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## La voz reivindicativa de Gamaliel Churata y José María Memet desde la filosofía andina

### The vindicating voice of Gamaliel Churata and José María Memet from the Andean philosophy

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#### Resumen

La literatura reivindicativa es fuente de pensamiento, resistencia y compromiso con el ser humano y con la sociedad. Estas características están presentes en las composiciones poéticas de escritores latinoamericanos que han orientado su labor hacia la literatura comprometida. Este estudio ha reunido a las voces de dos representantes de la poesía latinoamericana: Gamaliel Churata y José María Memet. Ellos abordan la temática de la reivindicación con respecto a la hegemonía occidental, así la razón de su obra poética radica en mostrar a quienes han sido relegados de la sociedad. A partir de esta premisa, el objetivo de este estudio es exponer las líneas de pensamiento desarrolladas en la producción literaria de estos dos poetas. La de Churata, configurada desde el indigenismo, mientras que la de Memet desde la poesía latinoamericana contemporánea. En ambos momentos históricos se demuestra que el pensamiento hegemónico no domina el lenguaje del arte, pues este, por sí mismo, se convierte en un espacio donde se construye la reivindicación, como una alternativa al sistema impuesto desde occidente. Para la realización de este



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estudio se ha empleado el método analítico-sintético y la investigación documental. Así se aplicarán los preceptos de la filosofía andina desde la visión de Josef Estermann, en el análisis interpretativo de los poemas *Holocausto de todo amor para él* de Gamaliel Churata y *La misión del hombre* de José María Memet. De esta manera se identificarán los rasgos reivindicativos que emergen en mencionadas composiciones líricas a propósito de los principios de la filosofía andina.

## Palabras clave

Complementariedad, filosofía andina, poesía latinoamericana, reivindicación, relacionalidad, valores sociales.

## Abstract

Vindictive literature is a source of thought, resistance and commitment to human beings and society. These characteristics are present in the poetic compositions of Latin American writers who have oriented their work towards committed literature. This study has brought together the voices of two representatives of Latin American poetry: Gamaliel Churata and José María Memet. They address the issue of vindication with respect to Western hegemony, so the reason for their poetic work is to show those who have been relegated from society. From this premise, the objective of this study is to expose the lines of thought developed in the literary production of these two poets. Churata's, configured from the indigenism, while Memet's from the contemporary Latin American poetry. In both historical moments it is demonstrated that the hegemonic thought does not dominate the language of the art, since this one, by itself, becomes a space where the vindication is constructed, as an alternative to the system imposed from the west. The analytical-synthetic method and documentary research have been used to carry out this study. Thus, the precepts of Andean philosophy will be applied from Josef Estermann's vision, in the interpretative analysis of the poems *Holocaust of All Love for Him* by Gamaliel Churata and *The Mission of Man* by José María Memet. In this way, the vindictive features that emerge in the mentioned lyric compositions regarding the principles of the Andean philosophy will be identified.

## Keywords

Complementarity, Andean philosophy, Latin American poetry, vindication, relationality, social values.

## 1. Introduction

The vindicating voice of social values in Latin American poetry has characterized this region from the different historical processes that have marked it and that refer, basically, to cultural imposition through violence. In this way, the committed literature arises as a form of denunciation before the western hegemony. This denunciation, that starts from the artistic manifestations, acquires a collective character when assuming subjects considered as historical preoccupations and that have ended in social inequality. Thus, Bustamante (2016) assures:

The literary proposal that favors a vision of the world, despite the fact that it is a subject (in this case lyric) that enunciates from the singular, also represents an awareness of the social group with which it is in solidarity since, although it is an abstraction, when the social class has a



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similar vision of the world, that gaze identifies the enunciating voice with the addressee (p. 92).

