

A Contemporary Mapuche Ethno-Ornithology: Winged Poems from the Native Forests of Chile

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ABSTRACT

This paper presents a particular view of the current indigenous Mapuche ornithology which is developed on the basis of the poetry of Lorenzo Aillapan and the analysis of this poetry from the perspective of ecological sciences and environmental ethics. Aillapan is a Mapuche poet who lives in the countryside and forests of the Lafkenche Region, inhabited by Mapuche communities associated to the coast and ocean (= *lafken*) in southern Chile. Between the ages of 8 and 9, Aillapan was initiated as the Birdman through a dream, initiation which was guided by renowned Mapuche masters. Today, Aillapan is a Mapuche Birdman or *Üñümche* (*üñüm* = bird, *che* = human being), and as such he communicates with the birds. Before doing that, he asks for permission from Mother Nature and the birds to talk about them and for them. In the austral summer 2001, Aillapan worked with sisters Úrsula and Cristina Calderón of the Indigenous Yahgan Community and with a team of scientists from the Omora NGO on Navarino Island, Cape Horn County. A result of that work is twenty winged poems from the native forests of Chile, which we present at this symposium. This article exposes and analyzes five of these poems: the *lloyka* or Long-tailed Meadowlark (*Sturnella loyca*), the *traru* or Crested Caracara (*Polyborus plancus*), the *triuki* or Chimango Caracara (*Milvago chimango*), the *raki* or Buff-necked Ibis (*Theristicus melanopis*), and the *pinda* or Green-backed Firecrown (*Sephanoides sephaniodes*). This selection of poems allows us to associate the forest birds with Mapuche cosmogony and their onomatopoeic names in the mapudungun language. The ethno-ornithological analysis of the poems illustrates how interrelated biological and cultural diversities are in the Mapuche natural medicine, social and environmental ethics, language, traditional ecological knowledge and worldview. The poems are based on refined observations in the field and the cultural tradition of *Üñümche*, and they allow us to understand some key features about the relations established by the Mapuche communities with their natural environment and avifauna. Interestingly, the biocultural approach of the poem analysis shows not only differences, but also fundamental similarities between ornithological knowledge rooted in the indigenous tradition and that rooted in biological sciences.

INTRODUCTION

During the last decades, traditional ecological knowledge [TEK] (Inglis 1993) has increasingly captured the attention not only of anthropologists, but also of scientists in many areas of biology (Berkes 1993) and conservation (Cunningham 1993, Balick *et al.* 1994). Regarding the importance of this latter dimension, the Convention of Biological Diversity and Agenda 21, both of which resulted from the UN Earth Summit in Rio de Janeiro (1992), underline the importance of traditional indigenous knowledge and conservation of both cultural and biological diversity (Rozzi & Feinsinger 2001). In this article, we study a particular aspect of the intimate tie that the Mapuche people and their culture maintain with both their land, which today includes the south of Chile and Argentina, and the beings that inhabit that land—an aspect which looks at traditional Mapuche knowledge about the birds from the point of view of a current poetic expression (Aillapan 1994).

Both the name of the Mapuche people (*mapu* = land, *che* = people) and of their language mapudungun (*mapu* = land, *dungun* = language) express the ancestral identification that these people maintain with their land (Coña & Moesbach 1930). This communication of the Mapuche culture with the diversity of living beings in the region of South American temperate forests is expressed by and captured through very diverse cultural practices (Ovalle 1646, Gusinde 1917a, 1917b; Coña & Moeshbach 1930, Domeyko 1971, Bulnes 1980, Massardo & Rozzi, 1996). Among these, poetry constitutes an expression that allows us to get particularly close to the birds, thanks to the rich onomatopoeic nature of Mapudungun and to the close attentive birdwatching of Mapuche poets (Rozzi 2001). Mapuche poetry today acquires a bilingual form of Mapudungun and Spanish that permits a poet like Lorenzo Aillapan to express himself, and through him, the habitats and the birds speak. Aillapan lives in the countrysides and forests of the Lafkenche region in the coastal zone of Puerto Saavedra in southern Chile. He is a “Mapuche-Bird-Man” and as such can communicate with the birds and speak for them, especially in his ancestral native language: Mapudungun (Aillapan 2003). Before doing this, on each occasion Aillapan asks permission of the birds and Mother Nature to speak about them and for them. The capacity of the Mapuche people to listen to the birds and “the land that speaks to us” (“la tierra que nos habla”) is expressed in his poems. Through his texts, Aillapan keeps alive the profound interconnections between his culture and the birds, as well as between these birds and the ecosystems of southern Chile (Aillapan & Rozzi 2001).

In this work, we present a selection of poems about the birds of southern Chilean forests. The poems were recorded, edited and analyzed together with Aillapan. In particular, we analyze the similarities and differences between the Mapuche ornithological vision and the scientific one. We also discuss some of implications of the poems and their interpretations for biocultural conservation, intercultural education, and environmental ethics.

