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ABSTRACT

'A Study of Quechua Oral Song Tradition'

The thesis examines the nature and function of Quechua oral song in the Southern Andes, with particular emphasis on the wayno, which is one of the most important genres.

Ch. I compares and contrasts the repertoires of two professional singers from different backgrounds. One is from Calcha, department of Potosí, Bolivia, and the other is from Sicuani, in the department of Cuzco, Peru. Attention has been given to the effect their audiences and environments have on their performance style and repertoire. Songs were also collected from occasional singers in the Sicuani area in order to compare them with those performed by the professional singers.

Ch. II examines the transmission and composition of Quechua songs. There is a survey of some previous scholarship on this matter. An attempt has been made, by analysing singers' comments, to explain why a few songs appear to have been disseminated in a fixed form. These last are in a minority, however, in comparison with those songs which have been transmitted with the vitality noted by Arguedas and Lira. Some suggestions are made as to the possible existence of song cycles.

The role of memory is discussed in relation to transmission and composition. Quechua songs exhibit certain stylistic and formal characteristics which serve the needs of a people which is primarily dependent on memory to retain its cultural identity. These formal and stylistic characteristics, repetition and formulaic diction in particular, also enable poets to compose new songs, as well as to remember old ones. It is hoped that this preliminary examination of formulaic diction will lead to a better understanding of Quechua songs.

The anthology contains examples of a wide range of songs and poems, several of which have not been recorded before. I hope that their inclusion will go some way towards illustrating the diversity and beauty of Andean song.

A STUDY OF
QUECHUA ORAL SONG TRADITION

a dissertation
submitted for the degree of M. Litt.
at the University of St. Andrews
by David R. Moore

1984

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LIST OF ABBREVIATIONS

<u>A</u>	<u>Anthropos</u>
<u>An</u>	<u>Annales</u>
<u>AP</u>	<u>Allpanchis Phuturinga</u>
<u>BAE</u>	<u>Biblioteca de Autores Españoles</u>
<u>BIFEA</u>	<u>Bulletin de l'Institut Français d'Etudes Andines</u>
<u>FA</u>	<u>Folklore Americano</u>
<u>JAF</u>	<u>Journal of American Folklore</u>
<u>JIAL</u>	<u>Journal of Latin American Lore</u>
<u>LAII</u>	<u>Latin American Indian Literatures</u>
<u>RMN</u>	<u>Revista del Museo Nacional</u>

N.B. Articles and books cited more than once in the text and notes will be referred to by short title. For full publication details see bibliography.

A NOTE ON TRANSCRIPTION

For the sake of consistency, all quotations from the Quechua have been modernized according to the orthography of Antonio Cusihamán, Diccionario quechua: Cuzco Collao (Lima, 1976).

INTRODUCTION

The songs and poems which are the subject of this study were tape-recorded between November 1982 and March 1983, in the department of Cuzco, Southern Peru. In order to gain a better understanding of the nature and function of Quechua oral literature I have attempted, in the first instance, to examine the attitudes of the singers towards their poetry.

From amongst my informants, I selected Humberto Zamorra from Calcha, Bolivia, and Gregorio Kusiwaman, from Sicuani, in order to compare and contrast the repertoires and performance techniques of two professional singers from different backgrounds, but who, nonetheless, share a similar culture. While I was living in Cuzco, therefore, I observed Humberto's performances and discussed them with him, and during my stay in Sicuani I did the same with Gregorio.

In order to provide as complete a picture as possible of these two men and of their relationship to society, I have described their respective environments and audiences. I have also endeavoured to analyse the effect which their audiences have on their performance style and repertoires, and the way in which they respond to the singers' performances.

I also recorded songs from three occasional singers, two of whom live in Sicuani (informants 3, Toribia Cardeña, and 4, Aquilino Flores Condori), and one who lives in the community of Hanocca, near the town of Layo, where I also spent some time carrying out field-work (informant 5, Florentino Caffari), in order to find out whether the songs performed by professionals

like Humberto and Gregorio are sung by non-professional singers, and whether there are important differences between them.

My sixth informant, Jorge Arce Songo who lives in Hanocca, is, like Gregorio and Humberto, a poet, but he is not a professional singer. When he composes poetry, he commits it to writing, and he is, therefore, not an oral poet in the strict sense of the word.¹ I have, however, included his poetry for discussion because it is closely related, stylistically and formally, to oral Quechua songs (songs which are transmitted orally). Their inclusion demonstrates the importance Jorge attaches to traditional forms.²

Some of the scholars who have collected and described Andean oral songs have concentrated primarily on the text and have not considered their social significance and function in Quechua society. I have therefore attempted to illustrate the functions which songs have. An understanding of the function of a song helps to explain how it is transmitted. Most of the songs in the collection derive from culturally important events such as fiestas and carnivals. Many of the waynos which were sung by the occasional singers stem from carnival and fiestas.³ They also know poetic waynos (which often deal with love and alienation, like, for example, the songs sung by Gregorio), which have been composed by professional singers and which have become popular.

The dynamic nature of oral poetry means that it is rare for a text to be fixed. In my collection, however, there are two texts which have been transmitted in almost identical form over many years. Such a phenomenon proves that memorization can be effective in establishing textual fixity.

Fixed texts are rare, however. There is a continual process of interaction between new songs and old which allows new songs

to be composed in the traditional manner. I have attempted to illustrate this process by pointing out the possible existence of song cycles, but as I make clear, this is not an easy task given the dynamic nature of oral poetry.

Memory plays an important role in oral culture. Singers—professional and occasional alike—depend on certain formal characteristics of Quechua songs to help them remember them. One of the most interesting characteristics of Quechua poetry is the existence of formulas. These help singers both to remember songs and to compose them. Formulas, and the other characteristics of Quechua poetry which are discussed in this study, constitute an effective and important part of poetic diction.

Notes

1

I follow Ruth Finnegan's definition of oral poetry: "'Oral' poetry essentially circulates by oral rather than written means; in contrast to written poetry, its distribution, composition or performance are by word of mouth and not through reliance on the written or printed word'. See Oral Poetry: Its Nature, Significance and Social Context (Cambridge, 1977), p. 16.

2

For the difficulty of establishing the precise nature of oral poetry, see Finnegan, p. 17.

3

There is a considerable bibliography on the wayno. In addition to the basic literary and musical studies by such scholars as Arguedas, the d'Harcourts, Lira and others on whom I draw heavily in the course of this dissertation, the following books and articles are useful: Gilbert Chase, A Guide to the Music of Latin America (Washington, 1962); Jorge Basadre (ed.), Literatura inca, Biblioteca de Cultura Peruana, 1st series, 1 (Paris, 1938); Sergio Quijada Jara, Canciones del ganado y pastores (Huancayo, 1959); Francisco Carrillo, Poesía y prosa quechua, 2nd ed. (Lima, 1968); Jesús Lara, Qheswataki: coplas quechuas (Cochabamba, 1975); La literatura de los quechuas: ensayo y antología, 3rd ed. (La Paz, 1980). For a very useful bibliography on oral texts, see Irma Chonati et al., Tradición oral peruana: hemerografía (1896-1976) (Lima, 1978); see also the texts collected by José María Benigno Farfán and published in three articles in RMN, 16 (1947), 85-121; 18 (1949), 121-66; 32 (1963), 253-63. For Quechua songs in Argentina, see Juan Alfonso Carrizo, Cancionero popular de Jujuy, Tucumán (Universidad Nacional de Tucumán, 1934). See also the novels of José María Arguedas, in particular Los ríos profundos and Todas las sangres, which afford great insight into the function of the wayno in Andean society.



Plate 2: Gregorio Kusiwaman

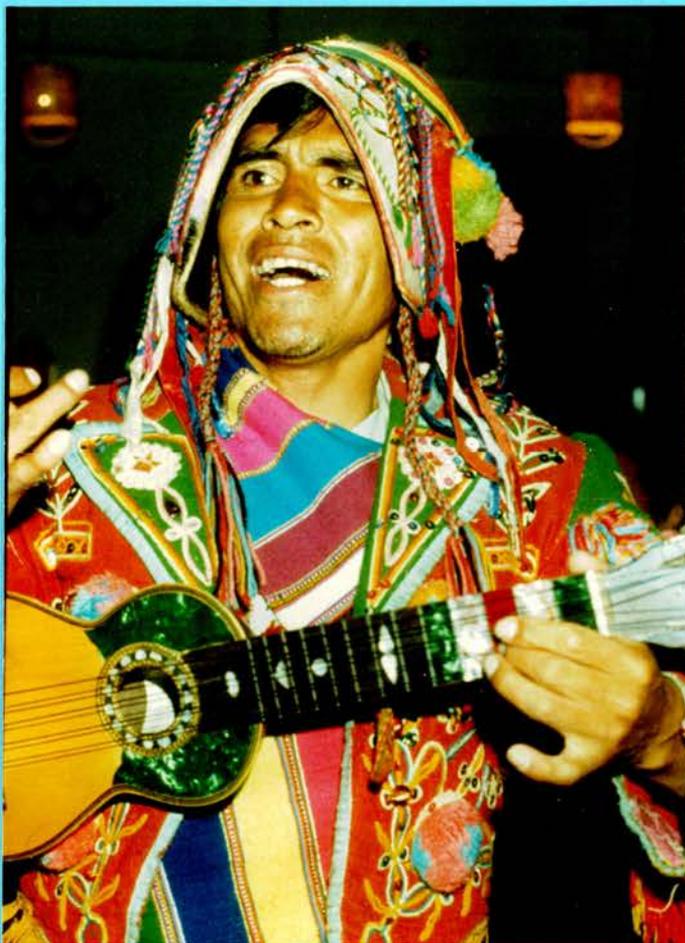


Plate 1: Humberto Zamora

CHAPTER I

The Singers and their Performances

1 Two professional singers

Humberto Zamorra, a thirty-five year old Bolivian, comes from the town of Calcha on the river Vitichi, some fourteen miles south of Vitichi, the capital of the province of Nor Chichas. The province of Nor Chichas is in the east-central area of the department of Potosí, itself the southernmost department of Bolivia. He is literate and numerate and completely bilingual in Spanish and Quechua. He was a miner for six years in the Siglo Veinte tin mine in Potosí department. He lost his job there in 1982 and decided to go to Peru where I met him in Cuzco and where I recorded his songs.

His main reason for coming to Peru was, he said, to acquaint himself with Peruvian folklore (his term) and thereby enrich his own repertoire. He and his other folklorista friends from Bolivia and Peru perform what they term 'canciones autóctonas' and 'canciones auténticas', both expressions which are contained in the wider term folklore. The significance to Humberto of being a folklorista is that the adoption of a song or song style from another, usually older, source or the composition of melodies and lyrics in the traditional manner, constitute a positive and necessary attempt to rescue his folklore from the tainting influences of non-Andean culture. ¹ Indeed, as we shall see, an appreciation of the role played by Humberto's identification with a not-so-remote Inca musical heritage is

vital for an understanding of the position adopted by those artists who see in their performances of Andean songs an act of cultural reaffirmation.

Humberto's experiences as a tin miner have provided him with considerable political and social awareness (illustrated, for example, by the miners' song: no. 5 in my collection); however, most of his songs are inspired by the life and culture of Calcha. Those recorded here do not constitute the sum total of his repertoire, but they are representative of it, and go some way towards providing us with a picture of Calcha song.

When he performs to Cuzco audiences (all his songs presented here were recorded there), he always stresses the fact that the pieces he sings are part of Calcha folklore. This fact accords with his stated aim to get as many people as possible acquainted with Calcha oral song. In his performances he wears special brightly coloured clothes (see plate 1), which are in fact worn by calchefios in their hundreds during the annual ritual battles which take place there.² He accompanies himself on the charango, although recently he has acquired a partner who sings and plays with him. He is a man of great perseverance, talent and initiative: when the internationally renowned Bolivian group, Savia Andina, gave a concert in a cinema in Cuzco in February, 1983, he persuaded them to let him come on before them. He drew a good response from the packed audience, no mean feat in view of the prestigious reputation of the group which followed him immediately afterwards.

At the moment, Humberto is performing in the bars and restaurants of Cuzco most popular with the tourists who still come in droves to the old Inca capital. Very much the professional, he begins his performances with a brief description of the loca-

tion and culture of Calcha, and, when relevant, the name and characteristic style of the songs' composers. Furthermore, he talks about the style of the wayno and the fact that it is for him the key to Andean folklore. He talks a little about the various kinds of charango and the different types of tune to be got from them, and he often performs virtuoso pieces, using his teeth to pluck the strings, or holding the instrument behind his back. He always gives his songs titles too, which is the mark of the professional folklorista. Sometimes he performs antiphonal songs (nos 1 and 3)) or adapts a piece during performance (no. 4), adding in the latter case a refrain which the audience can pick up quickly. He shows great skill in doing this. On one occasion, when performing to an uninitiated audience (the majority of which knew only a little Spanish), he elucidated the refrain both before beginning the song and during its rendering, thereby guaranteeing a response from the audience. On another occasion he signalled to an initiated member who took the lead.

His performances are characterized by great energy and a cheerful mien. Audiences invariably respond very well and willingly participate. The nature of their response depends upon a complex interplay of factors: the composition and attitudes of the audience and the actual physical circumstances of the performance.

Humberto talks willingly and with great alacrity about Quechua songs, and his comments are an invaluable source of information for this study of genre, style, composition and transmission.

The second professional singer with whom we are concerned, Gregorio Kusiwaman, lives in Sicuani, a bustling market town in the south of Cuzco department. A Quechua monolingual in his

early sixties, this blind, shy man is extremely poor and stays alive by singing. Although a professional singer, he is quite different from Humberto, who is self-confident enough to perform in stylish Cuzco bars and restaurants, dressed in an elaborate costume. By contrast, this ragged old man usually sings outside the bus and train stations of Sicuani, or in the markets. I first met him and recorded his songs in a street behind the main plaza, where he was sitting playing to himself. I was indeed fortunate to find him there because it is far less easy to make satisfactory recordings amid noise and bustle.

His blindness adds to his introverted air, and he is, in a very real sense, cut off from his audience. He can only keep singing and listen out for a request. Unlike Humberto, he cannot actively importune people to listen to him. He quite obviously has a love for music because he often sings and plays to himself in quiet backstreets where it is less likely that people will pass by.

Kusiwaman's performance style is characterized by great fluency. He does not usually introduce the songs by any formal or set phrase, nor does he give them titles. However, at my request, he provided a title for no. 10, 'Carrito Aqcmayino'. When I recorded him, he did not announce that he was about to sing, but began after my specific request for waynos in Quechua.³ Kusiwaman's relatively unsophisticated approach to these matters contrasts sharply with the lengthy introductions which one hears from Humberto.

Kusiwaman's personality, circumstances and possibilities are very different from those of Humberto. He is blind and monolingual, and uneducated in the formal sense. The disadvantages of Quechua monolingualism have long been well documented.

Despite these drawbacks he seems to earn enough—albeit very little—to stay alive.

a) Their environment: Cuzco and Sicuani

Cuzco, the ancient Inca capital founded in the early eleventh century (or possibly much earlier), is now a major city with upwards of 150,000 inhabitants.⁴ It enjoys a formidable reputation as the most important attraction for the international tourist circuit. There are many small businesses but no real industry to speak of, since about 70% of Peru's manufacturing industries are in and around the Lima and Callao metropolitan areas.⁵

Sicuani is the administrative and commercial centre of the southeastern part of Cuzco department. Since 1876 its urban population has more than quintupled from 2,299 to about 14,000 (12,956 according to the 1972 census).⁶ The arrival of the railway in 1897 had a striking influence on its importance and size. It allowed the development of commercial activity (mainly wool collection and distribution) and has also been the means by which Sicuani supplies the Cuzco and Lima tourist industries with the leather and tourist goods for which it is renowned.⁷ In the town of Sicuani itself, sales of these goods are made by the small vendors at the train station, twice a day, when the train stops for a quarter of an hour or so before continuing its way to Arequipa in the south or Cuzco to the north. Tourists are rare in Sicuani, despite its accessibility by road and railway, hence the flurry of activity at the railway station. It is here that Kusiwaman often sings: near the hub of activity and surrounded by the street vendors and peasants who come to sell their produce.

The importance of Sicuani as a commercial and administrative

centre is overshadowed only by Cuzco, the capital of the department. In addition to its greater political importance, Cuzco, with its many—albeit depressed—light industries and small businesses, possesses a thriving tourist industry, and has a large resident foreign community, made up of settlers from abroad and international aid workers and their families.

Perhaps the most important difference between the two towns as far as the itinerant Humberto is concerned, is the existence in Cuzco of peñas where musicians who share his interest in traditional Andean music regularly perform. In addition to the local cultivation of music, international tour operators include in their packages visits to these peñas. Of course, the biggest attraction is the annual Inti Raymi festival which affords an opportunity to see and hear supposedly authentic Inca music and dance.

The restaurants around the Plaza de Armas have resident groups who play 'typical' music on predominantly Andean instruments. In the main, these groups and individual performers sing waynos in Spanish. Highly stylized, these waynos ('Ojos azules' being one notorious example which is played ad nauseam) are very different from those sung by Humberto and Kusiwaman. They are now printed and circulated in song books and on the radio, and via the innumerable pirated records and cassette tapes which are sold openly in the San Pedro market.

Music pervades the streets of Cuzco: radios blare out waynos all day long and street singers like Kusiwaman sit on the pavements, playing the harp or quena and usually singing in Quechua. The same is true of Sicuani and most of Andean Peru. Arguedas saw in the wayno the most fundamental expression of Andean culture, and constantly reiterated this view throughout

his life.

In view of the immense popularity of the wayno it is only natural for Humberto and Kusiwaman to feature it more prominently than, say, the yaravi, which is an important genre itself. Humberto is received well in the nightspots since, in addition to singing waynos in Quechua and Spanish, he wears an eye-catching costume, plays the charango (an instrument which is identifiably Andean) and is very communicative with the audience. In a word, he is ideal for the kind of entertainment looked for by tourists and aficionados alike.

As I mentioned earlier, tourism is minimal in Sicuani. The more adventurous who come are looking for an Andean town still relatively uninfluenced by tourists. The fascinating Inca ruins in nearby Raqchi attract sightseers too. But we should not over-emphasize the presence or absence of visitors interested in Andean music in Cuzco and Sicuani. Although there is undoubtedly some correlation between the performance of highly stylized waynos each night in Cuzco's peñas and restaurants to predominantly foreign audiences, this environment is essentially an artificial one because it is not representative of mainstream Andean life. We must turn to the waynos performed by singers like Humberto and Kusiwaman in order to appreciate fully the wealth of variety of this genre. I am not suggesting, however, that we disregard these better known waynos in order to pursue the study of more exotic forms. On the contrary, the study of waynos which are accessible through the medium of recordings and whose texts are now often printed separately in songbooks will enable us to form a more complete picture of the wayno. My reason for recording oral songs is precisely to facilitate comparative study.

b) Their musical instruments

Humberto and Kusiwaman play the charango and bandurria respectively (see plates 1-3).

According to Humberto:

El charango ha sido copiado de la guitarra española. Mi charango tiene cinco cuerdas; hay muchos temples de charango.

Originally, the charango was made from the shell of the armadillo (hence its Quechua name kirkinchu). The charangos which Humberto uses are made from wood because, he said, they are cheaper and the sound quality is equal to that of the armadillo ones. Charangos and bandurrias produce a high-pitched, metallic sound which is favoured by Andeans. Raoul and Marguerite d'Harcourt describe the origin of these instruments:

Mandolines et guitares, sous leurs formes anciennes et leurs vieux noms, encore en usage aujourd'hui, de bandurria et vihuela, ont dû faire leur apparition avec les premiers Conquistadores. ¹¹

Both bandurria and charango derive from the Spanish mandolin or bandurria: the former is much closer to its historical prototype, while the latter, with its armadillo shape, has become an instrument symbolic of Andean music. For Arguedas, the charango is a strikingly expressive instrument:

cuando entra la pena a las casas y a los pueblos, el charango y el kirkincho lloran por el indio, con tanta fuerza y con la misma desesperación que la quena y el pinkullo. ¹²

There are many kinds of charango. They vary from village to village, from region to region. They are tuned according to local esthetic preferences. A charango from Ayacucho cannot be used to play a Chumbivilcas wayno. Whilst a charango from the Collao may have as many as fifteen steel strings, one from Ayacucho only possesses four gut ones. The wood chosen also affects
13
the sound.