The artistic manifestations appeal to the sensibility, to the awakening of the senses and the emotions that are internalized to become tangible through the letters. This coating of language encloses a critical stance, "Adorno proclaims that art cannot simply reflect the social system, but must act within that reality as an irritant that produces a kind of indirect knowledge" (Selden, 2000, p. 46). This gives way to a collective awakening, which feels identified with the enunciation of the poetic voice, since "protest through poetry is the form to which the lyrical self-resorts in order to create social consciousness, at least in itself". (Bustamante, 2016, p. 95). This way of appealing to the reader's sensibility, through content and form, is seen in a particular way in the record of two Latin American poets, Gamaliel Churata and José María Memet, who, despite belonging to different historical moments, have in their work the theme of vindication, which will be analyzed in this study based on the principles of Andean philosophy.

In this dimension of analysis lies the importance of this study, since Andean philosophy is considered as a claiming agent for two reasons. The first one is because it shows a vision that remains relegated to the western hegemonic paradigm, since it gives room to aspects that are built through feeling and integral thought. With respect to these characteristics of the Andean being, Usandizaga (2009) reflects on the vision that Gamaliel Churata manifests in this regard:

Let us bear in mind that Churata himself explicitly proposes to take the indigenous and the popular out of the place where he was confined; then, exploring the result he achieves, without making us fall into the temptation of blurring the hierarchies, allows us to go beyond the rigid separations between the hegemonic and the subordinate culture in the Andes (p. 149).

Churata's literary work manifests itself from the Andean region, as a sort of reversal of the idea that "in all societies where colonization implied the destruction of the social structure, the colonized population was stripped of its intellectual knowledge and its means of expression, whether exteriorized or objectified" (Quijano, 2007, p. 123). This affirmation would seem to be reversed in Churata's work, since it beats in it forms of vindication of a culture that was intended to be annulled. These vindictive factors are rooted in the use of Quechua in the elaboration of his work, which he intersperses with Spanish, and in the themes he addresses that are deeply related to the theme of the indigenous. In Churata's poetic work, this desire to show what would be catalogued as a form of vindication of the social causes that survive in South America and that have found a representative voice within the literary sphere is present.

The second reason why the Andean vision is considered an agent of advocacy is due to its principles, which Macas (2010) defines from the indigenous logic as "the fundamental pillars that determine the process of constituting a system" (p.188). These four principles (relationality, reciprocity, complementarity, correspondence) are interrelated with each other to configure a comprehensive rationality. This article, however, will focus on two of them: the principle of relationality and that of complementarity, since they are manifested in a tangible way in both the work of Gamaliel Churata and that of José María Memet. In order to define these two principles, the following is taken up again by Macas (2010):



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Yananti refers to the principle of complementarity, which manifests the essence of the bond of opposites; being contradictory, they form the unity, the whole. It is the constitution of two component elements in one, the conception of the world of complementary duality. This expresses the indispensability of complementarity, the adjustment between one and the other to give validity to an element of reality. Inasmuch as nothing is incomplete, everything is integral, relational and complementary; from its complexity and from the dynamics of the principles, harmony and equilibrium are generated (p. 189).

In Gamaliel Churata's *Holocaust of All Love for Him* the principle of relationality is seen in the conception of life and death and with it the generational cycle. The descendants are not only contemplated from a space of inheritance. Its deepest bond is related to the emotional, to women and to food as sources of life or to return to them after passing through death. In the poem *The Mission of a Man* by José María Memet, these principles are manifested in the renewal of the body from breathing and then from the beating of the heart. This reconstruction of the body has as its purpose the spirit of the struggle for vindication. The principle of relationality does not refer exclusively to the reconstruction of a physical body, in the mentioned poem, because from the Andean vision the vitality of these principles is strengthened by taking shape through all the elements of the system, among them the human being. With regard to this principle Macas (2010) states:

Tinkuy is the principle of relationality, which expresses the substance of the link between all the components of reality. It speaks to us of the interrelationship that exists between one and the other elements that constitute a system. Nothing is disarticulated or detached from the other. Relationality constitutes a whole fabric; the elements of a reality are mutually intertwined in order to make possible totality, integrality, life (pp. 187-188).

