

Workshop on ¡Zumbayllu!

I. Divide into groups of 4 or 5. Assign a **facilitator** and a **note-taker**.

Study the passage below (Arguedas, 6) carefully; the underlined words or phrases correspond to some part of the *zumbayllu* imagery explained by Arguedas' narrator in the beginning of Chapter 6. 1) Find the correspondences, and on the basis of your study, 2) formulate some questions that you can ask to identify more *zumbayllu* imagery in the passages you'll see in part II.

In the afternoon we arrived at the summit of the high mountain ranges that bordered the Apurímac. "God-who-speaks" is the meaning of the name of this river.

A stranger comes upon it almost suddenly, seeing before him an endless chain of alternating black and snow-clad mountains. The sound of the Apurímac rises faintly from the gorge to the peaks, like a murmur from outer space.

The river runs through blackish woods and patches of canebrakes that grow only in the hot lowlands. The canebrakes snake along the steep slopes or seem to hang suspended over the cliffs. The clear air of the highlands becomes denser near the bottom of the valley.

Suddenly the traveler enters the gorge. The voice of the river, the profundity of the dusty gorge, the sparkle of the distant snows, and the rocks that shine like mirrors all awaken in his mind primeval memories, the most ancient of dreams.

As he descends to the bottom of the valley, the newcomer feels transparent, like a crystal in which the world is vibrating. Buzzing gnats appear in the subtropical zone; clouds of poisonous mosquitoes prick his face. The traveler from the cold highlands nears the river in a state of confusion, feverish, with swollen veins. The voice of the river grows louder, but doesn't become deafening; instead it makes one feel excited. It charms children, giving them intimations of unknown worlds. The plumes of the reed thickets sway by the riverside. The current rushes down as if keeping time with the hoofbeats of horses, of great wild horses. Apurímac mayu! Apurímac mayu! the Quechua-speaking children repeat with tenderness and a touch of fear.

II. Next, you'll be looking at some more passages from *Deep Rivers*, one of which will be assigned to each group. The passages are:

- a) p. 142, two paragraphs starting with "Several bumblebees . . .";
- b) p. 152, two paragraphs starting with "The idiot . . .";
- c) pp. 157-158, one paragraph starting with "The waning moon . . .";
- d) p. 182, one paragraph starting "Weeds grew . . ."

Apply the questions you've formulated to the passage you've been assigned, have the note-taker write down your responses, and be ready to report on the *zumbayllu* imagery in your passage. If you have extra time, work on one of the other passages.

III. Try to find at least one connection between Ernesto's experiences, worldview, or thought patterns and the testimonies (in the reader) of Gregorio and Asunta. You might not find *zumbayllu* imagery exactly, but then again you might.

IV. Report out from the groups; discuss the pervasive effect of the *zumbayllu* imagery in these passages.

V. Finally, return to your groups and use everything you've learned about the imagery of the *zumbayllu* to analyze the song sung by **Maestro Oblitas on pages 170-172.**