

Branding the Native: Globalization and the Indigenous Condition in Contemporary
Peruvian Literature

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ABSTRACT

Latin American literature can be characterized by its narrative styles and literary techniques to expose political instability, subversive movements and human rights violations. In South America, specifically in Peru, contemporary narrative and film depicts the *guerra interna* between the subversive movement, *Sendero Luminoso*, and the Peruvian government and its impact on the developing country. This study focuses on three texts –Mario Vargas Llosa’s *Lituma en los Andes* (1993), Iván Thays’ *Un lugar llamado Oreja de Perro* (2008), and Santiago Roncagliolo’s *Abril rojo* (2006)– and two contemporary films –Claudia Llosa’s *Madeinusa* (2006) and *La teta asustada* (2009). These works stay within the broader trajectory of Peruvian narrative and film’s portrayal of the *guerra interna*. However, these works deviate from the norm by focusing on the indigenous populations’ involvement and subsequent consequences. This study examines how language, spirituality and violence dehumanizes the Peruvian indigenous during Peru’s efforts at modernization.

For my big brother, Keith

With whom I shared many great laughs & from whom I learned many valuable lessons

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Table of Contents

Introduction.....	1
Chapter 1: (An)Other Spirituality: Cannibalism, Superstitions, and <i>Sendero Luminoso</i> in Mario Vargas Llosa’s <i>Lituma en los Andes</i> and Santiago Roncagliolo’s <i>Abril rojo</i>.....	8
The Hungry Indigenous.....	10
Sendero Luminoso’s Material Appetite.....	20
Chapter 2: The Howling Indigenous: Peru’s Cry for Modernization in Mario Vargas Llosa’s <i>Lituma en los Andes</i>, Santiago Roncagliolo’s <i>Abril rojo</i>, and Iván Thays’ <i>Un lugar llamado Oreja de Perro</i>.....	27
The Quechua Effect.....	29
Corruption and Instability.....	36
Chapter 3: Symbolic/Linguistic Boundaries: Music and Musicality in Claudia Llosa’s <i>Madeinusa</i> and <i>La teta asustada</i>.....	46
Concluding Remarks.....	60
The Accepted Other.....	61
The Indigenous Other.....	64
Works Cited.....	69

Introduction

Alberto Flores Galindo begins his critical text, *In Search of an Inca* (2010), acknowledging that “Indians have inspired novelists and poets and motivated vibrant essays, political diatribes, and in-depth research about the past” (1), while simultaneously invoking fear in those outside their own culture. He continues that “these *indigenistas*, some of whom feared that Indians could invade Lima, converted them into ‘Andeans’: people at the margins of history, static, inward looking, necessarily sheltered from modernity, immobile and passive, singular and abstract” (1). Within a theoretical discussion about globalization, Arjun Appadurai demonstrates how the modernizing world affects the relationship between “us” and “them”: “In simpler words, where the lines between us and them may have always, in human history, been blurred at the boundaries and unclear across large spaces and big numbers, globalization exacerbates these uncertainties and produces new incentives for cultural purification as more nations lose the illusion of national economic sovereignty or well-being” (*Fear of Small Numbers* 7). Contrasting this negative “Andean” stereotype, Inge Bolin underscores how the indigenous communities deserve the respect that others receive: “Respect is the essence of life, and like the life force itself, it knows no boundaries. Respect is owed to other human beings, to animals, to the deities, [and] to all sacred places, including rocks, springs, lakes, and meadows. Respect is the moral code that permeates all thought and actions” (xiii). Respect, as I understand from Bolin’s text, is owed not only to the indigenous peoples themselves, but rather to all things within their community. While she explicitly includes the land and animals, I expand upon her assertion to include their native language and spirituality in a constantly changing world. In the following pages, the questions I ask seek to uncover the misleading and troubling preconceptions about the

Andean region and its inhabitants, and aim to situate the indigenous communities as a vital component within a modernized society, specifically examining the following texts: Mario Vargas Llosa's *Lituma en los Andes* (1993), Iván Thays' *Un lugar llamado Oreja de Perro* (2008), and Santiago Roncagliolo's *Abril rojo* (2006). Furthermore, throughout the study I examine three paradoxical and recurring relationships: the dynamic, and often volatile, connections between the Andean spirituality and organized Western religion; the symbolic and culturally significant boundaries between the Quechua and Spanish languages; and the animalization of the native Quechua speakers.

Throughout *Lituma en los Andes*, Vargas Llosa illustrates the complex cultural and spiritual differences between the Andean region and the urbanized cities situated in the fictional mountainous town, Naccos. Through his narrative rhetoric, which as Jorge Barrueto writes, “pervades the story of a traveler from the coastal region of Peru who travels ‘back in time’ to the primeval world of the Peruvian sierras which were inhabited by backward, uncivilized and cannibalistic natives” (70), Corporal Lituma exists within the liminal space between the modern and the primitive. After having been sent to Naccos to investigate the reports of three disappearances, which have been accredited to *Sendero Luminoso*, peace offerings to the mountain gods, or victims of the *pishtacos*, Lituma struggles to uncover the truth.¹ Throughout the novel and through his encounters with Adriana and Dionisio, the resident barkeepers, Lituma encounters a town where superstitions and cannibalistic rituals preside over the town's

¹ Misha Kokotovic provides the following background information on the *Sendero Luminoso* movement in his book *La modernidad andina en la narrativa peruana: conflicto social y transculturación*: “La guerra que Sendero Luminoso inició en contra del Estado peruano en 1980 pronto frustró las esperanzas de democratización, provocando la crisis económica y política más profunda del siglo XX en el Perú” (213). He also details the origin of the group: “El Partido Comunista del Perú ‘Sendero Luminoso’ (PCP-SL) emergió de la escisión del Partido Comunista Peruano provocada por la ruptura chino-soviética de mediados de los años 60. La facción maoísta que se transformaría en Sendero Luminoso vio su inicio durante este período en Ayacucho, una de las regiones más pobres y con más presencia indígena del Perú” (214).

indigenous inhabitants. These beliefs and practices influence not only his investigation but his cognitive capabilities for distinguishing between solid evidence and indigenous spiritual beliefs.

Stylistically different from *Lituma en los Andes*, Iván Thays' *Un lugar llamado Oreja de Perro* portrays the physical aftermath of the *Sendero* years in Oreja de Perro through the protagonist's (Tomás) personal journey for self-fulfillment and self-discovery. Following the death of his young son, Paulo, and the separation from his wife, Mónica, Tomás relates his personal anguish through his attempts at responding to a letter from his estranged wife. Throughout the novel, his romantic encounters with a pregnant Jazmín, whose pregnancy is the probable result of a rape by a military official, underscore the corruption and violence that persisted throughout the town during the years of the internal conflict. As Luis Hernán Castañeda writes, "el itinerario individual del protagonista y narrador de la novela, un hombre que ha perdido a su hijo y a su esposa, se imbrica progresivamente con el destino colectivo de una nación resquebrajada por la violencia" (270). Thays, therefore, effectively portrays the collective journey of Oreja de Perro's attempt at self-discovery following a traumatizing period in its history juxtaposed with Tomás' individual journey.

The final novel I analyze in this study combines stylistic and narrative characteristics of the aforementioned works. Santiago Roncagliolo's *Abril rojo* simultaneously depicts an individual's personal experiences with *Sendero* and the government's corruption, while portraying the collective experience of the Ayacucho residents during the religious festivities of Carnival and Semana Santa. The protagonist, "el fiscal distrital adjunto Félix Chacaltana Saldívar" (17), while trying to undercover the truth behind a series of murders, is sent on assignment to Yawarmayo, a distant town still wrought with *Sendero* activity. While in Yawarmayo overseeing the election process, Chacaltana realizes how the government and

military forces coerce the indigenous residents to vote for President Alberto Fujimori.² On a more personal level, Chacaltana relates how the death of his mother, whom he still converses with daily, has affected his life and amorous pursuits, specifically with his newest love interest, Edith, whom he meets in a local restaurant.³ While hoping to introduce her to his mother, life intervenes and he uncovers not only Edith's family involvement with *Sendero Luminoso*, but also the involvement of his own bosses in the murders that have occurred.

Historically speaking, these three novels reveal an important era in Peru's history, specifically with regards to the 1980s: "*Manchay tiempo* – a hybrid of Quechua and Spanish meaning 'time of fear' – properly applies not to the first months of war from 1980 to 1982, but to the period beginning with its escalation in 1983 to the decade's end" (Degregori, et. al. 353).⁴ Throughout this time, *Sendero Luminoso* recruited more members that were willing to abide by their extreme ideological stance, including "the quota: the willingness, indeed the expectation, of offering one's life when the party asked for it. The way in which the decision was taken, as a vote, a vow, took [them] further than other communist parties, which always attempted to maintain the fiction that self-sacrifice was confined to certain situations" (Gorriti 339). *Sendero's*

² Historically, and contextually speaking, Chacaltana overseeing the elections provides an insight to the complex situation that occurred in May 1980 during the *guerra interna*: "The beginning of this period was marked by the Shining Path's first operation to reach the national news: the burning of ballot boxes in Chuschi, a small town in Ayacucho, precisely when the government was holding its first democratic election after thirteen years of military regimes" (Saona 211). Even though this specific instance is not portrayed in the text, Roncagliolo illustrates the involvement of the newspaper headlines and the opposition to free democratic elections.

³ It is important to note what Edith, the fictional character, reveals about the subversive group: "The Shining Path also sought to draw women into its ranks. One of the party's first 'martyrs' was the *ayacuchana* Edith Lagos, killed in a police ambush in 1982" (Degregori, et. al. 320). I examine the organizational methods and its significance of *Sendero* in a later chapter.

⁴ As is described in *The Peru Reader*, "most Peruvians woke to this change only in 1983, with the massacre of eight journalists and their guide in a hamlet known as Uchuraccay, northwest of Ayacucho's capital" (353). Contextually speaking, Mario Vargas Llosa led an investigative team in this mountainous town, which as some critics point out, resembles the setting and investigative nature of Corporal Lituma's work in *Lituma en los andes*.

extremist values and ideological stance fueled their violent actions, as “there was a lot of bureaucracy in Peru and many criminals, many thieves, rapists, and that [their] objective was to make all of this disappear” (Nicario 344). Their drive to eradicate these aspects of society mirror Vargas Llosa’s notion that the indigenous communities’ absolute assimilation is a necessity for the country’s future.

In addition to *Sendero*’s increased activity, the modernization process and Peru’s economic status impacted the Andean regions. Robin Kirk observes that:

Peru’s long history of internal migration is the essential context for understanding the new, forced migration that began in 1983. Until the 1940s, more than half of Peru’s population lived in the Andes. After World War II, industrialization and land reform were just some of the forces behind the massive exodus to coastal cities, especially Lima, where there were jobs, universities, and a higher standard of living. (370)

As a result of this internal migration, the cultural and economic differences between the *limeños* and the indigenous peoples fueled crime and poverty rates in the cities. As Appadurai points out, “globalization [is] demonstrably creating increased inequalities both within and across societies, spiraling processes of ecological degradation and crisis, and unviable relations between finance and manufacturing capital, as well as between goods and the wealth required to purchase them” (“Grassroots” 17). The situation in the Peruvian cities follows this theorized paradigm, as the indigenous face increased discrimination and living within impoverished conditions in the shanty-towns, while the *limeños* benefit from the cheap labor force that they provide and become increasingly wealthier.⁵

⁵ Aníbal Quijano and Immanuel Wallerstein trace the historical significance of the indigenous as the labor force: “The Iberians, on the contrary, had heated debates as to whether the ‘Indians’

These harsh living conditions not only characterize the cities following this internal migration, but rather, as Gareth Williams notes, "locates the birth of Peruvian modernity in the struggle between the forces of social production that originated in, and that imposed, the constraints and restraining boundaries of colonialism and those ungovernable collective and liberational impulses that emerge as the affirmation of primordial sundering from within the hostile boundaries of that order" (237). These constraints and restricting boundaries represent the need "to be read and to be seen and observed by this particular Big Other" (Jameson 377) demonstrating the power within a global society for a country like Peru to become a seemingly international player, while acknowledging that they are playing by the West's rules. Following this rationale, Quijano and Wallerstein point out that "Americanness has always been, and remains to this day, an essential element in what we mean by 'modernity'" (24).

Contrasting the negative sentiments expressed throughout the three aforementioned narratives, I analyze the communicative and affective properties of the Quechua language and music in Claudia Llosa's 2006 film *Madeinusa* and 2009 film *La teta asustada*. Throughout both films, Llosa effectively portrays how language and communication trace an individual and collective journey within a specific culture, while simultaneously invite the viewer to participate and share their personal experiences. While I recognize that these films offer controversial stereotypes, most particularly pertaining to the indigenous community's spiritual practices and incest within families, I suggest that they ultimately demonstrate that coexistence between the

were really human and had 'souls,' while they were precisely in the process of conquering and destroying highly advanced Native American societies. They enslaved them, and in the first decades almost exterminated them. Above all, they used them as discardable labour power. As for the survivors, on the slagheap of these societies, they were placed in a position of exploitation and subordination, and the colonial societies were constructed on the basis of their domination" ("Americanness" 32).

Andean residents and *limeños* is an attainable goal and that collaboration between the two cultures enhances the overall modernizing process.

Following decades of terrorist activities, economic uncertainty, and escalating cultural tensions, many writers have not only acknowledged Vargas Llosa's assertion that "modernization is possible only with the sacrifice of the Indian cultures" ("Questions of Conquest" 48) but also validated the need for their assimilation by portraying them as barbaric, cannibalistic tribes driven by mountainous superstitions. There is, however, a critical schism, with thinkers such as Nestor García Canclini who emphasize that "in Latin American countries with a significant indigenous population, traditional medicine, craft practices and native forms of organizing knowledge coexist with the sciences" (299). Therefore, I propose that the indigenous condition is not the most profound obstacle to modernity in the global South, viewed symbolically as Peru in this study, thereby challenging the notions established in the novels by Vargas Llosa, Thays, and Roncagliolo. Instead, I suggest that the governmental institutions and the subversive group, *Sendero Luminoso*, represent two additional and considerable obstacles in the modernizing process. This theorization, in turn, problematizes the politics of cultural homogeneity and the necessity for the complete assimilation of the indigenous cultures.