These principles show the interrelationship that exists between the elements that make up a system. By constructing and deconstructing them, integrating and reintegrating them, one is referred to the image of the conception of spiral time. This conception unites and comprises detachments also as a space of bonding and generation. That is to say, one does not think of dual or separate phenomena but of situations that generate one another and that give life and motivation to a system.

This research reflects on the vindication of social values within the poetic field and its link with the principles of Andean philosophy. It is important to point out that due to the characteristics of these variables, both have been relegated from the Western vision, since their reason for being is contrary to these precepts. In this point lies the importance of this study, since it places the Andean philosophy as an alternative of claim, which is manifested in the poems object of this study.

## 2. Poetic language and vindication

It is vital to remember that one of the characteristics of literary language is to question reality. In such a way that the transmission of the traditional, which leads to see the daily experiences as normal, is questioned. This, to give way to different visions, that allow to observe over those ideological impositions and to experience other realities. One of these realities imposed through ideology and culture is the hegemonic conception that is



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inherited from the West through the concept of race and that is perpetuated through language.

It is at this point that the function of art opens up through the appropriation of imposed language for the creation of another possible reality. It is precisely this appropriation, use and transformation of imposed language that becomes a strength when building other realities, there lies one of the characteristics of artistic language.

The value of literature is to embody the productive energies of society; the writer does not take the world as something given but recreates it, revealing its authentic nature as an artificially constructed product. By communicating this sense of productive energy, the writer, more than just satisfying the consumer appetites of his readers, awakens identical energies (Eagleton, 2013, p. 121)

Language, being an artifice, becomes flexible, at the moment of employing it in the literary task. Fiction creates a new front that allows the telling of new possible stories, from a given subject. In the case of vindictive poetry, two points of inflection arise that make it possible to make it concrete: modernity and capitalism. These two concepts have marked the social relations, which have been able to maintain rooted until they were understood as something inherent to humanity, and that allows to perceive as normal the social stratification that occurs according to the purchasing power and the race, concepts that in practice fulfill the function of annulling the human being thus, Echeverría (2005) mentions:

What we observe then in modernity really is that this possibility of revolutionizing identities, of crossbreeding and of creating new identities, new forms for the human, is repressed, systematically hindered by the capitalist form of modernity (p. 204).

Western hegemony strives to maintain homogenization, in such a way that new ways of seeing, manifesting and living are vetoed, in order to impose a single way of existing, framed from the capitalist logic that comes from modernity. In this way other forms of life and being in the world are relegated, which are annulled in function of the supremacy imposed.

This search for homogeneity is questioned from the point of view of art, due to the excluding bias that configures it and mainly because for art, and for poetic language, there are no absolute truths. Rather, through the communicative function proper to artistic languages, different edges are presented that show other possible realities where there is room for those who have been excluded or annulled.

In this way, one of the artistic manifestations that has characterized Latin America arises, due to the particular history of violence and imposition that has configured its present. To illustrate this understanding of vital and revolutionary Latin American poetry in itself, with respect to the poetry of other parallels, Roberto Fernández Retamar relates an episode he lived through, when he attended the VIII congress of the International Association of Comparative Literature Budapest, 1976 on "The contribution of Latin American literature to universal literature in the 20th century":

The European vanguard itself, for its part, beyond the ultimately reactionary program of the Italian futurists, [...] implied, in its most genuine realizations (as seen in the best of Surrealism), a challenge to "Western" values that could not but favor such a challenge outside the West, as Mariátegui understood it early on. [...] One of the most notable



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achievements of the Latin American vanguard, in keeping with the very essence of the true avant-garde born critically in Europe, was its defiant proclamation of non-Western values in Latin America. This is what Oswald de Andrade did when, in 1928, he launched his "Anthropophagous Manifesto" [...], which was already mature in Brazilian modernism. Brazilian anthropophagy proposed, as Antonio Cândido would say, "the devouring of European values, which had to be destroyed in order to incorporate them into our reality, just as the cannibalistic Indians devoured their enemies in order to incorporate their virtue into their own flesh" (Retamar, 1995, pp. 224-225).

