

A JOURNEY INTO MAPUCHE MEMORY: SELF-TRANSLATION AND POSTMEMORY AS A STRATEGY OF WORLD LITERATURE IN LILIANA ANCALAO'S *ROKIÑ* (2020)

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INDIGENOUS LITERATURES AND WORLD LITERATURE: A GEOPOLITICS OF ABSENCE

As much as world literature represents a shift from earlier Eurocentric approaches to comparative literature, contemporary production by Indigenous authors in Abya Yala, the greater American continent, remains virtually absent in scholarly discussions and literary anthologies, especially when compared to postcolonial Anglo- and Francophone literatures. As suggested by Vilashini Cooppan, the crafting of maps, anthologies, and companions can lead to the dangerous articulation of a congealed “world literature ‘we’” that obdurates the constant becoming of the field and, we might add, renders invisible the contemporaneity of certain minorized productions (195). Anna Brígido-Corachán and César Domínguez have already drawn attention to the “vast and surprising distance” between Indigenous literatures and world literature by illustrating the ethnographic gaze given to Indigenous productions in some renowned world literature anthologies such as Bedford, Longman, and Norton (76-78).

In most cases, these works have mainly restricted their focus to texts from colo-

nial times, such as *Historia general de las cosas de Nueva España* (Bedford), *Cantares mexicanos* (Longman), or the *Popol Vuh* (Norton), which are in all cases mediated by western authorial figures (Domínguez and Brígido-Corachán 77). As an exception in terms of this periodization, David Damrosch's work *What Is World Literature?* refers to the testimonial narrative *I, Rigoberta Menchú*. Cited as an example of a "highly literary work" related to the experience of subalternization of Indigenous peoples in Guatemala (232), this piece, however, also shows similarities with the aforementioned colonial texts in terms of the operations of transcription, appropriation, and ethnographization at work in its shaping by anthropologist Elizabeth Burgos. Overall, this scenario calls for what Jorge Locane has referred to as the need for a more sharpened critical gaze within literary studies from the Global North regarding the focus of their research (197).

Since world literature has set circulation as one of its defining paradigms, a significant shift in academia would place its focus precisely on those literary works that are not circulating globally but are, rather, part of local systems of production, unaligned with the cultural policies of hegemonic publishing houses. A "sociology of absences," as Locane names this approach (197), would then account for heterogeneity and specificity in world literature. Contemporary Indigenous literatures and languages of Abya Yala would most certainly belong to the *absences* in the world market dominion, since they can be mostly found in self-editions, government-funded series, or small, regional publishers that have their own located vectors of circulation. The trajectories and dynamics in which these productions are immersed build up interperipheral networks that constitute "significant geographies" (Laachir et al. 5) outside the geopolitical order of the global publishing system.

Indeed, despite their minorization (Castro et al. 7), Indigenous literatures are increasingly active in consolidating their production within and across real and imaginary geographies shared by textual, authorial, and linguistic communities in a diversity of genres and aesthetics, as well as in reappropriating their silenced voices, histories, and languages. In fact, the task of revitalization of Indigenous languages, historically affected by cultural and educational policies of stigmatization, is not unfamiliar to Indigenous literatures. The (re)emergence of multilingual literatures in Abya Yala has cultural and political implications that recall Yasemin Yildiz's "post-monolingual condition" (5), a tendency that opposes the century-long pressure of modern state monolingualism. Yildiz argues that the "monolingual paradigm" was an invention developed in the course of the construction of the modern state in the eighteenth century which organically linked the individual's identity to a certain language that demarcated a culture and nation (7).