Chapter 1

(An)Other Spirituality: Cannibalism, Superstitions, and *Sendero Luminoso* in Mario

Vargas Llosa's *Lituma en los Andes* and Santiago Roncagliolo's *Abril rojo*

As a reader from the West, one must be careful to note the influence that Westernized culture and organized religion has on one's perceptions of the indigenous, or rather that "perhaps the most distinct result of our Christian education is the full comprehension of the fact that what is moral is religious, and that immorality cannot on any pretext be allowed as legitimately religious" (Réville 193). The Westernized optic not only defines the religious boundaries but also holds the power to legitimize a community's religious beliefs and practices, since the "Indians only simulated Christianity [because] there was a different, underground world, where appearance did not match reality" (Flores Galindo 57). Even though *Lituma en los Andes* and *Abril rojo* depict this underground world in varying ways, the authors, drawing from stereotypical depictions, categorically portray the indigenous as a barbaric, primitive culture that not only impedes progress but also undermines the religious and moral code of organized Western religion.

Therefore, I aim to address the duality and hierarchy caused by religious and spiritual differences in contemporary Peru and its relationship with the violence of *Sendero Luminoso*, and to analyze the following questions referencing the narratives at hand. In what ways have the prejudicial stereotypes of the indigenous been sustained and perpetuated throughout the previous five centuries, specifically concentrating on the developing violence in the latter part of the 20th Century? How do Peruvian authors address this discrimination and characterization in order to represent the indigenous population? In what ways has globalization influenced or increased the

distance between the two cultures of the Andean region and the more urbanized areas of Peru? With regards to the aforementioned corpus, I will focus on the duality between the superstitions from the mountains with organized Western religion in three primary ways. First, I analyze how the authors portray the spiritual connections between the past and the present; secondly, I examine the physical manifestations of the Indians' spiritual and religious practices in order to draw connections with organized Western religion. To conclude, I investigate the impact that globalization and the terrorist group, *Sendero Luminoso*, has had on this relationship paralleled with the religious, or rather indigenous, violence. Through addressing these distinct, yet multifaceted relationships, these pages show that the indigenous' religious practices and native cultures are not the only obstacle in Peru's modernization efforts, but can be read alongside *Sendero* and the Peruvian government in a more comprehensive dialectic that problematizes "Westernization."

Many literary critics have examined the importance of violence in contemporary Peruvian narrative. For example, Efraín Kristal examines the use of violence as an instrument of exploitation. He argues that "este tema surgió en el marco de las discusiones políticas durante el siglo XIX sobre el papel de los pueblos indígenas en la recién establecida nación peruana; la violencia como una herramienta legítima para llevar a cabo metas políticas" (57). Others have studied how Vargas Llosa portrays this complex relationship in *Lituma en los Andes*, as well as in his other novels, with regards to his own personal political views and opinions about the indigenous cultures. Jorge Barreto addresses this concern: "It is difficult to ascertain if his membership in a government party sent to investigate the killings of some journalists in the Peruvian Andes served as the referent to his writing of Corporal Lituma's journey to the said mountains. What is known, however, are his views of the local indigenous people, whom he

imagines as violent, ritualistic and savage” (69).⁶ Continuing with this topic, Misha Kokotovic writes that “[Vargas Llosa’s] solution to this problem is integration, which he understands as a one way process: indigenous peoples must be assimilated by Western culture” (“Writes Of(f)” 448). Even though there are a multitude of ways to assimilate into a different culture, Vargas Llosa focuses on the literal cannibalistic rituals, supposed characteristics of their spirituality, performed by the indigenous to symbolize the process of assimilation necessary for modernization.

The Hungry Indigenous

In *Lituma en los Andes* (1993), Vargas Llosa portrays the indigenous population of Peru through familiar stereotypes with regards to the Quechua language, their spirituality and the disconnect between the Andean regions, most commonly associated with the indigenous communities, and the more urbanized areas of Peru. Vargas Llosa introduces the Andean region as a distant, mythical land where “se oían truenos a lo lejos, retumbando en las montañas con unos ronquidos entrecortados que subían desde esas entrañas de la tierra que estos serruchos creían pobladas de toros, serpientes, cóndores y espíritus” (*Lituma* 4). Through this detailed, yet condescending description, the text establishes what a Western subject would term the rather archaic, mythical religious beliefs of the indigenous communities, whose foundation lies in its

⁶ According to the report that was published following these killings, Enrique Mayer describes their findings: “As narrated by Vargas Llosa, the eight journalists arrived at Uchuraccay, one of the communities of the Iquicha people, but then were suddenly and cruelly massacred with stones, sticks and axes. The journalists’ bodies had been horribly mutilated and buried upside down, two to a grave, in shallow pits away from the village cemetery. Anthropological testimony described these mutilations and burial practices as typical of the way local people treat their enemies. To the police patrol that came looking for the missing journalists two days later, the comuneros declared that they had killed eight Senderistas” (466-7). Controversy surrounding this report has been linked to Vargas Llosa’s personal beliefs and critical essays he had written regarding the indigenous communities.

natural surroundings and animal counterparts. Following years of extensive research in the Andean region, Inge Bolin details, according to local legends, “that sometimes a snake moves in a ferocious whirlwind, called *ch’aki qhaqya wayra*, the dry thunder wind, above the high mountain lake Waqraqocha. People assert that the snake makes sounds – *chrchrchr* – similar to those of thunder but not as loud” (206). Vargas Llosa seems to feed off this spiritual connection with nature by not only establishing the linkage, but rather through elaborating upon the historical contextualization in order to generate similarities between the pre-colonial civilizations, that is, the Incas of Peru and the Aztecs of Mexico:

En materia de horrores, podía dar lecciones a los terrucos, unos aprendices que solo sabían matar a la gente a bala, cuchillo o chancándoles las cabezas, mediocridades comparadas con las técnicas de los antiguos peruanos, quienes, en esto, habían alcanzado formas refinadísimas. Todo el mundo sabía que los sacerdotes aztecas, en lo alto de las pirámides, arrancaban el corazón de las víctimas de la guerra florida, pero ¿cuántos habían oído de la pasión religiosa de los chancas y los huancas por las vísceras humanas, de la delicada cirugía con que extirpaban los hígados y los sesos y los riñones de sus víctimas, que se comían en sus ceremonia acompañados de buena chicha de maíz? (147)

Within this one detailed account, the text ascertains two fundamental points regarding religion and violence. First, it represents the indigenous of Peru and Mexico as a similar entity, characterized through savage and cannibalistic actions. Secondly, I suggest that it establishes the development of *Sendero*'s violent acts from the ancient Peruvians' techniques, thereby tracing the inherent connection between the indigenous populations and modern terrorists.

By establishing the historical significance of the Indians' spirituality and the evolution of their seemingly savage and barbaric violent acts, Vargas Llosa effectively portrays the development of these beliefs and their importance in a collective consciousness in modern Peru. In addition to the historical and spiritual references, the text illustrates modern manifestations through physical representations of the following three elements: the *pishtaco*, modern superstitions as witnessed through Adriana, and the cannibalistic rituals executed amongst the indigenous peoples.⁷ Legends of the *pishtaco* have plagued Peruvian society from its conception and have developed throughout time to address modern concerns. Carolyn Wolfenzon elaborates upon the relationship between the *pishtaco* and colonization in her article "El pishtaco y el conflicto entre la costa y la sierra en *Lituma en los Andes y Madeinusa*":

Es un monstruo del imaginario andino, el origen de cuya leyenda se remonta a la llegada de los españoles. En la sierra del Perú, se le conoce como un personaje de buenos modales, venido de la ciudad, representante del poder de los terratenientes, los curas o el gobierno. [También] es un hombre blanco, casi siempre extranjero, exterior, signo de la explotación del indio por el colonizador y sus descendientes o sus nuevos avatares. (24)

Wolfenzon underscores the origination of the *pishtaco*, as a white foreigner who according to the novel, "era igualito a cualquier cristiano de este mundo" (*Lituma* 52). It is important to note that the physical description of the *pishtaco* as a white foreigner who symbolizes the exploitation of

⁷ Juan Ansi6n and Eudasio Sifuentes provide detailed definitions for the *pishtaco*: "En el quechua del sur, se le conoce como *nakaq*, con las siguientes variantes: *nak'aq*, *ñakaq*, *ñak'aq*. El t6rmino proviene del verbo *nakay* (o *nak'ay*, *ñakay*, *ñak'ay*). En el centro y el norte, se conoce el mismo personaje como *pishtakuq*, del verbo *pishtay*, degollar. Es el equivalente exacto del t6rmino sureño, y ha dado lugar a su castellanizaci6n como *pishtaco* o *pistaco*" (62-3). Additionally, they describe the actions of the *pishtaco* with the following verbs: "descuartizar, matar un animal para comerlo, degollar" (63).

the indigenous communities, in conjunction with the coexistence of both communities in *Lituma en los Andes*, demonstrates the longevity and complexity of their superstitions.

Nelson Manrique elaborates upon the description provided by Wolfenzon, underscoring the institutions responsible for the exploitation of the indigenous populations: “la Iglesia, las empresas imperialistas, británicas primeras y norteamericana después. Pero se trataba siempre de un personaje rural, propio de las sociedades tradicionales, que operaba en los recodos de los caminos de arrieraje, donde le era fácil sorprender a sus víctimas” (294). Vargas Llosa seems to emphasize this multifaceted relationship by detailing the actions of the *pishtacos* in order to relate how they surprised and conquered their victims in the mountains:

Tenía preparados sus polvitos de hueso de muerto, y al primer descuido, se los aventaba a la cara. Podía, entonces, chuparles la grasa [y] [e]sos eran los benignos. Buscaban manteca humana para que las campanas de la iglesia cantaran mejor, los tractores rodaran suavemente, y, ahora último, hasta para que el gobierno pagara con ella la deuda externa. Los malignos eran peores. Además de degollar, deslonzaban a su víctima como a res, carnero o chanco, y se la comían. La desangraban gota a gota, se emborrachaban con sangre. (53)

According to the popular belief, the *pishtacos* would crush their victims' faces, then suck out the fat and become increasingly more intoxicated with each drop of their victims' blood. They then would use the fat to operate the church bells and tractors, and to pay the country's external debt, which individually symbolize the Catholic Church, the agricultural reforms and international economic dependency, which collectively represent the oppressive systems that have controlled the development of the indigenous communities. As Juan Ansión and Eudocio Sifuentes point out, “el degollador es uno de los símbolos más expresivos de la permanente relación de

subordinación y de violencia que sufren los hombres del campo con respecto a los españoles y blancos” (62).

In addition to the origination of the *pishtaco* legend, Vargas Llosa is careful to illustrate a similar evolution in the capital city of Lima. In an exchange between Corporal Lituma and Tomás, they address not only this progression but also its implications in a modern city: “El periódico no hablaba de pishtacos, sino de sacaojos o robojos –dijo Lituma–. Pero tienes razón, Tomasito, se parecen a esos pishtacos de los serruchos. Lo que no me entra es que ahora también en Lima la gente empiece a creer en esas cosas. ¡En la capital del Perú, cómo es posible!” (160). This brief exchange reveals not only that the *pishtaco* legend has transformed into another entity, that of the *sacajos* and *robojos*, but also that the *limeños* share common beliefs with the indigenous people. According to Gareth Williams, in the latter part of 1988, in the poorest regions of Lima, many stories emerged that “gringo doctors carrying machine guns, and with black aids or bodyguards, were entering the shantytowns, kidnapping children, and extracting their eyes with ultradynamic scalpels in order to sell the eyes abroad [while] others stated that the doctors left the children blindfolded on a particular street corner with a pricey sum of money left in dollars in an envelope” (249). The description provided reveals the commonalities and differences between the *pishtaco* and its more modern counterpart.⁸ While both the *pishtaco* and the *sacajo* extract parts of their victims’ bodies, the *sacajo* is portrayed as preying on children and selling their eyes abroad. Additionally, both are described as white gringos; however, the

⁸ Williams continues this description by referencing Portocarrero Maish et al. with regards to the *sacajos*: “[they are] a modernized, urbanized, cholo transfiguration or stylization of the Andean figure of the *nacac* or *pishtaco*, an evil spirit of the Andean netherworld who attacks lone figures on mountainous roadsides, throws magic powder in their face, and then proceeds to extract their body fat through the anus or simply rip them apart” (250). Here, Williams underscores the fusion between the Andean figure with the urbanized city of Lima.

sacajo is representative of the modernization efforts in Lima, as manifested through a pivotal part of society, as witnessed through the doctors with machine guns.⁹

While the Andean legends provide one explanation for the violence that persists throughout the region, in addition to migration to the capital city, Vargas Llosa provides an alternate explanation through Adriana, “la bruja [y la] mujer de Dionisio” (27). Adriana represents a more tangible and accessible explanation for Corporal Lituma (who “allá en el norte, en Piura y Talara, [nunca] creyó en brujas ni brujerías, pero aquí, en la sierra, ya no estaba tan seguro” [30]) specifically regarding her connection to the disappearances that had occurred in Naccos. Adriana describes herself as “[una] palmista y astróloga. Solo que estos indios no se fían de las cartas, ni de las estrellas, ni siquiera de sus manos. De la coca, nomás. [Y] no siempre las hojas hablan claro” (30). Adriana emphasizes that the indigenous only believe what the coca leaves reveal, distinguishing their superstitions from those of other tarot card readers and astrologers. As Alberto Flores Galindo points out, “diviners predicted harvests, weather, and approaching cataclysms. They read dreams. [People] sought indigenous priests about the risks of an upcoming trip or the whereabouts of a lost mule or other animal. These priests also depicted and cured ailments” (58). According to Flores Galindo, the diviners were pivotal in indigenous society for curing ailments and assessing risks; Vargas Llosa, however, neglects to portray Adriana as an important member of traditional society, but rather as the resident witch. Lituma, furthermore, begins to question his own personal beliefs while recognizing that life in the Andes is distinct from that of the northern, coastal regions. Influenced by nervousness and his wavering personal beliefs, Lituma explicitly questions Adriana about the *desaparecidos*: “Olvídese de los diablos, de los espíritus malignos, de la magia negra y blanca, de esos cuentos tan hechiceros que les cuenta a los peones. Dígame simplemente qué les pasó a esos tres tipos. ¿Por qué murmuran

⁹ Perhaps demonizing the Other goes both ways, though I will not focus on this in these pages.

en el campamento que usted y tu marido son los causantes de lo que les pasó?” (114). Lituma demonstrates that while he is unsure of his own personal beliefs and the reality that exists in the Andes, he is seeking the truth from Adriana, who he acknowledges as the voice of the *pishtaco* and the representative of indigenous belief.