The Cuban thinker Fernández Retamar, agencies his discourse on Latin American values with the paradox of destruction as a form of rebirth. In such a way that by devouring the impositions that came from the West, they were assimilated so that an avant-garde proper to the region, not western or imposed, would emerge from Latin American thought. Whose purpose would be to differentiate the realities present in this geography and their affectation when analyzing them under parameters alien to the environment itself. In addition, it would be a denunciation to the homogenization that raises the modernity with artistic productions developed in Latin America and with subjects that would arise from the own reality and that simultaneously would work like generators of critical thought to end up in an unavoidable vindication of the processes that were being developed in these Latin American societies.

In this context, literary manifestations, through their use of language, would be a kind of X-ray of Latin American reality. Through them, one would see in depth what generates them and at the same time one would work on diverse answers to understand them, to confront them or to question them. In view of the fact that this last point would contemplate the historical subjugation to which the West has subjected the Latin American region.

In this way, the emergence of committed literature in the Latin American context becomes visible and at the same time opens a space for vindication, through the literary work of writers who address the issue of denunciation from their poetic work. At this point, it becomes necessary to indicate that the theme of vindication has constituted an articulating axis within the artistic and literary manifestations, without this meaning that the characteristics of poetic language have been left aside. Such is the case that neither the thought that generates these works nor the way to represent it has been limited, but rather they coexist in the creation of an aesthetic product.

Thus, the works analyzed in this study: stand out both for the subject matter they address and for their literary scope. In this regard, Bustamante (2016) indicates:

Poetry is a weapon of resistance through language and although it is true that a literary product cannot change the system of injustices, it does manage, through certain technical, rhetorical and ideological resources, to communicate, dialogue with the reader, denounce or question social events (pp. 104- 105).

The role of literature, besides fulfilling its innate aesthetic function through the use of language, materializes the thought that has been forged in this region with the enunciation



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of the lyrical voice. And in the case of the poetic work of Churata and Memet, this space of vindication takes shape with the presence of the principles of Andean philosophy, which are addressed in the compositions analyzed in this study.

### 3. Principles of the Andean philosophy as configurators of social vindication

In this context we will analyze the poem Holocaust of All Love for Him by Gamaniel Churata and The Mission of a Man by José María Memet. The selected works have aspects that allow a comparative study. In these elements, principles of Andean philosophy are identified that constitute the common thread of these poems and at the same time form a space for vindication.

It is necessary to mention that Andean rationality starts from an integrating principle, so much so that Sobrevilla (2008) states that "Andean rationality is revealed -as already said before- in the principle of the relationality of the whole with the whole. Other characteristic features of Andean rationality are that it is symbolic, affective, and integrating" (p. 234). The characteristics mentioned by Sobrevilla are evident in the poems that are the object of this study. Thus, Churata (1931) relates food to a state of affectivity and recovery of the loved one, in this case a dead child.

I don't want the breast of the imilla anymore,  
or her nipple painted with honey,  
I don't want his leg or arm for me:  
they will be for my wawa that already comes  
(II: 1-22)

In Holocaust of All Love for Him, Churata links emotional and symbolic elements in the desire for the return of a dead son. Food as a symbol of life, mother's milk as a symbol of rebirth.

In the following chart, the elements of the Andean philosophy present in the selected poems will be related. In addition, it is necessary to notice the use of Spanish language to transmit the principles of the Andean philosophy. Through this transgressive attitude, one of the strategies of vindication present in the poems under study is outlined.

<i>Holocaust of all love for Him</i> <i>Gamaliel Churata</i>	<b>Analysis dimensions</b>	<i>One Man's Mission</i> <i>Jose Maria Memet</i>
I lost my wawa one morning, when the tuqus danced best touched in my singing! I have been shouting loudly at him ever since, and since then my ears, They are full of water, they are full of wind	1. Generation and renewal.  2.Claiming through reinvention.	A man is a man anywhere in the universe if he still breathes.  It doesn't matter that you have removed the legs so that it does not walk.



