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The Mapuche Indians of Chile form an integral part of the Chilean culture and society. Yet, because of racial prejudice, the Mapuches are often ignored or denied their rightful place in the Chilean society. However, the twentieth century Chilean poets are reawakening to the role the Mapuche plays in Chilean life.

Assuming that the literature of a country is a written reflection of its culture, the works of several outstanding and famous contemporary Chilean poets have been chosen for investigation to determine how and to what extent the Mapuche culture entered the Chilean contemporary poetry.

Influences of the Mapuche Indians have been found in the theme of the poems and in indigenous words included in the poems. Thus, these Indians have begun to come to prominence in Chilean contemporary poetry as an integral part of Chilean culture.

THE MAPUCHE INDIANS IN CHILEAN  
" TWENTIETH CENTURY POETRY

by

Daphne Uvonne Helms

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To view the subject of this thesis in context, the more advanced Indian civilizations located in Mexico, Guatemala, Honduras, Bolivia, Ecuador, and Peru, produced a written literature which has been partially preserved to this day. Included in these indigenous writings are such works as the *Codex Mendoza* and the *Relacion* of the Maya Indians of Guatemala. Elements of the *mita* and the *ayllu* poetry also survived the destruction of the Spanish colonial.

By the sixteenth century, the Indian theme was being approached by the chroniclers during the discovery and conquest of the "New World." The first chroniclers were the discoverers and conquerors, themselves, with works such as the *Crónica de Colón* (1492-1493) by Christopher Columbus and the *Historia de las Indias* (1492-1502) by Bartolomé de las Casas. Later, the chroniclers and explorers contributed to the Indianist literature as General Pizarro's *Crónica de los Reyes Católicos* and General Pizarro's *Crónica de los Reyes Católicos*.

Walter D. Mignolo and Frank Lestring, *Literatura de Hispanoamérica* (New York: Harcourt, Brace & World, Inc., 1970), pp. 1-19.

## INTRODUCTION

To view the subject of this thesis in context, one must consider the Indian theme throughout Hispanic literature. This theme existed to some extent in indigenous writings before the Spaniards came to Latin America. The more advanced Indian civilizations located in Yucatan, Guatamala, Honduras, Bolivia, Ecuador, and Peru, produced a written literature which has been partially preserved to this day.<sup>1</sup> Included in these indigenous writings are such works as the Popol Vuh and the Rabinal Achí of the Maya Indians of Guatamala. Remnants of the náhuatl and the quecha poetry also survived the destruction of the Spanish conquest.

By the sixteenth century, the Indian theme was being expressed by the chroniclers during the discovery and conquest of the "new world." The first chroniclers were the discoverers and conquerors, themselves, with works such as the Cartas de relación (1519-1536) by Hernán Cortés and the Historia verdadera de la conquista de la Nueva España (1568) by Bernal Díaz del Castillo. Later, the missionaries and humanists contributed to the Indianist literature as Gonzalo Fernández de Oviedo wrote Historia general y natural de las

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<sup>1</sup>Luis Leal and Frank Dauster, Literatura de Hispano-América (New York: Harcourt, Brace & World, Inc., 1970), pp. 3-19.

Indias (1535) and Fray Bartolomé de las Casas wrote Breve relación de la destrucción de las Indias (1552). Also among the many authors of Indianist literature of this era is a writer who was himself half Indian--El Inca Garcilaso de la Vega who wrote Comentarios reales de los Incas.

Authors of both renaissance and baroque idealized Indianist literary works are discussed later in this thesis. Among the most important are Alonso de Ercilla y Zúñiga who wrote La Araucana, Pedro de Oña who wrote El Arauco domado, and Lope de Vega who wrote the plays La Araucana and Arauco domado.

During the romantic and modernist periods aspects of this same idealized Indian theme are found in the poetry of José Joaquín de Olmedo, José María Heredia, Zorilla de San Martín, and Ruben Darío.<sup>2</sup> A similar artificial and sentimental treatment of the Indian theme is found in the fiction of this period. The most representative works of this nature are Guatimozín (1846) by Gertrudis Gómez de Avellaneda (Cuba), Caramurú (1848) by Alejandro Magariños Cervantes (Uruguay), Los Mártires del Anáhuac (1870) by Eligio Ancona (Mexico), Cumandá (1871) by Juan León Mera (Ecuador), and Aves sin nido (1889) by Clorinda Matto de Turner (Peru). Fragments of this Indian theme can be found in the "gaucho" literary works of

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<sup>2</sup>Edmund Stephen Urbanski, "The Indian in Latin American Fiction," Americas, XV (June, 1963), p. 20.

Facundo by Domingo Faustino Sarmiento (Argentina) and Martin Fierro by José Hernández (Argentina) as well as other very noted Spanish American works such as Periquillo Sarniento (1816) by José Fernández de Lizardi (Mexico) and María (1867) by Jorge Isaacs (Colombia). A precursor of the realistic approach to the Indianist literature is the nineteenth century descriptive novel of travel and customs Una Excursión a los Indios Ranqueles (1870) by Lucio V. Mansilla (Argentina).<sup>3</sup>

It was the political and social turmoil of nineteenth century Hispano-America that brought the Indians out of the ignored and neglected life which they led in the colonial period.<sup>4</sup> At the present, the Indian is an integral part of Hispanic contemporary literature.

The Indian is uniquely presented in the twentieth century. As an element of Hispanic literature, the Indian is realistically depicted. The previous dormant image of the Indian is being replaced by one in which he appears in "full flesh and blood, with his virtues and faults, which are reflected in his ethnic and cultural mixture with the whites . . ." <sup>5</sup>

The rapid development of South American literature containing the Indian theme has been attributed to the Mexican

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<sup>3</sup>Ibid., p. 20.

<sup>4</sup>Urbanski, op. cit., p. 21.

<sup>5</sup>Urbanski, op. cit., p. 22.

Revolution of 1910.<sup>6</sup> One of the best written expressions of this revolution, containing Indian influence, is the novel Los de abajo (1916) by Mariano Azuela. This work describes the tragic role which an Indian peasant Demetrio Macías, plays as an inadvertant revolutionary leader. Throughout the novel, this Indian shows the disillusionment and resentment which he felt as a result of the Mexican Revolution. This same Indian theme is further developed by another Mexican author--Gregorio López y Fuentes. In a series of novels including Campamento (1931), Indio (1935), and Los Peregrinos inmóviles (1944), López y Fuentes describes the inhumanity that the Indian suffered in the Revolution.

Other countries where Indian influence takes on the form of social protest are Peru, Bolivia, Ecuador, Guatamala, Colombia, and Venezuela--countries that have a considerable indigenous population.<sup>7</sup> Among the most representative works of this category are Sobre la misma tierra (1934) by Rómulo Gallegos, La Vorágine (1924) by José Eustacio Rivera, Cuentos andinos (1920) by López Albuja, Fabla salvaje (1923) by César Vallejo, Toá (1933) by Uribe Piedrahita, Entre la piedra y la cruz (1948) by Mario Monteforte Toledo, Hombres de maíz (1949) by Miguel Ángel Asturias, and Cuentos de barro (1934) by Salazar Arrué Salarrué. Other works depict

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<sup>6</sup>Ibid., p. 22.

<sup>7</sup>Urbanski, op. cit., p. 23.

protest against the Indian oppression by such cultural groups as the creoles and mestizos.<sup>8</sup> This theme is found in the novels Raza de bronce (1919) by Alcides Arguedas (Bolivia), Huasiungo (1934) by Jorge Icaza (Ecuador), and El Mundo es ancho y ajeno (1941) by Ciro Alegría (Peru).

Orlando Gómez-Gil, describes several common characteristics of the Latin American literature containing Indian influence. He states that this literature is regional in that the Indian is always presented in the locales where he lives in Hispano-America. The Indianist literature has a strong social intent because it attempts to portray the exploitation and abuse the Indians suffer. Also, it considers the Indian as an economic problem. Finally, Hispanic literature emphasizes the realistic description of the social conditions of the Indian.<sup>9</sup>

Gómez-Gil further discusses the importance of the Indian theme in Latin American contemporary literature. The social significance of this type of literature has brought about a public awareness of the Indian and has produced some changes and improvements in the Indian way of life. Along with this, the Indianist literature has many aesthetic and artistic values.

