The Routledge Companion to Transnational American Studies
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Publication details
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Published online on: 18 Apr 2019

How to cite: Gloria E. Chacón. 18 Apr 2019, The assembling of trans-indigènitude through international circuits of poetry from: The Routledge Companion to Transnational American Studies Routledge
Accessed on: 09 Sep 2023

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THE ASSEMBLING OF TRANS-INDIGÈNITUDE THROUGH INTERNATIONAL CIRCUITS OF POETRY

Gloria E. Chacón

Introduction

This chapter delineates in broad strokes the groundwork that has gained momentum in key countries of Abiayala and seeks to frame an understanding of indigeneity that is specifically a “trans-indigènitude,” one that is performed and voiced through the multilingualism and transnationalism of a poetic project through literary festivals taking place within and across intersectional, native communities and their concerns. I discuss how these literary gatherings participate in the making of trans-indigènitude, and I contemplate their potential contribution and dialogue with the field of Transnational American Studies, not to proposition their absorption nor integration but rather to acknowledge a field that is at once grounded in local and transnational native land networks with political commitments that are not necessarily translatable in the larger field of American Studies. James Clifford’s useful analogy between negritude and indigènitude captures the sense of formation among the rise of indigenous poets across spatial geographies. He clarifies that “[l]ike negritude, indigènitude is a vision of liberation and cultural difference that challenges, or at least redirects, the modernizing agendas of nation-states and transnational capitalism” (Clifford 2013, 16). In this dynamic, indigenous communities reject incorporation into an undifferentiated globalization, but also make use of it to expand their cultural and political projects. Clifford continues defining indigènitude further as one “performed at the United Nations and the International Labor Organization, at arts and cultural festivals, at political events, and in many informal travels and contacts” (Clifford 2013, 16). In sum, he notes that indigènitude is not so much an ideology as it is a weaving of sources and political undertakings, and I would add, making literary interventions. He characterizes it as operating within multiple scales that include local practices where among the most central are maintaining kinship, language renewal, protection of sacred sites, as well as national agendas such as Hawaiian sovereignty, Mayan politics in Guatemala, Maori mobilizations in Aotearoa/New Zealand. And, in conversation with all of these, Clifford notes, is the transnational activism, with the most visible being the “Red Power” movement from the global sixties, or the variegated contemporary social movements focused
Trans-indigènitude in circuits of poetry

on cultural identity, land and resources—all of which also tend to ally with NGO’s (Clifford 2013, I6).

Indigènitude then is both local and global. Chadwick Allen’s foundational text, Trans-Indigenous, 2 proposes that “trans” circumvents some of the issues with comparative or local/global divides among other pesky problems. He writes:

The point is not to displace a necessary, invigorating study of specific traditions and contexts but rather to complement these by augmenting and expanding broader, globally indigenous fields of inquiry. The point is to invite specific studies into different kinds of conversations, and to acknowledge the mobility in multiple interactions of indigenous peoples, cultures, histories, and texts. Similar to terms like translation, transnational, and transform, trans-indigenous may be able to bear the complex, contingent asymmetry in the potential risks of unequal encounters borne by the preposition across … At this moment in the development of global indigenous literary studies primarily in English, trans seems the best choice.

(Allen 2012, xiv–xv)

By placing “trans” and “indigènitude ” together to form “trans-indigènitude,” this chapter accents the developments around literary networks that ground the local and the global, Indigenous nationalism and transnationalism, multilingualism, among other characteristics. Clifford and Allen’s works have helped me frame the multiple international and transnational manoeuvres involved in the formation of trans-indigènitude through poetry. Chadwick Allen’s emphasis of English aside, trans-indigenous begins the work of thinking across Indigenous nations, languages, and settler divides.