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<i>Holocaust of all love for Him</i> <i>Gamaliel Churata</i>	<b>Analysis dimensions</b>	<i>One Man's Mission</i> <i>Jose Maria Memet</i>
What are you crying for? The imillas tell me, giving me her breasts enjoying ñuñu I have felt like a million bucks, new! More again I claim it, Scarfing blood through the clouds, on the edge of the morning, in the wind of the water; because this wawa that was gone from my mind for a little while, no more, was a happy shot from my slingshot, the michujilla stone, the dominating vigilante who flourished! I don't want the breast of the imilla anymore, or her nipple painted with honey, I don't want his leg or his arm for me: They will be for my wawa who is coming!	3. Vital processes and vindication	It doesn't matter that you have removed the arms so that it does not work.  It doesn't matter that you have removed the heart so that it does not sing.  None of that matters, because of how much,  a man is a man anywhere in the universe if still breathing  and if you still breathe must invent some legs, a few arms, a heart, to fight for the world.

Table 1. Poem Holocaust of All Love for Him by Gamaliel Churata and The Mission of a Man by José María Memet. In the center are the common elements of both poems, which will be analyzed under the precepts of Andean Philosophy

According to Table 1, the dimensions of analysis highlighted in this study address three aspects that are considered significant for understanding Andean logic in the face of aspects such as the renewal or rebirth, reinvention and vitality of Andean culture. These dimensions are related to the principles of the Andean philosophy, which in this case constitute a finding within this study, thus it is understood this way of seeing the world, as a space of vindication against the hegemonic culture.

With respect to the principles of Andean philosophy, Josef Estermann (2006) mentions that "These are 'logical' principles in a non-western sense, that is, principles that express 'Andean logic' (its rationality *suigeneris*)" (p. 123). These principles are: relationality, correspondence, complementarity, reciprocity. In this study we will address both the principle of correspondence and that of relationality.

The principle of relationality is understood as a space of communication between the human being and the cosmos, which "being a network of unfinished links with the cosmos,



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allows the rune at all times, consciously or unconsciously, to have a top-down, left-right relationship with every part of the universe, and likewise, the universe communicates with everything" (Torres, 2015, p. 11). This way of understanding the relationship of the human being with his environment, allows an interconnection that provides vitality and mutual nourishment to all the elements and entities of the environment.

While the principle of correspondence, is linked to "the way the rune conceives life and relates to its environment. However, in this harmony and balance, conflict is presented as a mechanism that releases tensions and smoothes out the roughness that is generated in coexistence". (Torres, 2015, p. 12). Everything that makes up the universe plays a role; here lies the importance of balance as the nucleus of coexistence and continuity.

### 3.1 Generation and death, a space for rebirth

With respect to this section, in the three verses with which he begins the poem Holocaust of All Love for Him, by Churata, and in the four with which he ends it, we read:

Start verses	End verses
I lost my wawa one morning, when the tuqus danced best touched in my singing!	¡I lost my wawa one morning, when the tuqus danced best touched in my singing!

Box 2. Beginning and ending verses of the Poem Holocaust of All the Love for Him by Gamaliel Churata

In table 2 the opening and closing lines of the poem are confronted, with the purpose of noting how in the first three lines, the poetic voice tells of the loss of a child and the pain that comes from this fact. While the verses that end the poem, while addressing the same theme of loss, are no longer considered as such, but as a return. Using the composition "ya viene" gives the poem a feeling of hope for a new return. Here converge the perception of time from the indigenous vision where nothing ends, everything is renewed and reborn and the principle of relationality, where reality is understood as a space of union of aspects that give life to each other, in the case of this poem this principle takes shape in the relationship that is established between life and death, as a new beginning.