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<sup>8</sup>Urbanski, op. cit., p. 24.

<sup>9</sup>Orlando Gómez-Gil, Historia crítica de la literatura hispanoamericana (New York: Holt, Rinehart and Winston, 1968), pp. 611-612.

According to Gómez-Gil, "estas obras tienen una trascendencia universal en cuanto presentan el dolor y sufrimiento de seres humanos en toda su realidad y crudeza."<sup>10</sup> By considering this information one can see that the Indian is a dominant force in Hispanic literature of the twentieth century.

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<sup>10</sup>Ibid., p. 612.

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The following items were used for the foregoing data and do not necessarily appear in the Bibliography proper of this thesis.

Gómez-Gil, Orlando. Historia crítica de la literatura hispanoamericana. New York: Holt, Rinehart and Winston, 1968.

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## CHAPTER I

### THE LAND AND THE PEOPLE

The indigenous elements found in Chile today are descendants of a fiercely independent, aboriginal people. Previously written accounts have labeled these people, Araucanians, a name probably derived from the word "araucaria," the name of a tree well-known to southern Chile.<sup>1</sup> The Araucanians have further designated themselves according to the locality in which they live. Those living in the central valley are referred to as "Mapuches," which means "people of the land" in the Araucanian language; while other Araucanians are called "Pewenches" (people living where the "pewen" tree grows), "Picunches" (people of the north), and "Hulliches" (people of the south).<sup>2</sup>

At this time, the Mapuche Indians occupy the land area of southern central Chile, located between the coastal mountain range and the Andes mountains. It is an area of approximately the same size as the state of Delaware.<sup>3</sup> The climate in this

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<sup>1</sup>M. Inez Hilger, Huenun Ñamku (Norman: University of Oklahoma Press, 1966), p. XV.

<sup>2</sup>Ibid., p. XV.

<sup>3</sup>Louis C. Faron, Mapuche Social Structure (Urbana: University of Illinois Press, 1961), p. 7.

sector of Chile is characteristically cool and dry in the summer with abundant rainfall in the winter. The most recent population estimates have marked the number of Mapuches living on reservations to be between 250,000 and 300,000.<sup>4</sup> Not only are the Mapuches considered to be the largest indigenous element of Chile, but they also constitute "one of the largest functioning Indian societies in South America."<sup>5</sup>

Most of the Mapuches as well as the Chileans are located in the central valley of Chile. Consequently, the majority of the cities and commercial centers such as Temuco, Villarrica, and Nueva Imperial are found there also. Because the land allotted for Indian reservations is considered to be quite valuable for the expansion and development of Chilean commerce and agriculture, the Mapuches have suffered much displacement.<sup>6</sup> Throughout their history, the Mapuche Indians have been forced to fight against the reduction of their land. (See maps on the following pages.)

The Mapuches began the fight for their land as early as 1448-1482 as they fought against the invasion of the Inca Indians.<sup>7</sup> Later, during the sixteenth century, the Mapuches

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<sup>4</sup>Louis C. Faron, The Mapuche Indians of Chile (New York: Holt, Rinehart and Winston, Inc., 1968), p. 1.

<sup>5</sup>Faron, Mapuche Social Structure, p. 6.

<sup>6</sup>Faron, op. cit., p. 8.

<sup>7</sup>Hilger, Huenum Ñamka, p. XII

initiated the centuries of struggle against Spanish control. As they fought with guerrilla tactics for their independence against the forced labor of the Spanish "encomienda" system, the Mapuche Indians suffered much social upheaval, population dispersion, and loss of land.<sup>8</sup> When, in 1818, Chile became independent of Spain, the colonization of the Mapuche territory was again attempted and later was heightened by European immigration into the country.<sup>9</sup> With the institution of the reservation system in 1866, the government attempted to protect the Mapuche land and at the same time provide a policy called "división" --a policy "whereby reservation inhabitants could vote to give up reservation status" --aimed at the gradual assimilation of the Mapuche way of life.<sup>10</sup> Yet, the Mapuche Indians continued to rebel and revolt against the white encroachment and colonization of their land. The socioeconomic reforms and the reservation programs of the Chilean government in 1884 marked the beginning of the modern period for the Mapuche, during which the most drastic changes occurred.<sup>11</sup> Basically, the Mapuches had to change from the nomadic warring people they had been for centuries to become the agrarian, reservation--based

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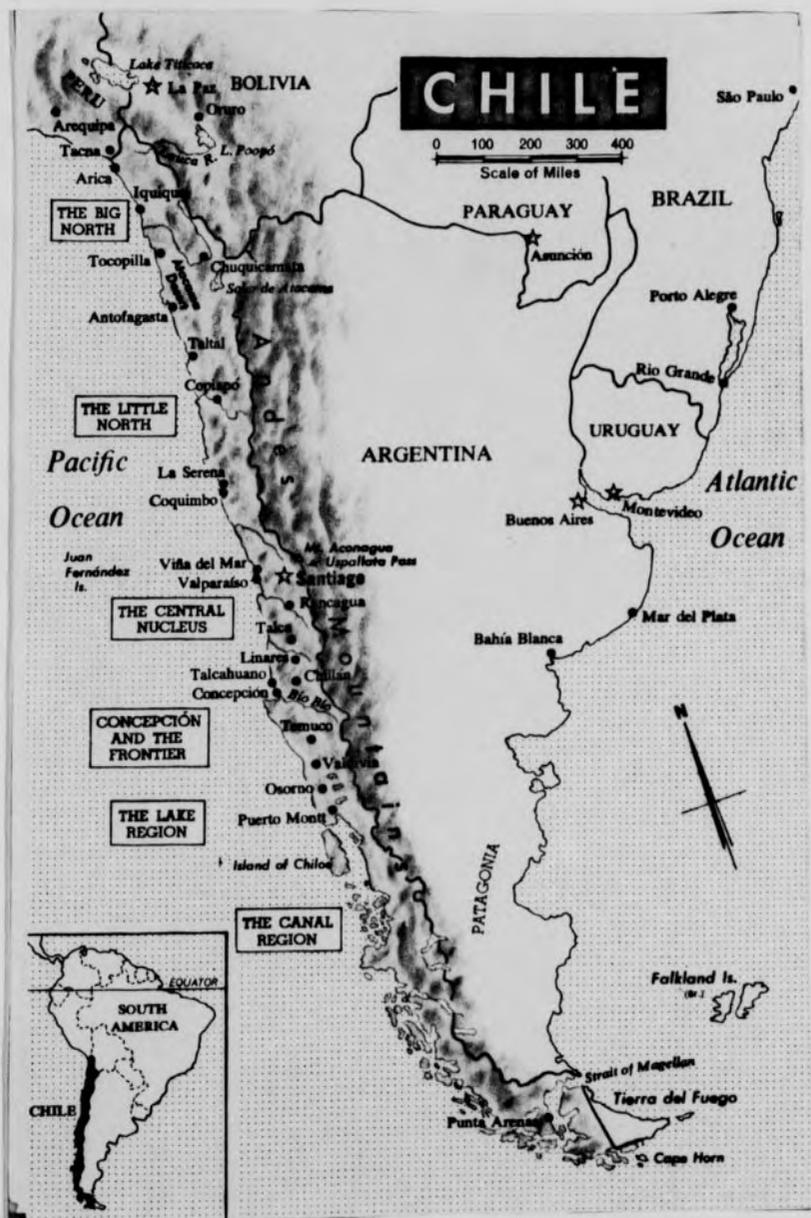
<sup>8</sup>Faron, Mapuche Social Structure, p. 10.

<sup>9</sup>Ibid., p. 10.

<sup>10</sup>Ibid., p. 10

<sup>11</sup>Faron, Mapuche Indians of Chile, p. IX.

