

A photograph of a group of people, likely in a Latin American setting, standing in front of a building with metal bars. The group includes women in traditional, colorful clothing (one in a green and red striped skirt, another in an orange skirt) and children. One woman is carrying a child on her back. The scene is outdoors, and the people appear to be engaged in a social gathering or conversation.

The Portrayal of the Native in the Latin American Indigenous Novel

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Abstract

Despite being born in the Mexican state with the largest number of indigenous groups and where social inequality and education are very common (Oaxaca, Mexico); it was not until reading the novel *Balún Canán* by Rosario Castellanos, and the biographical account *Porfirio Diaz visits Yucatan* that my interest in the literary representation of indigenous peoples arises. The purpose of my study is to study the portrayal of indigenous peoples in the literary genre known as the *novela indigenista*. To this end, I analyze and compare two novels of this genre, *Raza de bronce* [Race of Bronze] by the Bolivian Alcides Arguedas, and *El Indio* [The Indian] by Gregorio López y Fuentes of Mexico. In this way I hope to better understand why, even though this genre humanizes the Indians, they are still seen as objects of labor and not as human beings.

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- Indigenism
- Precursors
- Movements (revolutions)
- Alcides Arguedas and Gregorio López y Fuentes
- The novels: Raza de bronce and Indio
- Characters
- Conclusion
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Methods

- Novels (*Raza de Bronce* and *El Indio*)
- Journals
- Critical articles and books from literary critics and other related materials about indigenism.

Significance of my study

- I was born in a small town of Oaxaca, Mex. The 5th largest state in the country with the largest number of indigenous regions 8, 16 different indigenous dialects
- As a child I used to ask my mom and myself; why the Zapotecs (indigenous group from a nearby village) were different in appearance, language, and customs from the people of my town
- My Father was a farm laborer in Oaxaca, Mex.
- I read, *Balún Canán, The Cosmic Race, Porfirio Visits Yucatán*
- I worked in farming and witnessed indifference towards the indian farmworkers

Oaxaca, México



PUEBLOS INDÍGENAS EN MÉXICO

Ubicación en el país

México cuenta con más de 11 millones de habitantes indígenas. Conoce los diferentes pueblos que existen y su localización en el país.



En México existen **11.13 millones** de habitantes indígenas

se hablan **364** variantes lingüísticas



* Principales grupos indígenas migrantes establecidos en esa entidad

Research Questions

- What is indigenism?
- Who are the precursors/initiators of the indigenous novel movement?
- What is the purpose of indigenous novels?
- How are the natives represented in the indigenous novel?
- What are the changes, if any, that the indigenous novel brings to today's society?

Indianism

- The native (Indian) has appeared in literature since the discovery of America (1492)
- Some authors presented the Indian as:
 - meek, simple people, innocent, capable of easily being Christianized
 - In other literary works they were presented as savages, beasts of burden, lazy, stupid and misfits

Precursor: **Bartolome de las Casas** “Protector of the Indians”

- Was a 16th-century Spanish historian, social reformer and Dominican friar
- *A Short Account of the Destruction of the Indies and Historia de Las Indias*,
 - chronicle the first decades of colonization of the West Indies
 - *The Revolt of Enriquillo* = was a Taíno Cacique who **rebelled** against the Spaniards from 1519 to 1533 in the Caribbean.

Latin American Indian Novel

- The Indianist movement began in the XIX century.
- Novelistic romance current
- Indianista Novel
 - Figure indigenous idealized and presented as a literary motif , leading them to lose their identity.
 - A fake Indian
- Clorinda Matto de Turner
 - *Aves sin nido* (1889)
- Ignacio M. Altamirano
 - *El Zarco* (1901)
 - *Social roles changed.*
 - The blue or green eye gentleman becomes the villain and the Indian becomes a hero in a romanticized way.

Indigenism

- Political and cultural movement that began in the early XX century, for the vindication (integration) of the indigenous peoples.
- Trend within the Hispanic American realism that described the indigenous as real people of “flesh and blood”, and at the same time that denounced the state of oppression in which they existed.
- Literary movement that aims to improve the conditions and social problems of the indigenous peoples of the Americas.

Movements and revolutions driving this novelistic genre

- Independence

- Mexico 1810-1821
- Bolivia 1810-1825

- Mexican Revolution 1910-1920

- Mural painting as a form of expression - To show dissent against the rejection of the native peoples.