METHODS

During February 2001, a team of biologists worked with Lorenzo Aillapan on Navarino Island (55°S), in an investigational ethno-ornithological project described in Rozzi (2002). The work was carried out in two locations, Bahía Mejillones and the Omora Ethnobotanical Park, alongside members of another indigenous culture that has inhabited Chilean forests for millennia, the Yahgans. During the development of our investigation, the poet Aillapan showed to us his manuscripts of a series of poems on birds that he was working on in the Mapudungun and Spanish languages. We spoke extensively about the poems, taking advantage of a good climate of communication generated from being together on the land, around the fire camp, sharing sunrises and sunsets. As a result of these conversations, we decided that the best way to present the poems was to record and edit them as a team, being as faithful as possible to the original oral text and concepts. Of all the birds Aillapan wrote about, we decided to concentrate on those which were most peculiar to the native forests of Chile, since we have centered our ornithological and ethno-ornithological research around this group of birds for the last ten years (Rozzi *et al.* 1996a, 1996b; Anderson & Rozzi 2000, Anderson *et al.* 2002, Rozzi *et al.* 2003a). As a result of our work, we co-designed educational material that we called “Twenty Winged Poems from the Forests of Southern Chile” (Aillapan & Rozzi 2001), analogous to the well-known “Twenty Poems of Love” (“Veinte Poemas de Amor”) of Pablo Neruda, because both cases are a matter of poems about love. In the “winged poems” love is between humans and birds. Finally, this article about the winged poems offers for consideration an analysis whose aim is to expose the unfolding of a conversation between the perspectives of both Aillapan the Lafkenche poet, and Rozzi the biologist.

The poems, as any oral or written text, contain multiple levels of expression and message. Hence, they admit multiple interpretations and analyses dependent upon the interests of the person who reads them. It seemed to us, therefore opportune to select and integrally include in this article five representative poems of the Twenty Winged Poems: the *lloyka* or Long-tailed

Meadowlark (*Sturnella loyca*), the *trarú* or Crested Caracara (*Polyborus plancus*), the *triuki* or Chimango Caracara (*Milvago chimango*), the *raki* or Buff-necked Ibis (*Theristicus melanopis*), and the *pinda* or Green-backed Firecrown (*Sephanoides sephaniodes*). In this way, we offer the poems in order to enable each individual reader his or her own analysis of them. . At the same time, based on these poems, we develop the major part of our ethno-ornithological analysis. We focus on the connotation of the winged poems relative to Mapuche natural medicine, environmental and social ethics, the onomatopoeic language, traditional ecological knowledge, and Mapuche cosmogony. The birds contained in the other fifteen poems, whose texts we do not reproduce here, include the *pideñ* or Plumbeous Rail (*Rallus sanguinolentus*), the *tregül* or Southern Lapwing (*Vanellus chilensis*), the *küreu* or Austral Blackbird (*Curaeus curaeus*), the *chinkol* or Rufous-collared Sparrow (*Zonotrichia capensis*), the *maykoño* or Eared Dove (*Zenaida auriculata*), the *okory* or American Kestrel (*Falco sparverius*), the *wilki* or Austral Trush (*Turdus falcklandii*), the *tiftifken* or Aedeon Tapaculo (*Scytalopus magellanicus*), the *kaniñ* or Vulture (*Cathartes aura*), the *ñamku* or Red-backed Hawk (*Buteo polyosoma*), the *kekereke challwafe üñüim* or Kingfisher (*Megaceryle torquata*), the *pitriu* or Chilean Flicker (*Colaptes pitius*), the *killkill* or Pygmy Owl (*Glaucidium nanum*), the *chiwüd* or Barn Owl (*Tyto alba*), and the *kongkong* or Rufous-legged Owl (*Strix rufipes*). Nevertheless, this article considers essential elements of this group of birds and of the forest ecosystems where they live, analyzing the ecological and cultural relations of these avifauna and with the Mapuche people. The nomenclature for Mapudungun bird names and other Mapuche terms have been defined by Lorenzo Aillapan, corresponding almost completely with linguist María Catrileo's (1998) systemization.

Each one of the twenty poems is comprised of three stanzas. Each stanza is composed of six verses followed by an onomatopoeia or Mapudungun onomatopoeic text alluding to the song of the bird to which the poem refers. Each verse is presented in paired form in the English and Mapudungun languages. Our analysis of the poems is centered around their implications for biocultural conservation, ethno-ecology, multicultural education, and environmental ethics.

RESULTS AND DISCUSSION

Natural medicine and Mapuche culture. The first poem (Poem 1) integrates elements of the past and present that are alive in Mapuche culture. In the Long-tailed Meadowlark poem it says, “I have always healed my people with pure herbs. For this, my name is ‘full-time healer.’”, alluding to a central element in the culture: natural medicine based in medicinal plants (San Martín 1983, Aldunate 1996, Foerster & Gundermann 1996, Massardo & Rozzi 1996, Massardo 1997, Villagrán 1998). Already in the 18th century, the priest Juan Ignacio Molina admired the Mapuche herbalist, writing that “vegetables, especially herbs, form the capital of the Mapuche pharmacy...and their doctors, called *machi* and *ampife*, are expert herbalists that possess through tradition the secret of a large number of simple [plants], adaptable to every kind of illness, with which they make marvelous cures every time; and although...they try to hide what they know in this matter, nevertheless, moved by friendship, they have demonstrated up through today the medical virtues of many trees and more than 200 healing herbs that they use with much success...” (Molina 1978).