SELF-TRANSLATION AS RESISTANCE TO THE MONOLINGUAL NORM: THE POETRY OF LILIANA ANCALAO

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In Latin America, the process of imposition of Spanish as one of the dominant languages led to the sociolinguistic stigmatization of Indigenous languages across the continent, and, as a consequence, their retraction or extinction. Such a process has gone hand in hand with the policies of racialization, violence, and territorial expulsion undergone by Indigenous peoples. Multilingual literary productions by Indigenous authors resist and challenge the widespread imaginary of the monolingual norm. Poems, essays, and novels are currently published in such a diverse spectrum of languages as Zapotec, Mayan-Kiché, Wayuu, Quechua, Wichí, Qom, Guaraní, and Mapudungun, among others. In their multilingualism, this group of literatures produce discourses that defy a context where “the monolingual paradigm continues to assert itself” and simultaneously reinforce “multilingual practices [which] persist or reemerge” (Yildiz 5). In doing so, Indigenous literatures manifest the existence of a postmonolingual field of tension in Latin America.

Numerous writers across Abya Yala have developed their literary work in two languages: Spanish, one of the dominant languages of the region, and the vernacular of their respective nations. Self-translation has thus become a central interlinguistic, creative practice of Indigenous writers. Self-translation studies have mainly considered factors such as exile, migration, and the interest in reaching larger audiences and gaining prestige in major cultural circuits as motivations for the practice (Grutman and Van Bolderen; Recuenco Peñalver). As writers move to new countries or regions, they generally incorporate the new language into their literary works. In the case of intra-state self-translations (Ramis), that is, in diglossic contexts in which authors originally write in minorized languages and translate into the dominant language of their country, the target language is mostly used to achieve a wider reception in the majority literary system with which the originating minority system coexists and competes.

Other issues may, however, spur the need to self-translate, as Indigenous authors demonstrate in their works. The impact of political, social, and linguistic stigmatization has, without a doubt, influenced the choice of numerous Indigenous writers, among them the Mapuche, to self-translate and publish bilingually. This political motivation by no means excludes the search for individual aesthetic practices propitiated by self-translation. Within the specific sociohistorical setting of the Mapuche nation, self-translation is propelled by the subalternization to which Mapudungun, the Mapuche nations’ language, has been held. During the last part of the nineteenth century, Argentine and Chilean military occupations in ancestral Mapuche territory, which aimed its incorporation to a global economy as providers of natural resources, had their concomitant “cultural arm” in the imposition of Europeanizing parameters

and Spanish monolingualism through formal instruction, state policies that persist to this day in both countries.

Mapudungun was stigmatized and considered shameful; in other words, it became the object of an interdiction (Derrida 100) and, consequently, was internally suppressed, forgotten, and lost in the intergenerational transmission of numerous families and communities. Such a scenario is described in Liliana Ancalao's essay "*El idioma silenciado*" (2016), in which she reflects on the consequent loss of Mapudungun suffered by herself and her family: "A nuestros abuelos, les tocó ir a la escuela rural y hacerse bilingües a la fuerza [...] los maestros enseñaron a los niños a avergonzarse del idioma que hablaban en su hogar"¹ (10). A poet and teacher born in Diadema Argentina, an oil camp about 30 kilometers from the city of Comodoro Rivadavia, Liliana Ancalao (b. 1961) is part of the first uprooted generation of a family from the rural areas of Fitatimen and Cushamen in the Argentine provinces of Río Negro and Chubut, and established on the outskirts of the so-called National Oil Capital. Her parents, both of Mapuche origin, had to move in search of stable jobs and settled in Diadema to work in activities related to oil extraction. Far removed from their origins, Ancalao and her siblings did not learn Mapudungun at home, so the recovery of the language and traditions of her grandparents came to her at a later stage in her life when she began to develop her own voice in writing. Since then, this search for identity and memory has been deeply involved in her poetry.