- i. Diego Rivera, José Clemente Orozco y David Alfaro Siqueiros

Latin America indigenous Novels

- Alcides Arguedas (Bolivia), *Raza de bronce* [Race of Bronze](1919)
 - Jorge Icaza (Ecuador), *Huasi-pungo* (1934)
 - Ciro Alegría (Perú), *El mundo es ancho y ajeno* [Broad and Alien is the World] (1958)
 - Gregorio Lopez y Fuentes (México), *El Indio* [The Indian] (1935)
 - Rosario Castellanos (México), *Balún Canán* (1957)
- These novels share a common factor: a revolt against the suppression, a revolt that does not bring any changes to the Indians. Turns into a submissive cycle.
- Indian life is told from the perspective of the writer, not native Indian



Alcides Arguedas

- Born July 15, 1879, La Paz, Bolivia
- Died May 8, 1946, Chulumani, Bolivia
- Bolivian novelist, journalist, sociologist, historian. A diplomat whose sociological, historical studies, and realistic novels were among the first to focus attention on the social and economic problems of the South American.
- Novels: *Wata Wara* (1904), *Pueblo enfermo* [Ailing Town](1909), *Vida criolla* [Creole life] (1912), *Raza de bronce* [Race of Bronze](1919), *Los caudillos letrados* (1923), *Los caudillos bárbaros* [barbaric warlords](1929)



Raza de bronce

First milestone of this genre were divided in two chapters: The Valley and the wilderness

- One Aymara couple (Wata Wara and Agiali) got engage. She's a pastor and he's a fisherman. Agiali has to travel with three other companions of the valley in order to buy seeds for the farm of their boss, Pantoja , while leveraging and sell their products. In the morning they begin their journey along with twelve work donkeys.
- They are sent as punishment from their boss
- They're not familiar with the road, nature betrayed them
- Manuno is drowned as he tried to save his donkey
- Back home, Agiali finds out, Troche, the supervisor has raped Wata Wara, she aborts and then they married.
- Choquehuanca , counselor , astronomer, healer , seer and sorcerer, keeps the peace between whites and natives
- Pantoja and his friends abused and killed Wata Wara leaving her abandoned in a cave.
- The Race of Bronze
- The bronze race is revealed , kill and destroying everything they can.

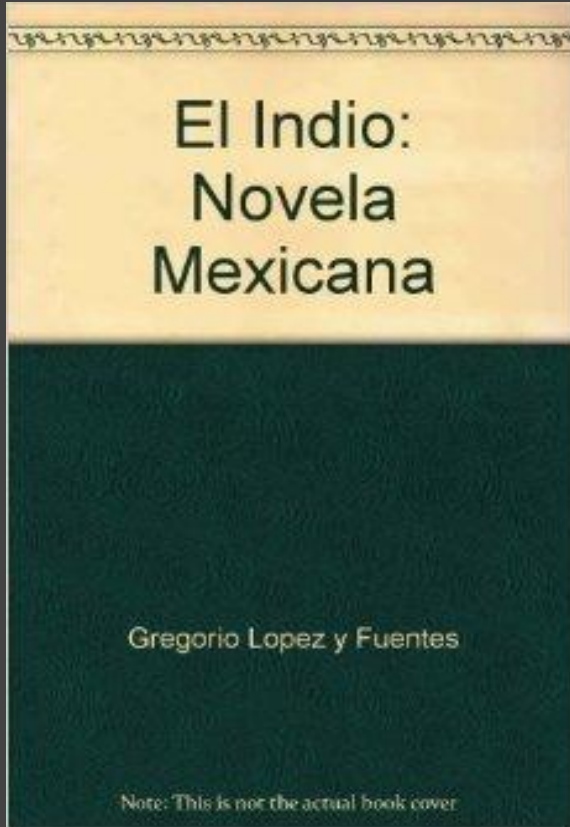


Gregorio López y Fuentes

- Born November 17, 1897, in the hacienda El Mamey, in Zontecomatlán, Veracruz
- Died December 11, 1966 in Mexico City, Mexico
- In April 1914 fought against the US Invasion in the Veracruz Port
- Held various positions in education.
- Novels: *Campamento* (1931), *Tierra* (1932), *¡Mi general!* (1934) y *El indio* (1935).



El Indio



- National Literature Prize
- It is divided into three parts
- Written chronologically , according to history
- It narrates the daily life and customs of the natives in contrast to the customs of the whites.
- The novel begins with the white invaders arriving in a village on the pretext of looking for medicinal plants. They take a young Indian man as a guide, who later is tortured to tell them (Elites) where the gold is hidden
- The Indian man ends up cripple, as a result he could no longer marry his girlfriend.
- There is war between the two entities : The government and the church, who seek to profit from the natives for their own benefit.
- The natives are used as forced labor
- Some people leave after droughts and other die after the plague.

Themes and Analysis of novels

- oligarchy and church oppression towards the native
- Land
- Education
- Beliefs
- The native does not talk, everything superficial, problems are exposed from a non-indian view
- Indigenous culture is rejected by *Mestizos*
- Failed revolts

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