While probing for answers, Lituma discovers a truth that challenges all rational thought and his perceptions of the indigenous community in Naccos, furthermore revealing the involvement of Adriana, and her husband Dionisio in the disappearances. In addition to sacrifices to the mountain gods, Lituma discovers that Adriana and Dionisio, who are characterized as suspects, are encouraging and facilitating communal cannibalistic rituals. In a climactic exchange with an indigenous individual in the cantina, Lituma becomes aware of their involvement:

El gusto en la boca –susurró el barrenero y se le rajó la voz–. No se va, por más que uno se la enjuague. Ahorita lo estoy sintiendo. Aquí en mi lengua, en mis dientes. También en la garganta. Hasta en la barriga lo siento. Como si acabara de estar masticando. [Y Lituma] entendía lo que el hombre estaba diciendo y no quería saber más. –Ni cuando duermo se quita– afirmó el barrenero–. Cuando chupo, nomás. Por eso me he vuelto tan chupaco. Pero me hace mal, se me abren las úlceras. Ya estoy cagando con sangre de nuevo. [...] Todos comulgaron y, aunque yo no quise, también comulgué –dijo el peón, atropellándose –. Eso es lo que me está jodiendo. Los bocados que tragué. (272-73)

This one graphic conversation provides much detail for the reader and for Corporal Lituma. The gentleman describes how even though he did not want to participate in receiving this non-traditional communion, everyone participated, sharing mouthfuls of their fellow Indians; and

now, the taste of blood and flesh lingers on his tongue, in his teeth and throat. First, Lituma acknowledges not only the presence of human sacrifices and cannibalism but also the fact that the disappearing people are not buried in the mountains (in reference to the indigenous belief of sacrifice to appease the gods), but rather that the bodies are being shared amongst the village people under the control of Adriana and Dionisio. As Ansi3n and Sifuentes point out,

La degollaci3n como sacrificio significa en sus 3rdenes que la vida de la colectividad est3 por encima de las vidas individuales, pues la ofrenda tiene por objeto conseguir el benepl3cito de los seres del otro mundo para que no sucedan cataclismos, para que la cosecha sea buena, etc. La vida humana es entonces considerada como lo m3s preciado que se puede ofertar, con la idea de que m3s vale que muera uno a que mueran todos. (67)

By sacrificing individuals, Adriana and Dionisio offer hope and opportunities for a plentiful harvest for their community collectively, according to traditional belief, which Roncagliolo also portrays in *Abril rojo*: “Lo de la sangre quiz3 tenga un significado m3s bien pagano. Podr3a ser la sangre del sacrificio. En muchas religiones, los sacrificios de animales tienen el fin de ofrecer a los muertos la sangre necesaria para conservar la vida que se les atribuye” (195-96). Secondly, the emphasis on the savage, cannibalistic practices underscores the inherent, barbaric nature of the indigenous according to common stereotypes. As Maggie Kilgour points out, “cannibalism is the ultimate charge: call a group ‘cannibals,’ and you not only *prove* that they are savages but authorize their extermination” (“Foreward” vii). Even though they are being described as cannibals, Vargas Llosa establishes a connection with organized Western religion in describing the feasting on man as taking communion, which represents the holy sacrament of receiving the love of Jesus in one’s heart and life, or rather as described in the novel “se chupan la sangre y se

coman la carne cruda de la gente” (80). Paradoxically, this symbolic juxtaposition underscores that violence exists not only within the savage, cannibalistic indigenous but rather is a point of contact between the native’s spirituality and organized Western religion, referring to the Catholic Church’s beliefs that communion literally represents the flesh of Christ. Ultimately, this revelation problematizes Vargas Llosa’s cry for assimilation because modern, organized religion perpetuates similar cannibalistic images and practices, thereby indicting the Catholic Church and revealing the evolutionary pattern between the indigenous beliefs and organized religion.

While Corporal Lituma “becomes increasingly convinced that the Naccos disappearances belong not to the realm of the modern world’s material interests of production and exchange, nor to the resistance to those interests, [but], rather, to the mysterious experience of the ritualistic and the sacred” (Williams 241), Felix Chacaltana discovers “the border between the material and the sacred” (Williams 241) in *Abril rojo*. Santiago Roncagliolo addresses parallel themes including the spiritual connection between the past and present, physical manifestations of the Indians’ spirituality and religious festivities and the systematic killings of *Sendero Luminoso* in relation to a religious celebration or institution. However, in contrast to *Lituma in los Andes*, Roncagliolo portrays a more intimate spiritual relationship, rather than focusing on the historical significance of religiosity and violence. Felix Chacaltana, for example, perpetuates an intimate relationship with his deceased mother, conversing with her: “Mamacita, no tengo tiempo de explicarte todo, pero estoy contento. [Y] vas a ver lo bien que sale todo, mamacita. Seguro que después de esto me pagarán más y podré comprarte un pijama nuevo, ya verás. [Y] luego Edith. Vas a conocer a Edith. Te va a gustar. Adiós, mamacita” (91). He also maintains the appearance of her bedroom through his daily routine: “[besa] todos los retratos de su madre, uno por uno, como en una larga y cariñosa despedida a través de las sábanas. Cariñosamente, [apaga] cada una de sus velas”

(308). This brief excerpt demonstrates how Chacaltana seeks his deceased mother's approval regarding his career, his salary and his amorous partners. While at first glance, one might consider Chacaltana to be mentally unstable, upon closer inspection we realize that his connection to the past portrays the Peruvian society's need to reflect, remember, and to seek reconciliation in the immediate years following *Sendero*, while seeking a cultural connection with their ancestors. The narrative reveals the tragic losses that Chacaltana has experienced in his personal life due to the instability in Peru:

Entre la descomposición de las figuras vio el rostro de su ex esposa, quizá ella tenía razón, quizá Chacaltana nunca había tenido ninguna ambición y lo mejor para él era encerrarse en una oficina de Ayacucho a escribir informes y preparar recitaciones de Chocano. Ayacucho era una ciudad que se podía pasear entera a pie, eso le gustaba. Y era un lugar seguro, al abrigo de las levadas y las bombas nocturnas. El rostro de su ex esposa se fue convirtiendo en el de su madre. Al fiscal le habría gustado hacer algo para que ella estuviese orgullosa de él. (119)

Reading between the lines, the text refers to decomposing bodies, which one can infer are victims of *Sendero*, in conjunction with the city of Ayacucho, which has been transformed from a safe city to one with nightly bombings. We can, therefore, interpret Felix Chacaltana's longing for his ex-wife and mother mirrors the city's own desire to return to its normalcy before *Sendero*'s arrival.

In addition to the spiritual and implicit connections, Roncagliolo illustrates the importance of religion and a spiritual connection through the physical celebrations that accompany Carnival and Semana Santa in Ayacucho, which is "una de las ciudades más devotas del país" (53). While the two celebrations posit the outward appearance of a modern (again,

through Western optics), Christianized society, the narrative reveals the evolution of the celebration: “las festividades se superponen. El carnaval es originalmente una celebración pagana, la fiesta de la cosecha. Y en la Semana Santa también resuenan ecos de la cultura andina anterior a los españoles” (196). From this description we can see that Carnival has evolved from its origin as the festival of the harvest to a more westernized celebration, which has occurred similarly with Semana Santa. This connection is further implicated through the involvement and the actions of the indigenous populations: “Los indios asistieron a misa encantados y en masa ... Rezaron y aprendieron cánticos, inclusive comulgaron. Pero nunca dejaron de adorar al sol, al río y a las montañas. Sus rezos latinos eran solo repeticiones de memoria. Por dentro seguían adorando a sus dioses, sus huacas. Los engañaron” (54). Once again, the act of receiving communion is viewed as a repetitive activity which the indigenous have learned from observing and being controlled by the Church. Therefore, in *Lituma en los Andes*, one can infer that the metaphorical communion of their indigenous counterparts symbolizes a direct result of the oppression and cultural genocide that the natives have experienced throughout the country’s development at the hands of Western and Christian invaders.

Sendero Luminoso’s Material Appetite

Even though the texts reveal the indigenous’ spiritual and primitive appetite, they also reveal *Sendero*’s violent and uncontrollable hunger for power and control. As Kilgour notes, “the most extreme image of the subhuman is intensely revealing of a culture’s vision of what it means to be human and of its appetites both spiritual and material” (“Foreward” vii). Following this sentiment, one can conclude that in a modern society, the indigenous are considered to be subhuman with a spiritual appetite that is satiated through communal cannibalistic acts. As

Barrueto points out, “the narrative insists that cannibalism is natural to the natives who, by definition, must be cannibals. It is ingrained in their cultural capital” (75). That being said, however, the indigenous are not the only group to subscribe to violence in order to perpetuate their own agenda, as *Sendero*, whose appetite for the material fuels their systematic and torturous actions against their fellow Peruvians, in particular the indigenous communities. Vargas Llosa provides the schema describing how they execute their murders and destroy the country’s infrastructure. While *Lituma* portrays the cannibalistic rituals as an obstacle to modernization, *Sendero’s* violence provides an alternate explanation for Peru’s unsuccessful attempts of Westernization.

As Carlos Ivan Degregori notes, “el pánico provocado por los pishtacos coincide con un recrudescimiento de la acción senderista,” (110) whereby the militants of *Sendero Luminoso* executed their torturous murders through systematic techniques in addition to destroying the country’s infrastructure. In *Lituma en los Andes*, for example, Vargas Llosa describes how they demolished the churches, symbols of the earliest system of oppression: “de hacer cosas sucias y ser engendros de Satán. De quemar iglesias, descabezar santos y vírgenes y de robarse a los recién nacidos. Eran las malas lenguas de los párrocos, sobre todo” (209). This account demonstrates how the *terrucos* attacked and burned the physical buildings, in addition to mutilating the saints and virgins in order to metaphorically illustrate the authority they exercise over the church. Moreover, the militants followed similar techniques when attacking their victims: “Quemarlo con fósforos y encendedores –explicó Carreño–. Empezando por los pies, y poco a poco, subiendo. Con fósforos y encendedores, como lo oye. Era lentísimo. La carne se le cocinaba, empezó a oler a chicharrón. Yo no estaba al tanto todavía, mi cabo. Me vinieron arcadas y casi me desmayé” (55). The *senderistas* burned their victims, slowly, as though they

were cooking meat, which parallels the cannibalistic rituals of the indigenous in reducing their victims to their sustenance, or as Gustavo Gorriti explains, “the proverbial meat grinder had processed enough people to make the Shining Path uprising one of Latin America’s bloodiest since the 1960s, with clear signs of becoming one of the cruelest wars in the continent’s history” (331).

In addition to burning buildings and their victims, they adhered to strict, systematic techniques regarding weapons and intention when executing their victims:

los ajusticiaron poniéndolo de rodillas y apoyándoles la cabeza en el broquel del pozo del agua. Los tenían bien sujeto mientras los vecinos, pasando en fila, los chancaban con las piedras que recogían de la construcción, junto a la casa comunal. La milicia no participó en las ejecuciones. No se disparó un tiro. No se clavó un cuchillo. No se dio un machetazo. Solo se usaron manos, piedras y garrotes, pues ¿se debía acaso desperdiciar en ratas y escorpiones las municiones del pueblo? Actuando, participando, ejecutando la justicia popular, los andamarquinos irían tomando conciencia de su poderío. Este era un destino sin retorno. Ya no eran víctimas, comenzando a ser libertadores. (63)

This detailed scene portrays the methodical nature of *Sendero* while demonstrating their similarities with the indigenous peoples. In addition to treating their victims as cooked meat, they also participated together in their executions, demonstrating the shared responsibility of each murder, similarly to the Indians’ shared communion. Secondly, their choice of weaponry mirrors a return to a more primitive, barbaric method, utilizing their hands, stones and sticks, rather than employing less personal weapons, such as guns and knives. Ultimately, the *terrucos* reveal that by inducing fear, in manners similar to the *pishtacos*, and reverting to primitive fighting

techniques, they oppose modernization efforts and, therefore, complement the theorized notion of the indigenous' superstitious beliefs as an obstacle that Peru must overcome.