The aim of this chapter is to grasp trans-indigènitude as an analytic category in what may be described as a parallel formation to Transnational American Studies. Key to the rest of the discussion, then, is an acknowledgement of the important work that Native American scholars have offered in advocating for a nationalist, separatist, or tribe-specific literary study. Prominent Native American scholars remain skeptical of transnational discourse. Elizabeth Cook-Lynn, Jace Weaver, and Craig Womack, for example, all advocate for a nationalist literary discourse. Robert Warrior (Osage), a prominent scholar in Native American and Indigenous Studies, contends that Native American scholars have tended to resist transnational discourse due to its connection to postcolonial studies (Warrior 2009, 122). Warrior notes that transnational proponents are less interested in the transnationalism produced by colonialism within its political lines (Warrior 2009, 123). “Our nationalism,” Warrior emphasizes “is born out of native transnationalism, the flow and exchange of ideas and politics across our respective nations’ borders” (Warrior 2009, 125). While this may sound like a paradox to some scholars in American Studies, Indigenous political identities are understood as tied to local and global circuits. As Warrior reiterates:

[T]he discourse on nationalism remains important to Native American literary studies because it remains the domestic and international language in which Native struggle is waged and remains a primary vehicle for fueling Indigenous imaginations. Because Native peoples continue to have political status as nations, at least in the US and Canada, we as scholars remain committed to framing and developing our work as members of our respective nations.

(Warrior 2009, 126)
A nationalist position remains paramount to writers and other intellectuals as they contest hegemonic ideas about literacy, text, periodization, and language. Equally important is the work by Indigenous academics who see transnationalism (i.e., across tribes/native nations) as fundamental to framing and understanding Indigenous literatures. Chadwick Allen and Ellen McGlennen, who have ties to but not citizenship in Indigenous nations, turn to the transnational to raise key issues that are not addressed in Native American nationalist literary criticism, such as urban subjectivities, queer identities, and disenrollment (among many others) facing contemporary communities in the United States who do not always have citizenship in a Native nation. While the latter critics do not reject tribal specificity in their analysis, they perceive in their transnational (across tribal nations) approach an added rich dimension to tribe-specific literary criticism, one that I am ultimately placing in conversation with what I am proposing is slowly becoming a trans-indigènitude poetic project. In an attempt to engage in these discussions, this short chapter adds another layer to transnationalism, and that is, the manufacturing of trans-indigènitude through poetry—not only across Indigenous nations and their political, cultural, and aesthetic specificities, but also across the particularities of nation-states and settler divides that affect Indigenous peoples in specific ways. Thus, what such study purports is an understanding of trans-indigènitude and its inherent transnationalism as working parallel to Transnational American Studies as a field and discipline but beyond it as well as a “poetic project” because it enables and performs its own unique intellectual and aesthetic formation.

The next sections situate the stealth work in key nation-states of Abiayala within these discussions and propose that it contributes to the building of a trans-indigènitude through literary festivals. These poetic gatherings have established a tradition of transcending the nation-state parameters of indigeneity and have, in great part, remained understudied and uncharted despite their bringing together a multiplicity of languages and peoples who share important similarities as well as differences in languages, nations and cultures. Lastly, I offer an analysis of three Indigenous women poets.

**Abiayala (Latin American) background**

Indigenous communities in Abiayala differ from the North in the way identity is articulated. In the northern countries like Canada and the US, treaties allow for legal tribal citizenship as a primordial form of identity—even though other ways of claiming indigeneity manifest—tribal citizenship remains the most important. In Abiayala, no comparable legal treaties exist with nation-states, and the main way Indigenous peoples identify is based on language and local territory. By making this distinction, my point is that in the US, writers and academics tend to emphasize national citizenship as opposed to language or ethnic descent. Another important difference is that while the US (tellingly Canada has not ratified it either) recognizes tribal sovereignty, it has not ratified ILO 169, whereas many nation-states in Abiayala have altered their constitutions to recognize and support Indigenous communities, languages, spiritual practices, and cultures since the early 1990s. Recall the ideological battles about Columbus in the 1990s, the genocidal war in Guatemala, the Zapatistas uprising in Mexico, and the United Nations declaring it the decade of Indigenous peoples. These political gains, of course, are a result of local and international organizing. With over 45 million people identifying as Indigenous in Abiayala, the number of communities is a little over 800. The networks that have emerged from local and transnational efforts have also led to a valorization of autonomous Indigenous political and literary projects as “Abiayalan.”
Building blocks and the role of poetry