The many types of charango reflect the generic diversity of the wayno. To quote Arguedas again:

[El campesino] . . . recibió la guitarra de manos de los españoles, y el trabajo de adaptarla a su más íntima y sutil necesidad de expresión musical quizá no ha terminado todavía. Le ha creado varios templos especiales para la música india: uno para los waynos, otro para las danzas, otro para los tristes. (Señores e indios, p. 197)

The charango and the bandurria, then, are rooted in Andean music. Symbols of the cultural syncretism that began in the sixteenth century—and which continues to manifest itself in the numerous varieties of Quechua song—they belong to the peasant and town dweller alike. Arguedas thought that in the hands of a peasant (whom he called an 'indio'), a charango became transformed:

El charango es instrumento mestizo; es del indio actual del Perú y del pueblo leído y trabajador de las ciudades del Ande . . . Pero el charango en manos del indio kollavino, o del indio de Pampacangallo y de las quebradas de Apurímac y Ayacucho, es el charango verdadero; nadie lo toca mejor. (Señores e indios, p. 199)

Arguedas also found the charango far more 'authentic' an instrument than the bandurria (Señores e indios, p. 200).

c) The mechanics of audience response

Professional singers who depend on their voices and musical ability to survive obviously have to achieve some degree of success. How can we gauge audience reaction? How can we determine its causes? The responses of Humberto's audiences are easily observed because they are grouped in a traditional auditorium or like place. But how does one determine the reactions of Gregorio's onlookers who, since they are in constant movement, are simultaneously a non-existent entity and a potential total audience? Since it is not contained in any one place for any appreciable length of time, it is less easily understood. One

must observe these people more carefully than is necessary with Humberto's audience in the attempt to find out what they think about his performance.

Audiences show their feelings by universally observed and understood signs, though the subtler levels of response are less easily pinned down. Briefly, most of the people interviewed about Humberto's Cuzco performances said that he had played very well and that they had been thoroughly entertained. Europeans and non-Quechua speakers said that although they did not always understand the lyrics, they could appreciate the emotional content, especially in the laments, such as 'Mama Rosario', and in the jolly ones like 'Chicheñita sudeñita' (nos 2 and 4 in my collection). Peruvians made analogies between Bolivian rhythms and themes (Humberto's songs) and their own local songs. This comparative process is very common in attempts to understand art: the artistically unfamiliar is translated into familiar terms. Music that is completely unfamiliar is appreciated on auditory and visual levels only. Thus a European audience can be discerning to a certain extent, but it may not understand fully the cultural significance of the songs.

Sicuaninos, because they share the same localized culture as Gregorio, are more likely to appreciate his songs on all levels (linguistic, musical, cultural). Humberto's songs, which all derive from Calcha culture and may consequently appear esoteric to some people, are nevertheless esteemed and are understood on some levels at least. Any disadvantages which Humberto may encounter (i.e. an unresponsive audience) when performing these potentially mysterious songs are usually overcome by his tremendously entertaining show.

In a sense, then, Gregorio is not obliged to be as visually

striking or energetic as Humberto because his listeners share exactly the same culture as him and certainly know and may themselves sing similar waynos. The mode of Gregorio's performance style and the type of wayno he sings fit in perfectly well with Sicuani life: his songs become mingled with the noises of human activity in the markets and blend with the cries of vendors, beggars and playing children, the jokes shouted out by the tradespeople and passers-by, even with the music coming from the shop radios. Gregorio's casual mode of performance is in harmony with Peruvian street life. Most activity, especially that of the urban dwellers and rural visitors who come to sell their produce, takes place in the street and it is therefore most natural for him to take his place alongside all the other tradespeople.

The Sicuaninos who listen to Gregorio singing are less forthcoming about their reactions than Humberto's more cosmopolitan Cuzco audiences. This is primarily due to the fact that I was asking about a musical culture which is second nature to them. People are often at a loss to formulate an opinion on the spur of the moment about familiar things. Some of Gregorio's transient audience give him money and this is obviously a sign of approval. Nevertheless, it is not always clear which auditory, visual or psychological factor (or combination of them) has caused them to give him money. They might fix on his relatively poor clothes: but he is not dressed that much worse than many poor Sicuaninos—pity and compassion are over-taxed in a country where many of his listeners are as impoverished as him. The principle determinant in giving money (showing pleasure) is enjoyment. I base this conclusion on the fact that the Sicuaninos whose reactions I managed to record placed most emphasis on how good or otherwise his songs were.

Although Gregorio performs with a money-bowl in front of him, it would be incorrect to describe him as a mendicant singer. Like most Sicuaninos he is trading his most important asset—his voice and musical skill—in return for money. This is not begging: the urban unemployed of Peru have more chance of getting at least some income, however meagre, if they try their hand at singing or playing an instrument—something which is constructive. It is only the most desperate and stricken who beg. In the buses of the cities and towns (especially Lima, Arequipa and Cuzco) there are always little children singing and rubbing a stick up and down an old ribbed bottle as accompaniment, and the plazas and street corners throughout the entire Andes echo to the sound of the quena or the harp. This social masking of poverty and hardship by singing, fire-eating, nail-swallowing and so on, is reality for millions of under and unemployed Peruvians and Bolivians.

d) The effect of audiences

The respective audiences of Gregorio and Humberto, which as we have seen differ in composition and physical arrangement, provoke different results in their performances. Humberto's cosmopolitan, mainly uninitiated, audiences have so far not led him to change his repertoire, but they have been instrumental in modifying his performance style: once, when performing an antiphonal song in a Cuzco peña to a mainly foreign audience, he explained the refrain to a Spanish speaker who then repeated it until the rest of the audience had grasped it. On another occasion, when performing to Dutch volunteers at a birthday party where he had been invited to sing, he introduced for the children's benefit a foot-stamping, hand-clapping section in a

song whose refrain was 'con las manos, tak, tak, tak'. This helped him overcome some of the barriers of communication, and interest in Humberto's performance subsequently picked up, with the result that the audience kept the song going for a long time afterwards.

Gregorio's audience is wholly familiar with the themes and melodies of waynos. Informants 3 to 6 in this study, who are not professional singers, and who live in or near Sicuani, all demonstrate the ability to recall Andean songs, thus clearly showing that this music is a fundamental part of Quechua culture. The significance of this cultural bond between Gregorio and his audience is that he does not have to resort to the kind of special performance techniques employed by Humberto in his effort to interest foreign or non-Andean audiences.

What essentially is the nature of the relationship between singer and audience? Both Humberto and Gregorio are entertainers, but do they play additional roles? Do they, for example, pass on knowledge which must not be lost or excessively modified (a possibility in oral culture), and which is essential to the maintenance of cultural identity and values? When Humberto performs in Cuzco songs from Calcha (all of which, apart from no. 7, reflect certain Calcha customs and serve definite functions in Calcha life), it is incidental to his role as entertainer whether he passes on knowledge or not. When he joins in the singing and dancing in Calcha festivities, he is, as he himself said to me, passing on cultural values to younger calcheños (for example, the religious songs, 'Mama Rosario', 'Tata Santiago' and the wedding song 'El chakra casamiento' nos 2, 6, 3). Thus Humberto's songs serve two functions in different contexts: in the special circumstances of Cuzco night-life, they are primarily

of entertainment value. In Calcha they serve to transmit knowledge.

2 Occasional singers

a) Informant 3: Toribia Cardeña

This fifty-eight year old widow has lived in Sicuani most of her life. She comes from the village of Santa Barbara, some fifteen kilometres away. She is a Quechua monolingual with a minimum of Spanish which was mostly learnt in the market place. She speaks Quechua at home with her bilingual family, daughter, son-in-law, and two grandsons, in a clean and well-appointed adobe house, with running water, sanitation and electricity. They have a television and a radio. Her son-in-law is a secondary school teacher in Cuzco, and her daughter works as a maid in the houses of professional families in Sicuani. Toribia helps supplement the family income by selling blankets (lliqlla) which she weaves at home, and which take several months to make. She also sells caldo, or hot soup, in the market.

Toribia became an evangelical Christian many years ago and this, as she often says, has changed her life completely. Her family have also followed suit. Her Christianity has had some profound effects on her ability to remember Quechua songs: for example, during our recording sessions she would often say that she had forgotten many of the songs she had heard when a child, and she would therefore offer to sing Quechua hymns (she knew many of these and sang them delightfully). Indeed, it became obvious to me that she really did not want to sing waynos and carnival songs because they now conflicted with her moral code. An active church member, with deeply-held religious beliefs, she nevertheless retains the ability to sing and narrate in Quechua. It is interesting to note that she narrated much better than she

sang, since it is often held that it is far easier to remember
14
short lyrics than long narratives.

During our recording sessions which took place at her home, Toribia's daughter accompanied us in order to prompt her when necessary, and to support her, since Toribia is extremely shy. She described the songs she sang as 'old songs' and, anticipating difficulties in recalling them, she would add that she was not 'well prepared', or that she 'had forgotten them'. These comments were frequently repeated at moments of difficulty during her performance, or afterwards if she thought she had sung badly. She regarded singing as interrupting her narrations, and she frequently suggested that we return to this safer ground.

In one session, although ill at ease, she sang 'Pukllaysi chayamun' (no. 16) straight through and was clearly pleased that she had remembered this 'very old carnival song'. Heartened by her success, she sang the waynos 'Saqsawaman Patachapi' and 'Albergonacha' (nos 17 and 19). These were performed fluently, but when she proceeded to the next, the carnival song 'Qaqapi Imilla Kachay', she faltered after the first stanza and stopped singing, saying that she had forgotten it. In a subsequent session, I asked to hear it again, requesting it by the title she had previously given it, and this time she sang it with greater ease; both versions are included here: nos 20 and 21.

Of the three occasional singers, Toribia is the oldest and has lived the longest in Sicuani. Her ability to recall songs is weaker than that of Aquilino and Florentino, though this is due neither to her long residence in Sicuani (where the Hispanic influence has not drastically altered Quechua culture), nor—at least not principally—to failing memory. Toribia's new Christian values have led her to reject old Quechua ones. When I

asked her to sing songs to Pachamama, she said she did not know any. This is because such Quechua sacred songs are now thought to be morally conflictive. Nevertheless she demonstrated a fair knowledge of carnival songs, and she improved slightly over the two weeks of our conversations. She would state politely her unwillingness to sing the non-Christian songs by saying repeatedly that she now knew many Quechua hymns.

b) Informant 4: Aquilino Flores

He is a Quechua-Spanish bilingual from the peasant community of Mamuera, 15 kms from Sicuani, who works in a hotel in the town in order to pay for his studies which he will begin soon in Cuzco University. He sometimes returns at weekends to Mamuera to help his family on their land. During our conversations at the hotel about life in Mamuera (which he has only recently left), he sang some sacred songs to elucidate his description of agricultural beliefs in his village (nos 22, 23 and 26). The threshing song (no. 26) 'is sung to Pachamama so that she will be pleased and therefore there will be more produce'. No. 22 'is sung to the saints so that people will not go out at night, because if they do a girl will give birth'. (One of the local Mamuera aukis, the tutelary mountain spirits, is called 'San Roque', and is invoked in this song). In response to my request for waynos, he sang nos 24 and 25. Although he never said that he was disaffected with his old life in Mamuera, he is very anxious to go to university and start a new life.

c) Informant 5: Florentino Cañari

Florentino is thirty-two, a Quechua monolingual, and lives and works his land in the community of Hanocca, 400 metres above
15
Layo-Languí lake. He sang two carnival songs to me during an

informal conversation about life in the community.

d) Informant 6: Jorge Arce Sonqo

He also lives in Hanocca and divides his time between Sicuani, where he works in the Evangelical Church, and Hanocca where he, his wife and two children work their fields. He reads and writes Quechua and Spanish. His Christian beliefs, he says, have led him to seek to reaffirm the values of reciprocal help in the community, ^{and} in the town of Layo, where he is member of the town council. He and the other town leaders are trying to raise money for a hydro-electric scheme to provide power for houses and a bread oven which would benefit the inhabitants of the valley.

He composes Quechua poems and wants to publish them. I have included them because they show how formulas are at work in poetic composition.

Notes

1

Many of the Calcha songs do indeed go back a long time, and it is a natural reaction of a man especially interested in preserving his folklore to worry about undue outside (i.e. Hispanic) influence. On another occasion Humberto said that many young calcheños go away to the Bolivian cities and return knowing new songs (often, but not always, in Spanish), and they may then forget or refuse to sing the old Calcha ones. Since he is now a professional folklorista, Humberto can afford to experiment with new ideas (i.e. learn Peruvian waynos) and not risk forgetting the true Calcha tradition. On the syncretism of Hispanic and Peruvian cultures, José María Arguedas wrote that: 'El vasto caudal de la literatura oral, la coreografía y la música, acrecentado en milenios de trabajo por el hombre peruano antiguo, se mezcló en lenta e ininterrumpida con la, asimismo, profunda tradición hispánica, que como ninguna otra europea hundía sus raíces en la antigüedad de Europa y de Oriente'; 'Cuentos mágico-realistas y canciones de fiestas tradicionales del valle del Mantaro, Provincias de Jauja y Concepción', FA, 1 (1953), 101-293, at p. 103.

2

I have so far not located any literature describing Calcha ritual battles, nor was I able to witness them; I hope to find out more by visiting Calcha. There is a fair amount of literature on the ritual battles of Chiaraje in Canas province, department of Cuzco: Celina Gorbak et al., 'Batallas rituales del Chiaraje y del Tocto de la Provincia de Kanas (Cuzco)', RN, 31 (1962), 245-304; Roswith Hartmann, 'Otros datos sobre las llamadas "batallas rituales"', FA, 19-20 (1971-72), 125-35; William Mitchell, 'Perspectives on Folklore and the Quechua People of Southern Peru', Unpublished M. Litt. Thesis (St. Andrews Univ., 1973), p. 74.

3

Questionnaires are difficult things to use in a systematic manner: I therefore always requested waynos in the same way and tried to avoid leading questions. On the subject of 'leading questions' in fieldwork, see S. F. Nadel, 'The Interview Technique in Social Anthropology', in Sir Frederic C. Bartlett, The Study of Society (London, 1939), pp. 317-27; J. H. Rowe, 'Métodos y fines del estudio folklórico', Waman Puma, año 4, 3 (1944), 21-28, stresses the need to collect as much information as possible from informants; see also Kenneth S. Goldstein, A Guide for Fieldworkers in Folklore (London, 1964).

4 The 1972 Cuzco census for the urban area registered 130,942, see Benjamin S. Orlove, Alpacas, Sheep and Men: The Wool Export Economy and Regional Society in Southern Peru (New York and London, 1977), p. 221.

5

The Statesman's Yearbook: Statistical and Historical Annual of the States of the World for the Year 1982-83, ed. John Paxton (London, 1983), p. 981.

6

Figures from Orlove, Alpacas, p. 222, and his '"Tomar la bandera': Punch et politique au sud du Perou', in De l'empreinte à l'emprise: identités andines et logiques paysannes (Geneva, 1982), pp. 135-55, at p. 147.

7

Orlove, Alpacas, p. 39.

Examples of song books are the numerous ones (some 60 to date) written and sold after his performances by Lino Gabriel Aragón Claros, a very famous and eccentric composer of waynos who is resident singer in the 'El Dorado Inn' in Cuzco. Many of his waynos are political: see the one entitled 'Lamento campesino', which attacks the politicians in Lima whose 'Agrarian Reform has done nothing for the peasants in the Andes': 'Limapi Gobierno aeroplanuchayog/ Limapi Ministro automovilchayog/ ñogari "carajo" chakra llank'anayog/ mana camisayog gara sikichayog' ('The Government in Lima with its aeroplanes/ The Lima ministers with their cars/ and me, damn it all, I have to work the fields/ I've got no shirt, just a bare bottom'); quoted from the supplement to his Cancionero Canchis No. 54 (Cuzco, 1979), p. 5. Such waynos as this are interesting because they preserve traditional form and metre, but deal with more pragmatic issues as well. Singers like Aragón (and there are many) exert a so far unestimated influence on the repertoires of oral singers. Much more research is necessary to establish the amount and nature of the interaction between oral and written songs. There is already evidence, from what I can gather, of considerable interaction: e.g. the son of J. Arce Songo (informant 6) sang me waynos which he learnt after hearing them on Radio Sicuani (which broadcasts in Quechua). Such interaction has gone on for a good many years now (at least since the introduction of radios), and only by collecting songs and analysing their provenance will we be able to establish a pattern.

9

See José María Arguedas, 'La canción popular mestiza en el Perú, su valor documental y poético', in Señores e indios (Buenos Aires, 1976), pp. 201-05. This short article is important because it mentions how waynos begin to be known by their authors (he cites G. Aragón Claros and Kilko Waraka, another famous wayno singer). Arguedas says that waynos do not become known by their authors in Southern Peru until the 1920's, whereas they had been known by their composers in Central Peru since the end of the nineteenth century. The reason for this, he says, was because the 'proceso de mestizaje' developed at different speeds in the two regions (pp. 203-04). This is to say that the greater the industrialization of an area the richer the cultivation of the wayno and other genres of music which, Arguedas constantly reiterated, was the most positive asset of Republican Peruvian culture (see above, note 1).

10

See Ruth Finnegan, Oral Poetry: Its Mature, Significance and Social Content (Cambridge, 1977), pp. 160-68, for an interesting discussion of the interaction between written and unwritten songs in different cultures.

11

La Musique des Incas et ses survivances (Paris, 1925), p. 85.

12

Señores e indios, p. 196. See also Robert Murrell Stevenson, Music in Aztec and Inca Territory (Berkeley, 1968); he describes how soon after the Conquest, a 'horde of free-lance Peninsular instrumentalists . . . fanned out through the colony and . . . [taught] the Indians . . . not only how to play but also how to make new guitars, vihuelas, sackbuts, shawms' (pp. 290-91). See also Karl Gustav Izikowitz, Musical and Other Sound Instruments of the South American Indians (Göteborg, 1935), for a

very comprehensive and valuable survey of the subject.

13

Arguedas, Señores e indios, pp. 196-97.

14

See Albert B. Lord, 'Memory, Fixity and Genre in Oral Traditional Poetries', in Oral Traditional Literature: A Festschrift for Albert Bates Lord, ed. John M. Foley (Columbus, 1981), pp. 451-60, especially p. 459.

15

For a description of the area see Mitchell, 'Perspectives on Folklore', pp. 68-76.

CHAPTER II

The Composition and Transmission of Quechua Songs

Quechua songs do not exist only as collectors' pieces. They are an integral part of life and are composed and performed by individuals. More often than not, scholars have tended either to skate around the subject of composition or have been content to throw out vague generalizations. Some have ignored the question completely. The most notable exception to this rule was Arguedas who, over the course of many years, published a host of articles (many of which have been compiled in the posthumous Señores e indios) which afford great insight into song genesis and transmission.

A few scholars have concentrated on the music and dancing of Quechua songs, and have given some attention to thematic analysis. Since the majority of them have adhered either explicitly or implicitly to the folkloric school, the fact that they have passed over composition is understandable. More serious than this lack of attention given to composition is the often asserted and quite wrong assumption that to pursue the question is fruitless: some writers would have us believe that these songs somehow evolved out of the folkloric past, from the soul or essence of the mountains, to be preserved and performed unthinkingly in modern times. What has really happened is that since many of the songs known today have been sung for generations, the original composer can no longer be identified. But that does not mean that there never was a composer. Although some songs have been passed on in the same form through generations of singers, both

professional and occasional, the majority are composed by professionals like Gregorio. Several of the waynos which I recorded in the department of Cuzco had been recorded in the same area several generations beforehand and, in the case of no. 15, in a completely different area (see below, p. 42).