Even though “the large-scale violence of the 1990s appears to be typically accompanied by a surplus of rage, an excess of hatred that produces untold forms of degradation and violation, both to body and the being of the victim: maimed and tortured bodies, burned and raped persons, disemboweled women, hacked and amputated children, sexualized humiliation of every type” (Appadurai *Fear of Small Numbers* 10), Roncagliolo is careful to note the precision and systematic nature with which *Sendero* murders their victims, specifically those aligned with the church. As demonstrated in *Lituma en los Andes*, the *terrucos* burned their victims, slowly, starting with their feet, and following this, “su cabeza parece haber estado más alejada de la fuente de calor, pero no por descuido. Después de quemarlo, el asesino marcó una cruz en la frente con un cuchillo muy grande, quizá de carnicero” (27). This description illustrates the connections between *Sendero* and the church pertaining to the cross that is carved into the victim's forehead, which ironically suggests sacrifice, whereby the butcher-like knife reiterates the metaphor of the victim as *Sendero*'s sustenance, or rather the indigenous for a modern Peru. In addition to the cross, the novel introduces a subsequent connection between *Sendero* and Christianity:

También son personas instruidas. Al menos el del cuchillo. Son obras de cirugía. Clavaron siete puñales en su corazón con precisión perfecta. Todo tipo de cosas: machetes, navajas de explorador, hasta un cuchillo de carne. Tenían una buena colección, por lo visto. Lo destrozaron sin cortar las principales vías de circulación y dejaron el cuerpo deliberadamente boca abajo. De su pecho salió casi toda la sangre, el corazón pulverizado llegó a bombear aun unos minutos

después de la muerte. Se fue extinguiendo. Fue lento, pero para acelerar el desangramiento cortaron el brazo. (173)

This graphic description reveals to the reader the religious, historical and methodical significance behind the acts of violence. First, I suggest that the seven daggers thrust into the heart represent the seven deadly sins of Christianity: lust, gluttony, greed, sloth, wrath, envy and pride; however, reading between the lines, I propose that these seven characteristics are symptoms of a capitalist society following the purported tenets of Western modernity, where “cultural identity and political ideology among the mass of society has been replaced by cultural values of consumerism, or the obtainment of a particular material lifestyle” (Dressler 262). The drive for material wealth encourages competition between individuals within a society at the cost of a personal moral code. Secondly, the weapons are described in conjunction with history and social significance. Machetes represent the primitive, barbaric nature of the indigenous fighting against the Spanish explorers, which result in the steak knife in order to portray how the victims are mutilated and devoured by the evolving Peruvian society. Lastly, this description demonstrates the precision and technique with which the *terrucos* executed each murder.

Following the methodical nature of *Sendero Luminoso*, the leaders are identifiable in the organization of the group, which ultimately results in a distinguishing characteristic:

Cosa rara de los terrucos. Se organizaban en grupos de hombres comandados por mujeres. No sé si lo sigan haciendo así, uno nunca sabe con ellos. Pero aparentemente, las mujeres siempre fueron las más fuertes ideológicamente. Y las más sanguinarias. Los hombres eran unos mandados, por decirlo así. Servían para los enfrentamientos y las tareas técnicas. Pero si había que dar un tiro de gracia, lo hacia la jefa. (234)

This excerpt demonstrates not only that the group had a strict organizational system, but rather that the women controlled the ideological and planning aspects of attacks while the men were responsible for the brute force of the group. The narrative continues to illustrate that when *Sendero* began to lose momentum, they implemented new measures to ensure the survival of their group: “Cuando Sendero Luminoso estaba ya muriendo, bajo la edad de sus cuadros. Comenzó a reclutar niños de diez años, de once, hasta de nueve. Les daban armas y los entrenaban en manipulación de explosivos. Luego, Sendero se acabó, pero ellos quedaron vagando por ahí, ya convertidos en delincuentes comunes nomás” (211). Through its recruitment of adolescents, *Sendero* not only ensures the perpetuation of its ideology but also impedes broader social progress away from the period of terrorism by training common delinquents and petty criminals to fulfill their anti-capitalist goals.

Mario Vargas Llosa and Santiago Roncagliolo effectively reveal connections between both indigenous’ rituals and organized Western religion, as well as similar violent patterns between *Sendero Luminoso* and the indigenous communities. However, one must acknowledge the overall relationship between the Indians and Peru’s attempts at modernization. By negatively stereotyping the indigenous as barbaric cannibals based on their spiritual practices, these two authors illustrate the development of their religion. Roncagliolo achieves this by tracing the evolution of pagan festivals into current day Carnival, which is celebrated throughout the modern cities. Furthermore, the violent parallels between *Sendero* and the indigenous problematize the notion, established by Vargas Llosa, that the indigenous represent Peru’s most substantial obstacles in modernization. As Williams explains, “the truth of collective sacrifice and cannibalism, of a differential Andean relation to labor and consumption, or a barbaric ungovernability signifying little more than the exhaustion of the state –symbol of society eating

its own— thereby not modernizing but rather reverting to the primitive” (246). Throughout both texts, the authors expose weaknesses within organized Western religion and a society’s drive for material possessions as additional obstacles which Peru must encounter and overcome.

Chapter 2

The Howling Indigenous: Peru's Cry for Modernization in Mario Vargas Llosa's *Lituma en los Andes*, Santiago Roncagliolo's *Abril rojo* and Iván Thays' *Un lugar llamado Oreja de Perro*

Throughout its efforts towards Westernization, many scholars and critics have argued that the only way for Peru to attain the status of a modernized society is through the eradication of its indigenous populations, in particular by eliminating traditional rituals, spiritual beliefs and customs. Through these theories and literary texts, one must question the role and responsibility of the Humanities in addressing these polemical discussions and facilitating thoughtful discourse.¹⁰ Specifically, I am referencing Vargas Llosa's essay "El nacimiento del Perú" (1986), which was later expanded in an English version, "Questions of Conquest" (1991). By examining the relationship from the arrival of the Spaniards with the indigenous communities in Peru, Vargas Llosa argues that "almost five centuries later, this notion of individual sovereignty is still an unfinished business. At least one basic problem is the same. Two cultures, one Western and modern, the other aboriginal and archaic, hardly coexist, separated from each other because of the exploitation and discrimination that the former exercises over the latter" ("Questions of Conquest" 47). He elaborates upon this idea that in order to achieve modernization, the indigenous populations should be asked to pay the ultimate price, or rather "if forced between the

¹⁰ Hernán Vidal defines the Humanities "as the study of the ways in which human beings create analogical, symbolic systems to give meaning to their environment, relationships, and purposeful actions therein, experiencing them as coherent fields of intellectual-emotional-bodily responses, [then] the Humanities can make a special contribution by connecting the behavior of political institutions with a nation's historical tradition, its ethos as represented in narratives of national identity, and the ideological conflicts occurred within this framework" (14). For this study, I examine the symbolic relationships with regard to national identity, as constructed within these terms.

preservation of Indian cultures and their complete assimilation, with great sadness [he] would choose modernization of the Indian population, because there are priorities” (48). Misha Kokotovic critiques this argument in his article “Mario Vargas Llosa Writes Of(f) the Native: Modernity and Cultural Heterogeneity in Peru” with reference to Vargas Llosa’s novel *El hablador*, stating that there “is a nostalgia for the indigenous cultures one is about to destroy. And, in an odd way, the nostalgia serves to justify the sacrifice of indigenous culture on the altar of national development and the common good, even though common people are unlikely to derive much good from it” (463). By examining the relationship between the indigenous populations and animalized characterizations of the human in Roncagliolo, Thays, and Vargas Llosa, in this chapter I evaluate the ethical treatment and representation of their culture, which problematizes Peru’s efforts towards modernization. Throughout this study, I will show that even with the eradication of the Indian culture, Peru will never attain a modern status due to, on the one hand, the dehumanization of the Indian populations and, on the other, the internal conflict and instability produced by inefficient governments.

In order to understand the dehumanization of the indigenous people, it is imperative to recognize the inherent connections present in the novels. One recurring theme throughout these texts is the relationship between the Indian populations and dogs, specifically with regards to communication and the sense of community. As Amy Kaminsky points out “among the snares of a liberal modernity is that the same classes of people who have the greatest access to making their voices heard are those who are most likely understood as human, with rights as such, thus creating an echo chamber that reinforces and naturalizes the collapsing dominant masculinity into the universal” (48). In the case of the Quechua speakers in Peru, the language and cultural barrier prevents them from accessing the classification of being human. By examining the

dynamic relationship between Spanish and Quechua speakers in the three novels, I aim to illustrate the underlying discrimination and animalization of the indigenous communities that is perpetuated throughout modern (Westernized) Peruvian thought.

The Quechua Effect

In the opening paragraphs of *Lituma en los Andes*, Mario Vargas Llosa establishes an authoritative, yet condescending, description of the Quechua speakers: “Y ella lo dijo, pero en quechua, mascullando y soltando un hilito de saliva por las camisuras de su boca sin dientes [y] la india repitió esos sonidos indiferenciables que a Lituma le hacían el efecto de una música bárbara. Se sintió, de pronto, muy nervioso” (3). Within the first two complete paragraphs of the novel, Vargas Llosa equates this indigenous woman, who he later reveals as the wife of one of the *desaparecidos*, the foreman overseeing the roadway construction, to an animal, foaming at the mouth, missing teeth and lacking any true form of communication; that is, this description portrays the Spanish language as the only accepted means of communication in Peru. In *The Other Side of the Popular*, Gareth Williams notes that “Quechua is little more than savage music, while the apparent inevitability of abject violence only serves to stereotype the indigenous ties of kinship and community as they actively exclude the gregarious Corporal Lituma from their logics” (243). Expanding upon the line of thinking forwarded by Williams, the focus on community and kinship serves two simultaneous functions: the unification of the indigenous’ identity with its animal counterpart, and the differentiation between them and the civilized Peruvians, as manifested throughout the novel as Corporal Lituma.

In addition to this opening description, Vargas Llosa manipulates the importance of music in order to reinforce this collective barbaric image. While Thays and Roncagliolo

underscore the role of the musical within religious processions and as a marker for societal status, Vargas Llosa portrays this aspect of the indigenous community as a detriment to the modernized society:

[Ellos] fumaban, conversando, y canturreaban entre dientes la música de la radio. Alguno, más borracho que otros, abrazándose a una hembrita invisible y con los ojos cerrados daba unos torpes pasos de baile contra su sombra en la pared. Como siempre, Dionisio, en ese estado de efervescencia que lo ponía la noche, los animaba: «Bailen, bailen, diviértanse, qué más da que no haya polleras, de noche todos los gatos son pardos.» (199)

This passage reveals, through the narrative voice's Westernized optic, an inherent relationship between music and immoral or questionable actions and activities. Therefore, within this detailed account, the text amplifies the seemingly barbaric, animalistic mentality of the indigenous who spend their nights drinking, smoking, and dancing with invisible women to facilitate the characterization of their uncivilized community, which, according to the author's essayistic production, has no place in a modern Peru. Additionally, the text portrays how the indigenous, similarly to animals, are characterized as natural followers, specifically with Dionisio functioning as the puppeteer controlling and manipulating the Indians' actions. As Williams points out, "those Indians not directly linked to the Sendero ('innocent' Indians, in other words) are suspected of congregating in Dionisio's tavern late at night and engaging in drunken reveling, shadowy orgiastic, homosexuality, spirit worship, sacrifice, and ultimately even cannibalism" (243). This assertion demonstrates how even the "innocent" indigenous are guilty of violating societal norms, as established by the modernized West.

Drawing upon the “barbaric” musicality of the Quechua language, Vargas Llosa emphasizes the lack of communication inherent to the *serranos* as a distinguishing characteristic from the *costeños*, which portrays an extension of the duality between *comuneros* and *colonos*. Flores Galindo describes this phenomenon in further detail: “By reducing all Andean people to the common condition of Indian or colonized, the European invasion unintentionally created a cohesive native society, even as the Spanish administration sought to maintain old conflicts and introduce new ones, such as that between *comuneros* (people who lived in Indian towns) and *colonos* (servants assigned to haciendas)” (4). Vargas Llosa portrays this complex characteristic through Pedro Tinoco, a mute who was raised amongst a pack of vicunas. Through a detailed description of Pedro, Vargas Llosa emphasizes the importance of language and communication in Peruvian society: “Desde niño a Pedrito Tinoco le habían dicho alunado, opa, ido, bobo, y, como siempre andaba con la boca abierta, comemoscas. No se enojaba con esos apodos porque él nunca se enojaba con nada ni con nadie” (36). In addition to his pacifist and polite demeanor, the novel details the relationship he had with the vicunas: “Los vecinos recordaron que desde niño había dormido con los perros y las gallinas del párroco (malas lenguas decían también que éste era su padre), [y] entonces, ya adolescente, Pedrito Tinoco se mudó a las calles de Abancay, donde fue cargador, lustrabotas, barrendero, [entre otras cosas]” (36). Throughout his adolescence, Pedro was subjected to discrimination and classification as a crazy, yet peaceful, stupid person, who reflects the overwhelming negative stereotype often assigned to the indigenous populations.

The novel, furthermore, develops the intimate relationship between Pedro and the vicunas, while simultaneously criticizing the relationship between a modern Peruvian society and

the Indian communities. The narration illustrates how Pedro interacted and communicated with his untraditional family:

Pedrito Tinoco se quedó con las vicuñas. [También] se pasaba los días observándolas, averiguando sus costumbres, sus movimientos, sus juegos, sus manías, con una atención alhelada, casi mística, doblándose a carcajadas cuando las veía corretearse, mordisquearse, retozar entre los pajonales, o entristeciéndose cuando alguna rodaba por el barranco y se quebraba las patas, o una hembra se desangraba en un mal parto. (39)

As witnessed through this passage, Pedro not only resided with the vicunas but rather became a member of their community. He observed their movements, with a mystical or almost foolish interest, and analyzed what these behaviors and customs signified. Moreover, people would travel from neighboring regions to witness such a unique sight: “Venían de lejos, no hablaban ni quechua ni español, sino unos sonidos que a Pedrito Tinoco le resultaban tan extraños como sus botas, bufandas, casacones y sombreros” (39). Vargas Llosa extends this critique of Pedro and the indigenous society to the overarching goal of a modernized society: “Es una orden de la dirección. Ésta es una reserva del enemigo. El nuestro y el tuyo. Una reserva que inventó el imperialismo. Dentro de su estrategia mundial, ése es el rol que nos han impuesto a los peruanos: criar vicuñas” (45). With this declaration, the text not only acknowledges the role that has been assigned to these communities, but rather questions the responsibility of the Westernized optic for having established these preconceived notions and prejudices which can be characterized in simplistic terms. Specifically, Pedro single-handedly represents the collective identity of the indigenous community through the dehumanization process of reducing the individual to a stereotype.