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These sociolinguistic conditions surrounding Mapudungun can be considered the source of a form of resistance and an ethical-political *telos* in Ancalao's self-translation project, which questions the monolingual paradigm imposed through education, culture, and national historiography. She establishes self-translation as a postmonolingual operation of resistance that does not go in the direction of the dominant language but rather deepens the aesthetic and political platform of the minorized language where Spanish monolingualism is the norm. Indeed, she describes the key role of self-translation in her personal process of Mapuche identity reconstruction as follows:

La autotraducción de mi poesía al mapudungun está siendo parte de un proceso de construcción de mi identidad mapuche, una identidad personal y al mismo tiempo una identidad de pueblo originario [...] No era una transmisión cultural sistemática, era casual, a veces en forma de comentarios pasados por un tamiz de auto represión, de avergonzamiento, como si se estuviese haciendo una travesura.² (Sedevich)

The ethics involved in the choice to self-translate is most likely visible in those writers who, like Liliana Ancalao, learned the language of their forebears in adulthood. This sort of reacquisition of Mapudungun, affected by insecurities in its use, driven by the necessity to recover the affective territory of the lost mother tongue, is what I have previously characterized as "post-interdiction bilingualism" (Stocco, "Negociación lingüística"; "Rewritten Identities"). The concept incorporates the prefix "post-" in terms of its posteriority to a context of linguistic interdiction, but also in regard to a conscious strategy to rise above such social and historical impediment. Post-

interdiction bilingualism relates to postmonolingualism in that it constitutes a strategy to recuperate a stigmatized language under the monolingual dominance of Spanish, and it mobilizes political gestures of transcendence and reemergence of minorized languages, which include writing and translation.

ROKIÑ AND THE POETICS OF MEMORY AND LANGUAGE RECOVERY

94 Ancalao's latest bilingual book of poetry, *Rokiñ: Provisiones para el viaje* (2020), deepens the journey into the social memory of the Mapuche nation and into her own family history that she had previously initiated in her collections *Tejido con lana cruda* (2001) and *Mujeres a la intemperie* (2009). Just as her preceding works were edited by *el suri porfiado*, an independent publisher specializing in poetry, Rokiñ is published by the small independent house Espacio Hudson, established in Lago Puelo, Argentine Patagonia. In consonance with the lack of alternative editorial trajectories in the circulation of world literature mentioned before, the publisher's website³ declares its interest in "obras surgidas de movimientos culturales y políticos críticos con la agenda centralizada de los grandes grupos económicos y comunicacionales"⁴ (Espacio Hudson).

The poems in *Rokiñ* are self-translated into Mapudungun. Even though the prologue is written in Spanish, the rest of the book, containing fifteen poems, is entirely bilingual. Versions are presented *en face* with the Mapudungun text printed on the left-hand page and the Spanish on the right. Such editorial disposition can be disorienting, for, in the editorial conventions of self-translation, the original is usually printed on the left and the translation on the right (Karas). Since Ancalao has made explicit that the directionality of her translations is from Spanish to Mapudungun (Stocco, "Liliana Ancalao"), this subversion in print may suggest a deliberate decision "to draw the reader's attention to the minority-language version by not complying with readers' expectations," as Eva Gentes argues regarding a similar case in Bernard Manciet's bilingual publication (273-74).

Some of the poems in *Rokiñ* revisit family anecdotes, childhood memories, and personal reflections on youth and aging. Other poems also excavate the untold history of Ancalao's ancestral lineage. These events are part of the collective trauma of the Mapuche communities that were decimated and displaced by the military and the settlers who would later become large landowners in both Argentine and Chilean territories. The creative realm of poetry is the chosen form of expression, where Ancalao mixes the fictional and the factual to give voice to personal and communal histories of loss and resistance. Such elaboration of Mapuche social memory in literary form establishes a postmemorial position in Ancalao's work.

Postmemory, a concept first developed by Marianne Hirsch within the frame of Holocaust Studies, refers to a mode of remembering based on retrospective recon-