Just as the Mapuche shaman (*machi*), the brother bird (the *lloyka*) is a full-time healer who brings his medicine made of the forest plants. Moreover, regarding the Mapudungun name *lloyka*, Aillapan indicates that this name stems from the terms *llako* (= healing) and *lawen* (= remedy). Linking rural knowledge about this bird in other regions of Chile, Aillapan suggests that the bird wishes to cure its chest carrying the blood of the Mapuche people and of the *copihue* flower or *kolkopiw* (*Lapageria rosea*). In the countryside of central Chile, it is believed that the song of the Long-tailed Meadowlark says, “with the knife it was, with the knife it was,” alluding to the moment when the bird would have been stabbed with a knife in its chest that shows still bloodied, covered with its gaudy red color¹.

The *lloyka* is also a bird that possesses special powers to discern a person’s nature and foresees future events. It is a bird capable of connecting the human with the divine. Mapuche cosmogony distinguishes four cardinal points that involve four central divinities, the “Four Wind-Spirits of the Earth”. In agreement with Aillapan, they come from the west with the guardian of the sea called *Dumpall*, from the southeast the guardian of the volcanoes or *Pillan*, from the northeast the princess of the sun or *Anchiümallen*, and from the north the great visitor

¹ This reminds us of the Mapuche blood left behind in 500 years confronting Spaniards and other conquering attempts.

who had the riches or *Witranalwe* (see Faron 1968). In these poems --like in the Mapuche culture-- the natural, human, and divine worlds live together.

As in many of his poems, Aillapan passes on through the *lloyka*, “Dramatist bird, red-breasted challenger of people”, a clear message of conservation, indicating in the first stanza that “It used to perch in a native tree, and now only in the plantations”. This message takes on full force in the verse “Have no fear Great Father and Great Mother, I will have the remedy in time, abundant and good”. Thus, the poet and the *lloyca* affirm that one should not be afraid for one’s health when medicinal plants exist in the region. The plants are the source of life and health for the birds and the Mapuche people.

An environmental ethic. Poem 2 deals with a friendly predatory bird, simple and not very selective. The *triuke* or Chimango Caracara perches in a diversity of places and eats everything, even lice. The poem coincides with studies on the diet of the Chimango Caracara, which demonstrate that this species is an omnivorous bird, mainly scavenging and carnivorous. It consumes toads, lizards, rodents, small fishes, insects, worms, earthworms, caterpillars and slugs (Yáñez *et al.* 1982, Rozzi *et al.* 1996a, Jaksic 1997). For this reason, it is a beneficial bird for agriculture, contributing to control of diseases (eliminating the carrion) and plagues (by acting as predatory and insectivorous), and to the fertility of the soil by scratching the earth while accompanying the farmers in the sowing.

The poem signifies, among other things, that this beneficial bird of simple habits and a non-selective diet is also a distinguished forecaster of the weather and has the capacity to bring the rain—rain that favors human agriculture as well as the birds themselves. The *triuke* is seen by the Lafkenche poet in a way similar to the Huilliche (see Cárdenas 1994), it is a powerful bird. At the same time, it possesses a lunatic appearance and enhances the life of the Lafkenche by accompanying them in their labors of the field. When the plow is passed, groups of about one-hundred Chimango Caracaras can be seen eating insects in the soil and emitting their sequence of strong descending yells “*triiuuuuuu, triu, triu, triu, triu ...*” that is the origin of their onomatopoeic Mapudungun name *triuke*. The onomatopoeias constitute the most frequent mode for naming birds in the Mapudungun language (see more below).

The poem of the Chimango Caracara concludes with an important moral, derived from this “bird fable”: it would be an error to dismiss this bird by a superficial judgment based solely on its simple appearance and non-selective dietary habits. The fable of the Chimango Caracara is

a praise to the austere, wise, and happy life. As is the case among humans, it is frequent that the artists and the wise will be handled as lunatics and that the modest people will be generous and friendly. The winged poems project images as well as values that are, at the same time, environmental and social. The folly and the wisdom of the *triuke* are those of “birds as well as humans”. The winged poems draw us not only toward the ecology of southern Chile forests but also towards the value-rich Mapuche world which involves an ethic that integrates ecological and cultural realities.

Onomatopoeias and natural history. Poem 3 illustrates how even in such a small and bright bird as the Hummingbird, the onomatopoeic character of the Mapudungun language to name the birds is expressed. The names *pinda*, *pinguera*, *pigda* or *piñuda* are related to the verb *pigudcun* (to scrub one thing with another thing) and refer to the sound that is emitted by the wings scrubbing during rapid flight. It is interesting to note that the peculiar sound of this bird’s flight also gives origin to the English name “hummingbird.” Just as in the case of the term *pinda*, the English name alludes to the humming sound that this bird emits upon beating its wings. In the case of the poem, the onomatopoeia is used further in the refrain “*pin pin pin pin daaaa pin pin pin pin daaaa! Müpümüpütuy ka ülkantuy*”. The onomatopoeia imitates the sound of this bird on the basis of its name, and it suggests that the song (*ülkantun*) of the hummingbird is emitted with the wings (*müpiü*).