There is nothing wrong with the term 'folklore' itself (or 'oral literature' for that matter); what is important is to beware misusing such terms. This is because the term 'folklore' in particular has so many connotations. For example, sometimes it is used to imply that songs, stories, myths and so on have been transmitted orally, thereby making oral transmission the criterion for judging whether something is 'folkloric' or not. Sometimes it is used to imply that the original composer cannot be known, and, therefore, if he or she were known, we would not be dealing with 'true folklore'. It is clear, then, that if such terms are used they must be clearly defined.¹

In addition to the confusion which has often surrounded the term 'folklore', its use has sometimes led scholars to ignore several important matters in their analysis of culture. Dundes lamented this fact and attempted to set the record straight by stressing the need for folklorists to understand folklore on all levels:

Most of the work of folklorists has been with text. Texture has been left to interested linguists, while context, the third level of analysis, has been almost ignored.²

The student of oral literature should divide his attention equally between textual, linguistic and cultural analysis. I hope that by examining the singers' comments we shall be able to understand a little more about the questions of composition and transmission of Quechua oral literature.

1 Some previous scholarship

Hildebrando Castro Pozo's Nuestra comunidad indígena (first published in 1924) described the plight of the Peruvian peasantry at the hands of the feudal landowners. Referring to the composition of Quechua music and song by what he called the 'indios' or 'indígenas' of the ayllu, he wrote:

La música indígena es pues de los pueblos no de los individuos. El compositor que la generó para su "huanbra" [girlfriend] no hizo otra cosa que interpretar un sentimiento popular, latente en el alma de toda la comunidad. Por eso no se le conserva recuerdo alguno: él como cualquier otro pudieron hacerlo. 3

Adhering to the racialist and evolutionist theories current at the time, which smack of Darwin and Lubbock, he quoted Nietzsche as authority to support the spurious idea that Inca culture never reached a high point in civilization, and therefore that:

la música comunal de nuestros indios no tiene nada de intelectual ni representa, por consiguiente, un período de decadencia cultural Es un arte que . . . se ha estancado en el balbuceo, la impersonalidad y lirismo característicos de toda primitiva manifestación de belleza. Los motivos musicales indígenas nacieron con su primera súplica y es sabido que el indio no ha tenido tiempo para razonarlos. (pp. 223-24)

In the first quotation, Castro Pozo avoids the question of composition by saying that the generation of 'indigenous' music is the interpretation of latent popular feelings and therefore anyone could have composed the music. In the second, he maintains that peasants' music is like childrens' stuttering, that song and music arise spontaneously. But composition is not an unconscious act. Castro Pozo thought it was because he concentrated on the truly communal music and song of the ayllu. He thought peasant culture was characterized by dancing, and dancing, in his opinion, represented a low stage in the evolutionary ladder (p. 225). The fact that many people know a song or dance

does not mean that there is no composer, that they do not know how the songs came to exist, or that they are primitive people.

Castro Pozo did inquire about the composers of songs, but found the peasants' answers unsatisfactory (p. 221). This is because he overlooked the function of songs in society.⁴ It is axiomatic that the form and style of sacred songs, such as earth-payment, threshing and crop sowing ones, are determined by the dictates of belief, and fixed by rituals which are characterized by singing and dancing.⁵

In Peru sacred, carnival, birth and marriage songs enable all the members of the community to retain a sense of identity. The strength of Quechua culture is demonstrated by Toribia's ability to remember songs from her rural childhood, which she rarely sings now because of her new beliefs, and by Aquilino, who illustrated descriptions of Mamuera life with songs, stories and an origin myth from his village.

When Castro Pozo considered the musical activity of the towns, which he described as 'mestizo' society (a term which is not helpful because he did not define it), he mentioned the 'mestizo' singers like the famous Melgar of Arequipa, who composed very mournful yaravies. To sum up, he implied that musical composition in the countryside was spontaneous while in the more civilized towns conscious composers and professionals were to be found.

La Musique des Incas et ses survivances was published in Paris in 1925 by Raoul and Marguerite d'Harcourt. This book is valuable because it attempted to classify Quechua oral songs generically and to trace their evolution from Inca times to the present century. They used chronicles from the sixteenth and seventeenth centuries and their analysis of Inca music is there-

fore historically founded. They drew on existing anthologies for their musical and formal analyses as well as collecting their own material in a very large area from Ecuador to Bolivia.

They were severely criticized, however, by Segundo Moreno who argued that their analysis of Ecuadorean music was completely wrong and that, in spite of their frequent claims to have made their own textual annotations in the field, they had in fact dishonestly taken many texts from other authors. Although I am not qualified to counter the attack on their musical analyses, the accusation of scholarly malpractice is completely unfounded because they always mentioned their sources, placing them at the head of each text.

We have to examine their attitude to singers in order to understand their ideas on composition and transmission. Their description of Peruvians follows Castro Pozo's racialist one (La Musique, p. iv), and they employ racial terminology throughout their study and classification of songs and music. In chs 1 and 2 of part three, they use the phrase 'Les monodies indiennes pures' to refer to music which, in their opinion, is pre-Columbian and betrays no European influence, and the term 'la musique métissée' to designate syncretized music. However, in part four, which deals with song genres, they switch to a geographical classification for the music. It is therefore unclear when one wishes to compare music, classified by its racial admixture or purity, with the song genres, classified geographically. While there are indeed regional variations in music and song, it is far too much of a generalization to use these two different approaches. If the d'Harcourts methodology is not totally satisfactory, their book is, in my opinion, very important because it includes 204 songs with musical texts.

Their study of the form and style of Quechua lyric poetry in chapter 5 is particularly valuable, and with the exception of Middendorf before them, it is the first work that I know of to attempt such an analysis.⁷

The d'Harcourts adhered to the traditional folkloric school which stressed the inheritance of culture through space and time.

The following illustrates this:

L'Indien reste l'illettré qui reçoit tout, comme par le passé, de la tradition orale, et celle-ci lui assure la transmission d'une culture si personnelle [...] qu'ils ont triomphé des assauts venus de l'extérieur. (p. v)

In 1945, Luis Eduardo Valcárcel y Vizcarra attacked, like Castro Pozo twenty-one years earlier, the landowning class's repression of the peasantry and advocated an appreciation of Quechua culture in the attempt to get the rich to consider the indio or peasant as a human being (racialist prejudices against the Quechua-speaking Peruvians unfortunately still persist). The so-called 'problema del indio', Valcarcel said, was nothing but a matter of injustice suffered by peasants and meted out by his readers, and therefore a political solution was the just way to rid Peru of inequality and oppression. As a gesture towards educating people about Quechua culture, he devoted two chapters to music and song. On transmission he wrote:

La poesía anónima circula de boca en boca, entonada al son de la 'marinera' por el mestizo o del 'wayno' por el indio.

Es fecundo la inventiva poética: sobre el acervo de cantos antiguos, el pueblo agrega cada vez nuevos frutos de su ingenio. (Ruta cultural del Perú, p. 210)

In the first quotation, Valcárcel wrongly states that oral poetry is anonymous.⁸ In the second, he correctly points out the dynamic nature of such verse. Whilst the idea that tradition is important in providing the cultural basis for songs, it does not

explain how songs are transmitted and composed.

José María Arguedas wrote:

No son canciones arcaicas, transmitidas de generación en generación; casi todos son creaciones del pueblo indio y mestizo de hoy, compuestas en su idioma actual, Kechwa con muchas palabras castellanas. 9

This idea, a refreshing departure from the mainstream folkloric school, was echoed in 1956 by Jorge A. Lira:

No se puede hablar de una muy remota antigüedad de estos cantos de amor. Está en un nacer y morir, revivir y renovarse continuo. Nuevos amores hacen nuevas poesías. 10

Both Arguedas and Lira, then, emphasize that oral song is the work of a chain of individuals, and not merely passed on anonymously through the ages. As we shall see below, the songs collected recently by me bear out this assertion: some appear to have been disseminated in a fixed form, but they are most definitely a minority in comparison with those texts that have been transmitted with the vitality described by Lira.

2 The transmission of oral songs

How do oral songs reach their audiences? How are they disseminated amongst people who depend on them to maintain their cultural identity?¹¹ Is oral culture static, merely memorized and reproduced on ritual occasions? Are all songs memorized, and is there a technique which aids memorization? Humberto talked extensively about his songs (nos 1-7), and his comments, which I now summarize, shed light on these questions.

Song 1: According to Humberto, this wayno tinku is sung in Calcha during ritual fighting, when calcheño men and women taunt one another.¹² It commemorates the fact that in old times calcheño men had two wives. All calcheños know it because it is per-

formed during Easter fiestas in which everyone participates. 'The music is genuinely Inca'.

Song 2: Humberto did not know the identity of the original composer ('el promotor directo'). He said it was performed in the fiesta in honour of Mama Rosario, who lives in the earth, and is both 'virgen' and 'Pachamama'. He compared this kind of wayno to a prayer, which was necessary to appease Pachamama and concluded that it was from Inca times and belonged to all Calcha.

Song 3: This wayno is performed when the families of the bride and groom celebrate the wedding. Originally for the harp, Humberto had adapted it to the charango, a very similar kind of instrument. He observed that it has always belonged to the Incas and that it was to be sung after the marriage of the couple, when they have gone home to make their ch'ukllas (also called ramada in Spanish). These mock houses of branches are made by the couple's padrino, whose duty is to provide them with money and food. Humberto then explained that the ch'uklla symbolized the place for dancing, and that after the wedding, people dance round it with lighted candles so that the marriage will last. He added that the song insults the padrino so that the couple will not repent of his marrying them.

Song 4: The tono, or melody, came from the Incas, and it is sung mostly during harvest time when chicha is made. Humberto emphasized that this wayno was not always sung in Spanish, but that he and his fellow folkloristas had refined it and composed the lyrics. He pointed out, by way of explanation, that many calcheños now go to Argentina where they speak Spanish and naturally learn to sing in that language.

Song 5: Labelled a 'canción minera', this song was composed by a miner from the Siglo Veinte tin mine. Humberto did not

reveal his identity, but said he was inspired by the suffering of his fellow Potosí miners, most of whom are able to play this kind of music on the charango. Canciones de protesta like this one, which follow the form and rhythm of the wayno, are very popular amongst the miners, particularly in the department of north Potosí.

Song 6: A wayno sung in a big fiesta in honour of Tata Santiago, Humberto remarked that it was popular in his home town. However, it was not an old song since it had recently been written by señor Basilio Condori, a prolific composer of waynos, whose work is in pure Quechua. Humberto then described this wayno as a dance, and specified that, like no. 1, it was set to the merry and lively rhythm of the tinku. He explained that Tata Santiago is a saint who is adored mounted on horseback and that, as the lines 'He is arriving on a black and white horse' indicate, he is the god of thunder and rain. Finally, he told me that when the Spaniards finished building the church in Calcha, they gave names to all the saints, and certified that the thunder god could be called Santiago.

Song 7: This wayno was composed by a friend of Humberto's, a peasant called ~~Mario~~ Managua. Humberto described him as an 'artista', and said that he wrote both the words and melody. The composer sings to the woman so that she will come outside and meet him with the excuse of urinating. She is sad because her parents keep her indoors and watch over her.

With two exceptions, all these songs are performed in festivities specific to Calcha. No. 5 is a political protest song, composed by a miner, and no. 7 was the work of a named professional. Nos 1, 2, 3, 4 and 6 represent a small selection of the age-old religious, ritual fighting, marriage and agricultural

work songs. Such culturally important waynos as these are known by all the community. Humberto describes them as 'Inca' in theme or music, though nos 4 and 6 are special cases: the former's melody is 'Inca', but the words, reflecting an increased use of Spanish by calcheño workers who migrate to Argentina, have been composed by Humberto and his friends. On the other hand, the theme of no. 6 is traditional (reflecting post-conquest religious syncretism) but the melody and lyrics were composed by a professional artista: evidence that new, vibrant songs emerge from old themes. Humberto himself commented on this creative process, declaring that between 70% and 90% of the waynos that he and other folkloristas sing are simply 'recopilaciones' of ancient Inca songs. He then confessed that although he found it very difficult to compose new waynos, some of his work was the product of true inspiration. The importance of his musical inheritance was underlined by his assertion that when he performed, he liked to feel totally enthusiastic about the music, and to sing 'todo con armonía y profundidad'. In the absence of other examples of these songs, I am unable to analyse how closely they resemble those still being sung in Calcha.

Gregorio claimed to have composed songs 8, 9 and 10. Songs 8 and 10 are discussed below in section 3.

Song 9: Josafat Roel Pineda prints stanza 1 of a wayno sung by Venero Umpire entitled 'Mayun apan nisuctiyki':

Mayun apan nisuctiyki
 Challwachallay
 Mayu mayuntan maskharqayki
 Challwaschallay
 Challwaschallay. 14

R. and M. d'Harcourt print one stanza only of a wayno they describe as an example of a 'wayno-pasacalle; c'est une espèce de
 15
 marche lente, de style très indien'. The stanza is as follows:

Mayun mayuntas purini
Qaqan qaqantas purini,
Warmi yanayta maskhaspa.
(La Musique, p. 444)

Dr Gabriel Cosio, the Cuzco University musicologist who wrote an unpublished work on the wayno which I could not obtain, sang this wayno to the d'Harcourts (La Musique, p. 444). One can only speculate about the length of these two waynos. Perhaps they are fifteen lines longer like many others, although, since we are dealing with oral poetry, form is not necessarily fixed (see below, p. 52, and note 50).

The theme of the river search is in all three songs. The refrain 'challwaschallay' appears in Gregorio's and Roel Pineda's songs, but not in the d'Harcourt's. The lines 'mayu mayunta maskhashayki (Gregorio's song 9) and 'mayu maskharqayki' (Roel Pineda) may prove to be a true formula.

In my opinion, these three songs are different, although the comparison is hindered by the fact that the texts recorded by the d'Harcourts and Roel Pineda are only one stanza long.

Song 11: A wayno in Spanish. The eight syllable line, ¹⁶
'Testigo de mis amores' appears in a Spanish wayno from Puno.
The stanza is as follows (the full text was not reproduced by Vasquez):

Cerrito de Huajaspata
Testigo de mis amores;
[repeat]
Tú no más sabes que siento,
Tú no más sabes que lloro.
(p. 109)

The following line appears in Castro Pozo, in a stanza of one of 'las canciones más populares entre las masas indígenas', entitled 'Serenata' (he does not specify the genre):

Ayl Albahaquita olorosa
 Testigo de mis tormentos
 Permite que entre tus hojas
 Se sepulten mis deseos.
 (Nuestra comunidad, p. 271)

Roel Pineda has a wayno entitled 'Calca Plazapi' which is half in Quechua, half in Spanish, reproduced below in full:

Calca plazapi pantay pantichay
 T'ikachaykiri bendisiqachus
 Bendisiqaña karman chaypas
 Munanakuyri dilituchus
 [Repeat]

Hermoso río de Vilcanota
 Testigo de mis amores
 Son tus reflejos encantadores
 Son las que guían mi camino
 [Repeat]

(pp. 237-38)

Gregorio's song 11, and Castro Pozo's texts are all different. 'Testigo de mis amores/ tormentos' is formulaic. (see below, section 3)

Song 12: Gregorio did not specify how he learnt it, and he did not claim it to be his own, merely saying that he 'just knew it'. He may have learnt it from other singers, or have heard it on the radio. The song is definitely not his own composition because a few years ago Stewart Adams recorded an almost identical text in a pueblo joven of Arequipa. Adams's informant came from Cuzco, not far from Gregorio's Sicuani.

Gregorio's text	Adams's text
1 Orqo labras chanpi, Pukuy pukuycito, Orqo labras chanpi, Pukuy pukuycito, Khuyaytan waqashan, Llaki rikukuspa, Khuyaytan waqashan, Llaki rikukuspa.	1 Orqo labras chanpi, Pukuy pukuycito, Orqo labras chanpi, Pukuy pukuycito, Khuyaytas waqashan, Sapan rikukuspa, Khuyaytas llakishan, Sapan rikukuspa.
2 Chaychus mana ñoqa, Mana waqaymanchu, Chaychus mana ñoqa,	2 Chaychus mana ñoqa, Mana waqaymanchu, Chaychus mana ñoqa,

addition of the diminutive '-cha-'. Adams's lines 1-24 are all six syllable. After the change in tempo, Gregorio's last stanza has 8, 11, 9, 8, 9 and 8 syllable lines and Adams's text alternates 9 and 8 syllable lines.

Since both informants come from the department of Cuzco, it is reasonable to conclude that this song was composed by someone from that area (like Gregorio, Adams's informant did not claim to have composed it himself). Some songs, therefore, are transmitted in a fixed form, though as I explain below in the discussion of song 15, such stable texts are a minority.

Toribia said of her songs that she had heard them as a girl in her native Santa Barbara, sung by members of her family, or during village activities in which singing and dancing took place.

Song 13: Toribia described it as a 'ñawpaq taki', an 'old song'. It is of considerable interest because several songs have been recorded in which the town Quijana of the title is the setting. Also known as Quiquijana, it is in the province of Acmayo (cf. song 10 'Carrito Acmayino'), forty-five miles south east of Cuzco, on the railway line to Sicuani. Before the Spanish Conquest, in May of each year, the Inca and his court travelled east from Cuzco, making reverence to the sun, passing through the plain of Quiquijana on their way to Mantucalla, where they made merry and listened to taquis.¹⁸

In 1953, Andrés Alencastre Gutiérrez and Georges Dumézil recorded from two inhabitants of Quijana four 'chants populaires' which feature Quijana in the first line.¹⁹ Their themes are unrequited love (girl ignoring boy singer); pain of love (the girl, symbolized by a chayna, goldfinch, has stolen the singer's heart); pain of love (girl symbolized by puku bird, the boy,

provoked by the bird's singing, remembers her); pain of unrequited love (the boy imagines his girl as a fish which he chases: cf. song 9 by Gregorio).

Lira recorded a wayno entitled 'Quijana chaka patapis', where the bridge is the setting for the lovers' meeting, but the girl rejects the man (Canto de amor, pp. 188-89). Lira prints another wayno which resembles Toribia's; I reproduce it below in full:

- 1 Amalla para paranmanchu,
 Qantuschallay!
 Amalla rit'i rit'inmanchu,
 Qantuschallay!
 Wayqentintas uywaykiman.

- 2 Amalla wayra wayranmanchu,
 Qantuschallay!
 Amalla chiri chirinmanchu.
 Qantuschallay!
 Ñañantintas munaykiman.

- 3 Taya mallki sikichapis,
 Qantuschallay!
 Q'orichata suyachiyki,
 Qantuschallay!
 Ukyakusaq paywan, nispa.

- 4 Mana qanwan ukyaspataq,
 Qantuschallay!
 Wayqeykiwan ukyakuni,
 Qantuschallay!
 Iskaychayku, sapachayku.
 (Canto de amor, p. 184)

Toribia's song 13 is, I believe, merely one section of a longer song like the one just quoted. ²⁰ The hypothesis that it is a fragment is strengthened by the fact that it lacks the thematic development that one usually finds in even the most repetitive of waynos: it is composed of two stanzas, which are identical except for the omission in the second of the refrain in line two. The song deals with the meeting on the bridge. When the lover does not come, the woman drinks q'oni with another man.

Lira's 'Qantuschallay' also includes this theme, but as the culmination of the gradual building up of the poetic narrative.

Víctor Navarro del Águila published in 1943 a song called 'Toronjil, toronjilchay', which like all the twenty-seven carnival songs in his collection, was collected in the the province of Andahuailas, department of Apurimac.²¹ It includes the themes of waiting for a drink ('toronjil yaku'), and the expected lover not appearing. But in all other respects it is different from song 13.