The political breakthroughs in both local and international organizing paved the way for the emergence of Indigenous writers, intellectuals, and other artists whose creative output is a direct result of political shifts in Abiayala. Since the 1990s, the national Indigenous writers’ organization (ELIAC) in Mexico City has arranged foundational meetings geared towards thinking across Indigenous nations historically subsumed under the contemporary nation-state. Similarly, in Guatemala, the Qanjobal writer Gaspar Pedro Gonzalez organized critical meetings in 1999 and 2001, while he served as Director of the Ministry of Culture and Sports. In South America, events such as the Medellín Poetry Festival, inaugurated in 1991, profiled Indigenous nations in the same plane as nation-states in their programming. Colombia has become a locus for transnational meetings. In light of these continental literary activities, other significant poetic gatherings followed in Mexico and in the United States. However, it is Medellin’s annual Poetry Festival that from its inception placed Indigenous writers in dialogue with other poets from a literary world system that had historically ignored them. In Abiayala, culturally and politically, poetry played a central role during the 1980s, where various zines and literary magazines such as Prometeo and Interregno, among others surfaced to combat political repression. Colombia, since the founding of the magazine Prometeo in 1982, has shared a substantive role in disseminating local and international poets, becoming a driving force behind the growth of the international poetry festival scene. As Fernando Rendón, the Director of the festival observed, “it emerged as an affirmation and celebration of life, countering the destruction affecting different sectors in Colombia.” Death, political chaos, and repression needed a counter act, a renewed sense of hope that may have seemed, in other geographical settings, counterintuitive. The very idea that poetry can change the world is a leftist Latin American ideal. Prometeo has a distinct online presence today. It functions as a literary and visual archive, one that captures the festival as a site of communion for Indigenous poets and non-Indigenous writers from around the world.

The Medellín poetry festival

That first Medellín Poetry Festival brought together over 1,500 people. The various recitals of poetry in multiple languages created another vision of the world. Indeed, the public readings became an unexpected antidote to the fear produced by war raging in Colombia since the mid-1960s. More specifically, according to the initial group of organizers, the festival aimed to “contraponer al lenguaje de la matanza el poder vivificante de la imaginación poética [counter the language of death to the vivifying power of the poetic imagination].” The fact that the festival does not exclusively focus on Indigenous poets adds to its appeal because it provides an international space that allows for the making of trans-indigène beyond nation-states and settler colonial divides. Indeed, it is one of the few international literary festivals that celebrates and has brought together Cree, Oneida, Innu, Maya, Zapotec, Maori, and Aborigine poets and writers side by side with other poets from Canada, the United States, Mexico, Australia, and New Zealand, thus recognizing Indigenous peoples as nations in their own political right. In 1992, Abadio Green, from the Tule-Kuna nation from Panama became the first Indigenous writer to recite alongside other more established national and international poets. By the fourth Festival of poetry, 27 countries from Europe, Asia, Africa, and America participated. Renowned poets like Margaret Randall, Wole Soyinka, and Joy Harjo (Mvskokee/Creek, nation) participated in these poetic gatherings in Colombia.