struction. Postmemory often deals with a history of trauma partially or completely unknown to the subject that inherits it through filial relations, “based on silence rather than speech, on the invisible rather than the visible” (Hirsch 9). However, the reconstruction of memory “is predominantly a conscious research of the past and an intentional reconstruction of unknown events” (Anastasiadis 6). In Ancalao’s book, this intentionality of reconstruction is already made clear in the preface, “Para que drene la memoria”⁵ (15-19). In an anaphorical structure, each paragraph begins with the fragment “Escribo por,”⁶ “Escribo para,”⁷ or “Escribo porque.”⁸ Every fragment contains a brief manifesto regarding different sides of a postmemorial myriad relating to the recovery of spiritual connections with forces and guarding entities of the land, of the voices of family members, of silenced historical events and crimes perpetuated against the Mapuche nation, among others. This enumeration, as an incantation, repetitively evinces a need to reconstruct memory, to let it expand and circulate: “Escribo para recordar a los kuyfikecheyem, a los antiguos,”⁹ “Escribo para que vuelva a brotar esa memoria,”¹⁰ “Escribo porque quiero recordar,”¹¹ “Escribo para no olvidar,”¹² “Escribo para que drene esta memoria,”¹³ “Escribo para que esta memoria no se estanque,”¹⁴ and “Escribo para que fluya esa memoria.”¹⁵ These statements found in the prologue, matched with the fifteen subsequent poems self-translated into Mapudungun, evince the ethical-political relationship that Ancalao’s work establishes between the reconstruction of memory and the recuperation of language in a postmonolingual context.

Within the framework of the postmemorial position developed throughout the book, the poems compounded in *Rokiñ* can, at first glance, be divided into familial and social themes. Outside these roughly established categories, there are a few poems dedicated to more intimate reflections, in which the poetic speaker explores issues related to her own past, personal desires, and her relationship with the domestic realm. This article focuses on three poems related to the familial and social elaborations of (post)memory and analyzes how these reconstructions are made possible in Ancalao’s poetics through the mediation of factual material as well as oral forms of collective remembrance and sociocultural practices of knowledge transmission common in Mapuche culture. In particular, two categories stemming from Mapuche culture will be considered in the structuring of memory and postmemory in Ancalao’s poems: *nüttram* and *pewma*.

Nüttram is a form of oral narration about historical, ritual, or current events that affect the life of a family or community and ensure the transfer of memory across generations. According to linguist María Catrileo, *nüttram* have mainly an informative content that leads to the active acquisition of concepts and facts by their recipients (65). Although *nüttram* has been defined in opposition to *epew*, a discursive form associated with the Western narrative genres of fables and tales, these distinctions are often indefinite, as Jorge Spíndola notes (194). Both *nüttram* and *epew* blur the dichotomy of fictional/historical narrations and give meaning to the intelligible.

Pewma can be characterized as the social and spiritual practice of dreaming and

dream interpreting, which constitutes a fundamental aspect of Mapuche culture. Through dreams, their sharing and interpretation, the Mapuche people establish social roles among the members of communities and determine ethically good individual and collective actions that ensure the balance in the coexistence of humans and nonhumans. Their presence in contemporary Mapuche poetry is rather common as thematic and structural organizations of discourse. Mabel García Barrera has extensively studied the treatment of *pewma* in Mapuche literature and points out its adequacy as an alternative discourse to account for the complexity of the Mapuche cultural system and to narrate the experience of a sacred world that exceeds the discursive strategies of Western literature (13).

96 The opening poem of *Rokiñ*, “Mi ñy, Desiderio, ¿iney kimeimew? / ¿Quién te pensó el nombre, Desiderio?”, is structured as a conversation, or at least as one that only captures one side of the exchange. The poetic subject asks questions to Desiderio, the father. Ancalao had already explored this form of establishing an interlocutor in her essay “Eso es lo que é,” in which she asks Félix Manquel, the descendant of survivors of the military campaign known as “Conquista del Desierto,” about his feelings and memories as she reads his testimony in the book *Y Félix Manquel dijo* (1989), documented by the ethnographer Enrique Perea. The complex historical implications of Ancalao’s approach to this document in her essay have been extensively studied in various works (Mellado, *La morada incómoda*; “Patagonia y arreo”; “La diáspora obligada”; “Sujetos arreados”; Stocco, “Subversiones de la lengua”). Here, instead of a dialogue with Manquel, the poetic subject stages a conversation with her late father through the memory of his narrations: “me demoran tus relatos de centauro.”¹⁶ The self-translation chosen for the term “relatos” into Mapudungun is none other than the word “*nütram*,” which opens up the semantic depth of the notion in Mapuche culture, thus accessing the social implications of intergenerational memory transfer in the Mapudungun version.