In *Un lugar llamado Oreja de Perro*, Iván Thays also explores the dynamic between the musicality of the Quechua language and the lack of communication on behalf of the indigenous communities. In order to begin an analysis of this relationship, it is imperative to examine the book's title and how it subtly accomplishes two overarching goals: the animalization of the Quechua speakers, and a portrayal of a fragmented society that lays in the wake of the years of terror. First, by referring to *Oreja de Perro* which translates to the dog's ear, Thays insinuates that dogs have the ability to observe and absorb what they see and hear without the ability to communicate their own opinions or experiences, which, I argue, parallels the relationship between Quechua and Spanish speakers. The native-Quechua speakers live within a predominantly Spanish speaking society and, like dogs, observe and absorb what they experience first-hand but are unable to communicate or address societal issues that directly affect their lives. Luis Hernán Castañeda expands upon the significance of a collective memory situated within historical accounts when he observes that: "El valor simbólico de Oreja de Perro reside en su relación con una memoria colectiva marcada por las secuelas de un pasado violento, cuyas huellas persisten en el presente del pueblo y, centralmente, en las vidas de sus habitantes" (27). Castañeda underscores the importance of a collective memory and experience, which further reinforces the community and kinship ties portrayed in *Lituma en los Andes*. In Thays' novel, Tomás, the protagonist, explicitly addresses the town's name and its significance: "En verdad pienso que el nombre Oreja de Perro es como una premonición. Imagínate, todos los días descuartizaban perros en Ayacucho. Y si lo ves en un mapa, este sitio parece un pedazo enorme cercenado de alguno de esos perros, o de todos" (135). This fragmented vision of Oreja de Perro portrays a disjointed Peru, which represents the tension between the modern versus the

traditional. Also, he refers to “esos perros o todos” in order to dehumanize the indigenous people and address them collectively, rather than acknowledging the individual.

Thays, furthermore, emphasizes the relationship between the sounds of the Quechua language, which Vargas Llosa characterizes as barbaric music, with the expressive sounds of dogs: “Pensaba en eso ahora, mientras los sonidos en el baño han desaparecido y afuera ladran los perros de Oreja de Perro” (115). Within this one scene, Thays implicitly connects the Quechua language with noises associated with bodily functions such as defecation and vomiting, as well as equates the indigenous population and dogs as a single being, based solely upon their communicative abilities. Expanding upon the musicality of the Quechua language, Thays juxtaposes the negative sentiment associated with the indigenous or the folkloric when Tomás declares that “la música folkórica aburre siempre, [le] parece monótona, desesperante, así sea andina, africana o celta” (151). This description reduces the Quechua language to a boring, monotonous music that is essentially identical to that of other subaltern or primitive cultures. By eliminating their own unique culture and characterizing them with other subaltern cultures, Thays reinforces the notion that indigenous people are less than human and that they lack any true form of individual identity, and are instead dehumanized to being a collective of animal and/or bodily semantic structures.

As analyzed previously in *Lituma en los Andes*, the Indian populations are dehumanized in two specific manners: they are portrayed as lacking communication, as a marker of all things human, and through the texts’ systematic equivalencies between them and local dogs. While Vargas Llosa explicitly demonstrates the lack of communication through Pedro Tinoco, Thays suggests, in a more subtle manner, that Oreja de Perro lacks any true form of expression: “Lo peor de Oreja de Perro es el silencio. Un silencio cargado de moscas” (14). In two simple

sentences, Thays explicitly states the silence is unbearable while the insect reference characterizes Oreja de Perro not only as filthy, stricken with poverty and overflowing with the remains of death but also reinforces the notion of disgust and defecation of the animalized indigenous society. He continues this description with the confusion associated between a cemetery and a zoo: “Los muy hijoputas creen que es un safari, replica sin prestarme atención. Han confundido un cementerio con un zoológico” (57). As we examined in *Lituma en los Andes* when foreigners would scrutinize the dynamic relationship between Pedro and the vicunas, Thays reinforces the notion that in Oreja de Perro, there is no difference between a zoo and an indigenous community, as the indigenous are synonymous with animals or the subhuman.

The second characteristic that the authors emphasize is the family-like relationship between the native-Quechua speakers and dogs. While Pedro was essentially raised by a pack of vicunas and assimilated into their culture, Thays demonstrates not only that the indigenous people live a hard life that resembles that of the area’s dogs, but also that they have an unbreakable bond between them. First, Thays describes the physical similarities between them: “A la mujer la sigue un perro. Un perro flaco, negro, de orejas caídas y patas largas, huesudas. La cola rota. El perro se acerca hasta [él] y [le] olisquea” (73). This is connected to the description of the women: “la dueña debe tener treinta años, no más, [calcula], pero está prematuramente envejecida como la mayoría de campesinas. La piel oscurecida, las manos de piedra, la dentadura desviada o perdida, con los caninos demasiado desarrollados” (127). Thays describes the similarities that the indigenous share with the dogs, such as their skin color, their downtrodden and aged bodies, and as did Vargas Llosa, the animalistic nature of their toothless mouths in order to emphasize their deviance from the human form.

In addition to their physical similarities, Thays underscores the inherent connection between them, one that resembles a connection between biological family members:

Algunos campesinos se unen en círculos, vestidos con pantalones remangados y chompas viejas, incluso ponchos. Algunos llevan hondo en el cinto. [También] las campesinas se han multiplicado por decenas. Ahora es una jauría de inquietas polleras de colores, dentaduras incompletas, chompas amarillas, rojas, azules, celestes, negras. Sombreros de paja ennegrecidos, sombreros de fieltro con flores. Hay ancianas, mujeres mayores, niñas. Todas vestidas igual. Y perros, sus perros largos y flacos orbitando alrededor de sus dueñas. (180)

This detailed account demonstrates the lack of individual identity amongst the indigenous population, as portrayed through their corresponding clothes and physical appearances. Secondly, it underscores the pack mentality of the Indian culture by traveling in groups, maintaining the same appearances and the constant physical connection with their dogs. Ultimately, this scene emphasizes how the indigenous people pertain to the subhuman classification, with the dogs, and that neither have access to the more privileged culture or treatment, due to their lack of communication.¹¹

Corruption and Instability

¹¹ With regards to the subhuman classification, Walter Mignolo underscores the indigenous' placement within this classificatory system: "Parallel to the Universal Declaration, a reclassification of the planet was taking place: First, Second and Third World. By the seventies, Indigenous people from all the Americas, New Zealand and Australia made themselves heard: where is our face, they asked in this world order? A new category was invented to 'please them': the Fourth World" ("Who Speaks" 16). This "Fourth World" placement emphasizes that indigenous populations worldwide are considered a separate category, or rather a separate species, that of the subhuman, or animals.

While the indigenous populations are considered one obstacle, *Lituma en los Andes* exposes a plethora of Peru's shortcomings that impede its modernization process. The text underscores the government's corruption with regards to *Sendero Luminoso's* terrorist activities and its own involvement in murdering innocent civilians:

Se turnaban para hablar, en español y en quechua. La revolución tenía un millón de ojos y un millón de oídos. Nadie podía actuar a ocultas del pueblo y librarse del castigo. Estos perros-basuras trataron y ahí estaban ahora, de rodillas, implorando misericordia a quienes habían apuñalado por la espalda. Estas hienas servían al gobierno títere que asesinaba campesinos, tiroteaba obreros, vendía el país al imperialismo y al revisionismo y trabaja día y noche para que los ricos fueran más ricos y los pobres más pobres. (*Lituma* 62)

Through this strong critique of the government, Vargas Llosa reveals three fundamental characteristics of Peruvian society. First, he describes the Shining Path revolution as having a million eyes and ears, which implies that one is both being observed and observing others at all times, while lacking a voice or the power of expression, which is a theme that is developed more thoroughly in Roncagliolo's *Abril rojo*. Secondly, he critiques the government's ways of operating; he describes, for example, how it will simultaneously betray a person or community while appearing to be compassionate to one's circumstances. Lastly, he critiques the government's stance on capitalism and economic policies, while emphasizing the divide between the rich and poor.

While this previous passage demonstrates Vargas Llosa's critique of Peru's government, one must be careful to consider the personal connection between him and the political process. *Lituma en los Andes* was the first book that Vargas Llosa published following a failed attempt at

becoming Peru's president. Therefore, the reader must be aware of the distinctions between Vargas Llosa and Alberto Fujimori, the two presidential candidates, and how the former has attempted to fictionalize the latter as an ineffective and corrupt despot.¹² As previously mentioned, Vargas Llosa argued for the complete assimilation of indigenous cultures through his own personal statements and publications. Kokotovic elaborates upon this evolution: "al final de los 80 Vargas Llosa llegó a considerarse a las culturas indígenas como un obstáculo para el progreso social y la modernidad. Este cambio es producto de su evolución ideológica a lo largo de las últimas tres décadas" (*La modernidad andina* 217). As a presidential candidate, Vargas Llosa represented an image of Peru that challenged the Indian people's worth and encouraged a complete eradication of their culture. Considering political propaganda and strategy, Gustavo Remedi describes how one "strategy of domination (the liberal, tolerant, multi-culturalist viewpoint) consists of creating the other on one's own terms, and thus accepting them only on those terms" (69). Vargas Llosa not only establishes this extreme prejudice against the Indian people but also only accepts the indigenous as primitive, barbaric and an obstacle for Peru's future.

On the other hand, Kokotovic describes the political propaganda that Alberto Fujimori employed, which ultimately guaranteed his nomination as president, specifically regarding his campaign slogan: "[Fujimori] usó la audaz e improbable consigna 'un presidente como tú'" (*La modernidad andina* 245). This slogan underscored the similarities between Alberto Fujimori's political message and the indigenous populations, both of whom were considered outsiders, and ultimately guided Fujimori's campaign strategies: wearing traditional clothing and ponchos while mounted upon tractors, and publicly interacting with the indigenous communities.

¹² For more on this topic, reference Oswald Estrada's article "Desplazamientos políticos del discurso sentimental en *Travesuras de la niña mala* de Mario Vargas Llosa."

Kokotovic shows that Fujimori, through exploitation and false promises, won the indigenous and *mestizo* trust and vote, which ultimately helped him win the presidential election. Reading between the lines, both candidates prescribed to similar prejudices and slanted perspectives concerning the indigenous communities. However, Fujimori, unlike Vargas Llosa, manipulated their vulnerability and gullibility in order to achieve his personal motives, which portrays how, according to Remedi, he was able to create the indigenous in his own terms and subsequently take advantage of them. In contrast to the unintelligible, animalistic, voiceless community portrayed in *Lituma en los Andes*, one can see how their vote decided the outcome of the election, thereby underscoring their power as a collective group in effecting the modernization of the country's future.

In contrast with the overt political critique in *Lituma en los Andes*, Thays implicitly criticizes the government and President Fujimori, while at the same time assigning Fujimori to the same animalistic category as the Indian peoples: “lo que se discutía en los medios aquellos días era si debía sacrificarse o no a un rottweiler, Lan Fung, que había asesinado a un sujeto que ingresó a robar en el negocio que custodiaba el perro” (76). Thays, building on the racial association prevalent in the depictions of the president, portrays Fujimori as a strong, violent dog who had murdered an intruder, which symbolically illustrates Fujimori's attack against *Sendero Luminoso* for inhibiting Peru's modernizing efforts. However, by portraying both Fujimori, the sole representative of the government and civilized Peru, and the indigenous, or primitive and barbaric, as dogs, Thays demonstrates how both parties symbolize similar obstructions and prevent Peru from attaining a civilized, modern society.

Prescribing to the previously established literary conventions, in *Abril rojo* Santiago Roncagliolo portrays these same characteristics of the indigenous communities in Ayacucho and

Yawarmayo as witnessed in *Lituma en los Andes* and *Un lugar llamado Oreja de Perro*.¹³

Rather than focusing on the musicality of the Quechua language, which Vargas Llosa and Thays develops more thoroughly in their texts, Roncagliolo animalizes the Indian populations by emphasizing their lack of communication and the relationship between them and dogs, while simultaneously underscoring the government's corruption with regards to the presidential elections. After arriving at Yawarmayo on official business, Felix Chacaltana describes the area in terms of the geography in relation to its fauna: "Sólo cuando llegó al pie de los faroles pudo ver de cerca lo que colgaba de ellos. Eran perros. Algunos ahorcados, otros degollados, algunos abiertos en canal, de modo que sus órganos internos goteaban desde sus panzas. Soltó el maletín. Un escalofrió recorrió su espalda. Los perros llevaban carteles que decían: «Así mueren los traidores» o «Muerte a los vendepatrias»" (96). This graphic description shows not only the physical destruction perpetrated by the Shining Path but also the overwhelmingly impoverished state of a predominantly indigenous community who was caught in the crossfire. Additionally, this description suggests that the perpetrators executed and tortured not only the dogs but also the Indian populations by symbolically associating the dog with the indigenous body, as the aforementioned authors have done. This juxtaposition between *Sendero Luminoso* and the authors demonstrates how the modern intellectual shares similar prejudices with the "anti-modern" subversive movement, which highlights the multiple facets and obstacles in Peru's modernizing process.