## Map of Chile



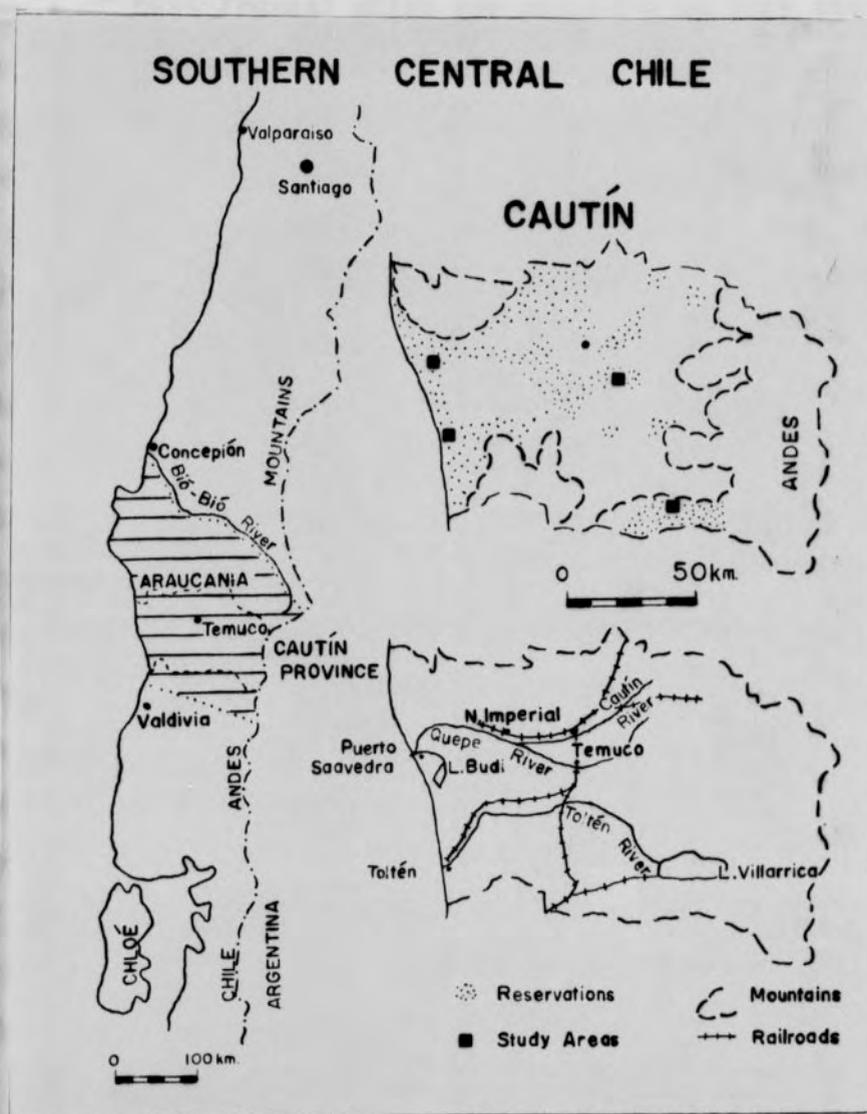
[ From: K. H. Silvert, Chile: Yesterday and Today (New York: Holt, Rinehart and Winston, Inc., 1965), preface. ]

## Map of Chile



[From: K. H. Silvert, *Chile: Yesterday and Today* (New York: Holt, Rinehart and Winston, Inc., 1965), preface.]

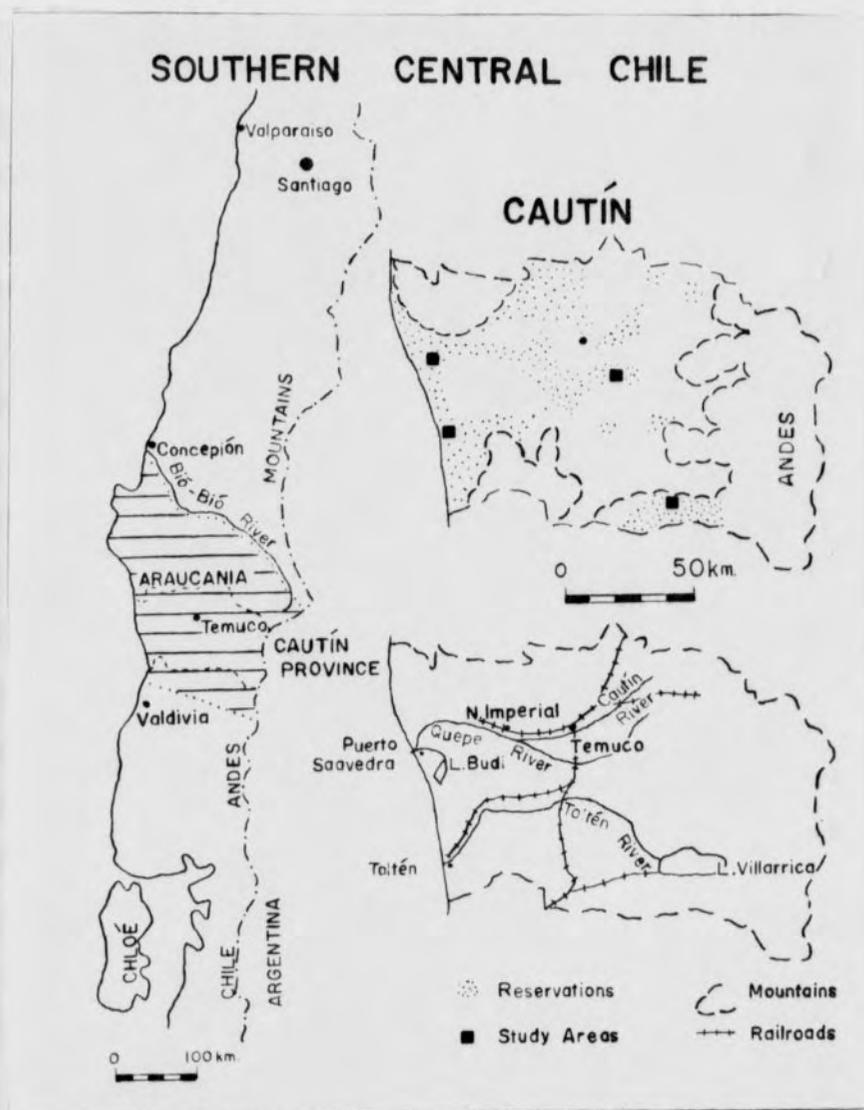
## Map of Mapuche Indian Provinces



*Area in Chile where the Mapuche Indians dwell. At left, Cautín Province, the location of their reservations; at right, two close-ups of the Province.*

From: Louis C. Faron, Mapuche Social Structure (Urbana: University of Illinois Press, 1964), preface. 7

## Map of Mapuche Indian Provinces



*Area in Chile where the Mapuche Indians dwell. At left, Cautin Province, the location of their reservations; at right, two close-ups of the Province.*

people that they are in the twentieth century.

In the present day reservations the Mapuches live in groups of huts (rucas) which are situated so that the fields can best be cultivated on a family basis. Although their "rucas" are diverse in description, they consist mainly of a thatched, one room hut with an earthen floor and a plank or an animal skin for a door. There is usually a hearth fire continually burning which causes the interior of the hut to be smoked or scorched in appearance. The thatch is in layers extending from the peak of the support poles to within several inches of the ground. To protect their "rucas" and their free-roaming domestic animals from intruders, the Mapuches maintain a virtual pack of dogs in and around their property. Along with domestic animals which are raised for commercial purposes, the Mapuche also grow a large variety of crops, including vegetables and cereals.<sup>12</sup> Small scale manufacturing is also important as the Mapuches still produce baskets and textiles in their households to be sold at the market.<sup>13</sup> It can be seen that the Mapuches have had to adapt their culture to some extent as they have had to enter the Chilean commercial system.

Nevertheless, there still exist some features of their

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<sup>12</sup>Faron, Mapuche Social Structure, p. 19.