The Medellín Festival provides a multi-lingual space where poets render work in Indigenous languages as well as in the English, French, or Spanish. “Bilanguaging,” as Walter
Mignolo and Allen Chadwick discuss, does not refer explicitly to the act of translating from one language to the other but moving between two or more languages and cultural systems, thus actively engaging the politics of their asymmetry. The Festival encourages and puts into praxis this act of bilanguaging as Indigenous poets read and engage in multilingual public performances. Translation, then, also becomes a critical tool for consuming and sharing poetry—and not just from one Indigenous language to another but also from Spanish to French or English to Spanish. Bilanguaging and translation as practices contribute to a global Indigenous imaginary understood as what I am proposing here as defining trans-indigénitude.

**Trans-indigénitude in praxi**

The Festival has transformed from having one indigenous poet participate to a greater representation of indigenous poets and different poetic forms such as song, chant, and prayer. Through these diverse types of visual, auditory, and performative dimensions, the Festival offers what Chadwick Allen terms “purposeful juxtapositions” of indigenous texts. Purposeful indigenous juxtapositions, according to Allen, can lead to a methodology that contributes to global indigenous studies. Yet the comparative turn in indigenous studies, in thinking through these purposeful juxtapositions, poses a paradoxical challenge: scholars working in indigenous studies are inevitably establishing a Global Indigenous Studies but they are doing so in English. In order for us to better understand what a Global Indigenous Studies may look like, to embrace and theorize it, we must learn to work across languages, translations, and work beyond our comfort zones of inquiry—even if this is not always easy. Some works are simply not available at local libraries or Amazon. Above all, we must be committed to translation of our own work while acknowledging its complexity and political dimensions. And, while I find Allen’s text inspiring and exquisite, he like many of us, furthers the primacy of a global indigenous literary studies primarily practiced in English. Writing and publishing in an indigenous language along with Spanish, French, or Portuguese remains a political act, one that may more aptly describe what may be considered a Global Indigenous Studies. Nonetheless, Allen’s analyses may drive “the study of contemporary indigenous literatures written primarily in English around the globe” while his notions of “recovery” and “interpretation” can offer us a way of thinking through other indigenous productions not produced in English. Indeed, his discussion of “how might such juxtapositions contribute to calls not only for the intellectual and artistic sovereignty of specific nations but also for indigenous intellectual artistic sovereignty global in scope” drives my interest in the women’s poems I here examine (Allen 2012, xviii).

**Trans-indigénitude**

I have selected three poems by indigenous women who have participated in the Medellín Festival and who hail from very different parts of the world to demonstrate how the trans-indigénitude poetry project has been forming. Following Molly McGlennen’s discussion of Native literature in the North where “indigenous women poets highlight some of the limitations of nationalistic approaches to understanding their work just as it suggests how central tribal identity is,” I accentuate the trans-indigénitude aspects of their work. According to McGlennen (2014), Native American Literary nationalism has focused more on narratives and autobiography and less on poetry, which is, interestingly, the genre most indigenous women use. In counter-distinction, in Abiayala/Latin America, indigenous literature has tended to focus mainly on poetry and began mainly by men. McGlennen argues for an analysis of poetry because it offers different ways of thinking about indigeneity as it intersects with questions of
displacement, diaspora, and queerness. What can these poetic renditions and their juxtaposition offer us? And how do they point to greater notions of a trans-indigènitude?

The poets

In 2008, Rita Mestokosho’s name resounded among the many writers named in Marie Gustave Le Clézio’s Nobel acceptance speech as the Innu poet “who lends her voice to trees and animals.” Born in Quebec, Rita Mestokosho also happens to be the first person writing in Innu to also publish in French. I first read her work in a Spanish translation in Mexico in 2004. The poems published in La Jornada had been translated from the French to the Spanish alongside the Innu. Her work has not been published in English yet and I hope sharing her work here inspires people more fluent in French than myself to translate more of her work so that her

“My School of Thought”

It’s the forest that grows
It’s the calm of the mind
It’s the freedom of the heart
It’s the caribou waiting
It’s Papakassiku, the master of the caribou.

My school of thought
It’s the river flowing
It’s the north mountain
It’s the snow falling
It’s the wind calling me.