¹³ Yawarmayo translates to "River of Blood," which according to Starn, Degregori, and Kirk, appears in the Shining Path's propaganda, specifically with regards to the militants. They note that "Militants swore to die and kill for the revolution. They bombed electrical towers and factories, killed mayors, and massacred villagers to cross what Guzmán called the 'river of blood' to destroy the 'old state' and build a Maoist utopia in its place" (320). As described by Guzmán, this "river of blood" represents the tension between the past and future. In the novel, Yawarmayo represents the location where the indigenous communities coexist, rather inharmoniously, with the government and terrorist forces.

Chacaltana continues this description with contrasting imagery between horses and dogs in order to underscore the inherent weakness of an indigenous community: “Eran policías y caminaban pesadamente llevando escaleras para descolgar a los perros. Apoyaron sus escaleras contra los faroles y retiraron a los animales siguiendo un orden establecido, con más hastío que asco, como acostumbrados a una rutina de cadáveres caninos. Félix Chacaltana pensó en las palabras del comandante. No vea caballos donde solo hay perros” (96). Once again, Chacaltana demonstrates the routine nature of executing and torturing the dogs, like the routine execution and torture of local indigenous peoples by the Shining Path and the government. Most importantly, this distinction between horses and dogs portrays the duality that exists between more civilized communities, which implies a Spanish speaking population, with that of an indigenous community. Stated in a more explicit manner, in Yawarmayo, one does not see horses, which symbolizes strength, valor and wealth, where one sees only dogs, a symbol for weakness, poverty and Quechua speakers.

In addition to the degradation of society, Roncagliolo introduces a mute character to assist Chacaltana in Yawarmayo: “Busque a Yupanqui, el que está con los perros. Es un cojudo, pero lo ayudará” (101). Similarly to Pedro Tinoco in *Lituma en los Andes*, Yupanqui represents the Yawarmayo people and community with the stereotypical description of the mute, lacking intelligence and living amongst the animals, while reducing each individual to this one stereotype. Roncagliolo elaborates upon their silence when introducing the family with whom Chacaltana will stay:

Y golpeó la puerta fuertemente mientras seguía gritando. A veces, volteaba hacia el fiscal con una sonrisa de disculpa. Cuando Chacaltana estaba a punto de sugerir que quizá en esa casa no había nadie, se abrió la puerta dejando ver a un hombre

con su mujer y tres niños. Estaban todos petrificados, observando el visitante. El policía les dijo algo en quechua. El hombre respondió. El policía levantó la voz. El hombre negó vehemencia. La familia entera respondió entonces a gritos, todos al mismo tiempo, pero el policía les devolvió los gritos y sacó su garrote. El fiscal pensó que iba a golpearlos, pero se limitaba a mover el arma en el aire, amenazante. (101)

With regard to communication, this detailed scene portrays the indigenous family's communicative abilities as vehemently screaming in unison, which emphasizes the seemingly animalistic nature of the Quechua language, akin to a herd of animals making unrecognizable sounds. Moreover, Chacaltana describes this family as “un nido de serpientes” (106) due to their simultaneous responses and shouts, while expressing the nervousness and tension that exists between them and the outsiders, whom are represented by Chacaltana and the police.

Throughout popular Andean myths and ideologies, the imagery and symbolism of the *serpiente* spans cultural, spiritual and political discourse. Andean legend suggests that “the snake is the owner, master, or mistress of the village” (Bolin 206) which, within context, underscores the historical longevity and presence of the indigenous communities. A more in-depth analysis reveals that “*Amaru*, the great snake, was intimately related to Inca Amaru and to the Inca Atahualpa. *Amaru* is tied to fertility, agriculture, rebellion, and change in political power. It is also a symbol of wisdom” (Bolin 208). Expanding upon this traditional symbolism, the reader can infer that Roncagliolo portrays the indigenous family as “un nido de serpientes” in order to cement his knowledge of traditional beliefs while manipulating this imagery to degrade the indigenous family. Furthermore, this snake-like family is situated within the political corruption and instability surrounding the presidential elections, which underscores the inherent connection

between the Andean legend and its presence within political change. While the “*amaru* is perceived as a revolutionary force that dismantles a system which is out of equilibrium and then helps to bring back balance, harmony, and peace within a new system,” (Bolin 208) the text asserts that though the political corruption and *senderista* activity is situated within the indigenous community of Yawarmayo, this setting is vital for two fundamental reasons. First, the indigenous town reveals how the political corruption and instability affects the economic and social state of the country. Secondly, contrasting the degradation of their culture and community, the text reveals the possibility that the indigenous communities are a necessary component for the country’s future stability and hopes of successfully completing the Westernization process.

The tension felt between Chacaltana and this indigenous family is indicative of the tension that exists not only between the indigenous population and the residing governmental and police forces in Yawarmayo, but also of the inherent tension between a modernized society with one of more traditional values. Chacaltana is sent to Yawarmayo in order to investigate election fraud and oversee the electoral procedures. However, once he arrives, he soon witnesses first-hand the corruption and illegality of the election process. This difference is encapsulated in the following exchange:

–Bien. Respecto al programa electoral, he estado revisando la ley. Me pregunto si ha acondicionado las mesas para que voten los presos y los [...] – ¿Los presos? ¿Quiere que saque a los presos? Olvídense de ellos. No votan. – Pero la ley electoral específica que [...] –Ja, ja. Cuénteles al comandante Carrión que quiere sacar a los terrucos de las celdas. Va a ver por donde le mete su ley electoral. (99, ellipsis in original)

While trying to uphold the law, Chacaltana exposes the corruption in Yawarmayo, specifically regarding who is allowed to vote. He mentions “los presos y los [...],” through which one can infer the ellipsis refers to the Quechua speakers, who receive the same treatment as prisoners.

Chacaltana, furthermore, reveals the role that President Fujimori and his government play in the corruption of the electoral system, which the media specifies in a newspaper article where “el titular anunciaba un plan de fraude del Gobierno para las elecciones de abril” (20). While acquiring more details about election day, Chacaltana receives the following information with regards to the quantity of voters and the location: “Tres mil [votarán]. Las mesas se colocarán en la escuela pública Alberto Fujimori Fujimori. [...] Eso no es publicidad electoral. Eso es el nombre de la escuela” (103). Voting at a location named after the reigning president and presidential candidate implicitly implies control and coercion over the Yawarmayo citizens, which is explicitly affirmed since “los soldados están haciendo campaña a favor del Gobierno [...] Inclusive coaccionando el voto de los campesinos” (111). While Chacaltana exposes the government’s corruption, he also demonstrates that, contrary to popular belief, the government inhibits a true democratization of Peru, which in turn directly affects Peru’s modernization efforts.

Throughout this analysis, two overarching and recurring themes have been present in Vargas Llosa’s *Lituma en los Andes*, Thays’ *Un lugar llamado Oreja de Perro*, and Roncagliolo’s *Abril rojo*, which provide substantiating evidence for popular belief that the indigenous population must be completely assimilated in order to achieve modernization, as described explicitly in the former’s essays. First, these authors portray the indigenous populations as silent, unintelligible and barbaric communities of people. Vargas Llosa and Roncagliolo utilize individual characters, Pedro Tinoco and Yupanqui respectively, as the sole

representative of the indigenous communities, thereby erasing all individuality and personal identity. Thays represents these silent, powerless people through Oreja de Perro, a town that is haunted by the fly-enriched silence. Secondly, these texts equate the Indian peoples with dogs by describing similar physical characteristics and mannerisms, as witnessed explicitly through Pedro and the vicunas in *Lituma en los Andes*. By portraying the relationship between the indigenous and dogs as family, these authors are assigning both to the same social and ontological class, which lacks access to basic rights and are subjected to the same torture and maltreatment, as inflicted upon them by *Sendero Luminoso*.

While these representations demonstrate, through varying literary techniques, that the indigenous communities may hinder Peru's modernization efforts, the authors also extend the argument in order to prove that the government is another obstacle. First, Vargas Llosa's personal experience through a failed presidential campaign provides insight to his personal perspective and, as mentioned previously, Kokotovic underscores how Alberto Fujimori manipulated the vulnerable indigenous communities in order to win their support. Secondly, Thays symbolically portrays Alberto Fujimori as an aggressive, murderous Rottweiler in order to illustrate how he effectively destroyed the underlying fabric of Peruvian society, suggesting that any semblance of judicial due process may not be applied to the murderous government. Lastly, Roncagliolo explicitly critiques the electoral process by highlighting the government's corruption and the coercion by military forces over the indigenous populations' votes. Within contemporary Peruvian narrative, these three texts successfully portray that through the similarities between the primitive indigenous societies and the corrupt government system, Peru will not attain a modernized society, contrary to popular belief which places the blame solely on the indigenous populations.

Chapter 3

Symbolic/Linguistic Boundaries: Music and Musicality in Claudia Llosa's *Madeinusa* and

La teta asustada

Contemporary Peruvian narrative illustrates the volatile relationship that exists between the indigenous communities and the *limeños* in the Andean region, specifically the prejudicial stereotypes regarding language and spirituality during the end of the 20th century. Narrative texts such as *Lituma en los Andes* and *Un lugar llamado Oreja de Perro* favor the sentiment shared amongst the *limeños* that the indigenous are an animalistic, barbaric community that communicate with little more than unintelligible sounds. In contrast, Peruvian director and writer Claudia Llosa provides a more optimistic perspective of the Manayaycuna community in *Madeinusa* and a shanty town on the outskirts of Lima in *La teta asustada*. Llosa's 2006 film *Madeinusa* follows the maturation journey of the title character, Madeinusa, trying to escape not only the provincial town but also the incestuous paternal relationship during *Tiempo Santo*, a fictional festivity that takes place between Good Friday and Easter, which Santiago Roncagliolo also depicts in *Abril rojo*. Llosa's 2009 film *La teta asustada* portrays the protagonist Fausta's intimate connection with her mother's past, resulting from her mother's rape by *Sendero Luminoso* and depicts how these fears are transmitted through a mother's milk to her offspring while simultaneously tracing the country's own journey. These pages, therefore, aim to address the following questions with regards to both films, in addition to contrasting major themes with the aforementioned novels. How does Claudia Llosa portray the protagonists' personal journeys through music? How is language contact between Spanish and Quechua portrayed throughout the films? What emotional or physical effect does the director achieve through the use of music?

Contrasting the animalistic nature portrayed in the Vargas Llosa's and Thays' novels, I aim to underscore how Claudia Llosa humanizes the indigenous communities by utilizing the Quechua music's emotive capacity in portraying the symbolic and linguistic boundaries between the indigenous populations and Westernized Peru.

While Claudia Llosa portrays indigenous and traditional community life, she selectively chooses the setting and actors to accurately convey a realistic depiction of the contemporary indigenous experience. In both films, *Madeinusa* and *La teta asustada*, Llosa casts Ayacucho-born resident, Magaly Solier, to play the leading role. The casting of the actress is important, as Juli Kroll points out, "actress Magaly Solier—a high school graduate and music student at the time that *Madeinusa* was filmed—wrote both of the songs that she sings in the film" (120). The relationship between native residents and Llosa illustrates the director's authorial sense of authenticity while filming. *Madeinusa* takes place in a fictional town, Manayacuna, during a fictional religious ceremony, *Tiempo Santo*. While the town's residents anticipate the three days absent of sin, marked by the death and resurrection of Jesus Christ, *Madeinusa* seeks to escape not only the provincial town, but also the pressures and sexual advances of her father. Her only hope arrives in the form of the lost *limeño*, Salvador, who represents the clashing of two cultures, and becomes Made's scapegoat. After poisoning her father, Made blames the "gringo," which underscores the perceived differences between the two groups based on phenotypic qualities, and flees for Lima. Similarly, in *La teta asustada*, the protagonist Fausta, played by Solier, seeks to flee her mother's traumatic experiences. While living with relatives in a shantytown outside Lima, Fausta is employed as a housekeeper for a popular singer in order to pay for her mother's burial in their old village. Through her musical expression and her relationship with her employer, Fausta gains confidence to release the fears of her past, which were metaphorically

transmitted through her mother's breast milk, and ultimately escapes by burying her mother by the sea, rather than in the village.

Following similar formats in both features, Llosa opens the films with ominous blank screens that set the bleak tone for the subsequent story. In the opening scene of *Madeinusa*, the viewer is presented with an opening passage set against a black screen: "Tú que pasas, mira y observa, desgraciado, lo que eres. Que este pueblo a todos por igual nos encierra. Mortal, cualquiera que fueras, detente y lee. Medita, que yo soy lo que tú eres y lo que eres, he sido." Beginning the film with this passage accomplishes two principle objectives: it manages to intermingle the past with the present while simultaneously reducing all the inhabitants to the same status, and invites the viewer to actively participate in the action. Initially, the film ascertains that the land imprisons them all the same, or rather that there is no difference between the indigenous community of Manayaycuna and the more urbanized cities. This assertion embodies the fundamental characteristics of transculturation, which Antonio Cornejo Polar describes as "the construction of a syncretic plane that finally incorporates in a more or less unproblematical totality (in spite of the conflictive character of the process) two or more languages, two or more ethnic identities, two or more aesthetic codes and historical experiences" (117). Presented throughout the film, examples include music performed in both Spanish and Quechua and the representation of a personal, indigenous history juxtaposed with that of the country.