In this regard Estermann (2006) mentions: "The most important temporal categories are not 'advanced' or 'delayed', nor 'past' and 'future', but 'before' (ñaiwpaq/nayra) and 'after' (qhapa/qhipa). Time has a qualitative order, according to the density, weight and importance of an event" (p. 196). It is evident, then, that the conception of time, which characterizes the Andean worldview, as a set of events that arise without coming to an end, since there is a constant renewal, which prevents the conception of death as a definitive and permanent culmination.

In this way, the sense of inheritance emerges as the continuity of ties that unite generations by means of aspects such as affections, either by blood ties as it happens with the genealogical aspect or by affective ties such as food. This element must be analyzed from the perspective of the origin of life, when the woman who breastfeeds two generations and allows the return of the death of the younger one is mentioned. In this way, reference is



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made to cyclical time and the principle of relationality is taken up again. In this regard Sobrevilla (2008) states:

The Andean principle of relationality holds that there can be no unrelated or absolute entity; and positively expressed: this principle affirms that each entity or event is immersed in multiple relationships with other entities, events, states of consciousness, feelings, facts and possibilities (p. 234)

In the verses cited in Table 2, there is the link between the feminine as the origin of life, food, in the form of mother's milk and honey with the waiting, the rebirth of the child that left and the renunciation of life by the parent, so that the dead child returns. In this way the generation is renewed and life is preserved as a space of hope. Thus, life and death are related as a series of elements that generate one another, where the end is not conceived from the western vision, but as the beginning of new processes and experiences.

With respect to the principle of complementarity, and its relationship with Churata's poem, it is necessary to resort to what Guerrero (2010) states:

A feature of the Andean wisdoms is that this complementarity is made possible through symbolic, celebratory and ritual interaction, not epistemically, conceptually, but symbolically, ritually, corporeally, experientially, existentially, through the various wefts of meaning that the Rune weaves from its culture, to give meaning to the totality of its existence within this infinite cosmos (p. 500)

The rituality that the feeding process involves as an act that generates life is found in the woman, in the image of the imilla [4 In Quechua and Aymara, Imilla means young woman]. She provides the food generated by her breasts to a father who lost his son, and he in turn denies this vitality in order to return it to the son, whose return he longs for.

Why are you crying? I am told by the imillas  
giving me her breasts  
enjoying ñuñu  
I have felt like a million bucks, new!  
[...]  
I don't want the breast of the imilla anymore,  
or her nipple painted with honey,  
I don't want his leg or his arm for me:  
they will be for my wawa who is coming! (II: 1-22)

Rituality, through the principle of complementarity links two generations, even though they no longer share the same space. "The Interlude develops a story, an encounter between a character and a world beyond life" (Medinaceli, 2020, p.102). Death and life are not separate but are generated reciprocally through the image of woman and the food that emanates from her. "The sexual condition not only 'complements' what is deficient and 'halfway' in itself, but also 'generates' life and preserves the great life cycles. (Estermann, 2006, p. 226). Through this foundation of the Andean philosophy, the symbolism of opposites before the resurgence of a new life is shaped.



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The way of understanding the world based on Andean philosophy is based on aspects that appeal to sensitivity, affectivity, and feelings, as an integral and inherent part of the human being. "Andean sensitivity and sensibility do not give preference to 'seeing', and therefore, cognitive rationality is not primarily 'theoretical' (theorein), but rather emotional-affective" (Esterman, 2006, p. 113). From these principles, one understands the symbolism present in Churata's poem, such as the return to life, which arises from paternal love and from the food that emanates from the woman's breast. Contrary to the western vision, where the principles that govern this thought are based on seeing and verifying.

### 3.2 Claiming through re-invention

Within this context, it can be seen in table 3, how the theme of the conception of time is addressed in the poem *The Mission of a Man* by José María Memet. Where the same structure is found that was analyzed in Churata's poem, since the beginning of the poem is linked to its final verses. In this case there is a variable that gives the poem a sense of continuity of ideas, in which a series of possibilities remain latent, where no end is admitted. This idea is generated by linking the breath with the source of life, which reconstructs the body to give it meaning.