Roel Pineda has two waynos entitled 'Quiquijana chaka patapi' and 'Ermita chaka patachapi', but apart from the titles, they bear no relation to Toribia's song.²²

Thus, song 13 resembles most closely 'Qantuschally', recorded by Lira in Kasuera, Marangani, not far from Toribia's Santa Barbara. The latter song is similar in both theme and content, though it lacks the formulaic line 'Quijana Chaka Patachapi', which gives the title to the songs examined above. The various singers derive their inspiration from Quijana village. Further song collection may demonstrate the existence of a song cycle on the Quijana theme.

Song 14: This is based on the qhaswa dance (see also songs 16 and 34 and note). As with song 13, Toribia had difficulty in remembering the words and simply repeated one stanza. The two stanzas are identical except for the substitution of 'punta' for 'lma', the loss of the '-s' morpheme on 'mismo', and the inversion of the word order 'qonqariwantaq yuyariwantaq', and 'yanasqan' instead of 'yanaypas'. The song employs two frames of reference: animism (the spirit apu is symbolized by the orqo) and an unhappy human relationship.²³ Lira prints a wayno entitled 'Paras', sung by Carmen Taripha of Marangani, which is a qhaswa,

and one called 'Haqay phuyuta', which has the formulaic lines 'yanayashantaq, yuraqyashantaq' comparable to line 3 of song 14 (Canto de amor, pp. 166-68, and 100-04 respectively).

Song 15: This wayno, which Toribia sang in response to my request for a lullaby, is a variant of a song Roel Pinedas got from Venero Umpire, and Adams recorded another similar variant in Arequipa, from the same informant (originally from Cuzco) who sang the replica of song 12.

	Toribia	Adams
1	Imapaq munawaranki? Hayk'apaq munawaranki? T'ankar kiskaschallay Morado malvaschallay.	Imapaq munawaranki, Hayk'ata waylluaranki, T'ankar kiskaschallay, Morado malvaschallay, Sapayta rikushawaspa, Ch'ullayta qhawawashaspa
2	Pobreta rikushaspaqay Wakchata qhawashaspaqay T'ankar kiskaschallay, Morado malvaschallay.	T'ankar kiskaschallay, Morado malvaschallay, T'ankar kiskaschallay, Morado malvaschallay?
3	Mejorchá munawaq karqan Orqopi tarukitatan Morado malvaschallay. T'ankar kiskaschallay	2 Aswancha munawaq karqan, Aswancha waylluwag karqan, T'ankar kiskaschallay, Morado malvaschallay, Punapi tarukitata, Punapi wik'uñitata
4	Mejorchá munawaq karqan Orqopi wik'uñitata Morado malvaschallay. T'ankar kiskaschallay	T'ankar kiskaschallay Morado malvaschallay. T'ankar kiskaschallay Morado malvaschallay?
5	Qaranpi puñuwaqraqtaq Willmanta puskawaqraqtaq T'ankar kiskaschallay Morado malvaschallay.	3 Punapi tarukitaq, Punapi wik'uñitaq T'ankar kiskaschallay Morado malvaschallay. Aychanta mikhuchisunki, Qaranpi puñuchisunki, T'ankar kiskaschallay Morado malvaschallay. T'ankar kiskaschallay Morado malvaschallay.

Roel Pineda

1	Imapaq munawaranki? Hayk'apaq waylluaranki? T'ankar kiska_challay Morado malvaschallay.	3 Manachu munawaq karqan? T'ankar kiska_challay Morado sisachallay Orqopi vicuñatapas
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Wakchata rikukuwaspa
Pobreta rikuwashaspa
T'ankar kiska challay
Morado malvaschallay.
T'ankar kiska challay
Morado malvaschallay.

Q'asapi tarukatapas
T'ankar kiska challay
Morado malvaschallay.
T'ankar kiska challay
Morado malvaschallay.

2 Manachu munawaq karqan?
Manachu waylluwaq karqan?
T'ankar kiska challay
Morado sisachallay
Orqopi vicuñatapas
Q'asapi tarukatapas
T'ankar kiska challay
Morado malvaschallay.
T'ankar kiska challay
Morado malvaschallay.

4 Vicuña munasqaykita
Taruka wayllusqaykita
T'ankar kiskachallay
Morado malvaschallay
Aychanta mikhuchisunki
Qaranta mikhuchisunki
T'ankar kiska challay
Morado malvaschallay.
T'ankar kiska challay
Morado malvaschallay.

The differences between the texts are as follows: Song 15 has twenty lines, Roel Pineda's thirty-nine and Adams's thirty. The last two texts are longer because they include the motif of the taruka providing meat and skin for humans, whereas Toribia's does not.²⁵ Roel Pineda's stanza 3 is an exact repetition of his no. 2 (save for the omission of one parallel line), and throughout his text there is more repetition of the formulaic couplet 'T'ankar kiskaschallay/ Morado malvaschallay'. The second stanzas in Adams and Toribia make statements, whereas Roel Pineda's asks a question. In the fourth stanza of the latter, the taruka and wik'uña are described as 'your beloved vicuña/stag', but in the other two songs they are described as 'the taruka of the puna' (Adams) and the 'vicuña of the mountains' (Toribia). Only Toribia's variant has the episode of spinning the wool. The close similarities between these three variants suggest a degree of textual fixity comparable to that of Gregorio's song 12 (see above, p. 37).

In addition to these variants, Carmen Taripha, Lira's principal informant, sang a wayno which has many similar elements. The wayno, entitled Saqararachay includes the formulaic 't'ankar kiskachally' and the equally formulaic couplet 'Imapaq munaku-

wanki?/ Hayk'apaq wayllukuwanki?'. The last three stanzas of Lira's wayno echo Toribia's third to fifth stanzas:

Allichá munawaq karan,
Punapi wik'unitanta,
T'ankar kiskachallay,
Ruphu sisaschallay.

Aswanyá waylluwaq karqan,
Orqopi wanakitunta,
T'ankar kiskachallay,
Ruphu sisaschallay.

Qaranpi puñuwaq karan,
Aychanta mikhuwaq karan,
T'ankar kiskachallay,
Ruphu sisaschallay.

(Canto de amor, pp. 130-32)

Lira's wayno has thirty-six lines and includes other episodes ('Better if you had loved a rich person/ a person with land') lacking in the other versions quoted above.

Arguedas prints a wayno (of unspecified provenance) entitled 'Muradu sisaschallay'; it is twenty-seven lines long and very similar to the songs being discussed here (Canto Kechwa, p. 36). To my mind, the existence of these texts demonstrates that there is a song cycle which has developed over many years.

Song 16: The qhaswa, usually danced in carnival in the towns, was sung by Toribia when I requested a carnival song. She described it as a 'very old carnival song'. It may be compared with the song offered by Lira's informant from Marangani. Its third stanza begins 'Pukllaychas hamusqa' (Canto de amor, p. 28). Alencastre and Dumézil reproduce one stanza from a carnival qhaswa recorded by a friend of theirs in San Jerónimo, Cuzco, which echoes stanza 3 of Toribia's text:

Soltero kaspaga,
Pukllarikusunchis!
Casadokunaga,
K'uchupi tiyakun!
('Fêtes et usages', p. 59)

Songs 17 and 18: These two versions of the same wayno may be

usefully compared with one quoted by Poel Pineda. Entitled 'A las cuatro de la mañana', it has one stanza in Spanish, the rest in Quechua. It includes the line 'ch'ulla kutillan tinkurqanchis' which is also in Toribia's song, and 'Chaytañataq runa rimasqa' ('El wayno del Cuzco', p. 239). The theme of the song is love, like Toribia's songs. The two lines mentioned above may be formulaic, but so far I have not encountered them elsewhere.

Song 19: I have not come across any songs like this one. It is highly formulaic, especially in stanzas 3 to 5 (discussed below in section 3).

Songs 20 and 21: Toribia faltered after beginning no. 20, a carnival song, and later repeated it (no. 21). The d'Harcourts print a wayno sung by the Cuzco musicologist, Dr Gabriel Cosio, entitled 'Yunkapi waqay, urpicha', which I reproduce in full:

Yunkapi waqay, urpicha,
Cheqachus sapayki kanki?

Ñoqapas sapaysi kani,
Hakuchu, yanachakusun.

La piedra que es muy redonda
No sirve para el cimientó.

La niña que es muy celosa
No sirve para mi esposa.

(La Musique, pp. 441-42)

Lira prints a wayno entitled 'Panti pariwana', sung by Carmen Taripha of Marangani. The first two stanzas:

Cheqachus sapayki kanki,
Panti pariwana.
Ñoqapis sapaysi kani,
Panti pariwana.

Hakuchu kуска kakusun,
Panti pariwana;
Allichu munanakusun,
Panti pariwana.

(Canto de amor, p. 70)

Songs 20 and 21 are carnival waynos; those from La Musique and Canto de amor probably also come from carnival.

Aquilino, my fourth informant, sang two distinct types of song: three reflecting agricultural and religious beliefs in Mamuera, and two waynos. The former are peculiar to Mamuera, and the latter are known over a wider area.

Song 22: Aquilino said that this religious taboo song was sung by the inhabitants of Mamuera to the aukis, or tutelary mountain spirits, so that people would not go out at night, because otherwise a girl would give birth, and that one of the local Mamuera aukis was called 'San Roque'. Guaman Poma describes the Catholic saints associated with each day of August, the most important month for the Incas and Andean peasants today, because it is the ploughing month. He places 'San Roque, confesor' on the 16th of August (Nueva corónica, p. 1051), showing that only fifty or sixty years after the conquest peasant rituals were affected by Catholicism. The Catholic saints which were imposed on the Peruvians were, however, adapted to their own religion. ²⁸

song 25: This type of wayno, whose highly formulaic nature is discussed below in section three, is sung in many forms over a large area. The d'Harcourts print the following wayno sung by a priest from Huanta:

Mamallaysi wachawasqa,
Aa!
Parap phuyu chawpillanpi,
Aa!
Para hina waqanaypaq,
Aa!
Phuyu hina muyunaypaq,
Aa!
Para andar de puerta en puerta,
Ay!
Como la pluma en el aire,
Ay!
(La Musique, pp. 368-69)

The inclusion of the two whole verse lines in Spanish is characteristic of urban waynos (cf. the collection of Roel Pineda, where many songs have whole stanzas in Spanish).

Sergio Quijada Jara reproduces a song which 'tiene paternidad de siglos y . . . ha llegado hasta nosotros por la via oral'.²⁹ The second stanza is extremely similar to the version given by the d'Harcourts:

Mamallayqa wachakuwasqa
Taytallayqa churillawasqa,
Para phuyupi chawpichallampi.
Para hina waqallanaypaq,
Para phuyupi chawpichallampi
Phuyu hina muyullanaypaq.
(La coca, pp. 49-50)

Quijada Jara recorded this song during cattle fiestas in Huancayo or Huancavelica (La coca, p. 43). Whilst the d'Harcourts' text is only four lines long, this one, which is sung to the coca plant, has five stanzas numbering twenty-eight lines in all. There is metrical variation between the two texts, but it affects the meaning only slightly: Quijada Jara's song has nine and ten syllable lines (the first two are nine, then alternating ten and nine), as opposed to the octosyllabic lines of the stanza recorded by the French scholars. Quijada Jara's singer has added the reflexive '-ku' to the four-syllable 'wachawasqa', which is a hemistich in the other two versions, and thereby creates a line of nine syllables to blend in with the scheme of the rest of the song (which, apart from stanza 2, quoted here, is composed of nine, ten and eleven syllable lines).

The second stanza of Aquilino's wayno is especially interesting. Castro Pozo prints an untitled song which he describes as a yaravi:

Mamay wachawasqa,
'Waway qharin', nispa.
Manacha yacharqanchu,
Kunan hina waqanayta.
(Nuestra comunidad, p. 253)

Lira prints a fourteen-line wayno, recorded in Lamay, Calca, department of Cuzco. The third stanza is as follows:

Mamay wachawarqan
 'Warmilla waway', nispa
 Manachá yacharqanchu
 Kunan hina waqanayta
 Manachá yacharqanchu
 Kunan hina llakinayta.
 (Canto de amor, p. 222)

Though to my knowledge unique, Aquilino's song is composed of motifs and formulaic lines. Its second stanza appears in two songs of very similar form over a space of at least sixty years. Despite the close resemblance between them, they are set apart by differences of poetic diction and consequent auditory variations. For example, Lira's 'warmilla waway', with its pleasing alliteration on 'w', like the equally harmonious alliteration on 'q' in Aquilino's 'qori qolqe waway', is quite distinct from the non-alliterative 'waway qharin' in the corresponding line of Castro Pozo's text. Thus, the obvious textual similarities become less important when one listens to the songs for their poetic or musical effect.

Song 26: Aquilino said that Mamuerans sing to Pachamama when sowing crops and threshing corn, and that, by singing to her, the yield would increase.³⁰ This song is a threshing song. The repetition of 'Hachallay', in the proper context of the threshing floor, spurs on the workers. Hachallay may derive from hach'iy,³¹ 'to winnow'. St Isidore has been adopted by peasants as the patron saint of maize. Juan Antonio Manya prints a prayer to him, spoken during the t'inkasqa, or aspersion ceremony to Pachamama and the aukis.³² Aquilino said that no. 26 was spoken rather than sung in Mamuera, though he sang it to me.

Florentino Cañari, my fifth informant, sang me two waynos. He said that both were from carnival.

Song 27: He called this wayno 'Tukuscha'; it reflects the

pervasive influence of carnival on Andean life.

Lira prints a marriage song by Carmen Taripha from Marangani, the first and third stanzas of which have much in common with song 27.

1 Taripha

Cañari

Tukuschay, tukuschay,
Tukuyakapunsi,
Waqaspa, llakispa,
Miyupayanayqa;
Wasiyki qhepapi
Suyapayanayqa.

Ay tukuschay, tukuschay!
Kunachallanqa tukurukun.
Wasichallayki punkupi
Horan horan muyunayqa.

3

Tukuschay, tukuschay,
Tukuyakapunsi,
Wasiyki punkupi,
Waqaspa, suyuspa,
Miyupayanayqa
Wayllupayanayqa.

(Canto de amor, p. 192)³³

All the lines in Lira's text have six syllables until the change of tempo in the concluding refrain (made up of four lines of 8, 4, 9, and 4 syllables). Song 27 has a different rhythm: 7, 9, 9, 8; 9, 8, 8, 9; 9, 9, 8, 9, 9, 8; 9, 9, 8, 8; 9, 9, 9, 9, syllables long.

Roel Pineda prints the following wayno:

Tukuchay tukuchay
Tukurakapunña
Tukuchay tukuchay
Tukurakapunña

Wasiyki punkupi
Miyupayanayqa
Wasiyki punkupi
Miyupayanayqa.

('El wayno del Cuzco', p. 220)

This wayno's rhythm is identical to that of the song printed by Lira (all six-syllable lines, excluding Lira's final refrain).

One of 'Ay Tukuschay's' themes, that of the (usually male) singer waiting outside the lover's house, has given rise to many waynos in Spanish. For example:

He venido, no he venido,

Linda palmitay,
A las puertas de tu casa.
Forasterito soy
Mañana me voy,
Pasajerito soy,
Sin consuelo soy.³⁵

Song 28: The informant gave no title to this wayno, though he described it as recent and specific to carnival in Hanocca and Layo. Whereas no. 27 is widespread in Cuzco department, this wayno bears no resemblance to other songs with which I am familiar.

In the preceding pages I have attempted to show how some songs are transmitted. In order to understand this process, it is first of all necessary to bear in mind the songs' cultural significance and their various functions. Let us first consider the two professional singers.

It will be remembered that, at the moment, Humberto is entertaining audiences in Cuzco with songs from Calcha, where he lived until he went to Peru. In the tourist spots his repertoire serves to amuse a sophisticated public, whereas in Calcha we saw that his waynos are sung during culturally significant events, such as religious fiestas, in which there is often dancing, ritual fighting and marriage ceremonies. He also sang one wayno which was composed by an artista friend of his, and a song from the tin mines of Potosí. He and his fellow folkloristas have also elaborated upon a song which was originally a chicha-making song (no. 4), by composing lyrics for it in Spanish. The Calcha songs serve Humberto in two ways. When he is in his home town, he willingly participates in the singing of them because they enable him to share in a collective identity, to express beliefs which he himself still holds. In Cuzco, there is a shift in emphasis: the songs become a vehicle for him to inform others

about a folklore and culture that are essentially alien.

In Sicuani, singing is a way of life for Gregorio too. Not all of his songs in this collection were composed by him: two were probably learnt from the radio or directly from a fellow singer. Nonetheless, they all have a fundamental end in view--to entertain, and for this reason he chooses poetic waynos which first and foremost are designed to please his public. But we should not forget that, like Humberto, he himself enjoys the act of composition and performance; and no doubt much of this pleasure derives from the fact that his poetic themes reflect, wholly or in part, his view of the world.

As regards the occasional singers, some of Toribia's songs are ultimately related to specific ritual activities like carnival and fiesta, and have become generally known as a result of their cultural importance. (Waynos nos 13, 15, 17-19 are known to most Andeans, and are well-established in the repertoires of professional singers, like Carmen Taripha, the chief contributor to Lira's Canto de amor.) These songs originated in the countryside, but with the migration to the towns of people who were once peasants, they have been adapted to urban life, and now feature prominently in it. For example, Toribia sang two qhaswas (nos 14 and 16) which have been incorporated into urban carnival in Sicuani. Yet in her village birthplace of Santa Barbara, they were associated primarily with t'inkasqa.

Aquilino sang two songs which are important in the religious beliefs of the inhabitants of Mamuera, his birth-place. He also sang a roofing song (no. 24), and two well-known waynos. The sacred songs (22 and 26 in my collection) are sung in order to reaffirm reality in his community. In the interest of cultural continuity and group identity they must be learned by the inha-

bitants of the village.

All the singers—both those who compose their own material and those who do not—know waynos. This is the most popular Andean genre and its themes are practically unlimited. Its thematic and geographical diversity mean that it is often difficult to trace with certainty the evolution of a particular song and to establish the existence of song cycles (e.g. in the case of no. 15). As the political satires of Aragón show, waynos can be transformed according to specific needs and circumstances, and the variants of the waynos I have recorded offer a further illustration of this. It is a tendency which accords with the inherently dynamic nature of oral poetry, and demonstrates how it is seldom wise to speak of an original, especially when one is speculating on the possible exemplum of a song cycle.

Given the fact that oral poetry is not static, it is remarkable that two songs in this collection, no. 12 sung by Gregorio, and no. 15, sung by Toribia, are almost identical to other texts

(see above, p. 42).³⁷ Thus, the rule of textual fixity does have its exceptions.

We have also seen that songs which are otherwise unique have stanzas in common with other waynos. This phenomenon clearly demonstrates the continual interaction between newly-composed waynos and older, institutionalized ones. It is a gradual process of disintegration and divergence in the course of which new songs are created. The way that original compositions are appropriated and transformed has been described by Edmundo Bende-zú Aybar, who writes that:

cada poema . . . tiene su autor y, en el caso de esta literatura oral, su intérprete o ejecutante; lo que pasa es que el nombre del autor original no interesa, porque cada composición ha sido internalizada en la conciencia de cada oyente y de cada intérprete.³⁸

3 Memory and composition

Turning now to the subject of memorization, Sir Frederic Bartlett's conclusions on the way stories are reproduced are particularly illuminating. He conducted an experiment with Westerners who were given a North-American Indian tale to learn. They were asked to retell it on several occasions over an extended period of time. He found that despite the inaccuracies of detail, 'the general form, or outline, is remarkably persistent'³⁹. He went on to say that 'with frequent reproduction the form and items of remembered detail very quickly become stereotyped and thereafter suffer little change' (p. 93). Bartlett's conclusions are particularly relevant to oral poetry and help to explain the existence of the two fixed texts in my collection (nos 12 and 15). In the case of the latter, the same work had been sung over a period of at least thirty years. Since this text had not been transmitted in writing but orally (my informant, Toribia, cannot read or write), its fixity can only be explained by the fact that it had been successfully memorized.