The Hummingbird poem also expresses the detailed observation and knowledge of natural history contained in Mapuche traditional ecological knowledge. The poem signifies that the Hummingbird “sleeps or nods off in April, and awakes or revives in October, when there are many flowers”. Thus, it alludes to a central aspect of the hummingbirds’ life history in the forests of southern Chile: winter migration (Rozzi *et al.* 1996a). The hummingbirds obtain their energy from plant nectar and when those disappears, so do the birds (Smith-Ramírez 1993). At the same time, the hummingbirds fall into torpor during the night and they reactivate themselves every day in the morning (Skitch 1974, Lopez-Calleja & Bozinovic 2003). Such a type of sleepiness or torpor is a frequent explanation in the south of Chile for the disappearance of the Hummingbird during the winter (Rozzi *et al.* 2003a). Both farmers and fishers of southern Chile claim to have encountered hummingbirds sleeping in concavities of trees during the winter. This explanation is intriguing for science since each day the hummingbirds fall into torpor at sunset and during winters it could occur that some individuals have more prolonged torpors for which they would

seek refuge in holes of trunks and other protected places. Thus, the poem and the traditional ecological knowledge present an intriguing question for scientists.

Another interesting observation of natural history is the poet's allusion to the nest of mosses made by the Hummingbird. In southern Chile, the Hummingbird is used to utilizing *Acrocladium auriculatum*, one of the most abundant mosses in the austral forests, to make its nest (Rozzi & McGehee in prep.). In these nests fireflies can perch, poetically evoking with their lights routine activities of Mapuche women, such as spinning, sewing, weaving, and dancing. Thus, as in the previous poems, Aillapan integrates natural history and poetry to express how interwoven the lives of the Mapuche are with the birds.

Intrinsic value of the birds. Poem 4 asserts that the *trararu* or Crested Caracara is a thousand-year-old warrior who belongs to the lineage of eagles and gave origin to the grandest of Mapuche warriors, Lautaro, who's name signifies the fast Crested Caracara (*lef*): "Traru is transformed into Lautaro". In this way, the genealogical histories of the birds are intermingled with those of human beings. Both, Mapuche cosmogony and scientific evolutionary biology converge by affirming kinship and a common origin for all live beings (Rozzi 2001).

The verse "Several Caracaras detect visions among the people" suggests a communication between the birds and humans. This figure of communication reinforces the notion of a common genealogy in which there is identification between the birds and humans. Both belong to the same biotic community. The feeling of belonging to the same community, as much as the belief in a common genealogy for birds and Mapuche, leads to the consideration of birds like persons, similar to human beings.

Analogies between birds and humans acquire a humorous touch beneath the view that the Lafkenche community has of the Crested Caracara. In the poem, Aillapan incorporates a funny Lafkenche analogy between the crest of the Crested Caracara and the cap of Chilean police or riflemen. The percussive vocalization struck by the Crested Caracara evokes an announcement of the war of the Mapuche, and the current "warriors" are policemen. Allusions to actual relations between humans and this bird conclude with sad verification that the Crested Caracara is being extinguished in the Lafkenche territory as a result of the disappearance of native forests where they nest. Habitat protection is now indispensable both for conservation of this predatory bird, and for preservation of the values bequeathed by Mapuche hero *Leftrararu*. In this sense,

Aillapan's poem reinforces through its genealogical, warlike, humorous verses that biological and cultural conservation should go hand-in-hand.

Mapuche cosmovision. The poem of the Buff-necked Ibis (Poem 5) involves essential elements of the Mapuche cosmovision, such as the number four that appears in these verses: "The *raki*-bird is the one whose ability is to count best. From one to four they go along like wise counselors," "Flying overhead, in pairs of two and pairs of four." The number four is very important for the Mapuche cosmovision: there are four cardinal points, four guardians of the Earth, and there are four spaces in the vertical axis of the world. These last, in agreement with Aillapan, are: 1) *Wenumapu*, 2) *Ankawenu*, 3) *Mapu*, 4) *Minchemapu*.

- *Wenumapu*. This is the upper land (= *wenu*), that is like a reflection of the lower land.
- *Ankawenu*. This is the space between (= *anka*) the upper and lower lands. This is the sidereal space where the Buff-necked Ibis and other birds fly and where wind, air, clouds, rain, and thunder all dwell.
- *Mapu*. This is the land "of here" where human beings live. Aillapan emphasizes that it is here where we suffer, we pay, and also where we love. *Mapu*, also called *ñukemapu* (= mother earth), is delicate and cannot be sold or perforated. The land must be loved and farmed with care. In the *ñukemapu* the land is worked freely and fraternally, like *peñi* (= brothers). In the *ñukemapu*, birds and trees should be treated as equals. To achieve this, the ancestors consumed only what they needed.
- *Minchemapu*. This is the land of below (= *minche*), she encompasses all that is underneath the rivers and the soil, it is like the subsoil.

With their metallic voice and "song- language", the Buff-necked Ibis cross the sidereal space communicating with the divine, the human, and the natural. Their sounds are heard in the worlds of *wenumapu*, *ankawenu*, and *mapu*, and over *mapu* Buff-necked Ibis perch themselves in pasturelands, lakes, rivers, or shallow streams. The poem refers to a place where for a very long time the Buff-necked Ibis have perched, giving origin to the name of the Mapuche community *Ruka Raki* (home of the Buff-necked Ibis). In that same place there today exists a school also called *Ruka Raki*. The school's name ("House of the Buff-necked Ibis") manifests the profound identification of Mapuche culture with the birds. At the same time, the name *Ruka Raki* expresses stripping the human ego by identifying the site of teaching with a bird. Such a gesture

emphasizes the feeling of belonging Mapuche culture has with the biotic community. All along southern Chile, many places preserve their original Mapuche names, referring to the Buff-necked Ibis, the Pygmy Owl, and other birds (Table 1). This ornitho-toponymy helps us keep ever-present in our minds how interwoven our human lives are with those of the birds.

