔊 **[53:32]** I want you to think about that perhaps.

- 🔊 **[53:33]** Why that should be there.

- 🔊 **[53:36]** And then I meet all the confusion the Machos fell upon them and there was a great massacre they cut up the heads of many carried off their woman.

- 🔊 **[53:44]** It seems that there would be no end to the catastrophe and then all of sudden occurred to one of them in his despair let's go visit Tasurinchi.

- 🔊 **[53:53]** He was a Seripigari. Remember Seripigari means a wise man, priest, positive force as the Tasurinchi.

- 🔊 **[54:05]** He was a Seripigari, wise man, all by then who live by river Timpia behind the waterfall.

- 🔊 **[54:11]** He listened to them, but said nothing.

- 🔊 **[54:13]** He went with them to the place where they lived.

- 🔊 **[54:15]** His eyes are gummy with sleep.
- 🔊 **[54:17]** He contemplated hopelessness and disorder that rained in the world.
- 🔊 **[54:20]** He fasted for the several moon silent concentrating meditating. This is the Seripigari, right?
- 🔊 **[54:28]** He prepared the bruise for the trans.
- 🔊 **[54:31]** He pounded the green tobacco in the molder pressed the leaves through sip, poured water on them and put the pot onto the boil to the brew in bubbled.
- 🔊 **[54:37]** He pounded roots of Ayawaska pressed out the dark juice boiled and let it cool.
- 🔊 **[54:44]** They put out the fire and cover the hut all around with the plantain leaves would be totally dark inside.
- 🔊 **[54:52]** The Seripigari breathe smoke on them one by one all of them.
- 🔊 **[54:56]** He chanted and they answered him chanting; then he swallowed his Brewster chanting they waited breathless.
- 🔊 **[55:01]** He went out on waving his bundle of leaves and chanting.
- 🔊 **[55:04]** They didn't understand what he was saying.
- 🔊 **[55:05]** At last he become a spirit.
- 🔊 **[55:08]** They saw his shadow climb up the center poll of the hut and disappear through the roof at the very same place.

- 🔊 **[55:14]** The devil goes when carrying off souls.

- 🔊 **[55:17]** Not long after he came back, he had the same body as before, but it was no longer him, it was a San Carite.

- 🔊 **[55:28]** Leave that for a minute because it's not on my.... does anybody want to tell us what that is, The San Carite? Anybody got that? We'll look for it.

- 🔊 **[55:42]** He scolded them furiously.

- 🔊 **[55:43]** He reminded them of what they've been what they've done all the many sacrifices since they started walking.

- 🔊 **[55:49]** How could they allow themselves be taken in by tricks and immemorial enemy?

- 🔊 **[55:54]** How could they be betrayed the son for Cashiri, the moon is Cashiri.

- 🔊 **[56:00]** By changing the way of life they've upset the order of the world.

- 🔊 **[56:02]** They stopped walking.

- 🔊 **[56:07]** This is the culture that is totally opposed to change.

- 🔊 **[56:11]**By changing their way of life they had upset the order of the world.

- 🔊 **[56:15]**This oriented soul of those who had gone.

- 🔊 **[56:19]**In the darkness, they were living in the souls were not able to

recognize them, didn't know whether or not they were the right one.

- 🔊 **[56:25]** That's why the misfortune occurred perhaps since we are just fine.
- 🔊 **[56:31]** You guys, you've done it wrong, you've changed, you've stopped walking, people can't recognize you, the spirits can't recognize you perhaps.
- 🔊 **[56:39]** Wait a minute, I thought he would sure of this, OK, keep that perhaps in the mind.
- 🔊 **[56:15]** The spirits of who went and came back confused by the change the way again.
- 🔊 **[56:47]** They wandered on the forest and orphan morning in the wind.
- 🔊 **[56:51]** The Comma Garini got inside their body, the devil, that have been abandoned that had lost the support of their souls and corrupted on that.
- 🔊 **[56:59]** That was why they spouted feather scales close now that [?57:02].
- 🔊 **[57:03]** They became animals, birds, but they still have time and so forth.
- 🔊 **[57:08]** Do you start to get this whole passage? Keep asking yourself as you read this? What is it tell us about the culture?
- 🔊 **[57:15]** The part that could follow we won't read the whole thing, is still saying that the change is terrible.
- 🔊 **[57:21]** Don't change anything or the world which depend upon your behavior will go into a tail spin.
- 🔊 **[57:32]** Think of what could be more opposite from the notion of the west, which is the progress is possible, change is for the better, often for the better, live the world the better place than you found all of this kind of things that we

grow up with, this is the opposite.