Repetition, then, aids memory. A reading of the Quechua songs in my collection reveals the very high incidence of repetition: whole lines, couplets and stanzas are repeated in a regular manner. Closely related to the repetition of elements in a song or poem is parallelism. This technique relieves monotony and helps to develop the theme without losing the thread of the song.⁴⁰ A singer can insert a morpheme, a word or group of words according to a song's metrical conditions to parallel a statement which usually comes two lines before:

Mayu mayunta maskhashayki,
Manapuninña tariykichu,
Aguan aguantas maskhashayki,
Manapuninña tupanchischu.

(Song 9, by Gregorio; st. 1, refrain omitted)

Another example from Jorge:

Maytaq chay munakuychayki?
Maytaq chay khuyakuychayki?
Maypipunitaq chay wayllukuychayki?
(Poem 31)

Another characteristic of Quechua oral poetry are formulas. These are the means not only by which singers can compose songs but also by which they can remember them: since they do not write their creations down they may easily be forgotten. Formulas also enable singers to memorize songs composed by others and which they need to know by heart in order to participate in cultural activities such as fiestas, carnivals and animistic rituals. Singers actively memorize songs which they have not learnt during the gradual process of growing up. Humberto, for example, memorized song 7, which was composed by Mario Managua, a professional artista who permitted Humberto to learn his composition. Singers also memorize culturally inherited songs. The memorization of these is an unconscious act, comparable to the acquisition of speech. Quechua singers learn their songs rather like we learn nursery rhymes or school hymns to which we are exposed during childhood. The following quotation from Lord is apposite:

The learning of an oral poetic language follows the same principles as the learning of language itself, not by the conscious schematization of elementary grammars but by the natural oral method.

Sir Cecil Bowra defined the formula as 'a set of words which is used, with little or no change, whenever the situation with which it deals occurs'⁴². Although Bowra intended this definition to be applied primarily to the analysis of nineteenth- and twentieth-century Russian and Yugoslav epics, it is helpful to bear it in mind when considering Quechua poetry. He went on to distinguish two types of formulas: the first were noun/ adjective combinations (e.g. 'blue sea', 'dark death'), in which a noun,

whether it applies to a common object or an individual person, is usually accompanied by a fixed epithet. The second type of formula included repeated phrases—parts of lines, single whole lines or sets of whole lines. This second category, Bowra wrote, differed from the noun/ adjective combination in being strictly functional and necessary to the narrative (Heroic Poetry, p. 222).

Milman Parry had earlier defined the formula as 'a group of words which is regularly employed under the same metrical conditions to express a given essential idea'⁴³. This was adopted by his pupil Lord and employed by him in order to dispense once and for all with the apparent confusion in Homeric scholarship concerning the question of repetitions, epic epithets and other phenomena.

The Parry/ Lord definition, which stresses the importance of metre in establishing formulas, is in my opinion more useful in the study of Quechua oral poetry than Bowra's. The latter's definition, as Lord pointed out, was used to apply both to repeated word groups and repeated themes.

Any phenomena which are singled out for analysis in poetry (with the aim of gaining a better understanding of its nature) must not be considered in isolation. They must be related to all aspects of the poem because poetry is a delicate interweaving of metrical, phonological, linguistic and thematic elements. Since a poem is this intricate balance, any over-emphasis on one aspect might lead to misinterpretation. Therefore, if we apply formulaic analysis to poetry we should not confuse metre and theme as Bowra did.⁴⁴

There is a third consideration to be applied to formulas. This has been discussed most usefully by Paul Kiparsky who has

argued in favour of a linguistic characterization of formulas with a view to gaining a better understanding of the way they work.⁴⁵ His analysis centres on whether formulas are special cases of bound phrases in oral literature ('Oral Poetry', p. 81). In my view, his analysis is useful because it raises the question of whether formulas in oral poetry have counterparts in ordinary language. It throws more light on the nature of the relationship between the formulas and the poem as a whole.

In the field of Quechua oral poetry, Bendezú alluded to the formulaic nature of Andean songs in the following words from the introduction to his Literatura quechua:

El hombre andino nunca dejó de cantar en su intimidad lo que había aprendido de sus antepasados, aunque mucho había olvidado, y siguió creando su arte verbal sobre la base de formas aprendidas y ejercitando su memoria dentro de los esquemas de composición poética y narrativa, altamente formular y repetitiva, y con una concisión y un ritmo que evitaba los olvidos. (p. xxix; my italics)

Lira referred to the idea of formulaic diction in Quechua poetry, but only to deny its existence in songs:

Yo no veo en estas joyas de inspiración, fórmula tradicional alguna. Los troveros indios en esto casi no siguen eso de recibir una cosa modelada y repetirla. No guardan esta norma. El galán produce y crea todo el material artístico necesario para su conquista de amor. E incluso, muchas veces, su propia música es asunto de cada caso. Por eso creo yo que las composiciones y creaciones . . . tienen apenas unos cinco o más lustros. Tampoco con esto quiero afirmar que no existen músicos y cantores tradicionales que hacen uso de este material. (Canto de amor, pp. 9-10)

The existence of formulas in Quechua oral poetry does not imply that it is devoid of feeling or limited in its range of expression. On the contrary, formulas are a positive asset to singers because they function as a form of poetic shorthand. They enable poets to deliver a message rapidly during performance. Since the idea that the singer wishes to convey is

in a dependable, formulaic form, he or she can use it almost unthinkingly. In this sense, an analogy may be made with ordinary speech. When we have to say something in very little time, for instance during a public debate, we fall back on formulaic categories of language which enable us to convey ideas quickly and dependably.

The usefulness of formulas also lies in the fact that they are extremely flexible. In Quechua, morphemes, words and groups of words may be inserted or omitted according to need. Very often the metre of a song or poem necessitates the modification of a formula. For example, in song 12, Gregorio added an extra syllable to one in order to fill out the metre (see above, pp. 38-9). Another example is to be found in song 25, stanza 4, where Aquilino added another word to the formula 'Kay karu llaqtapi', which usually appears in this form.

I have selected from the songs in my collection three particular formulas in order to illustrate how they are used in a host of songs in Southern Peru. The first formula in question is 'Kay runaq llaqtapi'. In song 10, by Gregorio, it appears twice in this form, and twice as 'Kay karu llaqta'. If we adopt Lord's 'substitution system . . . [which] expresses graphically the usefulness and the relationship of a group of formulas', we shall be able to understand better its relationship to the poem:⁴⁶

(runaq)
 Kay () llaqtapi (wasinpi) 47
 (karu)

Gregorio introduced the adjective 'karu' in order to parallel 'runaq' and thereby introduce variety into the song. This formula also appears in the following songs in my collection, in both the forms set out in the diagram above, or in a modified form:⁴⁸ nos 12, 19 and 25.

The second formula which I have selected, and which is extremely common, is 'mana mamayoq (taytayoq)'. A word group which may be considered as its twin is 'Manas mamay (taytay) kanchu'. These two twin formulas may be shown graphically thus:

```

                ( mamayoq
                (
mana(s)        ( taytayoq
                (
                ( mamay )
                (   ) kanchu
                (taytay )
    
```

This formulaic pattern appears in songs 12 and 19. ⁴⁹

The third example illustrates formulas which fill a part of a verse line. They sometimes occupy a hemistich, but are also flexible (the agglutinating nature of the Quechua language allows this). In song 25 by Aquilino, for example, in lines 6 and 8 appears the word 'waqanaypaq'; throughout the rest of the song there are modified forms of this word: 'waqayman', 'waqaspa', 'waqashani'. These last forms are the result of grammatical and metrical necessity, and of the singer wishing to alter the meaning without losing the thread of the song. They also provide the song with euphony (on the letter 'w' in particular). Throughout, there is a delicate patterning of alliteration on the letter 'w' and on the morpheme '-cha-'. ⁵⁰

Formulaic couplets are also important in oral composition. Two examples of these may be found in songs 8 and 15. The first, by Gregorio, opens with the strikingly sibilant couplet, 'Ay ⁵¹ sasawi sasawiy/ Sasa maskhanan kasqanki'. The second, by Toribia (and which has been discussed at length above, see pp. ⁴²-⁴⁴), begins with a stanza which is composed of the two formulaic couplets:

```

Imapaq munawaranki?
Hayk'apaq munawaranki?
T'ankar kiskaschallay
    
```

Morado malvaschallay.

Formulaic diction, and other traditional poetic devices, are used by poets like Jorge who, unlike Humberto and Gregorio, do not perform to an audience. Jorge's poems are traditional because they draw on the techniques and devices which he has inherited as part of his Quechua culture. His poetry both conforms to these modes and breaks new ground.

Notes

1

Ruth Finnegan has most usefully discussed the use of the terms 'folklore' and 'oral literature' and the attitudes which have conditioned their use by scholars (the Romantic and evolutionist theories, the Finnish-geographical and anthropological approaches): see her Oral Poetry, ch. 2. Alan Dundes has stressed the importance of the group and the idea of cultural identity as a way of understanding the term 'folk', a word which 'can refer to any group of people whatsoever who share at least one common factor'; see The Study of Folklore (Englewood Cliffs, New Jersey, 1965), p. 2. For a survey of schools of thought in folklore studies, see Nadel, 'The Interview Technique'; E. J. Lindgren, 'The Collection and Analysis of Folk-lore', in The Study of Society, ed. Bartlett, pp. 328-78; also Richard Dorson, 'Current Folklore Theories', Current Anthropology, 4 (1963), 93-112; for a discussion of the subject as it concerns the South Cuzco department see Mitchell's 'Perspectives on Folklore', pp. 6-17.

2

'Texture, Text, and Context', in his Interpreting Folklore (Bloomington, 1980), pp. 20-32, at p. 23.

3

I quote from the second ed. (Lima, 1979), p. 221. More recently, these words have been echoed in The Princeton Encyclopedia of Poetry and Poetics, enlarged ed. by Alex Preminger (London, 1975), p. 283, which defines folksong as: 'a body of song preserved and transmitted by oral tradition. A folksong is the expression not of an individual but of the whole singing community'.

4

See, for example, Oscar Nuñez del Prado, 'El hombre y la familia: su matrimonio y organización político-social en Q'ero (Paucartambo, Cuzco)', in Estudios sobre la cultura actual del Perú (Lima, 1964), pp. 273-97. He describes the role of the paqo in the genesis of songs. The poet-shaman performs his poetico-religious duties for a year, after which another is elected to compose and lead in performances.

5

See Glynn Custred, 'Symbols and Control in a High Andean Community', A, 74 (1979), 379-92, which shows the socially cohesive function of peasant ritual, and Olivia Harris, 'The Power of Signs: Gender, Culture and the Wild in the Bolivian Andes', in Nature, Culture and Gender, eds Carol McCormack and Marilyn Strathern (Cambridge, 1982), pp. 70-94, in which she stresses the importance of music and dance in Laymi society: 'music is an integral part of the ritual cycle, of the definition of time, and is performed by young men and unmarried girls'; music is 'the discourse of courtship' (p. 73).

6

La música de los Incas: rectificación a la obra intitulada 'La Musique des Incas et ses survivances' por R. y M. d'Harcourt (Quito, 1957).

7

E. W. Middendorf, Dramatische und lyrische Dichtungen der Keshua Sprache (Leipzig, 1891).

8

On the supposed anonymity of oral literature, see Finnegan, Oral Poetry, pp. 201-06.

Canto Kechwa (con un ensayo sobre la capacidad de creación artística del pueblo indio y mestizo) (Lima, 1938), p. 17.

10

Canto de amor, trans. and ed. by Jorge A. Lira (Cuzco, 1956), p. 9

11

See Enrique González Carré and Fermín Rivera Pineda, 'La muerte del Inca en Santa Ana de Tusi', BIFEFA, 11 (1982), 19-36, who stress the vital importance of the oral communication of history and art in the Andes.

12

On ritual battles in Chiaraje, see the bibliography cited in note 2, ch. I; also Harris, 'The Power of Signs', p. 74, who mentions the ritual tinku fight in Laymi, Bolivia.

13

This motif crops up in many waynos throughout the Andes; see, for example, the Spanish wayno from Puno quoted by the d'Harcourts: 'Embrollale a tu madre, / Con achaque de mear. / Kunanti tutaya' (La Musique, p. 397). Orlove cites an interesting and heavily ironic protest wayno from the Sicuani area: it is addressed to a piece of special document paper, and expresses the peasant's disillusionment with the legal system (Alpacas, p. 176); for other examples of this genre, see the political songs of Aragón Claros collected in his Cancionero Canchis, no. 54.

14

Josafat Roel Pineda, 'El wayno del Cuzco' FA, 6-7, (1959), 129-246, at p. 246. There is possibly a mistake in the text, since the refrain keeps the -s morpheme in the last two lines.

15

The wayno-pasacalle sung by dancers in procession is described by Emilio Vasquez, 'Santo Domingo de Sicaya', RMN, 18 (1949), 57-121. The Spanish examples he gives (there are no Quechua ones) were recorded in the Mantaro valley.

16

Emilio Vasquez, 'Coreografía puneña: la Pandilla', RMN, 15 (1946), 81-121. The Pandilla of the title refers to the creation of Puno; though now characteristic of urban Puno, it has its roots in the countryside (p. 94).

17

Stewart I. M. Adams, 'Los Urbanizadores de Arequipa: A Study of the Effects of Urbanization on Quechua Folklore, Language and Traditions in a Southern Peruvian City', Unpublished Ph. D. Thesis (St. Andrews Univ., 1980).

18

Sir Clement R. Markham, Narratives of the Rites and Laws of the Incas (London, 1873), p. 18.

19

'Fêtes et usages des indiens de Langui (Province de Canas, Département du Cuzco)', Journal de la Société des Américanistes, 43 (1953), 1-118, at pp. 33-34.

20

Another wayno in Canto de amor uses the bridge meeting; it is entitled 'Urcos chaka patachapi', p. 36.

21

'Pukllay Taki', Revista del Instituto Americano del Arte, 1 (1943), 1-22, at pp. 13-14.

22

'El wayno del Cuzco', pp. 193 and 195.

Compare with song 26, where the 'loma' represents the hill spirits; see also Joseph W. Bastien, Mountain of the Condor (Metaphor and Ritual in an Andean Ayllu), (St Paul, 1978), which shows how the mountain, for the Kaatans, symbolizes life itself.

See 'El wayno del Cuzco', pp. 202-03; 'Los urbanizadores de Arequipa', p. 366.

Joseph de Acosta, Historia natural y moral de las Indias, 2 vols (1590; Madrid, 1894) describes tarugas: 'son silvestres, y son de mayor ligereza que las vicuñas: son también de mayor cuerpo, y la color más tostada. . . . De las tarugas sacan también piedras bezaares . . . de eficacia y virtud (Ek 4, ch. 40; I, 444). It was believed that those stags with magic stones in their stomachs were protected against poisonous weeds. Felipe Guaman Poma de Ayala, El primer nueva corónica y buen gobierno, eds John V. Murra and Rolena Adorno, 3 vols (Mexico City, 1980), describes an Inca antiphonal fiesta song in which the stag appears:

Mana taruscha riqchu,	Si no pasa un venado
Makillaykip wawkuykakunki,	Tú danzas el <u>wayku</u> en tu mano
Mana luychu amichu,	Si no hay algo como un ciervo
Singallaykip wawkuykakunki,	Tú danzas el <u>wayku</u> en tu nariz.
Wayay turilla	Ay hermanito!
Wayay turilla.	Ay hermanito!

Responde el hombre soplando la cabeza del venado, y toca así:

Waku, waku, waku, waku,	<u>waku, waku, waku, waku</u>
Chichu chichu, chichu chichu.	Preñada, preñada, preñada, preñada.

(Nueva corónica, p. 294; Quechua text modernized and Spanish trans. by eds)

The stag seems to have been associated with fertility, as well as with the magical properties described by Acosta, in Inca times. Possibly the symbolism is still understood in contemporary oral songs.

Originally, I believe, the qhaswa was a sacred dance song that has been incorporated into carnival. See Juan Antonio Manyá, 'Sara Tarpuy/ Siembra del maíz', AP, 3 (1971), 47-55. On p. 50, there is a description and text of a qhaswa dance song, performed during a maize sowing ceremony.

See also Jorge A. Lira's 'Puhllay, fiesta india', Perú Indígena, 4 (1953), 125-34, for a description of carnival and three carnival songs; Douglas Gifford and Pauline Hoggarth, Carnival and Coca Leaf: Some Traditions of the Quechua Ayllu (Edinburgh, 1976), pp. 6-8, describe a carnival in Huantara, department of Cuzco. See also Navarro del Águila, 'Pukllay Taki'; Alencastre and Dumézil, 'Fêtes et usages', pp. 38-63.

Henrique Osvaldo Urbano, 'Simbología religiosa y conflictos sociales en el sur andino', AP, 6 (1974), 161-77, concludes a discussion of this subject with the statement that 'Es normal que el grupo "runa" utilice el lenguaje del grupo dominante, los "otros", para poder comunicarse, sobrevivir y camuflar su propia

visión del mundo' (p. 175). Urbano's informant was a shaman who referred to the apu and auki as caballeros. Pablo Joseph de Arriaga, La extirpación de la idolatría en el Perú, BAE, 209 (Madrid, 1968), pp. 191-277, a second-generation missionary in post-Conquest Peru, described the attempts to destroy huacas and Andean religion which he oversaw.

29

La coca en las costumbres indígenas (Huancayo, 1982), p. 49.

30

For descriptions of Pachamama, see, in particular, José María Arguedas, 'Puquio, una cultura en proceso de cambio', in Estudios sobre la cultura actual del Perú (Lima, 1964), pp. 221-72; Rosalind Gow and Bernabé Condori, Kay Pacha: tradición oral andina (Cuzco, 1982), pp. 5-12; Oscar Nuñez del Prado, Kuyo Chico: Applied Anthropology in an Indian Community (Chicago, 1973), pp. 32-37; Daisy Irene Nuñez del Prado Bejar, 'La reciprocidad como ethos de la cultura quechua', AP, 4 (1972), 135-54; Thomas M. Garr, 'La familia campesina y el cosmos sagrado', AP, 4 (1972), 7-19.

31

For an example of a harvest song from Ancash, see José María Benigno Farfán, 'Cantos quechuas de Ancash', RN, 13 (1944), 145-52, at p. 147. For threshing songs from Angasmayo, see José María Arguedas, 'Cuentos mágico-realistas y canciones de fiestas tradicionales del valle del Mantaro', FA, 1 (1953), 101-293, on pp. 244-56. These last songs have been translated in José María Arguedas and Ruth Stephan, The Singing Mountaineers: Songs and Tales of the Quechua People (Austin, 1971), pp. 74-90.

32

'Saru Tarpuy', pp. 50-51; Mery A. Sánchez Gamarra, 'Fiesta de San Isidro, patrón de los agricultores', AP, 3 (1971), 87-98, describes this saint in detail. Alencastre and Dumézil print one stanza of a song to St Isidore ('Fêtes et usages', p. 69).

33

The song's final refrain:

Matu mayuntas purini,
Tukuschay!
Erqeta, wamata maskhaspa,
Tukuschay!
(Canto de amor, p. 192)

is reminiscent of the opening lines of Gregorio's song 9:

Mayu mayunta maskhashayki,
Challwaschallay.

34

See also song 7, by Humberto, which is built on the theme of the lover waiting outside the house. In Quechua the song depends on a pun on tuku and tukuy which enables it to work on different levels and to suggest that there are evil forces, in addition to the lover's indifference, determining the course of events. Belief in the evil qualities of owls is widespread in the Andes: Guillermo Izquierdo Ríos, El indio de Lamas (Tarapoto, 1960), writes that 'La lechuza es para el indio una ave de mal agüero. Si . . . [le] oye cantar . . . en el techo de su casa, cree que una de sus hijas solteras se encuentra embarazada . . . Si se oye cantar frente a su casa desde un arbusto . . . cree que

le está anunciando la deshonra de su familia' (p. 99). Alencastre and Dumézil mention the taparaku butterfly, owl and skunk as presaging certain death ('Fêtes et usages', p. 113). Edgardo Cayón Armelia, 'El hombre y los animales en la cultura quechua', AP, 3 (1971), 135-62, explains that the owl 'indica la muerte de un "notable" o de una persona antigua. . . . Canta: "Tuku, kurutututu—tuku kurutututu". Tukuy significa acabar. . . por esto dice: "termina! termina"' (p. 138).