Secondly, by addressing the audience with "you" and "mortal," the film signifies the involuntary participation of the viewer; or in other words, that the outsider, by being present, is consequently implicated to become what the other once was. In modern society, we can infer one part of this dialectic to be the indigenous communities often isolated from popular culture;

however, through this opening passage, Llosa inverts the societal hierarchy in that the audience inhabits the isolated position within the Manayacuna. In addition to implying the outsider's role, Llosa manifests this representation through Salvador, the *limeño* who has arrived in Manayacuna just before *Tiempo Santo* begins. As Juli Kroll points out, Salvador functions as the "stand-in for the viewer [which] allows a point of access for the audience that will be viewing the unfamiliar highlands world for the first time" (118). Reading between the lines, Salvador, furthermore, satisfies the conditions of becoming what Madeinusa once was, which alludes to being trapped in a society that is, as Juan Ubilluz Raygada describes it, "un pueblo andino perdido en el tiempo [porque] en la plaza del pueblo, no hay reloj mecánico, solo un viejo legañoso que da vuelta con sus manos a unos carteles pintados con las horas" (135). This literal representation symbolizes the physical displacement that Salvador and the viewer experience simultaneously in conjunction with the indigenous communities being left behind in Peru's efforts towards Westernization, which as Vargas Llosa notes in his essay "Questions of Conquest," is that "modernization is possible only with the sacrifice of the Indian cultures" (48). However, contrasting this sentiment throughout both films, Claudia Llosa demonstrates how the Indians relate personal histories, or testimony of *Sendero's* violent acts, while simultaneously providing insight to their religious ceremonies and cultural practices. This duality illustrates the coexistence of two cultures as portrayed through the concurrent use of Quechua and Spanish.

Before beginning the analysis of each song, it is important to note that the protagonists, Madeinusa and Fausta, share similar backgrounds, including abandonment by their mothers, sexual violence, and a desire to escape their past. Consequently, Llosa portrays these similarities through the power of song in their native Quechua. *Madeinusa* begins with a Quechua song

describing Made's personal circumstances in conjunction with revealing insight about the indigenous culture:

Day and night you sing saying: Oh, Mama! Oh, Papa!

While running through the hills and valleys.

Waychawcitusy of the Highlands, you who sings to nightfall.

Perhaps your mother has left so you can be like me,

For you to be singing.¹⁴

While preparing food, Made reveals an intimate connection with her natural surroundings, singing that Waychawcitusy has also been abandoned, perhaps by the capital city which metaphorically represents the town's lineage, so that she has someone with whom she can share her personal feelings. These lyrics reflect the assertion in the opening passage that the land imprisons them in the same way because they share similar experiences. She reveals simultaneously the power of the voice and the ominous presence that it has over the development of their life, which as Winthrop Sargeant notes, "the songs of the Quechua are, as a rule, plaintive and melancholy" (237).

In a similar fashion, in *La teta asustada*, Fausta relates maternal abandonment, albeit a permanent abandonment resulting from her mother's death. While conversing in song-like discourse, her mother says on her deathbed: "I'll eat if you sing to me, and freshen my drying memory. I don't see my memories, it's as if I no longer lived," to which Fausta responds "You're worn out like a dead bird." Within this final exchange, Fausta's mother passes away in the comfort of her own bed, leaving Fausta with the questions that are often associated with death, which she expresses through the following Quechua song while wrapping her mother's body in blankets:

¹⁴ The English translations of the Quechua songs have been taken from the film's subtitles.

Where are you going?

I am going to heaven to pick flowers, to pick flowers.

Where are you going?

I am going to heaven to pick flowers, to pick flowers.

Where are you going?

I am going to heaven to pick flowers, to pick flowers.

This conversational style reflects the final exchange between mother and daughter, while the repetition expresses the anguish that Fausta is feeling, which the viewer feels through an echoing wail and her desire to know where her mother will be, which subsequently illustrates the intimate connection between Fausta and her mother. In this regard, as Sargeant points out, “the music of the Quechua is, in general, full of repetitions. Single phrases or groups of phrases are played over and over again *ad infinitum*” (233). Contrasting the description of the Quechua language with “[los] sonidos indiferenciables [que] le hacían el efecto de una música bárbara” (3) present in *Lituma en los Andes* or “la música folklórica [que] aburre siempre” (151) as characterized in *Un lugar llamado Oreja de Perro*, Llosa illustrates the emotive and communicative properties of Quechua music. Throughout both novels, Vargas Llosa and Thays problematizes the Quechua language through the simplistic descriptions which parallel the indigenous’ depicted primitivism. Llosa, however, illustrates the complexity of Quechua in meaning and form as Madeinusa and Fausta describe the absence of their mothers through the musical register.

In the article “Music, Memory and Emotions,” Lutz Jäncke elaborates upon the connection between music and autobiographies: “because of its near ubiquity, music has been identified as important in the construction of autobiographical memories and thus for making judgments about oneself and others” (21). Following this line of rationale, the viewer can infer

that Llosa successfully manipulates this musical quality with regards to religious and historical events. Made continues singing:

When Holy Time comes around, I will stop and I will go.

Over the hills and valleys I will run like you, I will sing like you.

Waychawcituy, Waychawcituy,

When my beloved father cries you will tell him not to

Saying you will be back, saying you will return.

Waychawcituy, Waychawcituy,

When my beloved father cries you will tell him not to

Saying you will be back, saying you will return.

Through a narrative-like formula, Made reveals her plans to leave, as her mother had previously done during *Tiempo Santo*, so that it would not be a sin. Referencing *Tiempo Santo*, Made not only recognizes her chance to escape the provincial life but also the pressures from her father, don Cayo, who seeks sexual gratification from her. One critic argues that don Cayo's urges result from his wife's abandonment: "El incesto es representativo de la relación del pueblo con el mundo exterior. La madre de Madeinusa abandonó al padre para vivir en la capital. Como el padre no puede poseerla, como no puede hacerla suya, ahora quiere poseer a su hija, cuya nombre sugiere que esta *hechaenotraparte* y presagia que se irá del pueblo como su madre" (Ubilluz Raygada 136). Just as the lyrics indicate, Made will run and sing like her, whom one can infer is her mother, which reaffirms the motivation behind Don Cayo's sexual propositions.

Contrasting the personal, sexual violence to which Madeinusa is subjected, Fausta suffers from her mother's violent experience which is revealed through the graphic opening song sung by Fausta's elderly mother, Perpetua:

Perhaps some day, you will understand
How much I cried, I begged on my knees
To those poor bastards.
That night I screamed,
The hills echoed and people laughed.

The lyrics reveal that those “poor bastards” refers to the subversive group *Sendero Luminoso*. Additionally, the echoing hills describe the regions that were most affected by their violence, particularly the rural, mountainous regions of Peru, which Kimberly Theidon describes in the following terms: “communities throughout Ayacucho, Peru were in ruins: charred houses, abandoned farmlands, and innumerable mass graves converted the earth itself into yet another actor in this tragedy” (8). Throughout the film, Llosa portrays how not only the physical surroundings perpetuate the effects of history but also how the human being is converted “into historical processes and sites” (Theidon 10). The bodies represent historical discourse capable of revealing a violent past in addition to its effects on the future, both personally as well as collectively. This notion of perpetuity is illustrated in her mother’s name, Perpetua, which, before birth, casts an ominous shadow over Fausta’s future. She continues describing this horrific night:

This woman who sings
Was grabbed, was raped that night.
They didn’t care about my unborn daughter.
They raped me with their hands and penis
With no pity for my daughter watching them from inside.

In few lyrics, Perpetua provides much detail for the viewer. She reveals that there was more than one man involved, which was common practice amongst the *senderistas*, including “actions such as forced abortions, forced unions, and sexual servitude” (Theidon 10). Llosa suggests that being pregnant during the violation explains why Fausta now endures the fears and anxieties experienced by her mother. The title of the film, *La teta asustada*, furthermore, conjectures the notion of a historical trauma, or as Theidon describes, “to convey how strong negative emotions can alter the body and how a mother could, via blood in utero or via breast milk, transmit this dis-ease to her baby” (10). This “dis-ease,” one can infer, refers to the overwhelming anxiety experienced by the generations following the internal conflict between the Peruvian government and the subversive movement *Sendero Luminoso*.

In addition to describing how the rape affected Fausta, who later sings that “[she] saw it all from [her] belly [and] felt the slashing of [her] body,” Perpetua reveals more details about that night, which ultimately provide greater insight into a society and the aftershocks of the *Sendero* years. She continues singing in Quechua:

And not satisfied with that,

They made me swallow

The dead penis of my husband Josefo.

His poor dead penis seasoned with gunpowder.

With that pain I screamed: you better kill me and bury me with my Josefo.

Following her physical rape, she describes how the *terrucos* forced her to swallow her dead husband’s penis, which explicates that he, too, was a victim of *Sendero Luminoso* and underscores the complexity of each violation, especially when knowing “that three out of every four victims were peasants whose native tongue was Quechua” (Lerner 402). Moreover, both

bodies have been converted into historical sites of both death and remembrance: Josefo, who is already deceased, and Fausta's mother, while physiologically still alive has been decimated psychologically, as portrayed by literally ingesting decaying remains. Despite having been largely ignored by the government and Limeñen society, these victims will be forever ingrained in the country's collective and symbolic history, which Llosa effectively portrays through the Quechua songs.

Contrasting the more personal journeys that the previous songs have conveyed, Llosa portrays the historical and collective journey of Peru through a combination of song and images. In addition to the singing in Quechua, the protagonists demonstrate not only their fluency in Spanish but rather their abilities to convey particular feelings through each language while simultaneously evoking emotions in the viewer. Throughout the film, Madeinusa longs for Lima, about which she sings and daydreams, tracing her name on a fashion magazine while submerged in her traditional Manayalcuna society. As mentioned previously, the presence of Salvador, the seemingly lost *limeño*, not only functions as the eyes of the viewer within the film but also as the evidence that Made is longing for a life within reach. While serenading Salvador in a siren-like manner where her song "is shown to attract and cast a spell upon the *limeño* visitor" (Kroll 113), Made begins in Spanish singing:

Why do you look at me this way?
You don't know where I'm from,
Why do you look at me like that?
You don't know where I'm from,
I'm a country girl, Manayalcuna at heart,
I'm a country girl, Manayalcuna at heart.

When I sing to you, look at me, at yourself, see how you are,
Lost in the horizon, lost in your stare, lost in the horizon...
Lost in your stare, please tell me why you look at me like that.

With these seemingly simple lyrics, Madeinusa presents questions that provide depth to the cultural discussion in Peru. Primarily, she questions why he looks at her “like that,” implying that she is considered different from himself. However, rather than subjecting herself to this inferior, or “other” place in society, she demands that he truly look at her while at the same time examining his own life and his own purpose. Switching to Quechua, Made finishes her serenade:

With this song, I will steal your heart away,
With this song, I will take your heart away,
I will steal your heart away,
I will take your heart away,
I will steal, I will take...

The repetitive lyrics underscore the traditional Quechua musical style; Made, however, asserts that her Quechua words will steal his heart away. While these could be interpreted literally in conjunction with Salvador being blamed for don Cayo’s death, I propose they underscore the enchantment that the outsider’s feel for the indigenous community, which has been “part of the pattern of the dehumanization of the marginalized that has for so long been woven into the fabric of daily life in [Peru]” (Lerner 402-3). Through this song, Llosa not only humanizes Madeinusa, which in turn portrays Salvador as the enchanted character to the viewer, but also through the Quechua music humanizes the indigenous community. While Madeinusa plans to leave for Lima, she suggests that part of Salvador will always remain with her and in Manayaycuna.

In conjunction with Madeinusa and Salvador representing the dynamic relationship between Manayaycuna, the place she longs to leave, and Lima, the place she longs to go, Llosa portrays Fausta's journey as escaping the consequences of her mother's rape through her relationship between Aida, a struggling, *limeña* musician, who is currently preparing for an upcoming performance and Fausta is employed as her housekeeper. One day while working, Fausta overhears Aida singing the following song in Spanish:

In my village, they say that musicians have a secret contract with a mermaid.

For their music to be heard more than always, more than ever.

If they want to know how long the agreement lasts,

From a dark field, they must pick,

A handful of quinoa, to the mermaid they must give.

So she starts counting until it lasts.

They say each grain means a year.

So when the mermaid finishes counting,

She takes the musician and throws him to the sea.

Similarly to Madeinusa's siren-like serenade, Aida reveals the power of the voice and song in their society. Contrasting her modern home, kept clean by indigenous housekeepers, Aida reveals a connection to tradition and myth, specifically in her music which provides not only her income but also her status in society. The enchantment that the *limeños* and other outsiders express for their traditions influences her popularity and career as a successful performer by reducing the indigenous to mere objects within her music. Coinciding with Elina Packalén's inference that "music has properties capable of arousing emotions or feelings in listeners" (42), Fausta interrupts and finishes singing in Spanish:

But my mother says, says, says
Quinoa grains are too difficult to count
And the mermaid gets worn out,
So the musician, forever,
Can embrace their gift.

As previously promised, Aida gives Fausta a pearl every time she sings, which represents the economic and commercial properties of music. Fausta, however, underscores the importance of music stating that the musician will be forever held in a revered state. The collaboration between Aida and Fausta offers an optimistic outlook to Peru's future and its modernization efforts, underscoring how Quechua and Spanish represent languages effective at both expressing and evoking emotions while producing commercial forms of entertainment.

In conclusion, Claudia Llosa utilizes Quechua and Spanish music in order to effectively portray the personal journeys of Madeinusa and Fausta, the historical journey of Peru, and the possibilities of Peru attaining a status of Western modernity. Llosa underscores the relationship between individual and collective memory, or as Gastón Lillo develops, Fausta's memory represents "la memoria posible de la generación de los jóvenes peruanos (en su mayoría indígenas) cuyos padres fueron asesinados, violados, torturados o fueron 'desaparecidos' durante la guerra interna" (436). Llosa highlights the role of the individual in indigenous society, which problematizes Vargas Llosa's stark remarks regarding the necessity for their complete assimilation in order to achieve a modern status. Furthermore, the viewer must question not only the individual role of each language but their collective societal function. Llosa illustrates Quechua's emotive capacity alongside Spanish, which not only effectively depicts both languages as equal but also humanizes the Quechua speakers. Ultimately, Llosa offers an

optimistic outlook for the country as a whole by examining experiences that illustrate the possible coexistence of two distinct ways of life: both the more traditional indigenous rituals and the urbanized cities. By using music as an affective form of expression, Llosa writes the beginning lyrics for Peru's future, both in Quechua and Spanish, and provides an opening for the remainder of the song to be written collaboratively.

