The Semiotic of Archetypes and Images in the Folklore of Andes Region

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Abstract

The folklore of the Andes region can be represented as complicated, multilevel system of narratives. The symbols in this system are presented not only as references to the elements of material or spiritual culture, but also as the part of national picture of the world. The well-known symbols such as Titicaca, el chullachaqui, lapwing are not only words-symbols, but they are the archetypes which reflect the world-view of ancient American Indians. As a matter of fact, the mythological system is an interconnection of religious, mythological and animalistic images. Moreover, the great part of words-symbols is household articles, which had been evaluated from the different points of view by the American Indians. In the presented work the main components of archetypes are analyzed from the ontological, semiotic and linguistic positions. Their functions and connections with other words-symbols are reviled. What is more, the evolutionary changes of words-symbols are analyzed from linguistic and semiotic positions. The words-symbols are examined as the components of the national picture of the world, as the elements of ancient culture, which are penetrating in the everyday-life structure.

Keywords: folklore, myth, word-symbols, semiotic, linguistic, Ands, America, American Indians, culture.
captures the symbolic and metaphorical meaning. The interest to the study of the ways to reflect the attitude and mentality of an ethnic group in the text is increasing. It is reflected more clearly in studying the original texts of ancient cultures and nations.

**Background**
Specific features of the cultural items are reflected in the mythology, folklore, fairies and mythological narratives. These features vividly appear in the myths and legends - the central phenomena in the cultural history. The mythological narrative made it possible to conceive the real and the fictional reality. This process is manifested through bright and colourful images that not only have an artistic function, but have a special cultural meanings, appraisal and emotional categories, which play a major role in the worldview of a people.

As you know, the concept of an image is closely associated with the notion of the symbol. As Cassirer mentioned symbol – it is a semiotic sign, it has a spiritual energy, and even magical powers. The symbol, according to Cassirer, is characterized, above all, by its cosmological, mythological interpretation (1972).

But the sign it is not only the unity of denotation and signification, but also a unity of codes. In this case, to analyze the images, we can apply the pragmatic and semiotic approaches. Moreover, each image is an archetype – a complex sign, which were constructed at the points of interaction of early existing (Indian) and modern (Christian) codes. In addition, these codes had changed during the time, and the primary code had added a new one, thereby it had enriched its signification. So, in this case, we deal with so-called process of laying of the codes layers and, as a result, with the effect of complication of the image.

The symbolism of mythological narrative of Andes region is closely associated with a certain cultural code, proprietors of which were American Indians. As R. Barth said "any text is made of immense number of cultural codes"(1985). At the same concept of the cultural code, Barthes refers as "a mirage, woven from a variety of structures. The units, which are formed by this code, are nothing but the echoes of something that has already been read, seen, done” (1985).

**Purpose of Study**
The objects of our research are the nationally-marked units of language, which function in the folklore of Andes region, and there’s pithy specific.

The main goal of this research is to reveal the representation of the national picture of the world and mentality of the Andes people and the reflection of national peculiarity of reality in the folklore of Bolivia, Peru, Chile, Ecuador and part of Argentine.

**Sources of Evidence**
To reach this goal we posed some problems to be solved:
1) to identify specific features of the reflection in the folklore texts of the national picture of the world;
2) to consider ways of representing the national and cultural information at the level of the ideological content;
3) to identify and analyse the main language resources, reflecting the national specifics of the language and extra linguistic reality in the space of Andean folklore.


At various stages of the study we used different methods, in particular: linguocultural method, method of cluster analysis, methods of distribution and component analysis, a method of deduction, the method of semantic analysis.

The empiric based on our research were the texts of Indians myths and legends, which were collected and adapted by Spaniards since XV century.
As we note, the image can be a complicated sign which can refer to different objects and phenomena of reality. Moreover the image is also a synthesis of the codes in which reveals the reciprocal semiotization of:
- the traditional images of Indian folklore;
- the objects of the nature;
- the sacral symbols of Indians in Christian interpretation.

Each of these components is signified and cased another. Moreover, the first component is considered as the basis for the following. These images function as a reflection of the mentality and world-view. In myths and legends this can be expressed by linguistic means, especially with the help of expressive means. In this case the image is a combination of linguistic, cultural and symbolic segments. For example, this combination is manifested in the expression of animal’s images to show the physical and moral qualities, character traits, psychological and social characteristics. So, in “Fabula del triuque y la codorniz” we find the following comparison: “Eres lindo tambien como un treile!” (our translation: "You're beautiful as lapwing") (Mitos y leyendas del agua del Péru (2007)). Treile - a special kind of Chilean lapwings, which is found only in the Andean region. Indians believe that bird is beautiful and elegant, in consequence of this the comparison appeared. Consequently symbol of lapwing is a symbol of the beauty.

But as image can function not only animate objects, but inanimate objects too. The peculiarity of this group of images consists in using of specify toponyms (the language segment), the significance of each or that place (cultural and historical meaning for the nation (cultural segment)), and metaphoric use. The last one is manifested in animation of inanimate objects. Thus, the image can be the world-famous Lake Titicaca (el lago Titicaca). According to the legend, the sacred lake of Incas was formed in the place of the eternal city of paradise “Wisay Marka (ciudad eterna)” (Mitos y leyendas del agua del Péru (2007)), which was destroyed and sunk, since the first mammals disobeyed the divine order. In the Quechua’s and Aymara’s myths, Titicaca serves not only as a lake with the divine waters, or a lost paradise, it is conceived as a living thing and have human feelings. So, in some myths, Titicaca is the organizer of the festivities for all living things, for many of which she is the best friend and companion: “Todo esto lo sabía Tatú, el quirquincho, ya había asistido a algunas de estas fastuosas fiestas que su querido amigo Titicaca gustaba de organizar” (our translation: “All of this knew Tatú – an armadillo, he’d been on the wonderful feasts that his dear friend Titicaca liked to organize”) (Mitos y leyendas del agua del Péru (2007)).