Start verses	End verses
A man is a man anywhere in the universe if he still breathes.	and if you still breathe must invent some legs, a few arms, a heart, to fight for the world.

Box 3. Opening and closing verses of the Poem *The Mission of a Man* by José María Memet

With respect to the value of the connection of the human being with his own being through the senses, the principles of Andean philosophy are reflected, whose conception orients towards the understanding of the environment through sensations that come from the interior of the human being. In this space, there is a link that connects this interior with vital elements of the environment. It is there where the function of the senses is appealed to, as well as the breathing or the heartbeat, to establish a means of connection with the environment that allows the exploration of vital spaces, which are not only apprehended through vision. Thus, Estermann (2006) states:

Andean philosophy emphasizes non-visual faculties in its approach to reality. Touch, for example, is a privileged sense (just think of religious devotion or expression of affection), but so are smell and hearing (p. 112)

This latent relationship between the senses and the approach to reality can well be linked to the value given to the act of breathing as a generator of life. In this way, the reconstruction of the being is oriented towards the reinvention of the body motivated by a desire to reclaim and fight. The interiorization of these concepts finds a space in the principle of "the relationality of everything, the network of nexuses and links that is the vital force of everything that exists. Nothing 'exists' (in a very vital sense) without this transcendental



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condition. (Estermann, 2006, p. 110). We can read this principle in the verses of Memet, when a link is established between the breath with the resurgence of legs, arms and heart.

In this regard, Estermann (2006) states: "The rune/jaqi 'listens' to the earth, the landscape and the sky; it 'feels' reality through its heart" (p. 113). Andean philosophy reverses the Western logic of approaching or understanding the world through seeing, and gives way to feeling, thus establishing its relations with the environment and with its own constitution. Andean logic is based on prioritizing sensations and understanding internal and external phenomena from the logic of the heart. Thus, the principles of the Andean Philosophy are constituted, whose space of enunciation starts from more integrating scopes. In this regard, Guerrero (2010) mentions:

It is essential to begin to build a knowledge embodied, because reality is inscribed in the body and the body speaks; that we learn to look at reality, not only from two external preceptors that prioritized positivism, as a criterion of truth and objectivity, the look and the ear; because if we intend to understand the totality of the sense of reality and existence, it is necessary to incorporate the totality of the other senses, the totality of the body as possibilities of knowledge. (pp. 503-504)

In Memet's poem the idea of reinventing the body is based on its reconstruction from two moments considered key within Andean philosophy: the breath and the heart. Both appeal to the interior of the being, since their own nature allows them to move away from the conceptual and visible way of approaching the world. However, they are then projected outwards, to reflect on the body's motor functions, aimed at the struggle for the world. In these spaces a dichotomy converges, while one side leads to Western thought (seeing), the other refers to Andean thought (feeling). Thus, the concept is left aside as the main configurator of thought, in this respect, Orrego (2015) states:

On the other hand, the very category of "concept" is alien to indigenous thinking, not because it suffers from the use of terms to express the ideas, mental representations and experiences of the subject, but because of the logo-centric idea that lies behind the explanation of the world through the concept (p. 49).

When priority is given to feeling as a form of communication with the environment, factors are considered that make the relationship of the human being both inside and outside dialogical. In this way, an integral being is noticed that is constructed in both its internal relationship and its relationship with external elements, thus the principle of complementarity is understood. In this regard, Guerrero (2010) states: "Therefore, if everything in the cosmos is articulated, no being, fact, process, phenomenon, or problem can be looked at in a fragmented way, but rather in its multiple interrelations, in its profound complexity and complementarity, in its multi-causality" (p. 501). These multiple interrelations are read in the poem *The Mission of a Man* by Memet (2019) when he mentions in his verses:

1. A man is a man
2. In any part of the universe
3. If you are still breathing
  
4. It does not matter that you have



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5. removed the legs
6. so that he does not walk.
  