Concluding Remarks

Throughout this study, the examination of cultural and spiritual practices has revealed one constant: the origination of an other. The other language, the other religion, the other culture; these “others” are most often associated with the indigenous populations, who, by Westernized standards, are deviating from the desired norm. However, this “deviation” resides within the modernized image that the West, or global North, has constructed, rather than recognizing the benefits of cultural diversity. As Néstor García Canclini points out, within these differences, “some are ancient [...] like languages, religions and ways of social organization. Others are associated with modernity, such as differences in social class due to industrialization, or the differences between developed and underdeveloped countries” (298). Arjun Appadurai elaborates upon this assertion, stating that “minority is the symptom but difference itself is the underlying problem. Thus the elimination of difference itself (not just the hyper-attachment to *minor* differences) is the new hallmark of today’s large-scale, *predatory narcissisms*” (*Fear of Small Numbers* 11).¹⁵ This elimination echoes the derogatory assertions about the indigenous, in addition to criticisms of *Sendero Luminoso*’s ideological objectives. Within this construction of the otherness, one must consider the role that literature plays, which as Kaminsky notes, “it purports to speak to universal rights, but in practice has, historically, been grounded in the systematic exclusion of gendered, racialized, and colonized others who are barred from membership in the class of the fully human” (46). Therefore, throughout this study, I examine how these literary works perpetuate this otherness in two distinct ways. First, I analyze the

¹⁵ In *Fear of Small Numbers*, Appadurai describes the origination of minorities: “Minorities are not born but made, historically speaking. In short, it is through specific choices and strategies, often of state elites or political leaders, that particular groups, who have stayed invisible, are rendered visible as minorities against whom campaigns of calumny can be unleashed, leading to explosions of ethnocide” (45).

external or foreign factors, which Peruvian society aspires to become while, at the same time, acknowledging the resulting negative societal consequences. Secondly, I examine the internal obstacles that impede the modernization process in order to examine the societal implications of the paradigmatic face of the “other.” As portrayed most explicitly in *Lituma en los Andes* and *Abril rojo*, this paradoxical “otherness” problematizes the notion that, within the modernization process, the indigenous should assimilate within the accepted other’s culture, which accentuates the seemingly endless perpetuation of an otherness.

The Accepted Other

Throughout the text, Vargas Llosa portrays not only the violent relationship between *Sendero Luminoso* and Peru’s indigenous population, but rather the attacks against foreign visitors, who represent facets of a modern worldview. Through the murders of the French couple, Albert and Michèle, and Señora D’Harcourt, Vargas Llosa demonstrates how Peru’s modernistic aspirations ultimately lead to self-destruction by attacking the physical manifestations of being modern. Echoing this postulate, Ángel Rama notes that, “the capitals offer the heartlands, representing a plurality of cultural configurations, two fatal choices: the regions can either pull back, out of the modernizing process, which would be their death, or alternatively, surrender their cultural values to it, that is to say, die out” (133). This palpable tension not only distorts the cultural border between the *costeños* and *serranos*, but rather the ethical decisions facing Peru’s modernization process.

While traveling from Lima to Cuzco, the French tourists, Albert and Michèle must choose to travel “por tierra o en avión” (*Lituma* 9), which is a seemingly simple decision. Albert “insistió tanto en el ómnibus” (9) even though Michèle “se había empeñado en el avión, por los

consejos del señor de la embajada” (9). Having established previously, the *senderistas* conducted checkpoints throughout the mountainous roadways, which often led to the murders of those traveling. Therefore, Albert’s decision ultimately reveals not only their personal fate, but also the culmination of two cultures interacting; or rather, Peru’s tragic fate through their aspirations of becoming a modern country. Vargas Llosa effectively portrays this cultural contact with descriptions of the bus’s conditions:

Eran los únicos extranjeros, pero a sus compañeros de viaje la parejita de franceses no parecía llamarles la atención. Ni siquiera cuando los oían hablar en una lengua extranjera se volvían a mirarlos. Iban envueltos en chalinas, ponchos y uno que otro chullo, arropados para la noche ya inminente, y cargados de atados, paquetes y maletas de hojalata. Hasta gallinas cacareantes traía consigo una señora. Pero ni la incomodidad del asiento, ni el zamaqueo ni la apretura importaban lo más mínimo a Albert y a la *petite* Michèle. (8)

Peeking through the bus window, one would see the foreigners dressed similarly to the natives, which demonstrates their willingness to experience what can be superficially considered the indigenous condition. This condition portrays seeming reality in the mountainous towns, where travelers share unfavorable conditions with small farm animals, such as chickens, in a vehicle that is overcrowded with people and packages. Additionally, referring back to Kokotovic’s assertion of Fujimori’s political propaganda of maintaining appearances, Albert and Michèle provide a second example where the outsider dresses the part, so to speak, while ultimately being self-fulfilling, which leads to similar consequences. Fujimori manipulates the indigenous vote in order to win the election, which results in turmoil, corruption and violent terrorist attacks, while

Albert and Michèle emphasize their insecurities and trepidation with regards to the indigenous, which ultimately and symbolically leads to their deaths.

In addition to the enthusiastic tourists, the text introduces a second character, which personifies the foreigner's enchantment, which I discussed with regards to Llosa's films, with the Andean region and its inhabitants. Señora D'Harcourt represents the ethical role of the foreigner within a globalized society to not only incorporate the underdeveloped regions but rather preserve their natural resources, or as she describes: "No somos políticos ni tenemos nada que ver con la política, comandante. Nuestra preocupación es la naturaleza, el medio ambiente, los animales, las plantas. No servimos a este gobierno, sino al Perú. A todos los peruanos" (92). Even though she explicitly states the separation with politics, the reader can infer that within the globalized society, preservation of the natural resources will ultimately lead to economic gain. She continues to describe her job: "Nuestra tarea es defender el medio ambiente, los recursos naturales. Que no se destruya la naturaleza, para que en el futuro haya comida y tengan trabajo todos los niños de la sierra" (98). By focusing on working the land and defending natural resources, one can infer that Señora D'Harcourt refers to the indigenous people themselves as vital components in facilitating the economic growth, but only as an expendable resource, which is tied to the land. In the end, Señora D'Harcourt is killed in the very region she is trying to preserve, which symbolizes how relying on the indigenous populations solely as a labor force will inhibit the modernization process and will ultimately result in the downfall of both the indigenous communities and the country itself. As Odile Cisneros points out, "part of the problem in bringing nature and the environment into focus in the context of Latin American literature [has] been the dominant paradigms of nature versus culture, and *civilization* versus

barbarism that have been in place practically from the beginning of history – at least literary history – in Latin America” (96).

The Indigenous Other

Elaborating upon the existing tensions between foreigners and the Andean region, with regard to modernization as portrayed in *Lituma en los Andes*, the authors demonstrate how the internal dehumanization and domination of the indigenous communities inhibits the modernizing process. Vargas Llosa establishes paradigmatic characterizations and differentiations in order to classify the indigenous as the “other,” which, John Beverly, drawing on Gayatri Spivak’s work, points out that “subalternity is a relational rather than an ontological identity, which implies that it is a socially constructed identity” (626). Once again, the text emphasizes clothing as a marker of social status in order to demonstrate these differences: “[una mujer que] no era india, no llevaba trenzas, ni pollera, ni sombrero, ni manta, sino pantalones, una chompa y encima algo que podía ser una casaca o un sacón y lo que tenía en la mano derecha no era un atadito sino una cartera o maletín” (250). This description relies upon physical appearances to characterize the woman, specifically her clothing and her travel accessories. First, by establishing what she isn’t wearing, a *pollera*, *sombrero*, *manta*, the text implicitly associates the aforementioned items with the traditional or indigenous, or the “other.” Ultimately, through the focus on her *pantalones*, *chompa* and *casaca*, the narrative portrays her as the image of a modern woman, while underscoring the value of a consumerist market.

These differences, however, persist throughout the Andean region, which Pancho describes with regards to *Sendero Luminoso*: “Although Peruvians fought within their own borders, soldiers raised on the coast arrived in the poverty-stricken southern Andes like

foreigners, believing the worst of its Quechua-speaking inhabitants: they were considered not only ignorant and dirty, but also willing converts to a violent Maoist doctrine” (357). The stereotypes of and discrimination against the natives emerged in the city centers as a result of the internal migration that occurred following attacks by *Sendero*: “En los pueblos se quejaban de abusos, de robos, de matanzas, y en ciertas regiones empezó un verdadero éxodo. Familias, comunidades enteras abandonaban tierras, viviendas, animales, rumbo a las ciudades de la costa” (130). With the mass immigration movement to the cities, specifically Lima, differences emerged with regards to race and ethnicity, which the narrative describes:

Ahí estaba inmenso, misterioso, verdigris, pobrísimo, riquísimo, antiguo, hermético. Era este paisaje lunar y las caras cobrizas, desabridas, de las mujeres y hombres que los rodeaban. Impenetrables, la verdad. Muy diferentes de las que habían visto en Lima, caras de blancos, de negros, de mestizos, con los que, mal que mal, podían comunicarse. Pero la gente de la sierra lo separaba algo infranqueable. Varias veces había intentado conversar en su mal español con sus vecinos, sin el menor éxito. «No nos distancia una raza sino una cultura». (*Lituma* 10)

This passage demonstrates how there are not only racial or ethnic differences, but also communication and language barriers, which Abimael Gúzman describes as “[a] class [that] grows in combat out of capitalism: a sinister system that sweats blood and filth from all its pores” (326). These differences were amplified with the move to Lima, which ultimately inhibited progress for an urban and Westernized society, considering the quantity of people without work. The poverty increase affected not only the economy but also the crime rate and struggle between the indigenous and *limeños*, because “ruined artisans, traders, farmers, expelled peasants, unpaid soldiers, disaffected priests, members of the minor nobility became vagrant

beggars, gamblers, prostitutes, and formed gangs of petty thieves, muggers, and highway robbers” (Vidal 28).

Returning to this struggle, Roncagliolo portrays the ever popular and traditional struggle between the condor and the bull, which represents the historical struggle that the indigenous faced with the Spaniard’s arrival: “el cóndor inca atado por las garras a la espalda de un toro español. El toro agitándose violentamente mientras se desangra, sacudiendo al enorme buitro asustado que la picotea la cabeza y le desgarras el lomo. El cóndor trata de zafarse, el toro trata de golpearlo y tumbarlo. Suele ganar la lucha el cóndor, un vencedor despellejado y herido” (44-5). This graphic depiction details that, even though the condor is the smaller, weaker of the two animals, it fights in order to insure its survival, which metaphorically represents how the indigenous communities fight to maintain their culture, language, spirituality, and land through their struggle with Peru’s modernization process. The narration continues with “que lo que tenían entre manos llevaba siglos y duraría siglos mas. Que estaban peleando contra fantasmas, contra muertos, contra el espíritu del Ande” (276), in order to signify not only the historical relevance of the Andean region and its indigenous inhabitants, but also the future importance of their survival.

Reading across linguistic and spiritual boundaries, I have presented the dynamic, and often volatile, relationships between the Andean region and the urbanized cities of Peru. Returning to the previously presented notion, Peru represents the global South, which signifies that the indigenous communities within these texts and films can be replaced with indigenous or tribal communities in countries across the southern, or developing, hemisphere. This spatial organization mirrors the developing hierarchy as Mignolo points out, “At the top of the species were Western Christians and placed below the rest: Saracens, Heathens, Pagans, Indians and

Blacks. The assumption here is the belief in the absolute possession and control of knowledge and the denial of it to all the people classified outside and below” (“Who Speaks” 9). Readers must acknowledge that the Mario Vargas Llosa, Santiago Roncagliolo and Iván Thays allude to the existence and separation of human classes by degrading the indigenous society and animalizing the indigenous language and culture, which Mignolo outlines in broader terms:

‘Indigenous rights’ are predicated on the assumption of their difference from ‘universal’ (or White Euro-American) rights. However, by the sheer fact of naming a set of rights ‘Indigenous’ it becomes clear that they cannot be universal rights and that whap passes as universal is indeed ‘Euro-American white rights’. That is, two ‘species’ of the human, by convention, which is spoken by everybody who want to speak and locate him or herself within a specific community of rights. (“Who Speaks” 17)

Consequently, I propose that these texts have expanded this debate by suggesting that, indeed, the indigenous belong to the animal class, which further suggests that all indigenous communities in the global South are susceptible to this strategic placement.

In a globalizing world, the indigenous communities in the Andes face increased prejudices and derogatory stereotypes that degrade their culture. However, contrasting the animalization and barbaric nature that represents them throughout the texts, the authors simultaneously demonstrate that coexistence is not only possible but rather the optimal choice. Going one step further, Claudia Llosa demonstrates rather effectively that the collaboration between communities will lead to more economic and cultural success through the bilingual music and lyrics, underscoring the communicative and emotive capacities within the Quechua language. Mabel Moraña points out that through popular culture “an image is provided that rapidly penetrates the international market, giving rise not only to the commercialization of this

cultural product from international centers, but also to a theoretical reshuffling that intends to totalize the Latin American hybrid empirical reality with homogenizing and universalizing concepts and principles” (649). Therefore, I propose that through the literary process, authors and readers alike have not only the option but rather the ethical responsibility to portray a factual depiction of the indigenous culture and the Peruvian society. Even though some of these texts explicitly degrade and stereotype the indigenous communities, by doing so, the authors also portray governmental corruption and internal violence. Returning to Moraña’s point, the authors create this unstable image of Peru that is perpetuated through popular culture, which could be changed by reexamining the preconceived stereotypes and prejudices to acknowledge and accept that the indigenous and the government are more similar than previously portrayed: the indigenous and the corrupt, unstable government represent obstacles in Peru’s modernizing process. In order to portray a modern Peruvian society, the authors and readers need to distribute images of coexistence and collaboration between the rural, indigenous communities and the urban, political centers.

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