- 🔊 **[57:55]** OK so here we bit more about this Comma Garini, this devils that have been generated engendered by the change that people have allowed to happen.
- 🔊 **[58:13]** Look at the bottom of 66, you are going to have to stick with this.
- 🔊 **[58:19]** Here's an example of where the teller and the tale are mixed up.
- 🔊 **[58:26]** I could tell you a story of what I did yesterday, but then if I sort of become what was going on yesterday, you're going to say, you're telling me about that... I can't give a good example.
- 🔊 **[58:36]** Let's see how it works here.
- 🔊 **[58:39]** The teller and the told are mixed.
- 🔊 **[58:43]** The teller answers the... the teller offers to tell the story to a guy who story he tells, I can't quite do it right.
- 🔊 **[58:51]** But see how confusing it is.
- 🔊 **[58:53]** That boundary between the story I'm telling and the storyteller, or the boundary between me and the story I'm telling you is breached.
- 🔊 **[59:03]** So we don't know what's going on.
- 🔊 **[59:04]** We count of stable narrators and fiction.

- 🔊 **[59:09]** That's part, somebody telling us a story.

- 🔊 **[59:10]** Don't I start with saying what's narrative structure, I expect that you can answer that question.

- 🔊 **[59:15]** Here you are going to have to say there are alternating structure between western and Machigwinga, and then within Machigwinga, we have to struggle to try to understand what's going on.

- 🔊 **[59:25]** Look at this. It's very complicated. Let's see. Count up from the bottom one, two, three, four, five, six, seven, eight, nine, ten, eleven, twelve, thirteen, fourteen lines.

- 🔊 **[59:40]** The 'I' narrator here seems to be the story teller. I'm telling you this, I'm telling you that.

- 🔊 **[59:47]** Says, have come to kill me he said. He's in the middle of the story, watch out, look here at what I have in my hand.

- 🔊 **[59:54]** He wasn't angry just said I've come to visit you. I soothed him and to talk to you, if you care to listen.

- 🔊 **[60:01]** If you'd rather, I ran away or go.

- 🔊 **[60:04]** How could I not want you to talk to me, he replied to straw mats, come, come. Eat all my food, take all my cassavas. Everything is yours.

- 🔊 **[1:00:15]** And then there is a rupture here.

- 🔊 **[1:00:17]** He complained bitterly because they wouldn't let him go back.

- 🔊 **[1:00:21]** You see all of sudden, it's whole another prospective on story to Shiba Coreni.

- 🔊 **[1:00:27]** If he even goes near the places former Kinfo come out to meet him with stones and arrows screaming at him devil curses devil.

- 🔊 **[1:00:34]** One minute or in the scene, one fellow is inviting the other in, and then we shift to another time all together.

- 🔊 **[1:00:43]** Still worse, they've ask the bad sorcerer on Machi Canari to bring evil upon him.

- 🔊 **[1:00:51]**Tatsurinchi caught him trying to hide in his house to steal his a rock of hair or something belonging to him, so he's to be able to make him fall, so he can die a horrible death and so forth.

- 🔊 **[1:01:00]** I can't, it's hard to explain exactly how that works but you can see the shift. Suddenly you're off balance.

- 🔊 **[1:01:09]**(Student Speaking) Sir, Tatcharinchi,

- 🔊 **[1:01:14]** Are you referring to the reference the four lines up from the bottom. She caught him trying to hide in his house,

- 🔊 **[1:01:26]** And Tatcharinichi says that's what happen to you.

- 🔊 **[1:01:29]** Yeah, thank you. That's right. Somehow he's become his own creation, thank you. Another crossing over a boundary, absolutely yes.

- 🔊 **[1:01:40]** (Student asking) The question is not that Tatcharinchi is not a god anymore, it's just that Tatcharinchi is the name that's used for lots of different people and I don't know what it means, it doesn't mean god, it can't. Because Tatcharinchi was the god [1:01:54], but also means a kind of other things, for example, just in the bottom of sixty six, Tatcharinchi is talking about how all the devils made him do this, they're mad at him. So he goes up river to visit Tatcharinchi, Tatcharinchi is going to visit Tatcharinchi.