<sup>13</sup>Julian H. Steward and Louis C. Faron, Native Peoples of South America (New York: McGraw-Hill Book Company, Inc., 1959), p. 276.

culture that are virtually unchanged to this day. In physical appearance, the Mapuche Indians are still Mongoloid and continue to prefer their traditional way of dress, especially the women who wear a "homemade wrap-around which covers them from shoulders to ankles and which is fastened by homemade pins of beaten silver coins."<sup>14</sup> Also, the Mapuches continue to uphold the traditional manner of conduct including stamina, self-respect, and courage.<sup>15</sup> Along with compulsory public schooling, the Mapuche children still receive instruction from their family concerning their Araucanian customs and language. Although the Mapuches have modified their marriages from polygynous to monogamous, they still maintain most of their well-developed sacrificial ceremonies and ancestral religion.<sup>16</sup>

A recent study conducted by the Universidad de la Frontera, located in the heart of the Mapuche provinces, indicates that the Indians are deeply troubled despite the passive, traditional atmosphere of the reservation. According to this study, the reservation system causes the Mapuche to feel that he is not the owner of the land he cultivates and that he will not be able to support his increasingly extended

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<sup>14</sup>Faron, Mapuche Indians of Chile, pp. 4-5.

<sup>15</sup>Hilger, Huenum Namku, p. XVI.

<sup>16</sup>Ibid., pp. XVI-XVII.

family on the allotted land.<sup>17</sup> The Mapuche also feels that he has been forced into an agricultural life by the existing government and that the land he cultivates is generally of such poor quality that it is not desired by the white settlers.<sup>18</sup> The existing problems of extreme poverty and a low level of education also add to the troubles of the Mapuche Indians. Because of these conditions, the Indians generally view the white Chileans with much caution and distrust, for they suspect them of being money and land grabbers.

The Chileans, in like manner, regard the Mapuches as being generally ignorant and lazy. Fredrick B. Pike has gathered samples of anti-Indian writings and has found that:

one writer asserted that the reason for high infant mortality is the stupidity and proneness toward uncleanness and drunkenness which Indian blood inevitably produced in the lower classes; another stated that the mental inferiority of the Araucanians is recognized by almost all Chileans; while from still a different source came the pronouncement that the racial superiority of the white upper classes made unavoidable the exploitation of the inferior, mixed-blood, lower classes.<sup>19</sup>

Pike also repeats another writer's pessimistic view that

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<sup>17</sup>Alejandro Ruiz Lamas, "Comuneros Mapuches," Stylo, IX (second semester, 1969), p. 147.

<sup>18</sup>Ruiz Lamas, op. cit., p. 148.

<sup>19</sup>Frederick B. Pike, "Aspects of Class Relations in Chile," Hispanic American Historical Review, XLIII (February, 1963), p. 31.

"the Indian mentality, which could not advance beyond concepts of subsistence production was responsible for Chile's problems."<sup>20</sup> This anti-Indian prejudice also may explain why I, as a visitor to Chile, was repeatedly assured that there were virtually no Indians in Chile and the few existing ones had absolutely no influence on Chilean language or literature.

This factor of Indian blood has not facilitated the social mobility of the low class Mapuche Indians. In fact, the middle and upper classes have emphasized the Spanish traditional value of white skin and have established a social barrier against the presupposed inferiority of the Indians and those of mixed blood. Thus, racial prejudice is an integral part of the life of a Mapuche Indian in the twentieth century.

A dilemma now faces the Mapuche concerning the outlook of his future. Some authorities feel that the reservation system "provides a fairly stable social setting in which the Mapuche have the opportunity to select . . . the most effective means of preserving their identity."<sup>21</sup> Yet the fact also exists that many young Mapuches are leaving in spite of the difficult life of prejudice and unacceptance that awaits them outside the confines of the reservation. Once they have abandoned the traditional life, any attempt to

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<sup>20</sup>Pike, op. cit., p. 32.

<sup>21</sup>Faron, Mapuche Indians of Chile, p. 108.

return to the reservation is very difficult or impossible for them.<sup>22</sup> The key to the existence of the Mapuche life and culture is found in both formal and practical education. The Mapuche must learn to understand and adapt to existing Chilean life and values.

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<sup>22</sup>Ibid., p. 108.

## CHAPTER II

### HIGHLIGHTS OF THE MAPUCHE THEME IN SPANISH POETRY

With the encouragement of work carried out by the Universidad de la Frontera, extensive studies of the Mapuche culture, language, and literature are just coming to prominence. However, this does not mean that the Mapuche or Araucanian theme is new to the realm of Spanish literature. In fact, the Mapuche Indians were the subject of the first epic poem in Spanish America which was written by the first truly Chilean poet. Alonso de Ercilla (1533-1594), a courtier of Felipe II, traveled to what is now the country of Chile and took part in the battles between the Spanish "conquistadores" and the rebellious Araucanian Indians. Struck by the fighting spirit that these Indians displayed in their struggle for freedom, Ercilla described the battle in La Araucana in the traditional epic style that was popular at that time. In choosing the epic as his medium, Ercilla followed the literary fashion of viewing his subject in a highly idealized manner. The Indians, for example, were seen as valiant and noble warriors and their women were considered to be elegant and beautiful ladies. Also written during this period were two other poetic works which contain the same idealization of the Araucanian Indians--El Arauco domado by

Pedro de Oña and Purén Indómito by Hernando Alvarez de Toledo.<sup>23</sup>

Moreover, this poem by Ercilla brought about a series of related works in the Golden Age. These later works still emphasized the exotic and picturesque environment of the "new world." Like many works of the golden age, these too contain many naturalistic elements, neoplatonic philosophy, and European heroism.<sup>24</sup> In 1596, Diego de Santisteban Osorio wrote a similar work, which was intended to be a continuation of the three part epic of Ercilla, entitled Cuarta y quinta partes de La Araucana.<sup>25</sup> The influence of this literary genre is also seen in Lope de Vega's religious play La Araucana, as well as the comedy Arauco domado.<sup>26</sup>

Yet, as we consider the five centuries that have elapsed since the Araucanian theme first influenced literature, we realize that the seven twentieth century poets discussed in this paper represent a very small volume of work. It is apparent from this evidence that Spanish and Chilean literature are relatively poor in poetic works concerning the Araucanian Indians. At the present time, however, this trend seems to be changing as the twentieth century Chilean poets

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<sup>23</sup>Victor Raviola, "Lo Araucano en la literatura chilena," Stylo, V (second semester, 1967), p. 58.

<sup>24</sup>Raviola, op. cit., p.57.

<sup>25</sup>Raviola, op. cit., p.58.

<sup>26</sup>Ibid., p. 58

are reawakening the Araucanian theme in Spanish literature.

### CHAPTER III

#### THE THEME OF THE MAPUCHE INDIANS IN TWENTIETH CENTURY CHILEAN POETRY

Although the Mapuche Indians do not constitute a new phenomenon in Chilean literature, the manner in which this subject matter is handled in the twentieth century is a noteworthy innovation. The renaissance of this literature influenced by the Mapuches is characterized by an emphasis on depicting a realistic picture of the Indian and his culture. Several of the contemporary poetic works delve into the "soul" of the Mapuche as they deal with his thoughts and emotions. In direct contrast, then, to the previous poetic works that contained Mapuche elements, the contemporary poems present a credible, realistic Indian, instead of a distorted, idealized image.

Of the twentieth century poets who have produced works thematically influenced by the Indians, Miguel Arteche, Chile's cultural attaché in Madrid, is the most obscure. Born in 1927 near the heart of the Mapuche provinces, Arteche early gained fame as a promising young poet.<sup>27</sup> However, the exact

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<sup>27</sup>Fernando Alegria, Las Fronteras del realismo (Santiago: Editoria Zig-Zag, 1962), p. 225.

meaning and sentiment of his poetry are not easily discerned. Arteche is an independent poet in that he demonstrates no private, political, or social affiliation in his poetry. Consequently, his poetry reflects an air of generality and abstractness. In the following excerpt it is easily noted that he names no specific towns, places, or persons. Yet, the mood he sets is clearly applicable to the aimless feeling a young Mapuche Indian who has left the reservation may experience as he finds himself now rejected by the outside world as well as the reservation.