This is where the wind travels freely through the mountains and descends along the big rivers.
This is where I am calm, where I return to find the freedom of my ancestors.

My school of thought
This is the traditional territory
The huge boreal forest.
This is where words come to life
This is where words really make sense.
My poetry comes from the language of the earth that is returning from a long journey.

“My escuela de pensamiento”

Es el bosque que empuja
es la calma del espíritu
es la libertad del corazón
es el caribu que espera
es Papakassiku, el amo del caribu.

Mi escuela de pensamiento
Es el río que corre
es la montaña del Norte
es la nieve que cae
es el viento que me llama.

Es el paraje donde el viento viaja libremente a través de las montañas y descende siguiendo los grandes ríos.
Es allí donde estoy tranquila, allí donde vuelvo a encontrar la libertad de mis ancestros.

Mi escuela de pensamiento
Es el territorio tradicional
la inmensa floresta boreal.
Es allí donde las palabras cobran vida
es allí donde las palabras cobran verdaderamente sentido.
Mi poesía brota de una lengua de tierra que regresa de un largo viaje.

Mi escuela de pensamiento
Es la planta que cura
esta riqueza que cautiva mi espíritu
que nutre mi cuerpo
que mejora mi suerte
porque yo lo creo
es cada instante que existe para
la dicha de pensar
que soy una innu
hasta el fondo del alma
un alma tan profunda como la tierra misma.
poetry is read. Beyond the linguistic challenges, I had to face the fact that not one library in the United States carries her books. Mestokosho asserts, “[o]ur life and survival are linked to the survival of the rivers, the forests and the lakes. Writing in a language, in the French language is also a necessity. It enables us to reach a wider audience.”

In one of the poems she shared in Poetry Festival of Medellín (2012) the imagery speaks to the Innu’s vision of nature, spirit, and identity. Her poem, “My School of Thought,” affirms an education that is grounded in Innu’s relationship to land, the sacred, and body as land. Her “school of thought” is the forest, the Innu cosmogony and its language. I am conscious, of course, that I am working from a French to Spanish to English translation and that I have only heard the Innu version. I cite the poem in its entirety in my English language translated version from the French and Spanish versions. Here, I am following the French version’s format for its translation.

One of the first structural elements to note about the poem is its flow. The repetition of phrases such as “It’s” and “This is” reflects an oral trace indicative of its prayer structure, containing an affirmation and an embodiment of Innu territory. McGlennen asserts in her detailed analysis of gender and genre that such poetry is closer to chant and prayer. The poem’s structure praises the territory of her ancestors by naming different sites of knowledge; this is the real education. She is countering her “school of thought” with the forced boarding school experience by communities in Canada. It is an affirmation of her humanity as the very name Innu translates into human.

It is not easy to recognize that I inhabit me
the wrap that covers me
is not the tarachi that my mother Nunkui wove
Nor is it the skin of Shakaim
Not his blood turned into color
However the perfume that adorns me
seduces my instincts and I awake sheltered by
the arms of Arutam.

Mutant fingers brought by the conquerors
intended to make my destiny
like the eagle I glide under the skin of the wind.
Jíbara was the name with which I was whipped
gust of ammunition and gunpowder were the
seeds in my heart
took for the Spanish crown
the most sacred delicacies to calm their thirst for
dead stone.

I wake up swimming in a world of new ideas
like Nantar in the farm of my mother
with a song and cry at the same time
like a yucca seed—
endless numbers.
Nanur is not dead, the warrior flies free,
enters without knocking
leaves without farewells
born in every fertile sperm
in each fertile ovule
in every word I paint
not the claw of the audacious Ayumpum is
strong enough
as to silence my voice.

No es fácil reconocer que habito en mi
la envoltura que me cobija
No es el tarachi que tejió mi madre Nunkui
Tampoco es la piel de Shakaim
Ni su sangre hecha color
Sin embargo el perfume que me adorna
seduce mis instintos y despierto cobijada por
los brazos de Arutam.

