

Decolonial/Postcolonial, Feminist, and Mapuche Dialogues
through Ana Tijoux:
Collectivity and Voice in Artistic Practices



GENDER STUDIES
Faculty of Humanities

M. A. Thesis.

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Prague 2023

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Abstract:

Ana Tijoux, Chilean, French and Mapuche singer-songwriter and activist is one of the main figures in Spanish-spoken protest music. Her voice amplifies the struggles of multiple subalterns (indigenous women, immigrants, low-class workers) against the imports that Imperialism and Colonialism still perpetuate in Latin American territories (U.S.-imitating capitalism, patriarchal Western structures, economic and cultural control through foreign capital, inner oligarchic elites and political corruption, as well as work and environmental exploitation). In the upcoming pages, I will argue that her work is useful in not only deconstructing and criticizing global social systems which are based on practices of dominance, but also in reconstructing or enacting possibilities through which we could bring change. I suggest that, through Tijoux's music, we may find an example of how music can be potentially useful pedagogically in achieving an ecology of knowledges, as it is an art that may have the capacity of connecting different human beings.

Key Words: Ana Tijoux, ecology of knowledges, decolonial theories, (eco)feminism, Mapuche, music, pedagogy, dialogue.

Resumen:

Ana Tijoux, cantante, cantautora y activista chilena, francesa y Mapuche es una de las figuras principales dentro de la música de protesta hispanohablante. Su voz amplifica las luchas de múltiples subalternos (mujeres indígenas, inmigrantes, la clase obrera) contra las importaciones que el Imperialismo y colonialismo todavía perpetúan en los territorios Latinoamericanos (un capitalismo imitador del estadounidense, estructuras patriarcales del Oeste, control cultural y económico a través de capital extranjero, oligarquías-élites internas y corrupción política, así como la explotación laboral y ambiental). A continuación, sugeriré que la obra de Tijoux es útil no solo en la deconstrucción y criticismo de sistemas sociales globales basados en relaciones de dominación, sino también en la reconstrucción o promulgación de posibilidades a través de las cuales se podrían generar cambios. Sugiero que, a través de su música, podemos encontrar un ejemplo sobre cómo la música puede tener un potencial pedagógico a la hora de alcanzar

una ecología de saberes, ya que es un arte que puede tener la capacidad de conectar a diferentes seres humanos.

Key Words: Ana Tijoux, ecología de saberes, teorías decoloniales, (eco)feminismo, Mapuche, música, pedagogía, diálogo.

(Wu) –SEVEN

Heaven lasts long, and Earth abides.

What is the secret of their durability?

It is not because they do not live for themselves

That they can live so long?

Therefore, the Sage wants to remain behind.

But finds himself at the head of others.

Reckons himself out.

But finds himself safe and secure.

Is it not because he is selfless

That his Self is realized?

(Lin)

The universe is everlasting.

The reason why the universe is everlasting

Is that it does not live for Self.

Therefore it can long endure.

Therefore the Sage puts himself last.

And finds himself in the foremost place.

Regards his body as accidental,

And his body is thereby preserved.

It is not because he does not live for Self

That his Self achieves perfection?

- Lao Tzu

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I. Introduction.

Decolonial and feminist scholars have long argued for the change of our practices of relationality, arguing for ethics that would allow us to establish a dialogue between different forms of understanding the world around us.

One of the main ideas that has been developed in the latest years has been that of an ‘ecology of knowledges’ (Santos, Nunes, & Meneses, *Another Knowledge is Possible: Beyond Western Epistemologies*, 2007), by which human beings are ought to cohabitate with different knowledges, dialoguing with one another with the intention of enriching the perception of ourselves and others. The idea behind this concept is the eradication of social inequalities caused by relationships of dominance between different groups, communities, individuals, cultures, and knowledges.