Te llama el sur esta noche, te llama como nunca  
 el corazón secreto de la lluvia, te llama un perfume  
 dejado en la distancia y que regresa ahora.  
 ¿Hay algo para el cuerpo que espera con nostalgia,  
 algo para su sed, para el canto que escapa;  
 hay algo, viene algo por el cielo, no oculta la cordillera  
 nuestra pregunta insomne, no guarda su pecho oscuro  
 la respuesta a ese tiempo que desde el mar avanza?

¿Es eso lo que recuerdas, es ese ser oculto que por las  
 calles canta,

es ese vagabundo que duerme en la basura,  
 con los zapatos rotos y la cara hacia el cielo  
 en una horrible mueca?  
 ¿Es eso lo que recuerdas, es eso que por los ramas  
 insiste en la primavera:  
 la joven esposa muerta, la huella de los hombres  
 en el parque mojado? ¿Era eso en la noche,  
 eran las luces secas de brillos petrificados  
 en las calles del lujo?<sup>28</sup>

In contrast, with Arteche, Pablo Neruda (1904) is more exact and intense in his poetry inspired by the Mapuches.

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<sup>28</sup>Miguel Arteche, De la ausencia a la noche, (Santiago: Editoria Zig-Zag, 1965), p. 36.

Neruda emphasizes the Indians's historical struggles as he employs the Mapuche heroes of the Spanish conquest.

According to both historical facts and legends, the events related in Neruda's poem "Los Libertadores," as well as Ercilla's previous work La Araucana, concern the Spanish conqueror, Pedro de Valdivia, and the Indian warriors, Lautaro and Caupolicán. In 1539, after much brave fighting, Valdivia was appointed as lieutenant-governor of Chile by Pizarro.<sup>29</sup> Several years later Valdivia had founded the city of Santiago. During the many skirmishes with the Araucanians, the young Mapuche Lautaro--about 12-15 years old--was captured by the Spaniards. While living in the home of Valdivia, he learned Spanish life, language, and strategy. After several years Lautaro escaped and became a leader of the Mapuche people. About a decade later he and Valdivia met once more as leaders of opposing armies. This time Lautaro, using Spanish strategy, won the battle and killed Valdivia.

Some critics feel, that Neruda never ceases to integrate his political views into his poetry. The struggle between the Indian natives and the Spanish "conquistadores" in the following excerpt can be seen as symbols of the political struggle between the masses and the imperialists.<sup>30</sup>

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<sup>29</sup>Hubert Herring, A History of Latin America, (New York: Alfred A. Knopf, 1965), p. 144.

<sup>30</sup>Victor Raviola, "Lo Araucano en la Literatura chilena," Stylo, I (Noviembre, 1965), p. 61.

Pero Caupolicán llegó al tormento  
 Ensartado en la lanza del suplicio,  
 entró en la muerte lenta de los árboles.

En las entrañas de mi patria  
 entraba la punta asesina  
 hiriendo las tierras sagradas.  
 La sangre quemante caía  
 de silencio en silencio, abajo,  
 hacia donde está la semilla  
 esperando la primavera.  
 Más hondo caía esta sangre.  
 Hacia las raíces caía.  
 Hacia los muertos caía.  
 Hacia los que iban a nacer.

Lautaro era una flecha delgada.

Veló a los pies de Valdivia.  
 Oyó su sueño carnicero  
 crecer en la noche sombría  
 como una columna implacable.  
 Adivinó aquellos sueños.  
 Pudo levantar la dorada  
 barba del capitán dormido,  
 cortar el sueño en la garganta,  
 pero aprendió-velando sombras-  
 la ley nocturna del horario.  
 Marchó de día acariciando  
 los caballos de piel mojada  
 que iban hundiéndose en su patria.  
 Adivinó aquellos caballos.  
 Marchó con los dioses cerrados.  
 Adivinó las armaduras,  
 fue testigo de las batallas,  
 mientras entraba paso a paso  
 al fuego de la Araucanía.<sup>31</sup>

This is not to say that Neruda was uninterested in the Mapuche theme, but rather that he often utilized a famous historical situation in order to extract one of his own sociopolitical opinions or beliefs. However, his other poetic

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<sup>31</sup>Pablo Neruda, Canto General, Vol. I (Buenos Aires: Editorial Losada, 1963), pp. 75, 76, 78.

works containing Mapuche influence have none of this inserted political ideology. The poem "Araucaria" in which Neruda aesthetically describes the qualities and characteristics of this tree--so often associated with the Araucanian Indians--is void of this extraneous element.

Todo el invierno, toda la batalla,  
 todos los nidos del mojado hierro,  
 en tu firmeza atravesada de aire,  
 en tu ciudad silvestre se levantan.

La cárcel renegada de las piedras,  
 los hilos sumergidos de la espina,  
 hacen de tu alambrada cabellera  
 un pabellón de sombras minerales.

Llanto erizado, eternidad del agua,  
 monte de escamas, rayo de herraduras,  
 tu atormentada casa se construye  
 con pétalos de pura geología.

El alto invierno besa tu armadura  
 y te cubre de labios destruidos:  
 la primavera de violento aroma  
 rompe su red en tu implacable estatua:  
 y el grave otoño espera inútilmente  
 derramar oro en tu estatura verde.<sup>32</sup>

Another of his poems unaffected by his political outlook examines the Spanish conquest from the point of view of the first poet influenced by the Mapuches--Alonso de Ercilla.

Piedras de Arauco y desatadas rosas  
 fluviales, territorios de raíces,  
 se encuentran con el hombre que ha llegado de España.  
 Invaden su armadura con gigantesco liquen.  
 Atropellan su espada las sombras del helecho.  
 La yedra original pone manos azules  
 en el recién llegado silencio del planeta.  
 Hombre, Ercilla sonoro, oigo el pulso del agua

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<sup>32</sup>Neruda, op. cit., Vol. II, p. 34.

de tu primer amanecer, un frenesí de pájaros  
y un trueno en el foliaje.<sup>33</sup>

In the Canto General (1955), Neruda includes nine works that have been influenced by the Mapuche theme. All of the poems are concerned with the Spanish conquest. In the large poem "Los libertadores" the sections "Toqui Caupolicán," "Lautaro," "Lautaro entre los invasores," and "Lautaro contra el centauro" contain the Mapuche struggle as their main theme. Fragmentary lines containing Araucanian influence are found in the sections "Los libertadores," and "El corazón de Pedro de Valdivia." Finally, Neruda includes this theme in scattered poems in the Canto General such as "Ercilla," "Araucaria," and "Se unen la tierra y el hombre."

Whereas Neruda emphasizes the intensely aboriginal aspect of the Indians, Gabriela Mistral (1889-1957), who won the Nobel Prize in 1945, brings out the universal aspects of the Araucanians. Moreover, Gabriela adds her own characteristic note of serenity to the poems. She expresses the same anguish for past and present Indian life. Yet, her works do not present the Indian theme in an aggressive, apologetic, or violent manner as do other contemporary poets. One can easily detect the tranquility in the following poem. Although the universal sentiment of poverty in the following poem may be applicable to any person, not exclusively an Indian, such

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<sup>33</sup>Neruda, op. cit., Vol. I, p. 59.

allusions to the "niño desnudo," "aire de los Andes," and "viento de la Puna" cause the Indian to come to prominence in the reader's mind.

Madre sin aguinaldo  
ni grande ni menudo  
soñando a media noche,  
doy mi niño desnudo.

en aire de los Andes  
y en el rastrojo crudo,  
mi único don voy dando  
a mi niño desnudo.

No hay viento de la Puna  
que silbe tan agudo,  
como silba llamándote  
el tu niño desnudo.<sup>34</sup>

By using another universal theme of children at play, Gabriela Mistral incorporates the rhythm of the Indian songs and chants in the poem "La Tierra." The aboriginal rhythm of the Indian drum is evident, especially in the repetition of words. However, she still retains the quality of serenity:

Niño indio, si estás cansado,  
tú te acuestas sobre la Tierra,  
y lo mismo si estás alegre,  
hijo mío, juega con ella...