- 🔊 **[1:02:08]** There you go, exactly. Thank you. That's exactly right. That's right.

- 🔊 **[1:02:12]** (Student asking) Because everybody's name changes, so that's why every time in the story, when they say he go to the Tatcharinchi that Saul or whoever it is going and meaning others people and those are the story to telling people, but it always says I want to visit Tatcharinchi, the one who used to live in this band or this one or the one who is blind or whatever because Tatcharinchi is all the different people, and he always put something with him to let you know who he's talking about. I just want to know what, there's like English definition somehow Tatcharinchi because that will help us a lot more if we...

- 🔊 **[1:02:48]** I think you've just given us an acceptable definition of, of that term, which is an entire concept, isn't it, of selfhood.

- 🔊 **[1:02:59]** I'd written down and start with the idea of a spirit force, that, there is... because we do see Tatcharinchi as powerful.

- 🔊 **[1:03:11]** In the... in his breeding out the selves and so forth.

- 🔊 **[1:03:15]** But then it's quite right that, that he's also various, what would seem to be human selves.

- 🔊 **[1:03:23]** Your very doubt is exactly what Bargasiosa is cultivating.

- 🔊 **[1:03:29]** If he wanted these characters, not these forces, not to overlap, he would've give different names, so I think that you're right about everything you said so far.

- 🔊 **[1:03:40]** Let me have Lisa in her [?1:03:42] here.

- 🔊 **[1:03:43]** (Student asking) I was just... I'm not meaning to make this sound... trivialize it, but I think it works to get your brain around it, just to sort of change Tatcharinchi's name, call him what's his name. It almost works, you know, what's his name the blind one, and what's his name the other one, because it sort of puts it in your head that we're talking about which one we in, that we're talking about possibly different people are. It sort of ... it works that way.

- 🔊 **[1:04:11]** Yes, yes it's interesting... and that goes absolutely along with the notion that the self is defined by function, by spatial relation, by familiar, by the one just born, as the one of examples given. Yes, so what's his name might be good... good translation. Yes, Julie.

- 🔊 **[1:04:28]**(Student asking)... Well just to compare something western and not trying to... I don't know, I've had 15 years of catholic education so, it's kind of ... Tatcharinchi reminds me of this concept of three and one god, you

know, the trinity because you have god is the spirit and you have god, god the father, god the son and then the holy spirit which is ,supposably, the love or the relationship between the human form and spiritual form. So there is connectedness. Everyone and everything is connected and this idea that everyone is sacred, everyone...

- 🔊 **[1:05:19]** Yes, that's a nice, nice analogy, actually, that's a nice job for sub-terms of mediating Tatcharinchi, the god or the spirit force and the Tatcharinchi what's his name the blind one, yes.

- 🔊 **[1:05:30]** That's the interesting point, and that's... I'm glad that you brought that up actually because that is, that's a very hard concept to, if one... if you were raised Christian, you're more less used to it, but it's hard concept to imagine and even though I'm interested in iconography of all of this, the paintings of the trinity.

- 🔊 **[1:05:50]** And I've shown you, I think, some of the paintings of the trinity, the one, the three of young man, three Christ figures.

- 🔊 **[1:05:57]** But the holy spirit, the one, the young man, they all look identical, but the, it's not the older man, the younger man and the [?1:06:04] or the rays, the emanating rays that often depict holy spirit, but there will be emanating rays of [?1:06:11] on the chest of the one of the identical figures, and often a cross, or something so they're still trying to differentiate at the same time that they're saying all these three fellows look just the same.

- 🔊 **[1:06:25]** So it's kind of a struggle for westerners where we do have notion of discrete selves to think about the trinity and as I say, the painters during the Baroque period, 17th and 18th century struggled with that, and even the Trifathia, did I show you that? The figure where there is actually one head and three faces.

- 🔊 **[1:06:45]** It's actually quite shocking, but another way of talking about, visually talking about the trinity, so thank you.

- 🔊 **[1:06:57]** (Student asking) I just can't let the Tatcharinchi thing go.