35

Quoted from 'El wayno del Cuzco', p. 222 (stanza 3 of 'Es posible prenda mia', by Venero Umpire).

36

On the dynamism of oral literature, Ruth Finnegan has written that 'There is no correct text, no idea that one version is more 'authentic' than another: each performance is a unique and original creation with its own validity' (Oral Poetry, p. 65). On song cycles, she has written that 'it needs to be questioned how far. . . single poems are seen as distinct from each other in oral culture, how far stanzas are separate units or sub-units, and whether there is a sense in which one can speak of, say, 'song-cycles' or complete epics' (Oral Poetry, p. 106).

37

On the subject of textual fixity, see Paul Radin, 'The Literature of Primitive Peoples', Diogenes, 12 (1955), 1-28, who observes that poetic texts are not fixed 'except for the larger epics of the Polynesians and some of the Malayan tribes and, generally, for religious chants as a whole' (p. 4); similar conclusions in George Herzog, 'Stability of Form in Traditional and Cultivated Music', in The Study of Folklore, ed. Dundes, pp. 169-74, who describes the 'state of constant flux and recreation' of primitive and folk music; see also Bruno Nettl, Music in Primitive Culture (Cambridge, Mass., 1956).

38

Literatura quechua (Caracas, 1980), pp. XII-XIII.

39

Remembering: A Study in Experimental and Social Psychology (1932; Cambridge, 1967), at p. 93.

40

Garcilaso de la Vega, el Inca, on the other hand, believed that it was the fact that stanzas in Inca poetry were short which aided memory: 'Los versos, eran pocos por que la memoria los guardase; empero muy compendiosos, como cifras'; see Comentarios reales de los Incas, BAE, 134-35, 2 vols (Madrid, 1960), Bk 2, ch 27. With reference to parallelism in Andean songs today, the d'Harcourts wrote: 'La pensée [dans les chansons quechuas] . . . se renforcent souvent par un procédé qui consiste à juxtaposer deux termes d'acception voisine l'une à l'autre, ou même deux membres de phrases au sens proche' (La Musique, p. 194).

As regards the oral literature of other cultures, Franz Boas, 'Stylistic Aspects of Primitive Literature', JAF, 38 (1925), 329-35, explains the repetition in Chinook stories by stressing the pleasure derived from repetition (p. 330). Nellie Barnes, 'American Indian Verse: Characteristics of Style', Bulletin of the Univ. of Kansas Humanistic Studies, 2-4 (1922), 15-40, writes: 'Monotony growing out of repetition of theme and phrase frequently has an artistic purpose. In nearly all Indian verse, repetition implies movement as well as story. . . . The number of repetitions may signify the steps in ceremonial procedure' (p. 22). She also stresses the mnemonic function of

repetition on p. 32. See also Eda Lou Walton on the vital importance of parallelism in Navajo songs, 'Navajo Song Patterning', JAF, 43 (1930), 105-18. Didier Boremanse, 'Magic and Poetry among the Maya: Northern Lacandon Therapeutic Incantation', JLAL, 5 (1979), 45-53, has shown the importance of monotonous repetitiveness in the symbolism of the incantation: 'the efficiency of the spell lies essentially in its repetitive nature' (p. 49). Irene Nicholson, Firefly in the Night: A Study of Ancient Mexican Poetry and Symbolism (London, 1959), writes: 'Repetition [in classic Nahuatl poetry] . . . of the same thought at the end of a stanza in a refrain or chorus was . . . so constantly used that it may be regarded almost as a technical necessity' (p. 137). Birgitta Leander, La poesía nahuatl: función y carácter (Göteborg, 1971), pp. 25-26 also discusses repetition and parallelism in Nahuatl poetry. See also, Miguel León-Portilla, Pre-Columbian Literatures of Mexico (Univ. of Oklahoma, Norman, 1969), ch. 3; Munro S. Edmonson, Lore: An Introduction to the Science of Folklore and Literature (New York, 1971). However, in my opinion, his observation that 'songs that rely primarily upon simple repetition [are] . . . chants' (p. 90) is too restrictive, since parallelism characterizes all types of poetry: see Gerard Manley Hopkins's comment that 'The artificial part of poetry, perhaps . . . all artifice, reduces itself to the principle of parallelism', quoted in Roman Jakobson, 'Grammatical Parallelism and its Russian Facet', Language, 42 (1966), 399-429, at p. 399.

41

Albert Bates Lord, The Singer of Tales (Cambridge, Mass., 1960), p. 36.

42

Heroic Poetry (London, 1952), p. 222.

43

Quoted from Lord, The Singer of Tales, p. 30.

44

Despite my reservations about his definition of the formula, his work on this and other aspects of oral poetry has had a profound effect on scholarship during many years. For example, his Primitive Song (London, 1962) contains important discussions of composition and performance of oral poetry throughout the world.

45

See his 'Oral Poetry: Some Linguistic and Typological Considerations', in Oral Literature and the Formula, eds Benjamin Stolz and Richard Shannon (Ann Arbor, 1976), pp. 73-106.

46

The Singer of Tales, p. 35.

47

See song 19, st. 3, l. 4.

48

It also appears in the same or modified form in songs recorded by other scholars in Southern Peru: for the texts, see Quijada Jara, La coca, pp. 49 and 53; Lira Canto de amor, pp. 44, 200, 216, 222 and 234; Roel Pineda, 'El wayno del Cuzco', nos 28, 32, 40, 88, 96 ('runaq' misspelt as 'kunaq'), 103 and 104; Rudolf Schuller, 'South American Popular Poetry', JAF, 28 (1915), 358-64, at p. 363.

49

It also appears in the following different songs in the

same or modified form: Navarro del Águila, 'Pukllay Taki', no. 7; Lira, Canto de amor, pp. 20, 50, 54, 84, 102, 106, 114, 140, 202, 208, 216, 220, 224, 234; Roel Pineda, 'El wayno del Cuzco', nos 43, 88, 96, 121, 146; José María Benigno Farfán, 'Cantos quechuas de Ancash', RMN, 13 (1944), 145-52, no. 13.

50

See also song 8 by Gregorio, line 4, stanza 4. Another formula which I mentioned in section 2 on the transmission of songs is 'mayu mayunta (maskhashayki)', see song 9.

51

See Lira, Canto de amor, p. 186, where it appears thus: 'Ay sasawi sasawi/ sasa munanan kasqanki', etc.

52

See the carnival song by Florentino, no. 27, sts 4 and 5, and no. 34 by Jorge, both of which contain the 'imapaq? . ./ hayk'apaq?. . .' couplet.

TEXTS

Informant 1: Humberto Zamorra

Song 1

Iskay Warmiyoc

1

Ay ñoqaqa, imachus kani!
Iskay warmiyoc kanaypaq.
Ay ñoqaqa, imachus kani!
Iskay Warmiyoc kanaypaq.
Hoqin Justita, hoqin Sawasta,
Ñoqayku kayku calcheños.¹
Hoqin Justita, hoqin Sawasta,
Ñoqayku kayku calcheños.
Ay ñoqayku, imachus kayku!
Hina suerteyoc kanaykupaq.
Ay ñoqayku, imachus kayku!
Hina suerteyoc kanaykupaq.
Iskay warmiyoc, iskay qosayoc,
Ñoqayku kayku calcheños.
Iskay warmiyoc, iskay qosayoc,
Ñoqayku kayku calcheños.

2

Ay lá lá lá, há láy láy láy láy!
Ay lá lá lá, há láy láy láy láy!
Iskay warmiyoc, iskay qosayoc,
Ñoqayku kayku calcheños.
Iskay warmiyoc, iskay qosayoc,
Ñoqayku kayku calcheños.

1

'-s' is the Bolivian pluraliser.

Spanish Translation by Humberto Zamorra

Dos Mujeres

1

¡Ay yo no sé por qué seré!
Que tengo dos mujeres.
¡Ay yo no sé por qué seré!
Que tengo dos mujeres.
Una es Justita, otra es Sawasta,
Nosotros somos calcheños.
Una es Justita, otra es Sawasta,
Nosotros somos calcheños.
Ay nosotros no sabemos por qué seremos,
Para que tengamos esta suerte así.
Ay nosotros no sabemos por qué seremos,
Para que tengamos esta suerte así.
Nosotros somos calcheños.
Tenemos dos mujeres y dos esposos,
Nosotros somos calcheños.

English Translation

Two Wives

1

Oh, what will become of me?
For I have two wives.
Oh, what will become of me?
For I have two wives.
One is Justita, the other Sawasta,
We are calcheños.
One is Justita, the other Sawasta,

We are calcheños.

Oh, what will become of us?

That we must suffer such a fate.

Oh, what will become of us?

That we must suffer such a fate.

We have two wives and two husbands,

We are calcheños.

We have two wives and two husbands,

We are calcheños.

— * —

Song 2

Mama Rosario

1

Mama Rosario waqyachimuan,

'Kay fiestita hap'ikuway', nispa.

Mama Rosario waqyachimuan,

'Kay fiestita hap'ikuway', nispa.

2

Mana munarqonayaqtikuq,

Vidaytas qechurqonayawanman.

Mana munarqonayaqtikuq,

Vidaytas qechurqonayawanman.

3

Tata curacaqman wasaykuni,

Licenciantaqa manaykamuniy.

Tata curacaqman wasaykuni,

Licenciantaqa manaykamuniy.

4

Mama Rosario! Kay wakcha

wasniykimanta yuyarikuy, ay!

Apachimwaykuy bendiciónniykita!

Spanish Translation by Humberto Zamorra

Mama Rosario

1

Mama Rosario me ha hecho llamar.
'Esta fiestita tóname', diciendo.
Mama Rosario me ha hecho llamar.
'Esta fiestita tóname', diciendo.

2

Si yo no quiero,
Me va a quitar la vida.
Si yo no quiero,
Me va a quitar la vida.

3

Yo estoy trastornándome
A pedir permiso al padre.
Yo estoy trastornándome
A pedir permiso al padre.

4

Mama Rosario! Acuérdate de tus pobres hijos,
Mándame tu bendición.

English Translation

1

Mother Rosary has had me summoned,
Saying, 'venerate me at this fiesta'.
Mother Rosary has had me summoned,
Saying, 'venerate me at this fiesta'.

2

If I were reluctant,
She would willingly take my life.
If I were reluctant,
She would willingly take my life.

3

I am perturbed how to ask
The Curaca's permission.

I am perturbed how to ask
The Curaca's permission.

4

Mother Rosary!
Remember these your poor children,
Send me your blessing!

— * —

Song 3

El chakra casamiento

1

Kewallul Kewallul Ay, palomitay!
Maytaq warmi ayllu?
Kewallul Kewallul Ay, palomitay!
Maytaq warmi ayllu?

2

Kayqa qhari ayllu, ay, palomitay!
Maytaq warmi ayllu?
Kayqa qhari ayllu, ay, palomitay!
Maytaq warmi ayllu?

3

Ay, se^ñor padrino, ay, palomitay!
Qan huchayoq kanki.
Ay, se^ñor padrino, ay, palomitay!
Qan huchayoq kanki.

4

Sapan purishaqta, ay, palomitay!
K'askanaykachinki.
Sapan purishaqta, ay, palomitay!
K'askanaykachinki.

5
Wallpasta, qowista, ay, palomitay!
P'atanaykirayku.
Wallpasta, qowista, ay, palomitay!
Khaskanaykirayku.

6
Chakis!
Makis!

7
Charangoy waqachun, ay, palomitay!
Arpay amapunin.
Charangoy waqachun, ay, palomitay!
Arpay amapunin.

8
Sonsos casaraqchu, ay, palomitay!
Ñoqa, amapunin!
Sonsos casaraqchu, ay, palomitay!
Ñoqa, amapunin.

9
Sonsos casaraqchu, ay, palomitay!
Ñoqa, amapunin!
Sonsos casaraqchu, ay, palomitay!
Ñoqa, amapunin.

Spanish Translation by Humberto Zamorra

1
¡Kewallu! Kewallu! Ay, palomita mía!
¿Y dónde está la familia de la mujer?
¡Kewallu! Kewallu! Ay, palomita mía!
¿Y dónde está la familia de la mujer?

2
¡Aquí está la familia del hombre, ay palomita mía!
¿Y dónde está la familia de la mujer?

¡Aquí está la familia del hombre, ay palomita mía!

¿Y dónde está la familia de la mujer?

3

¡Ay, señor padrino, ay, palomita mía!

Tú eres culpable.

¡Ay, señor padrino, ay, palomita mía!

Tú eres culpable.

4

¡Solita cuando estaba andando, ay, palomita mía!

Lo has hecho unir.

¡Solita cuando estaba andando, ay, palomita mía!

Lo has hecho unir.

5

¡Gallinas, conejos, ay, palomita mía!

¡Tienes que morder!

¡Gallinas, conejos, ay, palomita mía!

¡Tienes que sacar toda la carne!

6

¡Mi charango, que llore! Ay, palomita mía!

¡Mi arpa, que no toque!

¡Mi charango, que llore! Ay, palomita mía!

¡Mi arpa, que no toque!

7

¡Los sonsos que se casen, ay, palomita mía!

¡Yo todavía no!

¡Los sonsos que se casen, ay, palomita mía!

¡Yo todavía no!

8

¡Los sonsos que se casen, ay, palomita mía!

¡Yo todavía no!

¡Los sonsos que se casen, ay, palomita mía!

¡Yo todavía no!

English Translation

1

Kewallu! Kewallu! Oh my little dove!

Where is the bride's family?

Kewallu! Kewallu! Oh my little dove!

Where is the bride's family?

2

Here is the groom's family. Oh my little dove!

Where is the bride's family?

Here is the groom's family. Oh my little dove!

Where is the bride's family?

3

Oh Mr godfather, oh my little dove!

You are guilty.

Oh Mr godfather, oh my little dove!

You are guilty.

4

She was single, oh my little dove!

You have to bring her to this union.

She was single, oh my little dove!

You have to bring her to this union.

5

You must crunch up chicken and guinea pig bones,

Oh my little dove!

You must gnaw chicken and guinea pig bones,

Oh my little dove.

6

Stamp your feet!

Clap your hands!

7

Let my charango play, oh my little dove!

Let my harp be silent!

Let my charango play, oh my little dove!

Let my harp be silent!

8

Those fools who think of marrying, oh my little
dove!
You won't catch me!

Those fools who think of marrying, oh my little
dove!
You won't catch me!

9

Those fools who think of marrying, oh my little
dove!
You won't catch me!

Those fools who think of marrying, oh my little
dove!
You won't catch me!

----- * -----

Song 4

Canción chicheñita, sudeñita

1

¿De dónde eres?'

¡Soy de Vitichi

Donde tejen bajo los arbores!'

¡Don Jaincho Martínez!

2

¡Chicheñita sudeñita,

Amorosita!

Sonqo suwaq ladronita,

Hermosa flor de granada.

3

¡Chicheñita sudeñita,

Amorosita!

Sonqo suwaq ladronita,

Hermosa flor de granada.

4

¡Así cantando y bailando,

Amorosita!

Chichata me estoy ganando,
Hermosa flor de granada.

5

¡Así cantando y bailando,
Amorosita!

Corazón me estoy ganando,
Hermosa flor de granada.

6

¡Toca, toca esa quena,
Amorosita!

La quena que no me olvides,
Hermosa flor de granada.

7

¡Toca, toca esa quena,
Amorosita!

La quena que no me olvides,
Hermosa flor de granada.

English Translation

1

'Where are you from?'
'I'm from Vitichi,
Where they weave beneath the trees!'
Don Jaincho Martínez!

2

Chicheñita, sudeñita,
Little love!
Little heart-stealer,
Beautiful pomegranate flower.

3

Chicheñita, sudeñita,
Little love!
Little heart-stealer,

Beautiful pomegranate flower.

4

Singing and dancing like this,

Little love!

I'm earning chicha for myself,

Beautiful pomegranate flower.

5

Singing and dancing like this,

Little love!

My heart is weeping,

Beautiful pomegranate flower.

6

Play, play that quena,

Little love!

The quena, so you won't forget me,

Beautiful pomegranate flower.

7

Play, play that quena,

Little love!

The quena, so you won't forget me,

Beautiful pomegranate flower.

----- * -----

Song 5

Miners' song (Spanish)

1

¡Dále minerito boliviano!

2

Los mineros de Bolivia, todos trabajan.

Con su coca y su cigarro

En sus diferentes campos.

3

Los mineros de Bolivia, todos trabajan.

Con su coca y su cigarro

En sus diferentes campos.

4

¡Ay minerito! ¡Qué vas a hacer?

Hay que explotarlos hasta morir.

Destruyendo los pulmones en los profundos
socavones.

5

¡Ay minerito! ¡Qué vas a hacer?

Hay que explotarlos hasta morir.

Destruyendo los pulmones en los profundos
socavones.

6

Nadie es libre de la muerte, amigos míos.

¡Qué triste triste es la mina

Para morir mal pagados!

7

Nadie es libre de la muerte, amigos míos.

¡Qué triste triste es la mina

Para morir mal pagados!

8

¡Ay minerito! ¡Qué vas a hacer?

Hay que explotarlos hasta morir.

Destruyendo los pulmones en los profundos
socavones.

9

Los mineros de Bolivia, todos trabajan.

Con su coca y su cigarro

En sus diferentes campos.

10

Los mineros de Bolivia, todos trabajan.

Con su coca y su cigarro

En sus diferentes campos.

11

¡Ay minerito! ¡Qué vas a hacer?

Hay que explotarlos hasta morir.

Destruyendo los pulmones en los profundos

socavones.

12

Nadie es libre de la muerte, amigos míos.
¡Qué triste triste es la mina
Para morir mal pagados!

13

Nadie es libre de la muerte, amigos míos.
Que triste triste es la mina
Para morir mal pagados!

14

¡Ay minerito! ¡Qué vas a hacer?
Hay que explotarlos hasta morir.
Destruyendo los pulmones en los profundos
socavones.

English Translation

1

Come on, little Bolivian miner!

2

The miners of Bolivia, they all work
With their coca and their cigarettes
In their different pitches.

3

Repeat 2

4

Oh little miner! What will you do!
Exploit them till they die they must.
Ruining our lungs in the deep galleries.

5

Repeat 4

6

No-one escapes death, my friends.
Oh, how sad the mine is
To die badly paid.

- 7 Repeat 6
- 8 Repeat 4
- 9 and 10 Repeat 2 and 3
- 11 Repeat 4
- 12 and 13 Repeat 6 and 7
- 14 Repeat 4

----- * -----

Song 6

Tata Santiago

- 1
 Tata Santiago tatanchis chayamushan
 Hallq'a yuraq caballopi.
 Tata Santiago tatanchis chayamushan
 Hallq'a yuraq caballopi.
- 2
 Noqa pobre wawaykitaq chayamuni
 Yana burrupi montasqa.
 Noqa pobre wawaykitaq chayamuni
 Yana burrupi montasqa.
- 3
 Mamanchis Guadalupicha waqashan
 Noqapis waqashallani.
 Mamanchis Guadalupicha waqashan
 Noqapis waqashallani.
- 4
 Wakcha pobre rikukuspa, mamitay,
 Noqapis waqashallani.
 Wakcha pobre rikukuspa, mamitay,

Ñoqapis waqashallani.

5

Tata Santiago tatanchis chayamushan

Hallq'a yuraq caballopi.

Tata Santiago tatanchis chayamushan

Hallq'a yuraq caballopi.

6

Ñoqa pobre wawaykitaq chayamuni

Yana burrupi montasqa.