FINAL CONSIDERATIONS

The twenty winged poems lead us not only toward biological diversity but also toward the Mapuche cultural world and their intimate living together with nature.

Birds form part of the community of beings with whom we spend our existence. Birds and human beings can sing together, enjoying, taking care of, and loving one another. This identification and communication with birds encourages our living together with them and with nature. We share the forests and the Earth with birds, who also form part of everyday human life. Our sister birds inhabit in their own languages and songs, as much as they inhabit in the multiplicity of languages and dreams of our human species. The poetic dialogue that arises through perception of our kinship with the birds recovers a sensibility toward the profound relations and interdependencies that exist between human life and nature.

The verses of the Crested Caracara reveal to us how the poems speak of both the birds and their intertwined history with Mapuche culture. This integration helps not only conservation, but also current intercultural educational programs that aim to recover an integrated vision of the dimensions of knowledge and values, based on interdisciplinary and transversal curricula. Such integration between sciences and the humanities is urgently necessary to reconstruct a sense of history and the social and environmental responsibility in the austral and other Latin American countries (Rozzi & Feinsinger 2001). This actual moment in history confronts us with processes of globalization and such fast growth, which surpass our capacity to carefully weigh their consequences (Rozzi *et al.* 2003b). Rapaciousness and intensity of the market and globalization also surpass our comprehension of the meaning that these processes have for a fulfilled life in the continent inhabited by the world's highest bird diversity. It is the task of students, teachers, and lovers of biocultural diversity to decipher the metaphorical language of the Mapuche-Bird-Man, and to project it in this search for meaning. Rooted in the deep link between the Mapuche and nature, these twenty poems generate a dialogue between birds of the southern Chilean forests and the Mapuche poet that offers a bridge for communication between persons from different cultures, and between these persons and the birds.

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POEM 1: The *lloyka* or Long-Tailed Meadowlark (*Sturnella loyca*).



**The Long-tailed
Meadowlark**

(The Healer)

(Sturnella loyca)

Dramatist bird, red-breasted challenger of people.
It used to perch in a native tree, and now only in the plantations.
In its challenging language, it seems mad. It collects new.
With certainty it presents itself to the police.
Singing, it says: “Visitors will come, and you should clean your house well.
You should wash your pot and also wash your serving spoon.”
*¡Wichin wichin küpalu piam pu lonko traruuu
wichin wichin küpalu piam lautuuu kangey ñi trekan lautuuu !*

“It is certain that a widow will come who has a peculiar walk,
looking for a new suitor because the dead one will never return.
That woman is a great witch. Take care!” the bird says.
“That man barks like a Culpeo Fox.
Great mouth, it wags and diverts with its tail:
You all are advised by the four winds of the earth!”
*¡Wichin wichin kalku domo wiina weda fütra kalkutiii
wichin wichin wentru wang piley weda ngürü rekeee!*

Have no fear Great Father and Great Mother,
I will have the remedy in time, abundant and good.
For this, I call myself another red-breasted being,
And I have always healed my people with pure herbs.
For this, my name is “full-time healer.”
The same as another bird brother, I sing from birth until death...
*¡Wichin wichin küchay tami challaaa lif tuay tami rukaana
wichin wichin küchay tami wütrüggg wütrüggg!*



Lloyka

Tachi kayñe lukatufe che kelü pütra weda ünüm
Anülepuy kiñe aliwen mew feula anümka pingey
Wakeñ wakeñ mülepuy illkuley reke fill dungu witrаниеfi
Akualu piam pu lonko traru pipingey wakeñün
Feypiley ülkantulu, akualu piam pu witrان liftuayami tami rukaana
Küchayami tami challa ka fey küchay tami wütrüuuggg.
*¡Wichin wichin küpalu piam pu lonko traruuu
wichin wichin küpalu piam lautuuu kangey ñi trekan lautuuu !*

Rüf küpalu feyti lantu domo fey ta kangey ñi trekan
Kintupelu wentru layemfei fotrü fütayem doy wüñolay
Feyti domo fütra kalkutiii, tüfikay, piley
Ka feyti wentru fütra wang NGÜRÜ KALLFÜLEY
Fütra wüntuley mütreng ka tümül wüneu fütra külen
Deunga amuldungun meli kürüf wallpa mapu püle.
*¡Wichin wichin kalku domo wiina weda fütra kalkutiii
wichin wichin wentru wang piley weda ngürü rekeee!*

Llülalayayami turpu fütra chaw ka eyimi kude ñuke
Inche ta fey lawentuayu feula fachante frentren ka tutelu
fey mew ta llapüm chefe kelü pütra pingeken
Ka fey rumel llakotukey pu che re mapu lawen mütem
Inche ta fey mew mongelchefe rumel lloyka pingem
Fey ñi chauwüngen wakeñ ülkantuken puwülü fey feutekünün.
*¡Wichin wichin küchay tami challaaa lif tuay tami rukaana
wichin wichin küchay tami wütrüggg wütrüggg!*

POEM 2. The *triuke* or Chimango Caracara (*Milvago chimango*).



The Chimango Caracara

(*Milvago chimango*)

Of raptor legs, talons and jaw,
carnivore and insectivore its basic diet.
In the fable it uses a cloak made of a brown sack.
It also eats all types of lice from animals.
In the furrow of the plow it pursues grubs and worms.
With insistence it pecks all classes of insects.
¡Triuuuuki triuuuuki triuuuu triuuuu!