Moreover, Titicaca endowed with the human feelings and emotions. This segment we can call as psychological. Titicaca is happy when her friends came to the feast and she can talk to them: “El Titicaca se alegraba cada vez que esto sucedia, pues sus riberas, a menudo tristes, cobraban nueva vida con la algarabía y entusiasmo que sus vecinos ponian en celebrar la ocasión de verse y comentar los últimos acontecimientos” (our translation: “Titicaca was happy every time this happened, because its banks, often melancholy, began again to live when their neighbors with enthusiasm come to the festival to see and discuss the latest developments”) (Mitos y leyendas del agua del Péru (2007)).

Embodying Titicaca, the American Indians wanted to emphasize the indissoluble connection between all living things, their spirituality closeness to the people. The symbol of the lake represents the union of the animal’s world and human ones. It is the correlation between the earth and heaven.

The image of Lake Titicaca is complicated due to the strong relation between all segments (linguistic (the name of the lake), cultural (the cultural and historic importance of the place), metaphoric (animation of the lake), psychological (the allotment of the lake with human feelings) which leads to a enrichment of ordinary sense.

However, as in any mythological narrative there are negative characters, which are represented by evil, fear, horror, night, darkness, etc. For example the mythological creature el chullachaqui - a creature with different legs, who can take any form. The word el chullachaqui comes from the quechua language, where “chulla” - means “different”, “chaqui” – “feet”. El chullachaqui is a negative character. He is the personification of evil. El chullachaqui is hunting the people. He lures them into the thicket, and takes appearance of the victim’s friend.
Sometimes, the negative sides of the character can reveal the same myth. In this case are important for us two segments: linguistic and cultural. For example el chullachaqui as a negative character lives in the impassable selva. The word “selva” means jungles. The linguistic segments is represented in the same word, which is original Indian word, and the cultural in its meaning – it is difficult to access, impassable terrain. The victim, who was lured into the jungle by el chullachaqui, never found a way out of it. Moreover, until nowadays it is believed that the man shouldn’t go into the jungle alone: «Nunca camines solo por la selva, es la advertencia más conocida en estos parajes solitarios».

His appearance is changed from myth to myth. However, in all the myths is mentioned that he can take the form of any animal and human (usually a friend of the victim): “adapta la figura o la forma de una persona amiga conocida del pueblo; forma de animal o de mismo hombre; se transforma en hombre”. Left leg of el chullachaqui is a jaguar paw, tree branch or the baby’s leg: “el pie izquierdo es como de una criatura recién nacida o como raíz de árbol o como pata de jaguar”. Sometimes it is described as a demon wearing a long shirt or colored poncho: “viste siempre una cushma o ponchito colorado cuando va a trabajar a su chacra o anda de paseo” (Gray E. H. (1963)).

The function of el chullachaqui are different from myth to myth. So in some myths he appears as a jungle keeper («un demonio que cuida la selva para que no penetren en ella»). Overall, he is a negative character, the devil. In the great number of myths his role is negative, which in turn affects at his actions and deeds which are negative.

In part, his symbolism resembles the ancient Greek god of the forest - a satire, but due to different realities and lifestyles the details of the images are vary. Since ancient satire - is often a half man with a goat legs, beard and horns, el chullachaqui has jaguar paw.

On the whole the image of el chullachique can be divided into three segments:
- linguistic (the name of the character);
- cultural (his function, meaning in the myths);
- intercultural (his similarity with other mythological creatures).

The process of semiotization is revealed in the historical development of the mythological narrations. Speaking about the history of the myth, it is worth to note that the myth had existed earlier, but in the period of the conquest the image had changed. First of all it is connected with the process of the Christianization of the Indian population. So many myths and legends had changed according the requirements of the church. Thus, in one version of the myth about el chullachaqui, is said that the demon attacks only unbelievers or unbaptized people: «el chullachaqui es el diablo de la selva, les aparece a todas las personas que no creen en Dios, o no están bautizados». To fight with him, there is only one method to be baptized in the church. Thus, the change of mythological narratives in the period of Christianization had only one aim: the promotion of Christianity in Latin America. In this case due to process of Christianisation the image of el chullachaqui received an additional sense, which didn’t exist earlier. This process also has two sides: one is lead to the enrichment of the meaning of the image, the image gets a special, additional shades and senses, and the second: during this process the base, or the first sense can be forget and lost in this variety of senses.

Conclusions
Thus, the mythological narrative of the Andean region is modelled by a specific cultural code which has cultural, linguistic and semiotic characteristics. The characters appear in this narrative act not just as a reference to certain realities, but also as a complex, multi-level signs, endowed with a positive or negative qualities. This signs are related with the way of life of ancient American Indians. Moreover, through the time and under the influence of socio-cultural reasons, the characters had changed a signification, had transformed and had become more complicated.
References