7. It does not matter that you have
8. removing the arms
9. so that it does not work.
  
10. It does not matter that you have
11. heart removed
12. so that it does not sing.
  
13. None of that matters,
14. inasmuch as,
  
15. a man is a man
16. anywhere in the universe
17. if still breathing
  
18. and if you are still breathing
19. you must invent some legs,
20. a few arms, a heart
- 21 to fight for the world.

(One Man's Mission, p. 18)

In the central verses 10, 11 and 12, the poetic voice relates the heart with the song, which appeals to the feeling, characteristic of the Andean vision, however it links it with actions that refer to the visible as the word walks, in the sixth verse or work in the ninth verse. Placing the heart as the central part of the poem (verse 10) and relating it to the song (verse 12) transmits the idea that from there the other possibilities that allow tangible action in the human being are bifurcated.

Half of the poem constitutes a sort of epicenter of the spiral, the previous verses refer to an absence of legs (verse 5) that prevent walking (verse 6). While the 8th verse reports the absence of arms, which prevent work (verse 9). The central verses, which emulate the human body, with a centrifugal force that orients the heart indicate that from there a new body will be formed, from the breath (verse 17). They unite heart, song and breath, intangible actions related to feeling, to give way to the tangible parts of the body invention of legs (verse 19) appearance of arms (verse 20). Both legs and arms, extremities of the body, are united to the heart, internal organ, to recover life and find a functionality that links both seeing and feeling. Thus in the last verse we read: fight for the world.

The principle of complementarity takes shape in this poem, when an internal and central organ of the body is linked to the extremities, to give them a deep meaning, a new life with a renewed objective: to fight for the world. In order to contextualize the meaning of the word struggle from the Andean philosophy, it is necessary to understand it from the meaning of life. In this respect, Estermann (2013) mentions: "I refer to the conception of 'life' that plays a primordial role when thinking about cosmic coexistence and the Andean ideal of 'Living Well'. (p. 5) Thus, struggle and life are related to a harmonic coexistence.



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#### 4. Conclusion

In this context, it must be stated that poetry is a source of thought and resistance to power. It has the capacity to recognize and dismantle the hegemonic paradigm that governs nations and is transmitted through ideologies. In Churata's and Memet's poems, a being displaced from society is described, who takes up again his philosophical principles to refound himself as an act of resistance and vindication.

Through poetic language, Andean philosophy takes shape to describe through relationality and complementarity the web that is woven between the elements that form a system. In *Holocaust of All My Love for Him*, by Gamaliel Churata, the vitality of this principle is identified in the conception of life and death. These two manifestations that from the western vision are opposed, have a link of generation from the Andean philosophy. Both life and death share the same spaces and their relationship is based on the emergence of vitality in the new generations, with whom the same values and worldviews will be shared. Then the pain that causes a death, from the western vision, from the Andean philosophy becomes hope of a return. In this way, it is considered that one way of claiming is to retake the cultural heritage from the new generations.

These principles are present in José María Memet's *The Mission of a Man* in the regeneration of a body that disintegrates due to the struggle to claim its rights. In this process of regeneration there are factors that appeal to a way of feeling life from the breath and the heart, both spaces have been relegated from the vision of the West, where priority is given to seeing and overlapping the tangible. As a counterpart of this thought, the Andean philosophy offers the possibility of seeing, rebuilding and coming back to life from two sides: feeling and fighting. These principles of the Andean philosophy take shape through this poetic construction because they offer the possibility that the objective of the fight is the balance and the integrality, but not the subjugation and the overthrow of a cultural heritage.

Although Churata and Memet belong to different periods and tendencies, they are linked by the perspective of vindication that directs their feelings and their work towards the excluded sectors of society. The significance of this study lies in the fact that it takes a philosophy banished from the Western vision to validate the denunciation that is manifested through the poetic voice. That is to say, two forms of manifestation that have been banished from the hegemonic power, such as the cultural resistance present in poetry and the principles of Andean philosophy, are recovered one from the other in an effort to vindicate and thus realize a committed art



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