The best perch is the dry limb of the mountain.
Also it goes to perch on the house, stumps and trees.
The onomatopoeic call of the chimango caracara is a strident concert.
In the course of the year, in the old moon and the new it appears a lunatic.
It is a foreteller that invokes the rain during the day.
As a reward it has abundant grubs and worms for food.
¡Triuuuuki triuuuuki triuuuu triuuuu!

When there are plantings in the furrows of the sifted soil,
in the open countryside it brings happiness to the festivities of the planting.
The pig-like plow seems a blessing, and
the abundance of grubs and worms is the divine call.
In spring and summer time its major instinct is to bring happiness.
Of nickname “licey” because of looking for animal lice – birdly fable.
¡Triuuuuki triuuuuki triuuuu triuuuu!



Triuki

Wünkufe wün niey ka tañi wili namun
Ilotufe ka fill idike mongengey
Daku makuñ kolü femngey ñi tukun
Pütrar fill Kulliñ rume kümentukey
ketramapungen weflu piru engu düllwi
Müna ayiukey fey pitrontuku wera idike.
¡Triuuuuki triuuuuki triuuuu triuuuu!

Rume wedañma anülekey kochay mauwidantumeu
Malal ünko, fill anümka wente ruka rume
Triuuuutriuuumekey ñi wakeñün wera triuki
Mülen meu ñam küyen ka we küyen amulen tripantu
Mütrümniekey mauwün kiñe komantü
Fey ñi wefael fetren piru ka fentren düllwi.
¡Triuuuuki triuuuuki triuuuu triuuuu!

Ka feyti pu che koni ñi ketran tuwe mapu
Lelfünketrawemeu amulelu ngakangen tuwepüllü
Feyti timuñ ngakapiyum fey wefkülekey
Rume fentren düllwi ka feyti piru llemay
Mületulu antüngen tachi triuki kintukey
Pütrar fill kulliñ feymeu apo pütrar pingey wedañma.
¡Triuuuuki triuuuuki triuuuu triuuuu!

POEM 3. The *pinda* or Hummingbird (*Sephanoides sephaniodes*)



The Hummingbird

(*Sephanoides sephaniodes*)

It has a long and thin beak, like a pin,
and it is a little bird, as tiny as the head of a thumb.
It nourishes itself with the morning dew,
the honey and the liquor of the flowers,
without sitting on the rose.
Tiny, little bird with so much speed,
that while flying its wings cannot be seen.
¡Pin pin pin pin d a a a pin pin pin pin d a a a!
Müpümüpütuy ka ülkantuy.

It sleeps or nods off in April,
and awakes or revives in October,
when there are many flowers.
Its nest is made of cotton flecks, and on a gold balance
they weigh barely anything, it and its nest.
Subtle little birds, that in the borders of the hours of prayer
hang lightning bugs from their nest.
¡Pin pin pin pin d a a a pin pin pin pin d a a a!
Müpümüpütuy ka ülkantuy.

Its feathers are of very beautiful colors,
golden and green and of other colors, and it uses them to fashion gold.
At sunset, the fireflies take flight, like lanterns.
Their eyes gleam like fire from the nest.
By this light the Mapuche women spin, sew, knit and dance,
and with one of these nests a girlfriend's letter can be read.
¡Pin pin pin pin d a a a pin pin pin pin d a a a!
Müpümüpütuy ka ülkantuy.



Pinda

Fütra pichi rume wüntuley damituwe reke
müna pichi ünüm fütra changüll küwüg feuteni ñilonko
mongekey mülingmew ka modkoñomew ka llumed pezdkiñmew
anükelay wente rosa pezdkiñmew
kürüf trüri ñi miyawün pichi ünüm
üpünüyüm pefalkelay ñi müpü.
¡Pin pin pin pin d a a a pin pin pin pin d a a a!
Müpümüpütuy ka ülkantuy.

Umagtukey peuwün küyen püle
Nepetu mongetukey tromüngen küyem püle
Mülelu fentren pezdkin fillpüle
lüg Chillkeñ takun feley ñi dañe
pichike ünüm kam ñi femngeken
üyyümkey küzdemallo reke pelomtuwe.
¡Pin pin pin pin d a a a pin pin pin pin d a a a!
Müpümüpütuy ka ülkantuy.

Pütrümüna azdi ñi pichuñ
kelü karüg ka karüg ka itrofill kelütuwün ka millatuwe kimfalual
ella punlu wepümi ñi pelomtuwe kuzdemallo reke
fey ñi epu kuralnge wilüf wilüfngey relmu reke
feyti pelomtuwe mew fügüwü ka ñizdüfkay kawitral ka pürüyche.
Feyti pelomtwe mew kiñe ünäm ñi wirin chillkatungey.
¡Pin pin pin pin d a a a pin pin pin pin d a a a!
Müpümüpütuy ka ülkantuy.!

POEM 4. The *traru* or Crested Caracara (*Polyborus plancus*)



The Crested Caracara
(*Polyborus plancus*)



Traru

This caracara is a millenary bird.
Of eagle its variety pertains,
Carnivorous bird of raptor legs and talons,
today it is on its way to extinction.* Few are yet left
due to absence of native forest, as the only reason.
For its reproduction there is no appropriate tree.
¡Trarrrr trarrrr traruuuu traruuuu!