In this case, the father tells the story of his childhood and youth in rural Fitatimen, his labour as a shepherd, and his migration to the city of Comodoro Rivadavia in search of a job in the oil industry. The *nütram* is interspersed by the poetic subject’s questions to the father, centred around the issue of his given name and surname, as representing two poles of a dislocated identity: “Desiderio,” a Spanish name; and “Ancalao,” his surname, which in Mapuche culture defines a “*küpalme*.” This Mapuche concept, as explained by Cecchi (11), is related to provenance or origin rather than to the colonial notion of “descendance.” Within such logic, *küpalme* refers not only to human ancestry in biological or individual terms but also to the bond established with the *pu newen* or spiritual forces that constitute and characterize both the ancestors and their place of origin, that is both human and nonhuman, woven into a net that goes beyond the Western concept of kin.

The poetic voice thus asks the father whether certain moments of his life made him closer to his *küpalme* or, on the contrary, to his Spanish name: “¿zoýkül-eimi Desiderio kam Ankalao / feichi wülüfimi mi kawello?”, “eras más Desiderio

que Ancalao / cuando vendiste tu caballo?”¹⁷ (20-21); “¿zoyküleimi Ankalao feichi wiñoimi kampu mew?” “eras más Ancalao cuando volviste al campo?”¹⁸ (22-23); “¿zoypichinküleingün Ankalao feichi tükufingün?” “¿eras menos Ancalao cuando el destierro?”¹⁹ With her questions, the speaker propounds that the connection between territory and identity is vital to the Mapuche people, and signals those elements of the father’s life that strained this relationship. Also, at another level of interpretation, the poetic speaker appealing to the father both in Spanish and in Mapudungun enacts, through self-translation, the transgression of the biographical linguistic interdiction. Through the post-interdiction bilingualism developed in her adulthood, Ancalao the writer enables Ancalao the poetic speaker to have a conversation in Mapudungun with her father Desiderio, who, in reality, neither spoke the language nor transmitted it to his children.

In a personal interview, Ancalao shared that her parents did not have a direct link to poetry as discourse or practice. However, while her mother was amazed by nature, her father always felt nostalgia for the countryside, two elements that are recurrent in Ancalao’s work (Stocco, “Liliana Ancalao”). Such an attitude is recovered through the evocation of the growing of plants and flowers, a practice carried out by the father, which connected him to the land. While the previous section of the poem established the tensions between Western and Mapuche culture in Desiderio’s identity, here, the poetic speaker links Desiderio’s youth in the countryside to her own childhood memories of her father tending the garden and connecting with nature. The speaker envisions a young Desiderio watering lettuce and yellow roses in his mountain orchard, while also reconstructing her very own childhood memory of tomato plants, carnations, and plum trees being grown by her father in the backyard during his days off, a chore that in the intimacy of the household defied the capitalistic activity of the oil company for which he worked: “en el descanso de la empresa / sacabas tomates de esa tierra / césped, clavelinas y ciruelos”²⁰ (22-23).

In his orchard, Desiderio also grew *paiko* and *alfilerillo*,²¹ two medicinal plants that Ancalao refers to as *lawen*, a Mapuche word used in both versions of the poem. *Lawen* is, in fact, the Mapuche ancestral medicine practiced by *pu machi* and *lawentuchefe*, the spiritual and medicinal authorities of the Mapuche communities, through the use of plants. In connecting her own memories with her father’s and introducing a Mapuche concept such as *lawen* in both the Spanish and Mapudungun versions of the poem, Ancalao unfolds, through self-translation, a postmemorial conversation between two Mapuche generations that recovers the ancestral connection to nature and healing.