Ñoqa pobre wawaykitaq chayamuni

Yana burrupi montasqa.

7

Mamanchis Guadalupicha waqashan

Ñoqapis waqashallani.

Mamanchis Guadalupicha waqashan

Ñoqapis waqashallani.

8

Wakcha pobre rikukuspa, mamitay,

Ñoqapis waqashallani.

Wakcha pobre rikukuspa, mamitay,

Ñoqapis waqashallani,

Ñoqapis waqashallani,

Ñoqapis waqashallani.

English Translation

1

Our Father Saint James is arriving

On a black and white horse.

(Repeat both lines)

2

And I, your poor child,

Arrive riding a black donkey.

(Repeat both lines)

3

Perhaps our Mother Guadalupe is weeping,

I am weeping too.

(Repeat both lines)

4

I am poor and orphaned, oh my little mother!

I am weeping too.

(Repeat both lines)

5 to 8

Repeat stanzas 1 to 4

— * —

Song 7

Wasiyki wasapi, ari mi amor

1

Wasiyki wasapi, ari mi amor!

Wasiyki wasapi, ari mi amor!

Kinsa wallpa chaki, ari mi amor!

Kinsa wallpa chaki, ari mi amor!

2

Lloqsimuy Imilla, ari mi amor!

Lloqsimuy Imilla, ari mi amor!

Hisp'araq acharaq, ari mi amor!

Hisp'araq acharaq, ari mi amor!

3

Yuraq saramanta, ari mi amor!

Yuraq saramanta, ari mi amor!

Toqoriypis tiyan, ari mi amor!

Toqoriypis tiyan, ari mi amor!

4

Warmi phutiymanta, ari mi amor!

Warmi phutiymanta, ari mi amor!

Toqoriypis tiyan, ari mi amor!

Toqoriypis tiyan, ari mi amor!

5

Kay chiqan callepi, ari mi amor!

Kay chiqan callepi, ari mi amor!

Ch'ulluy lluchu'wanku, ari mi amor!

Qanpaq wawa, nispa, ari mi amor!

Qanpaq wawa, nispa, ari mi amor!

6

Ch'ulluy lluchu'wanku qechuwanku,

Ch'ulluy qechuwanku,

Ch'ulluy qechuwanku.

Spanish Translation by Humberto Zamorra

1

Detrás de tu casa, si, ¡mi amor!

Detrás de tu casa, si, ¡mi amor!

Tres patas de gallo, si, ¡mi amor!

Tres patas de gallo, si, ¡mi amor!

2

Sal Imilla, si, ¡mi amor!

Sal Imilla, si, ¡mi amor!

Con el pretexto de orinar, si, ¡mi amor!

Con el pretexto de orinar, si, ¡mi amor!

3

Del maíz blanco, si, ¡mi amor!

Del maíz blanco, si, ¡mi amor!

Se hace toqoriy, si, ¡mi amor!

Se hace toqoriy, si, ¡mi amor!

4

De pena de la mujer, si, ¡mi amor!

De pena de la mujer, si, ¡mi amor!

Hay mucho que pensar, si, ¡mi amor!

Hay mucho que pensar, si, ¡mi amor!

5

En esta calle recta, me han quitado mi chullu
En esta calle recta, me han quitado mi chullu
Para vos es tu hijo, diciendo.

English Translation

1

Behind your house, yes my love!
Behind your house, yes my love!
Three cocks' feet, yes my love!
Three cocks' feet, yes my love!

2

Come out, Imilla, yes my love!
Come out, Imilla, yes my love!
Pretending to urinate, yes my love!
Pretending to urinate, yes my love!

3

From the white maize, yes my love!
From the white maize, yes my love!
Toqoriy is made, yes my love!
Toqoriy is made, yes my love!

4

From a woman's sadness, yes my love!
From a woman's sadness, yes my love!
Toqoriy is made, yes my love!
Toqoriy is made, yes my love!

5

In this straight street, yes my love!
In this straight street, yes my love!
They've robbed me of my ch'ullu, yes my love!
The child is for you, you say,
The child is for you, you say.

They've robbed me of my ch'ullu,
 They've taken my ch'ullu,
 They've taken my ch'ullu.

----- * -----

Informant 2: Gregorio Kusiwaman

Song 8 (untitled)

1

Ay sasawiy sasawi!
 Sasa maskhanan kasqanki.
 Qaynalla tukuq kaspacha,
 Kunankamapas kashanki,
 Kunankamapas kashanki.

2

'Haku ripusun', niqtiypas,
 'Qanri munaqchu karqanki?'
 Hinalla qanqa waqaschay,
 Mama taytaykiq ladonpi,
 Tayta mamaykiq ladonpi.

3

'Haku ripusun', nillasqa,
 'Qanri munaqchu karqanki?'
 Hinalla qanqa waqaschay,
 Mama taytaykiq ladonpi,
 Tayta mamaykiq ladonpi.

4

Almohadachaypa pachachallanman,
 Camachallaypa pachachallampi,
 Retratochayta saqekurqayki,
 Chayta qhawaykuspan, waqanaykipaq.

5

Almohadachaypa pachachallanman,
Camachallaypa pachachallanman,
Retratochayta saqekurqayki,
Chayta qhawaykuspan, waqanaykipaq.

English Translation

1

Oh sasawiy, sasawill
You were difficult to find.
I fear that you ended it just yesterday,
You've been with me until now,
You've been with me until now.

2

When I said as well, 'come on, let's go'.
'Did you use to love me?'
I fear that you are weeping like this
Beside your mother and father,
Beside your father and mother.

3

'Come on, let's go', I said,
'Did you use to love me?'
I fear that you are weeping like this
Beside your mother and father,
Beside your father and mother.

4

Beneath my soft pillow,
Beneath my little bed,
I left you my portrait,
So that you will weep
When you look at it.

1

The bitter tasting, white-flowered medicinal sasawi plant symbolizes the broken relationship.

Challwaschallay!

Killa qhawariq tumpallapas,

Challwaschallay!

Challwaschallay!

4

Munakusqaykin maskhasqayki,

Challwaschallay!

Manapuninña tupanchischu,

Challwaschallay!

Challwaschalla!

Munawakayki maskhashayki,

Challwaschallay!

Manapuninñan tariykichu,

Challwaschallay!

Challwaschallay!

5

Gustunraqchu puñushanki?

Challwaschallay!

Mayun mayunta purichiwaspas,

Challwaschallay!

Lman lomanta purichiwaspas,

Challwaschallay!

Challwaschallay!

English Translation

1

I am searching for you in the rivers,

oh my little fish!

Yet I cannot find you at all,

oh my little fish!

oh my little fish!

They say I am searching for you in the waters,

oh my little fish!

But still we cannot meet at all!

oh my little fish!

oh my little fish!

2

Do you still take pleasure as you go walking?

oh my little fish!

Forcing me to go through the rivers,

oh my little fish!

Forcing me to wander through the hills,

oh my little fish!

oh my little fish!

3

Come back! Come back!

oh my little fish!

You are also pretending to watch the sun,

oh my little fish!

You are also pretending to look at the moon,

oh my little fish!

oh my little fish!

4

Your treasured one has searched for you,

oh my little fish!

Yet we cannot meet at all,

oh my little fish!

oh my little fish!

Your beloved one is searching for you,

oh my little fish!

Yet I cannot find you at all,

oh my little fish!

oh my little fish!

Do you still take pleasure as you sleep?

oh my little fish!

Forcing me to go through the rivers,

oh my little fish!

Forcing me to wander through the hills,

oh my little fish!

oh my little fish!

----- * -----

Song 10

Carrito Aqomayino

1

Carrito Aqomayino!

Carrito Pumakankino!

Ama khayna kaychu,

Aparikullaway,

Ama khayna kaychu,

Hogarikullaway.

2

Qan hina mamayoq kayman

Qan hina taytayoq kayman

Mana waqaymanchu

Kay runaq llaqtapi,

Manas waqaymanchu

Kay karu llaqta.

3

Qan hina taytayoq kayman

Qan hina mamayoq kayman

Manan waqaymanchu

Kay runaq llaqta,

Manas waqaymanchu

Kay karu llaqta.

Mamay karman chaychu,

Waqasaqchu niyman?

Ama khayna kaychu,

Aparikullaway

Pusarikullaway;

Taytay karman chaychu,

Waqasaqchu niyman?

Ama khayna kaychu,

Aparikullaway

Pusarikullaway.

English Translation

Little Aqomayo Bus

1

Little Aqomayo bus!

Little Pumakanka bus!

Don't be cruel,

Take me away,

Don't be cruel,

Carry me away.

2

If I had a mother like you,

If I had a father like you,

I would not weep in this foreign town,

They say I would not weep

In this distant town.

3

If I had a father like you,

If I had a mother like you,

I would not weep in this foreign town,

They say I would not weep

In this distant town.

4

Would I weep

If she were my mother?

Don't be cruel,

Take me away,

Don't be cruel,

Carry me away.

Would I weep

If he were my father?

Don't be cruel,

Carry me away,

Lead me away.

----- * -----

Song 11 (Untitled; Spanish)

1

Este río de Andahuaylas

Casi casi me ha llevado,

Una linda profesorita,

En sus brazos,

¡Ay! Me ha salvado,

Una linda profesorita,

En sus brazos,

¡Ay! Me ha salvado.

2

Una linda, linda,

Testigo de mis amores,

Una linda, linda,

Testigo de mis amores,

Me ha llevado,

Me ha salvado.

English Translation

This river of Andahuaylas
Has almost carried me away,
A pretty little teacher,
In her arms,
Oh! has saved me,
(Repeat last three lines).

2

A pretty woman,
Witness to my loves,
A pretty woman,
Witness to my loves,
Has carried me away,
Has saved me.

----- * -----

Song 12 (Untitled)

1

Orqo labras chanpi,
Pukuy pukuycito,
Orqo labras chanpi,
Pukuy pukuycito,
Khuyaytan waqashan,
Llaki rikukuspa,
Khuyaytan waqashan,
Llaki rikukuspa.

2

Chaychus mana ñoqa,
Mana waqaymanchu,
Chaychus mana ñoqa,
Mana waqaymanchu,

Kay karu llaqtapin,
Sapay rikukuspa,
Kay runaq llaqtanpi,
Sapay rikukuspa.

3

Manas mamay kanchu,
Manas taytay kanchu,
Manas mamay kanchu,
Manas taytay kanchu,
Sapachallaysi kani,
Kay karu llaqtanpi,
Sumaqllaysi kani,
Chay runaq llaqtapi.

4

Hinalla mamallay niwan,
'Qan amapunin waqankichu', nispa,
'Hinalla triste rikukuspan,
Amapuni waqankichu
Hinalla triste rikukuspan,
Amapuni waqankichu'.

English Translation

1

On the mountain side,
The little puku bird,
On the mountain side,
The little puku bird,
Cries so mournfully,
Because it is sad,
Cries so mournfully,
Because it is sad.

2

I could not cry
Like that,
I could not cry
Like that,
Despite being alone
In this distant town,
Despite being alone
In this foreign town.

3

I have no mother,
I have no father,
I have no mother,
I have no father,
I am all alone,
In this distant town,
I am alright,
In that foreign town.

4

My mother spoke thus to me,
'Never cry', she said,
'When you fall sad,
Never cry,
When you fall sad,
Never cry'.

----- * -----

Informant 3: Toribia Cardena

Song 13 (Untitled)

1

Quijana chaka patachapis,

peraschallay!

Canela unu q'ofichata

suyachiyki

Manaña rikhurimuqtiykis,

peraschallay!

Wayqechaykiwan tamarqani,

peraschallay!

2

Quijana chaka patachapis,

suyarayki

Canela unu q'ofichata

suyachiyki

Manaña rikhurimuqtiykis,

peraschallay!

Wayqechaykiwan tamarqani,

peraschallay!

English Translation

1

It's told how on Quijana bridge,

My love!

I had hot cinnamon water

waiting for you

When you did not appear,

My love!

I drank it with your little brother,

My sweet!

2

It's told how on Quijana bridge,

I waited for you

I had hot cinnamon water

waiting for you

When you did not appear,

My love!

I drank it with your little brother,

My sweet!

— * —

Song 14 (Untitled)

1

Haqay orqo lomanantas,

paras!

Yana phuyucha lloqsiramun,

paras!

Yanayarintaq yuraqyarintaq,

paras!

¹
Así lo mismos warma yanaypas,

paras!

Yuyariwantaq qonqariwantaq,

paras!

2

Haqay orqo puntamantas,

paras!

Yana phuyucha lloqsiramun,

paras!

Yanayarintaq yuraqyarintaq,

paras!

Yanayarintaq yuraqyarintaq,

paras!

Así lo mismo warma yanasqan,

paras!

1

Quechua reportative '-s'.

Qonqariwantaq yuyariwantaq,

paras!

Qonqariwantaq yuyariwantaq,

paras!

English Translation

1

From the ridge of that mountain,

Pain!

A little black cloud has emerged,

Pain!

And sometimes it turns black,

And sometimes it turns white,

Pain!

Just like my love,

Pain!

Sometimes noticing me,

Sometimes ignoring me,

Pain!

2

From the peak of that mountain,

Pain!

A little black cloud has emerged,

Pain!

And sometimes it turns black,

And sometimes it turns white,

Pain!

And sometimes it turns black,

And sometimes it turns white,

Pain!

Just like my love,

Pain!

Sometimes ignoring me,

Sometimes noticing me,

Pain!

Sometimes ignoring me,

Sometimes noticing me,

Pain!

----- * -----

Song 15 (Untitled)

1

Imapaq munawaranki?

Hayk'apaq munawaranki?

T'ankar kiskaschallay

Morado malvaschallay.

2

Pobreta rikushaspaqay

Wakchata ghawashaspaqay

T'ankar kiskaschallay

Morado malvaschallay.

3

Mejorchá munawaq karqan

Orqopi tarukitatan

Morado malvaschallay.

T'ankar kiskaschallay

1

Stephen Peckert, Lyra Minima: Structure and Symbol in Iberian Traditional Verse (Kings College, London, 1970), p. 35, writes: "Malva in traditional poetry consistently stands for a girl". The symbolism of the mallow in Spanish poetry is discussed by G. Brennan, The Literature of the Spanish People (New York, 1957), p. 122. The incorporation of the mallow is, in my opinion, an adaptation of pre-Conquest symbolism; cf. the symbol of the pigeon (urpi) song 30, below; see also song 13, above, which uses Sp, pera for a refrain symbolizing the lover, and poem 29, where manzana stands for the lover.

4

Mejorchá munawaq karqan
Orqopi wik'ufitata
Morado malvaschallay.
T'ankar kiskaschallay

5

Qaranpi puñuwaqraqtaq
Willmanta puskawaqraqtaq
T'ankar kiskaschallay
Morado malvaschallay.

English Translation

1

Why did you love me?
How much did you love me?
Oh my little t'ankar thorn,
My little purple mallow.

2

I was poor,
I was orphaned,
Oh my little t'ankar thorn,
My little purple mallow.

3

Perhaps you would have fared better
By loving the tarukita of the mountains,
Oh my little purple mallow,
My little t'ankar thorn.

4

Perhaps you would have fared better
By loving the vicuña of the mountains,
Oh my little purple mallow,
My little t'ankar thorn.

4

Soltera kaspaqa
Phawariy! Saltariy!
Solteracha, pakay!
Callepis alerto!
Casadocha, pakay!
Callepis tutayaq!

5

Solterachu kanki?
Qhaswamuy! Qhaswamuy!
Maymi warak'ayki?
Kaychu warak'ayki?
Maymi banderayki?
Kaychu banderayki?

English Translation

1

Carnival's arrived they say!
So let's erect
The flag pole in this way
And put it on a white horse
For all the maidens to dance.

2

Carnival's come they say!
So let's erect
The flag pole in this way
For all the maidens to dance
To dance the qhaswa.

3

Are you unmarried?
Dance the qhaswa, dance the qhaswa.
If you're unmarried,
Pun! Jump up and down!

If you're married
Stay in the corner!

4

If you're unmarried,
Run! Jump up and down!
Little maiden, hide!
Look out in the street!
Little Mrs, hide!
It's getting dark in the street!

5

Are you unmarried?
Dance the qhaswa, dance the qhaswa.
Where's your sling?
Is this your sling?
Where's your flag?
Is this your flag?

----- * -----

Song 17 (Untitled: First Version)

1

Saqsawaman patachapi,
Ch'ulla kutillan tuparqanchis.
Saqsawaman patachapi,
Ch'ulla kutillan tinkurqanchis.

2

Chaytanñataq runariman
Sapa kutillan tupan, nispa.
Chaytanñataq runariman
Sapa kutillan tinku, nispa.

3

Saqsawaman patachapi,
Ch'ulla kutillan tuparqanchis,

Ch'ulla kutillan tinkurqanchis.

4

Chaytannataq runariman

Sapa kutillan tupan, nispa.

Kuskaraq killan kashan, nispa.

English Translation

1

We met just once

Up at Saqsawaman.

We came across one another just once

Up at Saqsawaman.

2

And saying,

Each time to meet him,

And saying,

Each time to meet him.

3

We met just once

Up at Saqsawaman.

We came across one another just once.

4

And saying,

Each time to meet him,

Saying, there's still s half month to go.

----- * -----

Song 13 (Untitled: Second Version of no. 17)

1

Saqsawaman patachapi,

Ch'ulla kutillan tuparqanchis.

Chaytannataq runariman

Askha kutin tupan, nispa,
Kuska wakin kashan, nispa.

2

Saqsawaman patachapi,
Ch'ulla kutillan tuparganchis,
Ch'ulla kutillan tinkurganchis.
Chaytanñataq runariman
Sapa kutillan tupan, nispa,
Kuska wakin kashan, nispa.

English Translation

1

We met just once
Up at Saqsawaman.
And saying,
Many times to meet him,
Saying, there are others together.

2

We met just once
Up at Saqsawaman,
We came across one another just once.
And saying,
Each time to meet him,
Saying, there are others together.

----- * -----

Song 19 (Untitled)

1

Albergonachay! Albergonacha!
Chollachallampi, misk'i mikhuycha.
Poxoruspaqa! Winaruspaqa!
Kachi uchuwan, misk'ichinaraq.

2

Albergonacha! Albergonacha!
Qhollachallampi, misk'i mikhuycha.
Pogoruspaqa! Winaruspaqa!
Kachi uchuwan, misk'ichinaraq.

3

Taytayokkuna, mamayokkuna,
Mamachaykista manariwaychis.
Ñoqa pobriqa, ñoqa wakchaqa,
Mana taytayok runaq wasinpi.

4

Taytayokkuna, mamayokkuna,
Mamachaykista manariwaychis.
Ñoqa pobriqa, ñoqa wakchaqa,
Sapachallaysi, mana taytayok.

5

Albergonitay! Albergonita!
Qhollachallampi, misk'i mikhuycha.
Pogoruspaqa! Winaruspaqa!
Kachi uchuwan, misk'ichinaraq.

English Translation

1

Oh shelter! Shelter!
Fresh, tasty food
It has ripened, it has grown!
With salt and chile pepper it is even tastier.

2

Shelter! Shelter!
Fresh, tasty food
It has ripened, it has grown!
With salt and chile pepper it is even tastier.

3

You have a father and a mother.

Ask your little mother.

I am poor and orphaned,

I have no parents in this strange town.

4

(Repeat stanza 3)

5

Albergonitay! Albergonita!

(As stanza 1).

----- * -----

Song 20 (Untitled; First Version)

1

Qaqapi Imilla kachay,

Cheqaqchus soltera kanki?

Qaqapi Imilla kachay,

Cheqaqchus soltera kanki?

2

Qaqapi Imilla kachay,

Qaqapi panti t'ikan,

Cheqaqchus sapayki kanki?

Cheqaqchus ch'ullayki kanki.

Toribia broke off here, saying that she had forgotten the song.

English Translation

1

Send Imilla to the hills,

Is it true you are unmarried?

Send Imilla to the hills,

Is it true you are unmarried?