Dedos mutantes que trajeron los con-
quistadores pretendieron confeccionar mi
destino
como águila me deslicé bajo la piel del viento
Jíbara fue el nombre con el que me latigaron
ráfaga de municiones y pólvora fue la semilla
en mi corazón
tomaron para la corona española los más sagrados
mangas para calmar su sed de piedra muerta.

Despierto nadando en un mundo de ideas
todas como nantar en la chacra de mi madre
con un canto y lloro a la vez
como semilla de yuca—
números sin fin.
Nanur no ha muerto, vuela libre el guerrero
entra sin llamar se
va sin despedidos
nace en cada esperma fértil
en cada Óvulo fecundo
en cada palabra que pinto
ni la garra del audaz Ayumpum es
tan fuerte
como para callar mi voz.
Maria Clara Sharupi was born and raised in the Amazon jungle of Ecuador; as such, her knowledge comes from the elders of her community. She represents one of the most important of a small handful of Shuar poets and benefitted from the routes/roots the Festival has spawned because it was after her 2012 presentation in Colombia that she was also invited to participate in gatherings in Mexico. After learning about her participation in both countries, I invited her to read and perform her poetry at UCSD. Sharupi is working on her first book of poetry, *Tiramit*, rendered in her native language, Spanish, and English. As of today, it has not been published. A few years ago, Sharupi noted that it was “impossible and utopic to think that women could express and write their feelings and emotions.” She read “Como nantar y namur” in Medellín, and her performance/reading is captured in *Prometeo*'s visual archive. The poem originally written in Shuar Chicham and Spanish shares references to Shuar cosmology and affirms identity and nature as represented by the Amazon jungle. I initially transcribed from the visual video, but was also privy to the discussion she led at UCSD and her unpublished manuscript.

The centrality of her local indigenous nation is referenced in the objects, as well as in the cultural and historical allusions she makes. For example, the speaker references the tarachi, which is a Shuar woman’s dress. She also references Shuar cosmogony and cosmology by including Nunkui and Shakaim, feminine and masculine deities, as well as Ayumpun who, in Shuar mythology, was an astute warrior that despite having been punished incarnated into a giant condor. Nature reflects her local environment.

The third poem is “The Taming Power of Small Changes” by Roberta Hill. She spent part of her life in the Oneida community of Wisconsin. Hill is a professor at the University of Wisconsin and has taught on the Onedia and Rosebud reservations. Hill has authored several poetry books. While Hill did not read in an indigenous language, her poem was translated into Spanish during the festival. Her reading/performance is also captured by Prometeo’s archive. It shares with the others an abundance of references to nature, heritage, politics, and healing. I transcribed the poem from the visual archive. Based on my search, the poem has not been published under this title and it is possible that its format is different and that its title may change in the future.

“The Taming Power of Small Changes”

The taming power of small changes  
Each seed begins asking questions as it opens doors into earth.  
it is good to get out of step with Stasis  
One Small change of habit  
suddenly done without much thought  
stirs up ancient rhythms from beyond.  
and it’s like snowflakes falling  
calling blizzard winds to join them  
it’s like nubs of rocks shifting the rivers weight  
to create more flow  
healing power lives in eddies.  
it’s good feeling out of step  
with the same old  
same old  
same  
with one small change you may feel new sunlight  
pulsing through you and all you love.
The poem draws connections between the force of nature and change. Through small changes, society can take big steps towards embracing life. The speaker calls on the audience to reject the status quo. These small changes also allude to ancient ways of life. Like the other poets, Roberta Hill affirms her identity through nature and a dialogue with society.

The three poems invoke specific indigenous cultural and national symbols. They reflect a strong relationship to the power of nature, blurring culture/nature distinctions. The poems highlight deep ancestral connections to the land and ancestors. The sacred, territory, and indigenous women are concatenated in the poetry. Another important theme that connects these poems is the movement from individual to community. The “I” is also the collective.