The ninth poem in the book, “kiñeke pewma / casos de pewma,” refers to a series of dreams and their interpretations. The title in Mapudungun, “kiñeke pewma,” can be translated as “some dreams.” The Spanish title, instead of using the corresponding word “sueños,” keeps the Mapuche term: “casos de pewma.”²² This decision, similar to that of keeping the word *lawen* in both versions of “Mi üy, Desiderio, ¿iney kimeimew? / ¿Quién te pensó el nombre, Desiderio?”, sets the tone of the entire

poem, since almost all references to dreams are signalled by the word *pewma*. Only at the end does the word “sueños” appear, when referring to the bad dream narrated by Desiderio to his daughter. Keeping the Mapuche word throughout the poem, except for the final lines, seems to aim at establishing a “metonymic gap” between the Mapuche and Spanish versions (Ashcroft 75). The operation of self-translation involved, whereby the Mapuche word is kept in the Spanish text, establishes the symbolic imprint of the concept of *pewma* as a specific practice of Mapuche culture, and thus reinforces the cultural gap involved in comprehending its implications for a non-Mapuche reader. Indeed, dreaming has deep connotations in the individual and social well-being of Mapuche communities. The spiritual entities known as *newen* that regulate life in *Wallmapu*, the Mapuche territory, deliver messages through dreams that anticipate discontent or imbalance. Through *pewma*, harmful actions are warned against and prevented (Salamanca Huenchullán et al. 1155).

98 The poem explores the idea of warning through *pewma* in two instances. The first affects the speaker, who is accosted by an ominous dream that signals the need to stay home: “ngeno tripan,” “que no me aleje”²³ (66-67). The decision to take heed of the dream and not travel rewards the poetic speaker, who is able to be present at the birth of her grandchild: “apon testikungefun / feichi moyolpüñeñ mew,” “y fui testigo plena / de ese niño”²⁴ (68-69). The second *pewma* is experienced by the father Desiderio, who reappears as a voice in the poem: “kiñe narki lefkontuenew,” “un gato me atacó”²⁵ (68-69). As an interlocutor of that *pewma*, the poetic subject acts a *pewmatufe* or dream interpreter: “rakizuamn tufachi pewma kimeleyew kewan mew,” “pienso que el pewma le avisa de peleas”²⁶ (68-69). This interpretation is agreed upon by the father, who has already taken action to avoid the possible consequences of the dream in wakefulness: “kruszewman epu alpargata mew / femngekile,” “crucé las alpargatas / para que no se cumpla.”²⁷ The custom of forming a cross with shoes so that bad dreams or omens are not fulfilled is presented in the poem as a tradition that the father, who is staying at his daughter’s house in the city, brings from his rural origins.

Again, the recovery of ancestral practices is placed at the centre of Ancalao’s work, this time, in relation to *pewma* and its strong symbolic presence in Mapuche culture. As opposed to the previous poem, where the focus is placed on Desiderio’s past, here the poetic speaker shares with the father moments of daily life in which dream interpretation emerges as a concrete form of connecting Mapuche tradition to their present life. Just as the recovery of Mapudungun and of historical or ancestral narratives in *nütram* aim at cultural revitalization in Ancalao’s poetics, the retelling of *pewma* in the intimate context of the home enables an approximation to the sacred dimension of dreams as sources of knowledge in the domestic Mapuche realm.

The closing poem in *Rokiñ* is probably the most clearly devoted to the reconstruction of an episode of communal trauma in the ancestral Mapuche territory of *Puel Mapu*. Both versions of the poem begin with an epigraph that explains the thesis developed throughout the verses:

Pu peon ragniñmaleyngun tiye mew, huelgas rurales 1920, 1921 ka 1922, lanümngefuin-gun trokifalmülefuyngun pu wentrü engu tuwun, melimari tri pantuy miawuingun willi wallmapu mew.