2

Send Imilla to the hills,

There are panti flowers in the hills,

Is it true you are alone?

Is it true you are incomplete?

— * —

Song 21 (Untitled; Second Version of no. 20)

1

Qaqapi Imilla kachay,
Cheqaqchus sapayki kanki?
Qaqapi Imilla kachay,
Cheqaqchus sapayki kanki?

2

Moqapis sapaymi kani,
Hakuchu, yanachakusun,
Moqapis ch'ullaymi kani,
Hakuchu, yanachakusun.

3

Chisallay! Chisallay! Sisaway!¹
Chisallay! Chisallay! Sisaway!
Sisarillasway!
Phawariy, saltariy!
Soltera kashaspa!
Manzana kaspacaq,
K'uchupi tiyamuy!
Phawariy, saltariy!
Soltera kashaspa!
Casado kaspaca,
K'uchupi tiyamuy!

¹

Chisallay! and sisaway are cries of joy.

English Translation

1

Send Imilla to the hills,
Is it true you are alone?
Send Imilla to the hills,
Is it true you are alone?

2

I'm alone as well,
Come on, let's love each other,
I'm incomplete as well,
Come on let's love each other.
Chisallay! Chisallay! Sisaway!
Chisallay! Chisallay! Sisaway!
Sisarillasway!
Hurry! Jump!
I'm unmarried!
I'm valiant,
Sit in the corner!
Hurry! Jump!
I'm unmarried!
If you're married,
Sit in the corner!

----- * -----

Informant 4: Aquilino Flores Condori

Song 22

San Roque Taytay

1

Amas tuta purinkichu,
San Roque Taytay,
San Roque Taytay.
China, china!

San Roque Taytay,

Amas tuta purinkichu,

Tuta purispaqa.

2

China negrotas wacharukuwaq,

San Roque Taytay,

San Roque Taytay.

3

Ñoqallachus tutalla puriyman?

Ñoqallachus tutalla puriyman?

Qanllapasyá purikapuy!

San Roque Taytay,

San Roque Taytay.

English Translation

Father-Saint Roque

1

Don't go out at night,

Father-Saint Roque,

Father-Saint Roque.

Girl, girl!

Father-Saint Roque,

Don't go out at night,

walking at night.

2

You would give birth to a black baby,

Father-Saint Roque, etc.

3

Would I go out at night?

Would I go out at night?

Just you and no-one else go out!

Father-Saint Roque, etc.

1

Mamuera patapis
Wasita ruwachani,
Turkuchay!

Mamuera patapi
Wasita ruwani,
Turkuchay!

2

'Pillan mayllapaq
Wasita ruwanin', ninki,
Turkuchay!

Noqaqa rurani wasita,
Turkuchay!

Llapa familiankunawan
Tiyananpaq,
Turkuchay!

English Translation

Roofing Song

1

They say I had a house built
in Mamuera,
Turkuchay!¹

I built a house
In Mamuera,
Turkuchay!

1

I have not discovered the meaning of Turkuchay. It may well be a mountain spirit.

2

'I built the house for them alone',

Is what you will say,

Turkuchay!

But it was I who built the house,

Turkuchay!

In order to live together

With all my family,

Turkuchay!

----- * -----

Song 24

Q'ello k'anchay

1

Inti colorman kachasqa,

Kachasqa, kacharqa,

Maqt'a lluykintin chayamun, chayamun,

Anchaqa, anchaqa.

2

Inti colorman kachasqa,

Kachasqa, kacharqa,

Maqt'a lluykintin chayamun, chayamun.

3

Maman kasqa chaylla,

Taytan kasqa chaylla,

Wich'ona siqacha,

Yanas fawicha.

4

Maman kasqa chaylla,

Taytan kasqa chaylla,

Wich'onas siqacha,

Yana nawinchachaqa.

5

Chayraykullachu nocalla kapuni?

Manachá ñogallachu kapurani!

6

Inti colorman kachasqa,
Kachasqa, kacharqa,
Maqt'a lluykintin chayamun, chayamun,
Anchaqa, anchaqa.

English Translation

The Yellow Light

1

The sun sent out its colour,
It sent it out, it sent it out,
All the young men arrive, they arrive,
So many, so many.

2

The sun sent out its colour,
It sent it out, it sent it out,
All the young men arrive, they arrive,

3

My mother was nothing more,
My father was nothing more,
With a little bony nose,
With little black eyes.

4

My mother was nothing more,
My father was nothing more,
With a little bony nose,
With tiny black eyes.

5

Am I, therefore, that person?
Maybe I was not that person!

6

(Repeat first stanza).

She said, 'My golden-silver son'.
When my mother gave birth to me,
She said, 'My golden-silver son'.

2

Perhaps she did not know,
How I am forced to weep now.
Perhaps she did not know,
How I am forced to weep now.

3

If she had known,
Perhaps now I would not weep like this.
If she had known,
Perhaps now I would not weep like this.

4

I am unhappy in this distant town,
I walk around despondently.
I am weeping in this distant town,
I walk around despondently.

5

They say I'm from Cuzco,
And that I was born in that town.
My mother gave birth to me,
But I keep on weeping,
I keep on weeping.

----- * -----

Song 26 (Untitled)

1

Hachallay! Hachay!
Hachallay! Hachay!
Pachamama tukunchu?
Manamá tukunchu.

2

Haqay loma puntamanga,
Kuskalla seqasunsin.
San Sebastian, San Isidro,
Qanllapunin tukuy kanki.
San Sebastian, San Isidro,
Qanllapunin tukuy kanki.

3

Hachallay! Hachallay!
Qanllamanpunin sayaykunra.
Hachallay! Hachallay!
Qan runa kaqtirmi, kapuyku.

English Translation

1

Hachallay! Hachay!
Hachallay! Hachay!
Farth Mother, is it finished?
It is not finished.

2

Let us all climb up together
To the top of yonder ridge.
Saint Sebastian, Saint Isidore,
You alone are everything.
Saint Sebastian, Saint Isidore,
You alone are everything.

3

Hachallay! Hachallay!
Let us stand up for you alone.
Hachallay! Hachallay!
We exist because of your being.

----- * -----

Informant 5: Florentino Canari

Song 27

Tukuscha

1

Ay tukuschay, tukuschay!
Kunachallanqa tukurukun.
Wasichallayki punkupi,
Horan horan muyunayqa.

2

Kunachallanqa tukurukun,
Callechallayki punkupi,
Trecion trecion muyunayqa,
Funachallanqa tukurukun.

3

Hinalla viday tukukuchun?
Hinalla viday tukukuchun?
Callechallayki punkupi,
Muyunallaykiqa virita.
Wasichallayki punkupin,
Waqanallayqa virita.

4

Imallaraqmi tukukunki?
Hayk'aqllaraqmi tukukunki?
Callechallapi punkucha,
Muyunallayqa tukuscha.

5

Hayk'aqllaraqmi tukukunki?
Imallaraqmi tukukunki?
Wasichallayki punkupi,
Muyunallayqa tukuscha.

1 * 'Trecion' [trésjon] from Sp. traición.

2 * 'Virita' [bírita] from Sp. vida.

English Translation

Little Owl

1

Oh little owl, little owl!
Perhaps it has ended right now.
I am driven to go round and round,
Hour after hour, by the door of your little house.

2

Perhaps it has ended right now,
By the door in your little street.
Treachery forces me to go round and round,
Perhaps it has ended right now.

3

Does my life have to end thus?
Does my life have to end this way?
Oh life! By the door in your little street,
You are forced to spin round.
Oh life! I am forced only to weep
By the door of your little house.

4

How are you going to end it?
When are you going to finish it?
By the door in your little street,
I am forced only to go round and round,
oh little owl!

5

When are you going to finish it?
How are you going to end it?
By the door of your little house,
I am forced only to go round and round,
oh little owl!

----- * -----

Song 28 (Untitled)

1
Solterallaykin hamushani,
Manzanallaykin hamushani,
'Pillan mayllan purin', ninkin,
'Mayllan pillan pasan', ninki.

2
Solterallaykis pasamuni,
Manzanallaykis pasamunin,
P'unchaychallapin hamushani,
P'unchaychallapin hamushanin.

3
Munasqallaykin purimuni
Wayllusqallaykin pasamuni.
Munasqallaykin purimuni
Wayllusqallaykin pasamuni.

4
Wawa uñaykin purimuni,
Uña wawaykin pasamunin,
Munasqachaykin purimuni,
Wayllusqachaykin pasamunin.

English Translation

1
Your one and only maiden, I come by,
Your one and only valiant one, I come by,
You say: 'It's just someone going by',
You say: 'It's just someone passing by'.

2
Your one and only maiden, I came by,
Your one and only valiant one, I came by.
I come only by day,
I come only by day.

3

Your one and only beloved, I walk by,
Your one and only treasure, I pass by,
Your one and only beloved, I walk by,
Your one and only treasure, I pass by,

4

Your one and only baby, I came by,
Your little baby, I came by,
Your sweet beloved, I came round,
Your sweet treasure, I came round.

----- * -----

Informant 6: Jorge Arce Sorco

Poem 29 (Untitled)

1

Munakuykin niwaqtiykin,
Wayllukuykin niwaqtiykin,
Hinatas nirqayki.
Kunantaqchus cheqniwanki?
Kunantaqchus millawanki, manañataq niwanki?

2

Amapisyá munawaychu,
Amapisyá waylluwaychu.
Ñoqaq munariy faltanqachu?
Uyaykipis kasqaraqtaq,
Simiykipis kasqaraqtaq,
'Imaynallan', ninaykipaq.

English Translation

1

When you told me of your love for me,
When you told me of your esteem for me,

I answered you with the same.
And do you hate me now?
And do you despise me now, and will you not
tell me if you do?

2

Don't love me then,
Don't hold me in regard.
Will my love be lacking?
You knew no shame,
You had a tongue to ask:
'How are you feeling?'

----- * -----

Poem 30 (Untitled)

1

Manas munaymanchu,
Hoq wankaninunta,
Nitaq munaymanchu,
Ñoqawan kanaykita.

2

Aswansi munayman wañukunaykita.
Kusikuykushanis,
Asikuykushanis,
Sonqoy ukhupiq̄a,
Llakikuykushanis,
Ñawiy ukhupiq̄a,
Ñaqaykushanis.

3

Titi ñawichus kayman karqan,
Qaqa sonqochus kayman karqan
Kawsaq ayachus kayman karqan,
Ñanallapuni waqanaypaq,

Manallapuni llakinaypaq,

Manallapuni yuyanaypaq.

English Translation

1

I would not love
A woman from Wanka,
Nor would I want
You to be with me.

2

I would rather you died.
I am so happy,
I am laughing,
But deep in my heart,
I am sad,
Deep in my eyes,
I am weeping.

3

Would that my eyes were of lead,
Would that that heart were of stone,
Would that I were a living corpse,
So that I would not have to cry at all,
So that I would not have to be sad at all,
So that I would not have to remember at all.

----- * -----

Poem 31

Warmiypaq

1

Minakusqay urpillay 1
Wayllukusqay t'ikallay

1

Urpi (dove) is a prominent theme in Quechua poetry: see Midden-
dorf, Dramatische und lyrische Dichtungen, p. 220; R. and M.
d'Harcourt, La Musique, p. 190; (note cont'd over page)

Sonqoymanta chaskikusqallay.

Nawiyapa achanqara t'ika

Simiyapa wanqoyro mishkin

Sonqoypa thakay pukaran

2

Nawpaq nisqaykin yuyayniyta kichan

Chawpi nisqaykin yuyaykuchiwan

Qhepa nisqaykitaq sonqoyta suwan.

3

Maytaq chay munakuychayki?

Maytaq chay khuyakuychayki?

Maypipunitaq chay wayllukuychayki?

Qaqallawanchu nit'irqachinki

Mayullawanchu aparqachinki?

Wayrallawanchu qochurqachinki?

4

Sonqollaymi munarqasunki

Nawillaymi qhawarqasunki

Almallaymi k'askakurqasunki.

5

Durazno hina qaqqa sonqo, 2

Manzana hina tawa sonqo,

Rocoto hina haya sonqo.

George Kubler has concluded that 'since pigeons were introduced from Europe, the dictum urpi was either an adaption of Peruvian bird-symbolism or was colonial. Peruvian and European animal and bird symbolism pervades most contemporary oral song'; quoted from 'The Quechua in the Colonial World', in Handbook of South American Indians, ed. Steward (Washington, 1946), II, 331-410, at p. 402.

2

Qaqqa sonqo or rumi sonqo ('rock' or 'stone heart') means indifferent. Tawa sonqo ('4 hearts'; more commonly iskay sonqo, '2 hearts') means hypocritical: see Sabine Dedenbach, 'The Lexical Unit Sonqo 'Heart', Its Derivatives and Compounds, Use and Treatment in the Quechua Dictionaries', St Andrews Centre for Latin American Studies, Working Paper no. 12 (1976). The analogy in Quechua between durazno ('peach') and manzana ('apple') with indifference and hypocrisy may sound strange in English, but I wish to keep the original flavour. (Cont'd over)

Yau mana munana sipas

Yau mana qhawana yana

Yau mana suyana urpi.

English Translation

For My Wife

1

My one and only beloved dove,
 My one and only darling flower,
 You are welcomed by my heart;
 Begonia of my eyes,
 Bees' honey of my lips.
 My heart's strength.

2

My memory is slashed open by what you once said,
 Your words make me remember,
 And what you say in the future will steal my heart
 away.

3

Where is that love of yours?
 Where is that compassion of yours?
 Wherever is that tender devotion of yours?
 Have you had it crushed with rocks?
 Have you made the wind blow it away?
 Have you made the river sweep it away?

4

My heart loved you,
 My eyes gazed upon you,

(Note 2 cont'd) Elsewhere, manzana means valiant: see above, song 28. Poel Pineda, 'El wayno del Cuzco', p. 195, includes the following stanza in a wayno: 'Manzana hina kinsa sonqo/ Imatas kutimurman/ Durazno hina rumi sonqo/ Imatas vueltamurman/ Imatas vueltamurman'. Further song collection may prove these lines to be formulaic.

My soul was devoted to you.

5

Indifferent, like a peach,
Hypocritical, like an apple,
Fiery, like a chili pepper.

6

Hey, unlovable girl,
Hey, indifferent girl,
Hey, impatient dove.

----- * -----

Poem 32

Poesía en el día aniversario—saludo¹

1

Kay hatun p'unchayniykipin
Tukuy sonqoywan napaykuyki
Makiykukunata mast'arispán
Ima sumaqta qayllaykuyki.

2

Qanta kusirichinaypaqmi,
Hamanq'ay t'ikamanta
Sumaq pilluta apamuyki
Umaykiman churanaypaq.

3

Kusi-kusilla kanaykipaqmi
Manapuyki hatun samita²
Pachakamaqpa saminchanta
Qanpataman k'anchaykunanpaq

1

This poem, composed in 1920, for the 26th of October, commemorates the bloody battle in Cotaqwasí mountains near Layo between peasants and landowners. At least 100 peasants were killed. The fight was over land ownership. Before 1921, the peasants were enslaved. *The battle was on June 24, 1921*

2

'Samincha: ceremonia, en la que suele ponerse semilla en un lugar del campo que va a sembrarse, y a la que se le derraman algunas porciones de chicha o de aguardiente, al mismo tiempo que se sopla hacia los auqis', Lira, Diccionario Mkechuwa (Tucumán, 1945).

4

Llapayku qhawaykuspaykun
Kusikuymanta t'aqllakuyku
Sutillaykita rimarispan
Hanaqkama hoqariykiyku.

English Translation

Poem for the Anniversary of Layo

1

On this your special day
I greet you from the bottom of my heart,
Holding out our hands,
How beautiful it is to draw close to you.

2

So that I may make you happy,
I have brought you
A beautiful garland of lilies
To place on your head.

3

I have asked for a great blessing,
So that you will be quite happy,
The blessing ceremony of Pachakamaq
Is in order to give you light.

4

All of us are watching you,
We applaud you in our joy,
Pronouncing your name,
We raise it towards the heavens.

----- * -----

Poem 33

Llaqta kusichay

1

Layo llaqtallay sapan qoya!

Kusikuymantan phanchirishanki.
Ima sumaqñan llanllarishanki;
Wawaykikuna napaykushaqtin.

2

Layo llaqta sumaq mama,
Qayllaykipiñan unaykikuna
Sonqollaykipas q'ochukuchunña,
Almallaykipas kawsarichunña.

3

Kay wawallaykipas,
Pacha paqar ch'askamantan
K'anchayninta qechumuni,
Umaykiman pillunaypaq.

English Translation

1

To Make the Town Happy

1

Oh my town of Layo, one and only queen!
You are beginning to flower with joy,
How beautifully you are beginning to sparkle,
As your children greet you.

2

Layo town, beautiful mother,
Your children are before you,
Let us rejoice in your heart,
Let us live in your soul.

3

This child of yours, I too,
Stole the light away from
The dawn star itself,
In order to place a garland about your head.

1

Jorge called this poem a kusi harawi, a 'happy poem' in honour of Layo

Imapaqtaq runawanki, paras!
 Hayk'apaqtaq, waylluwanki, paras!
 Iskaytaraq, kinsataraq, paras!
 Tawataraq, pishataraq, paras!
 'Chaymantatataq, amañataq', ninki, paras!
 Chaynan kanki qanqa, paras!

English Translation

Qhaswa

Why do you love me? Pain!
 How much do you care for me? Pain!
 Yet twice, yet thrice, rain!
 Yet four times, yet five times, rain!
 And afterwards, 'no more', you say, rain!
 That's just how you are, rain!

* ———

Layopaq napaykuy

1

Layo llaqtallay sapan Collana,
 Cayllaykimarmi asuykamuni,
 P'unchayniyki p'napaykunaypaq
 Ima sumaq nawpaqeykiman.

2

Wata hunt'akusqayki p'unchaypin
 Napaykuyniyta apamuyki,

1

The qhaswa dance, on which Jorge has based this poem, is danced throughout the Andes; see Lira, Canto de amor, pp. 166-69, and above, songs 14 and 16, which derive from the qhaswa. Lara, La poesia quechua, pp. 87-88, gives references to its existence in Inca times and quotes a stanza from a contemporary qhaswa.

Hamang'ay t'ikaq q'apayninwan,
Ima sumaq hawisqata.

3

Qarmi kanki collana must'a
Qarmi kanki wakchaq pukaran,
Qarmi kanki pacha paqar ch'aska,
Ripuspapas mana qonqana.

English Translation

Greeting to the Town of Layo

1

Oh my town of Layo, one and only guiding spirit,
I draw close to you,
Towards your magnificent predecessors,
In order to greet you on your special day.

2

I bring you my greetings
On your anniversary.
How lovely to anoint you
With the fragrance of lilies.

3

You are a venerable princess,
You are strength for the poor,
You are the star of the whole world,
Were I to leave you I would not forget you.

----- * -----

AY SASAWI (with bandurria) Song no. 8

Handwritten musical notation for 'AY SASAWI' (with bandurria), Song no. 8. The piece is written on four staves. The first two staves are grouped by a brace and labeled 'introduction'. The third and fourth staves contain the main melody, with a triplet of eighth notes marked with a '3' and a slur in both staves. Below the fourth staff, the text '+ VARIATIONS' is written.

MAYU MAYUNTA MASKHASHAYKI (with bandurria) Song no. 9

Handwritten musical notation for 'MAYU MAYUNTA MASKHASHAYKI' (with bandurria), Song no. 9. The piece is written on a single staff and is marked '(REPEAT)' at the end.

CARRITO AQOMAYINO (with bandurria) Song no. 10

Handwritten musical notation for 'CARRITO AQOMAYINO' (with bandurria), Song no. 10. The piece is written on two staves.

INAPAQ MUNAWARANKI? (UNACCOMPANIED) Song no. 15

Handwritten musical notation for 'INAPAQ MUNAWARANKI?' (UNACCOMPANIED), Song no. 15. The piece is written on two staves.

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