Its form makes him known as the police bird,
of police hat with an ancestral hat-band.
Figure and form equal to an armed police officer.
In addition, its speed of flight with contagious thinking,
its onomatopoeic, rough call resounding in the territory
announce war, when they noisily appear in flocks.
¡Trarrrr trarrrr traruuuu traruuuu!

For people in the territory it announces misfortune.
Several caracaras detect visions among the people.
Then the people of the community comment and shout. Like that
the outsiders come to cause war in the land.
A young man named Traru, incorporates its fleet spirit.
A novel figure, his first name becomes Lautaro**.
¡Trarrrr trarrrr traruuuu traruuuu!

* here extinction means local extinction in the Mapuche lands.
** Lautaro is the greatest of the Mapuche warriors (see Preface).

Kuyfi ünüm may tachi traru
Feyti ñamku pingey ñi küpal kuyfideuma
Weñefe wili namun niey ka itro fill ilotufe
Newe ngewelay ella müfü mütem miyaukey
Mauwidantu kuyfi aliwen newe ngewelay
feymeu aftuy reke ñi rumel chauken.
¡Trarrrr trarrrr traruuuu traruuuu!

Miyaukechi tralkatufe ka che pingeky üytungen
Nienmeu allangechi trarilonko kuyfi chetuley
Pidpid meñkituley tralkatufe lonkotraru üytungey
Kimfaluwi ngenikayauwün rakiduam reke pünerpuy
Fütrarume wakeñ/ülkantun wepümmiey lofmeu
Muñkupüle nomnom ñi wefün müleyaludauma aukan.
¡Trarrrr trarrrr traruuuu traruuuu!

Wefünmeu weda inautun dungu tachi Lofmeu
Femngechi wüne kimfaluwi rupayawiyum wera traru
kiñeina may pi pu che mülerkeyay tachi fütra
Aukan akulu deuma ka tripaye che Lofmeu
Fey kiñe weche tuy traru ünüm ñi püllü pepilkawi
Wüne Leftraru che wefrumey, feychi üy tukuy.
¡Trarrrr trarrrr traruuuu traruuuu!

POEM 5. The *raki* or Buff-necked Ibis (*Theristicus melanopis*)



The Buff-necked Ibis

(*Theristicus melanopis*)

The buff-necked ibises have metallic sounds.
It is known anciently and well by its characteristics.
Now and forever a whole community bears its name.
Since it came into being, it has been called the Home of the Ibis.
Now a days, the high school is called Home of the Ibis,
where students and professors come together.
*;Kiraki kiraki kiraki kiraki rakitruli rakitruli
truliraki truliraki trulirakí truliraki!*

The raki-bird is the one whose ability is to count best.
From one to four they go along like wise counselors.
By persistent sounds speaks the male ibis.
In resounding sound speaks the female ibis.
The metallic sounding concert in language of a song.
It is the most accurate, divine and happy melody, and dancing.
*;Kiraki kiraki kiraki kiraki rakitruli rakitruli
truliraki truliraki trulirakí truliraki!*

Flying overhead, in pairs of two and pairs of four.
In grunting voice they sing their language.
In the heavenly space from far away by land their coming is heard.
Before perching, they make a circle in the air with their yellow neck.
Of black tail, ashy dorsal plumage, reddish-black legs,
they prefer to live in lakes, rivers, estuaries, where there are grasslands
*;Kiraki kiraki kiraki kiraki rakitruli rakitruli
truliraki truliraki trulirakí truliraki!*



Raki

Tachi raki ünüm may pañllwe dungun niey
Fütra kuyfi ñi kimngen tañi mülen
Feyta Ruka Raki pingey kuyfime
Feula CHILLKATUWE RUKA RAKI üykoni
Fentren pichikeche ka feyti pu kimelche feyülepuy.
*;Kiraki kiraki kiraki kiraki rakitruli rakitruli
truliraki truliraki trulirakí truliraki!*

Feyti Raki ünüm doy küme Rakiniey ñi duam
Kimche reke epuke melike miyaukeyngün
Nütramkan nentunentu mekey fütra RAKI
Ka feyti kude RAKI raurau ñi dungun
Wakeñ wakeñ wellün pañllwe metawe ül
Allangechi aiyumafal pürün ül wünülnekey.
*;Kiraki kiraki kiraki kiraki rakitruli rakitruli
truliraki truliraki trulirakí truliraki!*

Doy epuke doy melike üpünkiyauwi wenu kürüf me
Konküll reke wepümi ñi pin dungun ülkantun
Wenu kürüf me fütra ka mapu kimfaluwi ñi küpalen
Walloyaukey cheuñi anüaal chod peltuley
Kürü külen pichuñ, trufken furi, ka kelü namuntuley
Cheuñi mülen trükon leufü, mangiñko, wera kachu mülekey.
*;Kiraki kiraki kiraki kiraki rakitruli rakitruli
truliraki truliraki trulirakí truliraki!*

TABLE 1. Examples of Mapuche ornitho-toponymy in southern Chile (data from Rozzi *et al.* 2003a)