Entre los peones que cayeron fusilados en las huelgas rurales de 1920, 1921 y 1922 seguramente había hombres de los pueblos originarios que cuarenta años antes habían recorrido libres los territorios del sur.²⁸ (*Rokiñ* 96-97)

Ancalao sets the scene of postmemorial reconstruction by imagining the routines of rural workers at the large sheep farms in southern Argentina in the 1920s. In this poem, the discursive strategy of *nütram* reappears to now refer to a historical event that affected the lives of Indigenous peoples in a way that establishes a continuity with the politics of racist violence initiated by the Argentine state in Patagonia in the nineteenth century. Spíndola has clearly described how Ancalao deals with this trauma through the form of *nütram* in her poetry:

Los textos literarios de Liliana Ancalao producen escenas discursivas habitadas por antiguas formas del *mapudungun* como *pu nütram*; desde ellas emergen memorias susurrantes que hablan de una violencia fundante de la nación Argentina en su trato con los pueblos originarios y las resistencias de esas personas y comunidades, tras la derrota militar por parte del ejército nacional en la llamada Campaña del Desierto.²⁹ (266)

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The perspective chosen in the poem is that of the workers who belonged to the first nations of the territory: “williches pikunches / ahonikenk shelknám / yagan kaweskar” (96-97), then called “peones”³⁰ (97), divested of their identities and mixed with the other workers of European origin. The historical facts that Ancalao recovers are well documented: the events known as “Patagonia Rebelde” or “Patagonia Trágica” refer to the violent suppression of an uprising of rural labourers who demanded better working conditions. Approximately 1,500 men were shot and killed by the Argentine military between 1920 and 1922. Ancalao uses one of those demands from the workers as the theme and title of the poem: not working on Saturday afternoons to tend to the chore of washing clothes.

The poetic speaker recovers the temporal distance of forty years mentioned in the epigraph to relate this massacre to a previous episode of murder and displacement of Indigenous peoples during the so-called “Campaign (or Conquest) of the Desert” (1879-1885): “trarifingun/melimari tri pantuy reke / ñi pu mongeyel mew [...] / pu kulliñ reke,” “y los ataron / como hacía cuarenta años / a sus parientes [...] / como a animales”³¹ (100-103). The poem mirrors the tortures and killings of the “Conquest of the Desert” and “Tragic Patagonia” as similar instances of violence exerted on the Mapuche people within the context of dispossession and displacement that the “logic of elimination” of settler colonialism (Verdesio) propagated in the occupation of Pampa and Patagonia territories.

A common trait of these brutal actions is their dehumanizing effect. The poem highlights the abject situations through phrases such as “trarifingun [...] pu kulliñ reke,” “los ataron [...] como a animales,” or “wentrungey ka / kiñe alüñma / küchawan,” “para volver a ser wentrü / por un rato / para lavarse”³² (100-103). These last

verses relate the action of washing oneself to returning to the state of *wentru*, “young man” in Mapudungun. Again, the decision to use the Mapuche word in both versions of the poem and thus disrupt the Spanish text with the foreign term is not innocent, since the idea of referring to the condition of humanity is inscribed in the specific cultural context of Mapuche society, whose fabric had been shredded by the State policies of genocide and epistemicide that the poem portrays.

CONCLUSIONS

As noted by Vilashini Cooppan, the field of world literature needs to go beyond the historicization of literature circulation across the globe to account for the affective dimension that analyzes how literary works move toward the organization and formal expression of histories of loss, violence, depersonalization, and resistance (199). Contemporary Indigenous poetry in Abya Yala, and particularly Mapuche poetry, has developed multiple and complex discursive strategies to tell such stories of resistance, and, along the way, define a critical standpoint to monolingualism and monoculturalism in Latin America. Among these strategies, the reconstruction of social memory through a postmemorial position and the practice of self-translation as a form of linguistic revitalization are key. Similarly, the peripheral positions of these productions in the world literary market signal the geopolitics of visibility and absence that world literature most certainly needs to address critically.