They also differ. Each poet marks her performance through her own particular experience as an indigenous woman. Rita Mestokosho does so by invoking specific cultural symbols such as Innu cosmology: the sacred caribou and Papakassiku (master of all animals). Maria Clara Sharupi similarly invokes a Shuar cosmology, as well as accentuating her traditional face painting, usually with reference to animals whose powers one wants to possess. She represents the Shuar Chicham through the arm bracelets. Her poetic renditions reference and reclaim the word “savage” to describe the Shuar warriors who were called jíbaros or savages because they practiced head deformation or shrinking of their enemies’ heads. Similarly, Roberta Hill’s poem invokes ancestral memory, nature, and the joining of people and nature to effect social change. Hill’s poem references earth, wind, water, and fire—tropes that are part of many indigenous poetic references but that retain their specificity here because they reference the particular way these reflect the Wisconsin landscape in the winter.

Trans-indigènitude poetry in the making

These readings and analyses reflect the need for translation and bilanguaging—practices critical to the building of trans-indigènitude in the twenty-first century. The poems stage, read, and come together through this literary circuit, inspiring new roots/routes such as Sing: Poetry of the Americas edited by poet Allyson Hedge-Coke. I conclude by emphasizing that in order for critics to participate in a true global indigenous study the labor involved in moving beyond works in English to theorize the organic constitution of trans-indigènitude awaits. Multilingualism has to be part of our methodology even if it is in translation with all of its imperfections. Indeed, what we can take from trans-indigènitude is that we don’t have to be fluent but willing to understand across languages and nations. The real challenge is for those parts of the world where English dominates, as in Abiayala, multilingualism has been part of the project since the very first meetings. Indigenous writers in Abiayala have already moved towards trans-indigènitude literature by establishing the World Coordination of Creators in Indigenous Languages (Coordinación Mundial de Creadores en Lenguas Originarias) or CMCLO putting forth the building blocks for a Global Indigenous Studies.

Notes

1 Aymara leader Takir Mamani posed “Abya Yala” to rename the continent. Mamani argued that “placing foreign names on our towns, cities and continents is tantamount to subjecting our identity to the will of our invaders and their heirs” (quoted in Albó 1995, 33). In more recent years, the Guna (formerly known as Kuna) have changed their orthography and my use of the term reflects this change.


3 For more information on the countries that ratified it, see: http://www.ilo.org/global/regions/lang-en/index.htm.
The International Labor Organization is a United Nations Agency formed in 1919 to set labor standards. ILO 169 convention was enacted to change its earlier position on indigenous peoples as having to assimilate to the dominant society in language, dress, religious practice etc.

See CEPAL, *Los pueblos indígenas en América Latina. Avances en el ultimo decenio y retos pendientes para la garantia de los derechos.* Santiago de Chile: Naciones Unidas, 2014. Some of the larger countries that have ratified the convention are Mexico, Guatemala, Colombia, Brazil, Bolivia, among many others.

You can read about the aims of the first festival here: https://www.festivaldepoesiademedellin.org/es/Festival/Historia/index.html.


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Nunkui is a feminine deity of abundance and propensity in Shuar cosmology. Shakaim is a deity for men’s strength and power. Nantar represents a sacred stone that the Shuar woman used in the farm to have a better harvest and products as well as more animals, whereas Nanur is the sacred stone used by men for strength and valor in war and fishing. Ayumpun comes from Shuar cosmology and represents an astute being who was punished and since then incarnated into a giant condor. The condor is a very important reference in Andean cosmology.

See youtube.com/watch?v=Mnok97dO6IU. I paid attention to the poet’s shifts and the natural punctuation, but this rendition may not reflect the author’s format or punctuation though I transcribed verbatim.

### Bibliography