- 🔊 **[1:07:00]** Would you please?

- 🔊 **[1:07:01]** (Student asking) I think Tatcharinchi means father, or head of household. I think the original Tatcharinchi, because they all live in their own little very small communities with families. So this Tatcharinchi is always the guy, it's always the father of the household, and that's when he talk to this one or and there's another one that lives up forever. I'm going to talk about that family or if you're living with two families in community, he was Tatcharinchi, he was not [?1:07:30] when I left. They freaked out, kicked them out when he [?1:07:33]. The original father, original head of household would be the god that breed them out, it just helps me to read that way.

- 🔊 **[1:07:41]** Okay, let's do that then, you know, it would be what's his name, but wants his name with particular function, which is the powerful fellow, let's say, the head of household, the head of all humanity breeding out, the people and so forth okay?

- 🔊 **[1:08:03]** (Student asking) There is some passage on alternative look for, that talks about, something about the household being [?1:08:11] cohesive unit or something like that.

- 🔊 **[1:08:15]** Yes, thank you Billy, I think that can advance our thinking about it, what I want you to do, what I even noted in my margin here, is shape changer that's where I got, that... also that this notion that we've already seen several times in the very few passages we've read that someone becomes a fish or those spirits that are lost, suddenly sprout claws and become other animals.

- 🔊 **[1:08:42]** So the porosity of the human self, the permeability of the boundaries between me and the fish, between me and nature, which is called animism, it's a certain kind of attitude toward world.

- 🔊 **[1:09:03]** That things, not just human selves, but trees and flowers and stars are animate, and that spirit is contained in animals that it is... spirit is not just human.

- 🔊 **[1:09:21]** But it makes you realize of book like this looking at a culture that's not western is the anthropocentric view of western culture.

- 🔊 **[1:09:31]** Men at the centre, men being a human kind, men and women if you want, center of everything, in charge of nature, in charge of anthropomorphic god, that is, the god looks like a man, right? In charge of everything. So the ways, in which western culture has moved to make man the ruler of all nature is pointed out to, is here, this kind of us against the world. That is us on top of all of nature.

- 🔊 **[1:10:10]** So then let's look at a couple, the animate earth is, what I call this, or animism this aspect. Let's just look at this and maybe a couple more where we don't have much time, a couple more aspects.

- 🔊 **[1:10:21]** I think we're starting to get to this [?1:10:23] culture, by this odd way that [?1:10:29] is making us do it.

- 🔊 **[1:10:31]** If it were regular history class or just anthropology class, or let's say Latin American cultures class, you would, I would say go to the library now and get those two wonderful old books by the Dominican friars who wrote them.

- 🔊 **[1:10:48]** There mention that 1943 study is mentioned on page 81, 157, 103. We will talk about those scholars, those priests who wrote up machiguenga culture again by irony.

- 🔊 **[1:11:02]** We go to the library, get a book by a priest telling us about machiguenga culture, even this that priest is there for a reason, and that is to efface that culture and make it Christian.

- 🔊 **[1:11:12]** Or, if we were [?1:11:12], we would say, well, they could become Christian, but they will maintain their old culture, but we know that's not the way cultures work, or it's not the way westernization of world has worked.

- 🔊 **[1:11:24]** But I want you so, instead of going and reading this anthropological or ethnographic studies, let's just look at some aspects that we begin to see as the narrator in the western chapters explains the culture to us, and the narrator, the storyteller in the indigenous chapters dramatizes these cultural [?1:11:47], these cultural belief systems for us.

- 🔊 **[1:11:50]** Okay, animate earth, that's number one, or animism, in my list, you can do them. This obligation to the earth, this obligation to the earth to keep walking, but look at page 101. I'm just going to skip around here, you can start cataloging this culture in your own ways.

- 🔊 **[1:12:06]** But I think we're asked by the author to do that. I don't think we can zip through this book, and not have real consultative for what kind of culture this is, it's being described in the non-western chapters.

- 🔊 **[1:12:19]** Okay, top of the page, first paragraph, well I no longer know this is page 101, yes. Well I no longer know whether I believe in god or not pal, this is what westerners talking.

- 🔊 **[1:12:35]** One of the problems of our ever so powerful culture is that it's made god superfluous for them on the contra, if were machiguengas on the contrary, god is water, is air, water, food, of vital necessity.