Se oyen cosas maravillosas  
al tambor indio de la Tierra:  
se oye el fuego que sube y baja  
buscando el cielo, y no sosiega  
Rueda y rueda, se oyen los ríos  
en cascadas que no se cuentan.  
Se oyen mugir los animales;  
se oye el hacha comer la selva.  
Se oyen sonar telares indios.  
Se oyen trillas, se oyen fiestas.

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<sup>34</sup>Gabriela Mistral, Poesías completas (Madrid: Aguilar, 1966), p. 751.

Donde el indio lo está llamando,  
 el tambor indio le contesta,  
 y tañe cerca y tañe lejos,  
 como el que huye y que regresa...<sup>35</sup>

This same aspect of universality is partly employed by the poet Jorge Teillier (1935), who was born in the Mapuche town of Lautaro.<sup>36</sup> Teillier depicts the universal phenomenon of socialization as he compares the attitudes and actions of the children with those of the adults in the poem "Juegos en la noche." In doing this, he depicts how the feelings of inferiority and inhibition have changed the adults from the free and happy children they, themselves, used to be.

Los niños juegan con sillas diminutas,  
 los grandes no tienen nada con qué jugar.  
 Los grandes dicen a los niños  
 que se debe hablar en voz baja.  
 Los grandes están de pie  
 frente a la luz ruïnosa de la tarde.

Los niños reciben de la noche  
 los cuentos que llegan  
 como un tropel de terneros manchados  
 mientras los grandes repiten  
 que se debe hablar en voz baja.

Los niños se esconden  
 bajo la escalera de caracol  
 contando sus historias incontables  
 como mazorcas asoleándose en techos blancos  
 y para los grandes sólo llega el silencio  
 vacío como un muro que ya no recorren sombras.<sup>37</sup>

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<sup>35</sup>Ibid., pp. 312-313.

<sup>36</sup>Victor Raviola, "El tema mapuche en algunas obras literarias chilenas siglo XX," Stylo, IX (second semester, 1969), p. 129

<sup>37</sup>Jorge Teillier, Poemas del país de nunca jamás, Ser. 2, Vol. 6: El Viento en la llama (Santiago: Arancibia Hnos., 1963), p. 13.

Teillier also becomes more limited in his theme as he incorporates the myths and superstitions of the Mapuches concerning the events surrounding the earthquake of 1960. As the following poem shows, the Mapuches openly and avidly mull over supernatural events. Eventually, since sorcery is very prevalent among the Mapuches, some evil person is associated with the cause of the event. In the following excerpt the evil spirit is in the form of a brujo or kalku, which is the Mapuche term for a "Sorcerer-witch." This poem describes the actions of this "brujo" which lead up to the event of the earthquake.

Los temerosos de los brujos vecinos  
 lanzan puñados de sal al fuego  
 cuando pasan las aves agoreras.  
 Mis amigos buscadores de entierros  
 en sueños hallan monedas de oro.  
 Los despierta el jinete del rayo  
 cayendo hecho llamas entre ellos.

Medianoche de San Juan. Las higueras  
 se visten para la fiesta.  
 Ecos de gemidos de animales  
 hundidos hace milenios en los pantanos.

Aúllen los perros en casa de avaro  
 que quiere pactar con el Diablo.

Ya no reconozco mi casa.  
 En ella caen luces de estrellas en ruinas  
 como puñados de tierra en una fosa.  
 Mi amiga vela frente a un espejo;  
 espera la llegada del desconocido  
 anunciado por las sombras más largas del año.

Al alba, anidan lechuzas en las higueras de luto.  
 En los rescoldos amanecen huellas de manos de brujos.  
 Despierto teniendo en mis manos hierbas y tierra

de un lugar en donde nunca estuve.<sup>38</sup>

After considering these examples, one can see the use of everyday themes of Mapuche life in Chilean contemporary poetry and the realistic picture of the Mapuche presented by twentieth century Chilean poets.

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<sup>38</sup>Raviola, "El tema mapuche en algunas obras literarias chilenas siglo XX," p. 130.

## CHAPTER IV

### THE LANGUAGE OF THE MAPUCHE INDIANS IN TWENTIETH CENTURY CHILEAN POETRY

Some of the twentieth century Chilean poets have incorporated not only the Mapuche theme into their works, but also the Mapuche language. This is not to say that the entire poem is written in the Araucanian language. Many works, however, do contain scattered, isolated Mapuche words, for which there are no corresponding words in Spanish as it is spoken in Chile. These words concern, mainly, aspects of nature and religion and are easily recognizable because of their unusual appearance. (See the glossary of Mapuche terms on page 41.)

Indigenous words of all types abound in the Poesías completas of Gabriela Mistral. Those words which are distinctly Araucanian are found in her works "Tierra de Chile" and "Poema de Chile." Gabriela employs the names of plants (copihue p. 501, araucaria p. 502, ulmo p. 502), of animals (huemul p. 213, coipo p. 488, chinchilla p. 488), of geographic features (volcanic lake of Llanquihue p. 491, river Bío-Bío p. 507), of groups of people (puelches p. 505). Usually the Indian words are found in only one or two lines of a poem such as "Huele el ulmo, huele el pino/ y el humas huele tan denso" or "hallan

coipo y la chinchilla." Occasionally the poet joins the Mapuche theme with a particular indigenous word. In the poem, "Cuatro tiempos de huemul," for example, she describes similarities between the actions of this Andean deer and the Araucanian Indian.

Los halitos te volaban  
adelantados como hijos  
y te humeaban las corvas  
como las del indio huido<sup>39</sup>

Because of the frequent cacophonous sounds of the indigenous words, the poet evidently did not always choose them for purposes of poetic euphony. Rather, Gabriela employs the Mapuche terms to add authenticity and exoticism to her poetry.

Born in Nueva Imperial, a small town in the Mapuche provinces, Juvencio Valle, who won the National Literature Prize in 1966, penetrates into the nature of the southern Chile countryside with his tranquil poetry.<sup>40</sup> In the poem "Hijo de guardabosque" Valle first sets the proud mood of the Indians as they lead their relatively uncomplicated lives.

Ahora me mojo las manos con agua de la tierra  
--tiene hierro y azufre esta agua de las raíces--  
para que la barba me crezca dura y pura,  
para que mi pecho zumbe sonoramente y tenga  
resonancias de bronce o de verde campana.

. . .

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<sup>39</sup>Gabriela Mistral, Poesías completas, p. 496.

<sup>40</sup>Roque Esteban Scarpa and Hugh Montes, Antología de la poesía chilena contemporánea (Madrid: Editorial Gredos, 1968), p. 190.

Yo no tengo recursos ni tácticas. Soy puro,  
 límpido y primitivo, azul como una égloga  
 no tengo ocultas ciencias, la pura luz del cielo  
 con su índice florecido me favorece.  
 De repente su ramo mágico me signa  
 y soy entonces el pastor bienaventurado.<sup>41</sup>

Later, he incorporates the aspects of the surrounding countryside as the Mapuche of the poem invokes various characteristics from the elements of his environment. In this way, the poet includes the characteristics of the Mapuche and his environment that are held to be valuable and desirable. The previously cited qualities of stamina, self-respect, and courage are once again held in esteem by the Mapuches in this selection.

Y soy como soy. De barro oscuro. Pobre  
 de solemnidad: desnudo y llano de vergüenza.  
 Que mi belleza es áspera. Perfumado de ulmos  
 viví haciendome viejo, acumulando arrugas,  
 llenándome de tierra como los muertos.

Bosque, dame las llaves de tu escondido reino;  
 fronda, tu vasto océano de delgadas harinas;  
puelche, tu empuje frío, tu caracol sonoro;  
 río, tu cinturón de cenir continentes;  
 noche, tus yunques fríos, tus herreros nocturnos;  
 cielo, tu permanente asamblea de pájaros.