Bird name				Place	Meaning	Region
Spanish (Chile)	English	Scientific	Mapudungun			
<i>Bandurria</i>	<i>Buff-Necked Ibis</i>	<i>Theristicus melanopis</i>	<i>Raki, Raqui, Raquin, Rakiñ</i>	<i>Ruka Raki</i>	<i>house (=ruka) of the Buff-Necked Ibis (=raki)</i>	<i>In the coastal area of Temuco</i>
<i>Choroy</i>	<i>Slender-Billed Parakeet</i>	<i>Enicognathus leptorhynchus</i>	<i>choroi</i>	<i>Choroico</i>	<i>water (=ko) of the Slender-Billed Parakeet (=choroi)</i>	<i>In the Mountain Range of Temuco, in the Aillipen River Valley</i>
				<i>Choroihue</i>	<i>place (=we o hue) of Slender-Billed Parakeets</i>	<i>Chiloe Island</i>
<i>Chuncho</i>	<i>Austral Pygmy Owl</i>	<i>Glaucidium nanum</i>	<i>Chuchu, Conchon, Chucho, Chuco, Kill kill</i>	<i>Chuchunco</i>	<i>water (=ko) of the Austral Pygmy Owl (=chuncho)</i>	<i>Cachapoal River Valley</i>
<i>Golondrina chilena</i>	<i>Chilean Swallow</i>	<i>Tachycineta leucopyga</i>	<i>Pillmaykeñ, Wüshikon, Pillmayken</i>	<i>Río Pilmaiquén</i>	<i>Chilean Swallow river (=pillmaykeñ) (rio=lewfü)</i>	<i>The river starts at Puyehue Lake, where there is a beautiful cascade (the Waterfall of the Pilmaiquén)</i>
<i>Torcaza, Paloma araucana</i>	<i>Chilean Pigeon</i>	<i>Columba araucana</i>	<i>Kono, Konun, Turcasa, Cono</i>	<i>Conumo</i>	<i>means "with (=meu) Chilean Pigeon (=kono o konun)"</i>	<i>Arauco Mountain Range</i>
				<i>Pucón</i>	<i>means Chilean Pigeons (pu = plural; kon = abbreviation of kono o konun)</i>	<i>Villarrica Lake area</i>
<i>Tórtola</i>	<i>Pared Dove</i>	<i>Zenaida auriculata</i>	<i>Maykoño, Cullpo, Culpo, Mayconu, Muikoño, Cono</i>	<i>Muicolpué</i>	<i>place (=we) of feathers (=lp abbreviation of lepi) of Pared Dove (= muiko abbreviation of muikoño)</i>	<i>Coastal Range in Osorno</i>
<i>Zorzal</i>	<i>Austral Thrush</i>	<i>Turdus falcklandii</i>	<i>Wilki, Huilqui, Huilque</i>	<i>Huilquío</i>	<i>Place of Austral Thrush (of wilki = zorzal, or = abbreviation of we, place)</i>	<i>Cachapoal Valley</i>
				<i>Huilquilemu</i>	<i>forest (=lemu) of the Austral Thrush (= wilki)</i>	<i>Mountain Range in Talca</i>
				<i>Río Huilqueco</i>	<i>water (=ko) of the Austral Thrush (= wilki)</i>	<i>Chiloe Island</i>
<i>Huala</i>	<i>Great Grebe</i>	<i>Podiceps major</i>	<i>Wala</i>	<i>Hualakura</i>	<i>the place with a a stone (=kura) with a Great Grebe shape (=wala)</i>	<i>Araucanía Region (IX Region), north of Temuco</i>
<i>Picaflor chico, Colibrí</i> <i>- o -</i> <i>Picaflor gigante</i>	<i>Green-Backed Firecrown</i> <i>Giant Hummingbird</i>	<i>Sephanoides sephaniodes</i> <i>Patagonas gigas</i>	<i>Pinda, Pinguera, Pinuda, Piñuda, Pigda, Pichi pinda</i> <i>Fütra pinda</i>	<i>Pindapulli</i>	<i>hill (=pulli) with Green-Backed Firecrowns (= pinda)</i>	<i>Pichué Mountain Range on Chiloé Island</i>
				<i>Pindaco</i>	<i>water (=ko) of the Green-Backed Firecrown (= pinda)</i>	<i>A place with luxuriant vines and vegetation on Chiloe Island, where the stream waters of Chonchi flow.</i>
				<i>Pindal</i>	<i>place with many Giant Hummingbirds (=pinda)</i>	<i>Chiloe Island, north of Chonchi</i>
<i>Diuca</i>	<i>Common Diuca-Finch</i>	<i>Diuca diuca</i>	<i>Diuka, Shiwka, Fiuca, Diwka, Viuca, Diuca</i>	<i>Diucalemu</i>	<i>forest (=lemu) of the Common Diuca-Finch (=diuka)</i>	<i>Araucanía Region (IX Region)</i>
<i>Peuco</i>	<i>Harris's Hawk</i>	<i>Parabuteo unicinctus</i>	<i>Peucu, Kokoriñ, Peuco, Kokori</i>	<i>Melipeuco</i>	<i>indicates a place for a meeting of tour (=meli) Harris's Hawks (=peucu)</i>	<i>Mountain Range where Malleco river is born</i>
<i>Cóndor, Cóndor andino</i>	<i>Andean Condor</i>	<i>Vultur gryphus</i>	<i>Mañke, Manque</i>	<i>Cerro Manquehue</i>	<i>place (= hue) of Andean Condors (=mañke)</i>	<i>Santiago Mountain Range</i>