- 🔊 **[1:12:51]** God is nature, something without which life wouldn't be possible. They're more spiritual than we are, though you may not believe it. Even the machiguengas, who by comparison with others, are relatively materialistic.

- 🔊 **[1:13:05]** That's why what the institute is doing is so damaging. Taking away their gods and replacing them with their own, that is what the Christian god, and abstract god who's of no use of them at all in their daily lives.

- 🔊 **[1:13:22]** The linguists are the smashers of the idols of our time, referring to Cortes, who lands at Veracruz, sees pyramids, sees some carvings, says to this man, get up there and roll those stones down the pyramid and smash all up.

- 🔊 **[1:13:36]** We don't want those gods around.

- 🔊 **[1:13:39]** So, look at 115, there are lots and lots of examples of animism.

- 🔊 **[1:13:4]** 105, another reference Taturinchi all the powerful, but we are not on Taturinchi, we are at 115, look at the animistic earth.

- 🔊 **[1:14:07]** Let's see, where do we start.

- 🔊 **[1:14:15]** Look at that middle paragraph, well it's the fourth of the way down. Cashiri knew it at once, that those stains could never be washed away.

- 🔊 **[1:14:25]** Cashiri is the moon, it seems.

- 🔊 **[1:14:27]** Marked by such change, what was he going to do in this world, sadly he went back to Inkite, the sky above, it's the story of the moon you may remember it, if you have been there, if you haven't you will.

- 🔊 **[1:14:40]** There he remain, because of the stains his light was deemed.

- 🔊 **[1:14:43]** Remember, we have, we call that man on the moon, those dark spots... well, the craters on the moon.

- 🔊 **[1:14:51]** So it's talking about a creation myth if you want. How the moon got its dark spots.

- 🔊 **[1:14:58]** Yet his son was resplended, doesn't the sun shine? doesn't he warm us?

- 🔊 **[1:15:04]** We help him by walking.

- 🔊 **[1:15:06]** Rise, we say to him each night he see sings.

- 🔊 **[1:15:09]** His mother was machiguenga after all, the sun, right?

- 🔊 **[1:15:14]** So, him, I'm looking at the personification of natural forces, the sun is the he and that is, that anyway is what I learned.

- 🔊 **[1:15:23]** Please look at the, that refrain as well, is the perhaps, that anyway is what I learned.
- 🔊 **[1:15:28]** We see that all the time. It's the suggestion of this oral tradition. I learned that by listening to another storyteller.
- 🔊 **[1:15:36]** This is the story I learned and I'm passing along to you, right? It's again and again, it goes with the perhaps, why? because, well, that's what I heard anyway.
- 🔊 **[1:15:47]** This is fact, this is how it happen, this is what...that's what they've told me, and the perhaps works that way too.
- 🔊 **[1:15:52]** This is one version, this is the story, this is the oral tradition, this is a document written down in black and white, this is a living tradition that keeps moving, perhaps, you see?
- 🔊 **[1:16:04]** But the Serapigari...Segakiato tells the story differently, you see, this is about the storytelling tradition.
- 🔊 **[1:16:14]** Now, we get another creation myth, right? but I just wanted to point out in this animate earth idea, the importance of the walking, the importance of the sun coming up, this whole discussion of the moon as an animate, personalized or personified force.
- 🔊 **[1:16:36]** Okay, I'm going to stop there, the other categories, we will have quiz at the beginning of the class next time, so do finish the novel.
- 🔊 **[1:16:44]** I'm going to ask you for sure about locating Saul as storyteller,

how you know that, what clues are given to you, how that works in a novel and why, what point, I mean, this could've happen that Saul would've kind of disappeared that would've be that I'm going to ask what the frame narration is.

🔊 **[1:17:04]** Look at the end and beginning of this novel and I want you to speculate on why Bargasiosa puts us in modern day Florence to begin and end this novel, what is that have to do with anything?

🔊 **[1:17:18]** And then think about Machiguenga culture, I'll ask you to describe certain aspects of it. By now, by then you will get it.

🔊 **[1:17:24]** Please pay close attention to this novel; it's a very good one.

🔊 **[1:17:27]** Thank you and I'll see you on Thursday.