In her latest poetry collection, *Rokiñ: Provisiones para el viaje* (2020), Liliana Ancalao deepens the scope of her aesthetic proposal by revisiting the history of her family as well as the larger history of the Mapuche nation, in search of a lost language and a lost memory. In her own journey of re-education and reacquisition of the interdicted language and memory of her people, Ancalao elaborates a discourse and a writing practice where self-translation and the development of postmemory go hand in hand. The post-interdiction bilingualism Ancalao has developed is the result of her personal quest for the cultural recovery and linguistic revitalization of Mapudungun in a postmonolingual context. In such a scenario, self-translation becomes a central strategy both for linguistic revitalization and for postmemorial elaboration, which structures discourse as much as the content and the sociohistorical contexts thematized in the poems. The thematic references to familial and communal memories of loss and trauma define a poetics of historical and linguistic recovery based on factual material mediated by *pewma* and *nütram*, two ancestral Mapuche practices of knowledge transmission and collective remembrance.

In the context of the linguistic minorization of Mapudungun, the voices of Mapuche poets like Ancalao transcend language interdiction and sociocultural stigmatization through the practices of reacquiring the mother tongue of their ancestors and self-translating their literary work. This operation moves in an opposite direction to that of minor literatures seeking to enter the world literary map through

translation into major languages and, on the contrary, tends to reinforce a defiant approach to the imaginary of a Spanish monolingual norm in Latin America. The agenda of identity affirmation present in Mapuche literary productions involves moving *towards* the minorized, ‘non-world’ language. In a similar fashion, the consolidation of a postmemorial position that reconstructs a familial and communal history at risk of dissolution situates Ancalao’s work in a process of cultural and identity renewal and growth that recovers the minorized Indigenous voices in Argentina, a country deeply wounded and shaped by racism and colonialism. Ancalao’s feat of recovering lost memory in close relation with the recovery of a lost language—that is, the combined gesture of writing about Mapuche history and self-translating those recovered memories and postmemorial re-elaborations into Mapudungun—not only creates space and time to mourn and heal the familial and communal trauma, but also establishes new possibilities of dialogue between the imposed language and the newly recovered “mother tongue” of her grandparents.

NOTES

1. “Our grandparents had to go to rural school and become bilingual by force [...] teachers taught children to be ashamed of the language they spoke at home.” (Unless explicitly stated, all translations into English of Ancalao’s work are mine.)
2. “The self-translation of my poetry into Mapudungun is part of a process of construction of my Mapuche identity, a personal identity and at the same time the identity of a native people [...] There was not a systematic cultural transmission [in my household], it was casual, sometimes in the form of comments passed through a screen of self-repression, of shame, as if mischief was being done.”
3. For more information, see espaciohudson.com/la-editorial/.
4. “Works arising from cultural and political movements critical of the centralized agenda of the large economic and communication groups.”
5. “To drain memory.”
6. “I write for.”
7. “I write to.”
8. “I write because.”
9. “I write to remember the *kuyfikecheyem*, the ancient.”
10. “I write so that memory sprouts again.”
11. “I write because I want to remember.”
12. “I write not to forget.”
13. “I write to drain this memory.”
14. “I write so this memory does not stagnate.”
15. “I write so this memory flows.”
16. “I linger on your centaur tales.”

17. "Were you more Desiderio than Ancalao / when you sold your horse?"
18. "Were you more Ancalao when you returned to the countryside?"
19. "Were you less Ancalao during exile?"
20. "During the break from the company / you drew tomatoes from that land / lawn, carnations, and plum trees."
21. "Jesuit's tea" and "cutleaf filaree."
22. "Cases of *pewma*."
23. "that I not go away."
24. "I was full witness / of this child."
25. "A cat attacked me."
26. "I think this *pewma* warns about quarrels."
27. I formed a cross with my espadrilles so that it would not come true."
- 102 28. "Among the labourers who were shot in the rural strikes of 1920, 1921, and 1922 there were surely men from the native peoples who forty years before had freely travelled the southern territories."
29. "Liliana Ancalao's literary texts produce discursive scenes inhabited by ancient forms of Mapudungun such as *pu nüttram*; whispering memories emerge from them which speak of a foundational violence of the Argentine nation in its dealings with native peoples and their resistance after the military defeat by the national army in the so-called Campaign of the Desert."
30. "Labourers."
31. "And they tied them up / just as forty years ago / their relatives were [tied up] / like animals."
32. "To be *wentru* again / for a while / to wash."

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