Tierra, dame la fiesta de tus ardientes iris.  
 Topatopa, tus oros; salvia, tus azulejos;  
copihue legendario, tu purpurina veste;  
chilco de los barrancos, tu faldellín morado;  
michay de los linderos, tu tornasol celeste;  
 dondiego de la noche, tu medallón morado.

Lingue, dame tu sombra suave como de aceite;  
patagua, tu abrevadero de ángeles y pájaros;

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<sup>41</sup>Juvencio Valle, Antología (Santiago: Editora Zig-Zag, 1966), pp. 65-66.

laurel, tus hojas de oro para ceñir mi frente;  
ulmo, tu colmenar de desbordadas mieles;  
coigüe, tu paraquero de horizontales alas.

Araucaria orgullosa, dame tu alta columna;  
 roble, tu pecho áspero de gigante y atleta;  
 luma, tu acero heroico; quila, tus enramadas;  
 boldo, para mis males, tu virginal botica;  
 canelo, para mis dudas, tus altares abiertos.

Temuco de la Frontera, dame tu tren llovido;  
 Carahue zozobante, tus oxidadas hachas;  
 Villa-Almagro lejano, tus abiertos diluvios;  
 Boroa, las leyendas de tus vírgenes rubias;  
 Imperial, el tesoro de tus aguamaniles;  
 Budi de los suspiros, dame tu Augusto Winter.<sup>42</sup>

Among the naturalistic elements cited in the previous excerpt, Valle names the legendary "copihue." Since this is the national flower, the Chilean people take great pride in it as they use it widely in their homes and handcrafts. The Mapuche legend behind the flower is quite poetic in itself. The Indians relate that during the Spanish conquest the Mapuche women would climb the tall trees of their land in order to look for their returning husbands, who were away fighting. According to the legend, the copihue vine, with its delicate white flowers hidden under its leaves, grew around the trunks of the trees. The maidens, refusing to climb down, would die of broken hearts. Their blood, then, trickled down the trunks of the trees and changed the copihue flower from white to red. Thus, the "purpurina veste" of the above poem reflects the influence of the Mapuche legend

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<sup>42</sup>Ibid., pp. 70-71.

concerning the copihue flower of Chile.

In the introduction to another work of Mapuche influence the poet Eric Troncoso feels the need to express his purpose for writing the book as he states that his poems attempt to be "la resonancia poética de mi convivencia con los araucanos de Lautaro, mi ciudad natal."<sup>43</sup> Therefore he introduces his book with a poem dedicated to the town of Lautaro where many poets have been inspired by the influx of Indians who have come to sell their products. Troncoso also demonstrates the characteristic of relating the subject matter to its historical background. Moreover, included in the poem are several Mapuche words such as "rehue" (bed), "toqui" (war chief), and the proper names "Kalfukura" and "Lautaro."

Aquí yace la indómita Lautaro  
entre este río verde y anchuroso,  
en postreros de huallis y en robledad de rehues  
entre murmullo de aguas y colihues.

Enterrado aquí está, y aún respira,  
el pulmón de pellín de Kalfukura;  
la venturosa mano de mi padre  
que se aprieta en la tierra, bajo el tiempo.

¡Déjame contemplar los avellanos,  
y en la arena del río,  
las frutillas:  
la estrella de mis toquis en la aurora,  
y la yerba que juega en la corriente!

Este camino hicieron mis mapuches,  
con su planta desnuda y escarchada,  
este camino gris de la neblina,  
este oriente lluvioso frente al viento.<sup>44</sup>

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<sup>43</sup>Raviola, "El tema mapuche en algunas obras literarias chilenas siglo XX," p. 129.

<sup>44</sup>Raviola, op. cit., pp. 130-131.

Also, Troncoso adds a sense of pride and dignity to the Mapuches in his poetry. By including the Araucanian words in his works, the poet elevates them to the aesthetic realm of poetry as in the following excerpt. Along with the Mapuche word "toqui" the poet also includes the word "machi" (native curer).

No he de contar las glorias de mi pueblo,  
 ni he de entonar melopeas;  
 no citaré los bosques de araucarias,  
 ni las lluvias enternas de mi cielo,  
 no citaré los toquis calcinados  
 no hablaré de los cántaros de piedra,  
 ni las machis profundas y temidas:  
 ni de la blanca arcilla de las nutrias,  
 . . .  
 Olvidaré los suaves carrizales  
 y hablaré de la gente de mi tierra.<sup>45</sup>

In his book Maitenes bajo la lluvia Troncoso has written fifty-one Spanish poems of Mapuche influence. They are actual, original poetic works and not mere translations of other Mapuche poems. The book is divided into seven sections--"Gente de mi tierra," "Maleficio," "Trigo," "Creencias," "El aroma del suelo," "Canciones" and "Descripciones"--each of which responds to an aspect of Mapuche life and culture. At the present time, however, copies of this book are rare in both libraries and bookstores because so few were printed. The only information to be found was some research notes taken by a professor of the Universidad de

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<sup>45</sup>Ibid., p. 131.

la Frontera. For this reason, the citation of this source influenced by the Mapuches is very limited. To complete his presentation of the picture of the Mapuches, Troncoso employs the primitive rhythm as well as the indigenous words in the poem "Llamekán" ("Love Song").

Vengo bajando la cordillera.  
Vengo bajando,  
dijo.

Vi las aguas del Riñihue.  
Lindas aguas del Riñihue,  
he visto,  
dijo.

Entonces vi la tusa amarilla del trigo  
en la vega,  
dijo,  
y llegué con la luna a tu casa,  
dijo.<sup>46</sup>

At the writing of this paper, it has been impossible to define the term "Riñihue," in spite of extensive research. Apparently it is a name related to Mapuche superstitions concerning various supernatural forces. Research is continuing, however, in an effort to ascertain the meaning of this indigenous word.

Finally, Luis Vulliamy, another poet from Lautaro, has written a collection of Araucanian poems containing both indigenous themes and words that attempt the search for the true Mapuche spirit. His poems, filled with emotion and elements of nature, contain a hint of happiness and hope for

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<sup>46</sup>Raviola, op. cit., p. 129.

for the Mapuche. Each poem is entitled by the Mapuche word for the numerical order in which they occur.

Vulliamy's book, Los rayos no caen sobre la yerba, contains thirty-three poems--one for each day of a Mapuche month--and a farewell poem for the New Year's celebration. In the poem "Kayu" (Seven), for example, Vulliamy employs the Mapuche words "ruca" (hut), "machi" (native curer), and "rehue" (bed) as he presents aspects of the everyday Mapuche life.

Lo sabes bien.  
Y para mí mejor lo sabes.  
Ni siquiera los confines  
recelan de los forasteros.

¿Por qué impides entonces  
que yo goce de la sombra  
que tejen los carrizos de tu ruca

Ni la machi puede prohibir a las hormigas  
que pisen las gradas de su rehue.<sup>47</sup>

The poet utilizes more Araucanian words in the poem "Mari Ailla" (Eighteen) as he describes some of the religious rituals of the Mapuches. In the poem is included the word "guillatún" (a religious ceremony).

En el guillatún los jinetes dan vueltas  
alrededor del cántaro sagrado.

Sobre ellos gira el sol  
alumbrando la tierra.

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<sup>47</sup>Luis Vulliamy, Los rayos no caen sobre la yerba (Santiago: Editorial Nascimento, 1963), p. 17.

El frío del invierno aleja  
al astro poderoso; y se acerca  
cuando pasan las lluvias.

Todo se repite igual.  
Las hojas caen, el viento se levanta.  
Las nubes achican, se hacen blancas,  
y la verba vuelve a romper con sus púas  
la cáscara de la tierra.

Sólo un enamorado ignora  
si la tormenta o el sol  
dominarán el corazón de su amada,  
el próximo día.<sup>48</sup>

Also many of his poems incorporate naturalistic names such as "Kúla Mari Kiñe" (Thirty) a poem which includes the Mapuche words "copihue" (a flower), "lloica" (a bird), and "ulmo" (a tree).

Los copihues están quietos.  
Descansan porque las lloicas  
les bebieron la sangre.

Ayer te traje una brazada de copihues.  
Sus pétalos, como el agua clara,  
reflejan tu rostro  
semejante a las espigas y los ulmos.

Desde ahora, cuando mires el cielo,  
la brisa comenzará a susurrar en los pitranos.  
Hoy nadie sabe todavía por qué cantas  
cuando pasan los pájaros.<sup>49</sup>

Other indigenous words scattered throughout the poems include "quila" (bamboo tree p.7), "reni" (cave p. 8), "totoras" (rushes p. 11), "macana" (wooden utensil p. 21), "Llaima" (volcano p. 23), "quitral" (arbusto shrub p. 25),

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<sup>48</sup>Vulliamy, op. cit., pp. 43-44.

<sup>49</sup>Vulliamy, op. cit., p. 67.

"murtillas" (type of jungle fruit p. 27), "collín" (moss p. 31), "diucas" (song bird p. 31), "chamal" (poncho or coat p. 35), "peuco" (bird of prey p. 36), "pitranto" (grove of trees p. 37), "pillán" (god of thunder p. 51), "treiles" (birds p. 53), "chicharra" (cicada p. 53),--a term perhaps borrowed from the Mapuches or from other Indians--"dihueñe" (wild fruit p. 55), "chépica" (grass p. 57), "litre" (tree of terebinth family), "ulmen" (a rich and influential Mapuche p. 61), "cai-caén" (song bird p. 63), and "huinca" (non-Araucanian p. 66).

## CHAPTER V

### THE SIGNIFICANCE OF THE MAPUCHE INFLUENCE IN TWENTIETH CENTURY CHILEAN POETRY

The Mapuche Indians, then, have influenced Chilean poetry of this century in a twofold manner. Both the theme and the words of numerous twentieth century Chilean poems have been affected by the presence of the Mapuches. These seven contemporary Chilean poets have reawakened this Indian theme as they have endeavored to make it come alive in a realistic way. The Mapuche is no longer the idealized, primitive warrior that he has been in the literature of centuries past. Now the Mapuche is an element of the Chilean cities and countryside, an active member of the Chilean commercial market, and a distinctive part of the Chilean culture. For these reasons it is only logical that the Chilean poets should include the Mapuche in their poetry. And because many aspects of the Mapuche language, life, habitation, religion, and nature have already been included in contemporary Chilean poetry, these Indians have helped to enrich Chilean poetry and literature by providing new fields of subject matter. The Chilean poets, in turn, emphasize the nationalistic spirit of their country as they write about the Mapuches and recognize them as integral parts of Chilean life and

culture.

In like manner, as the characteristics of the Indians are recorded in Chilean literature, the Mapuches are aided in preservation of their distinctive culture. A written literary account of the Mapuches adds concreteness to their cultural heritage. Although it is inevitable that they will slowly be assimilated into Chilean life, the Mapuches still retain a great deal of their own culture. A hope for the often ignored Mapuche lies in the promulgation of their life and culture in Chilean literature. In this way, the Chilean people will perhaps be more sensitive to the fact that the Mapuche Indians do exist as an integral part of Chilean culture. It may well be that the prediction of a well-known Chilean professor will come true in that "el tema y su problemática están ahí a la distancia esperando con resignación indígena que alguien vaya a su rescate y lo explote científicamente o le dé de una vez por todas la categoría literaria que se merece."<sup>50</sup>

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<sup>50</sup>Raviola, "Lo Araucano en la literatura chilena," p. 55.



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GLOSSARY OF HAWAIIAN WORDS

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|---------------|--------------------|
| 1. ʻāka       | 22. ʻāka ʻāka ʻāka |
| 2. ʻāka       | 23. ʻāka ʻāka ʻāka |
| 3. ʻāka       | 24. ʻāka ʻāka ʻāka |
| 4. ʻāka       | 25. ʻāka ʻāka ʻāka |
| 5. ʻāka       | 26. ʻāka ʻāka ʻāka |
| 6. ʻāka       | 27. ʻāka ʻāka ʻāka |
| 7. ʻāka       | 28. ʻāka ʻāka ʻāka |
| 8. ʻāka       | 29. ʻāka ʻāka ʻāka |
| 9. ʻāka       | 30. ʻāka ʻāka ʻāka |
| 10. ʻāka      | 31. ʻāka ʻāka ʻāka |
| 11. ʻāka ʻāka | 32. ʻāka ʻāka ʻāka |
| 12. ʻāka ʻāka | 33. ʻāka ʻāka ʻāka |
| 13. ʻāka ʻāka |                    |
| 14. ʻāka ʻāka |                    |
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| 16. ʻāka ʻāka |                    |
| 17. ʻāka ʻāka |                    |
| 18. ʻāka ʻāka |                    |
| 19. ʻāka ʻāka |                    |
| 20. ʻāka ʻāka |                    |
| 21. ʻāka ʻāka |                    |

GLOSSARY

GLOSSARY OF MAPUCHE NUMERALS

- |                   |                    |
|-------------------|--------------------|
| 1. Kiñe           | 22. Epu mari epu   |
| 2. Epu            | 23. Epu mari kùla  |
| 3. Kùla           | 24. Epu mari meli  |
| 4. Meli           | 25. Epu mari kechu |
| 5. Kechu          | 26. Epu mari kayu  |
| 6. Kayu           | 27. Epu mari reqle |
| 7. Reqle          | 28. Epu mari pura  |
| 8. Pura           | 29. Epu mari ailla |
| 9. Ailla          | 30. Kula mari      |
| 10. Mari          | 31. Kula mari kiñe |
| 11. Mari kiñe     | 32. Kula mari epu  |
| 12. Mari epu      | 33. Kula mari kùla |
| 13. Mari kùla     |                    |
| 14. Mari meli     |                    |
| 15. Mari quechu   |                    |
| 16. Mari kayu     |                    |
| 17. Mari reqle    |                    |
| 18. Mari pura     |                    |
| 19. Mari ailla    |                    |
| 20. Epu mari      |                    |
| 21. Epu mari kiñe |                    |

GLOSSARY OF MAPUCHE TERMS APPEARING IN THIS THESIS

- araucano - Mapuche Indian  
araucaria - evergreen tree prominent in southern Chile  
Bío-Bío - river located in southern Chile  
cai-caén - a song bird  
Caupolicán - Mapuche warrior of the Spanish conquest  
chamel - a type of poncho or coat  
chépica - a type of Chilean grass  
chicharra - cicada (perhaps borrowed from other Indians)  
chilco - wild fuchsia; a shrub of the primrose family  
chinchilla - chinchilla (perhaps borrowed from other Indians)  
coigue - plant of southern Chile  
coipo - beaver  
collín - moss  
copihue - flowering vine; national flower of Chile  
dihueñe - a type of wild fruit  
diuca - song bird  
guillatún - a religious ceremony in which the Araucanians  
offer sacrifice and prayer to Chau (God) for a  
bountiful crop  
huemul - Andean deer  
huinca - a non-Araucanian  
Lautaro - Mapuche warrior of the Spanish conquest  
lingue - Chilean tree of the genus of Laurus  
litre - tree of terebinth family  
Llaima - volcano of southern Chile  
Llanquihue - volcanic lake in southern Chile  
lloica - Chilean bird  
macana - wooden cooking utensil  
machi - native curer  
michay - pussy willow  
murtillas - a type of jungle fruit  
patagua - linden or whitewood tree  
peuco - bird of prey  
pillán - god of thunder  
pillanes - general term for the Mapuche spirit gods  
pitranco - grove of "pitra" trees  
puelche - people from the eastern side of the Andes  
quila - bamboo tree  
quitral - Chilean shrub

rehue - bed  
reni - cave  
toqui - war chief  
tortoras - rushes or reeds  
treile - bird of Chile  
ulmén - a rich and influential Mapuche male  
ulmo - a large perennial tree of Chile whose bark is used  
for tanning