In the upcoming pages, I will explore the potential of music-making as a pedagogical tool to enable such dialogues. By drawing on Turino’s ‘Music as Social Life’ (Turino, 2008) and using the example of Ana Tijoux’s protest music (Tijoux, Vengo, 2014), I will argue that there is potential in music to establish links among different people, due to the capacity that arts have of transcending the realm of the rational and entering the realm of the affective.

I believe that, given the interest in decolonial thought and the long-standing struggle of feminism, the potential of music-making is ought to be explored as a practical tool of sharing, implementing, and teaching different ethics. Feminist scholars such as McKittrick and Gunaratnam, among others, have explored the potential of music and sound in affecting the human Self in reparative forms (Gunaratnam, 2013; McKittrick, 2021). On the other hand, ethnomusicologists have indagated in the potentials of participatory music-making in generating bonds among human beings, contributing to a sense of collective identity and an experience of oneness (Turino, 2008).

Ana Tijoux’s music is a great example of how feminist, decolonial, and Mapuche knowledges can be brought together in her protest music. She is (re)presenting the struggles of multiple people, and her music serves as a space in which to imagine a different world. Being one of the most famous *FemCees* within the Spanish-spoken world, having had success globally, her music is particularly powerful in that it offers a platform of connection between different ideas, artists, and people who consume her

music. Thus, many have already studied her work and explored its' potential in divulgating feminism and Mapuche thought around the world (Barros, Vengo (2014) de Ana Tijoux: activismo, descolonización y feminismo, 2020; Cárdenas, Akar, & Tijoux, 2018; Laan, 2016; Backer, 2021; Aceituno, 2018).

However, I have chosen to research her music as well as her life, in the wider context of Chile for it allows the inclusion of the analysis of her music from an interdisciplinary lens, considering her positionality and intersectional perspectives in more detail. Furthermore, I have not found research focused specifically on the pedagogical potential of music-making as a space in which to teach different ethics through the inclusion of openly political feminist and decolonial ideas. Thus, I believe that my research may bring some suggestions as to how to enable these dialogues through music. When referring to dialogues through the analytical process, I will be meaning an interaction through and beyond difference with other people; a space which is to be explored by agents who participate. Dialogue may be uncomfortable, and uneasy, especially when differences seem to be unreconcilable. However, people interact with each other in multiple ways, not only verbally. Thus, dialogue can be understood as an affective interaction too.

Regarding the writing-process, I find it necessary to put forward some of the difficulties which I encountered throughout my research. Mid-through the writing of this thesis, Boaventura de Sousa Santos, author of the concept of an 'ecology of knowledges', was publicly accused of sexual abuse by the Mapuche activist Moira Millán, scholars Lieselotte Viaene, Catarina Laranjeiro, Miye Nadya in the book 'Sexual Misconduct in Academia Informing an Ethics of Care in the University' (Pritchard & Edwards(Eds.), 2023), and Brazilian congresswoman Bella Gonçalves (Constenla, 2023). Accordingly, CLACSO¹ immediately informed that the University of Coimbra suspended Santos, and so did the organisation (CLACSO, 2023).

Considering these events, I thought I should completely remove his ideas from my research. However, discussing it with other scholars, I decided not to, for the potential of my research in contributing to the betterment of our educational systems from a feminist and decolonial perspective remains more important than silencing such events and ideas which could be instrumentally used in favour of feminist and decolonial thought.

¹ *Consejo Latinoamericano de Ciencias Sociales* (Latin American Council of Social Sciences).

To my view, the feeling of anger and impotence had three possible outcomes: on the one hand, perpetuating the silence about such crimes happening in academia within the environments in which we are supposed to be safe, and by it jeopardizing my own research. On the other hand, using his ideas without addressing his abuse, which was unthinkable and immediately discarded. Lastly, and I believe more logically, speaking about such crimes while still using the concept of an ‘ecology of knowledges’. Rather than perpetuating silence, I have decided to speak about such abuse and the women who have come forward to denounce him. I have chosen to put his name as the name of an abuser, and have the reader be reminded of his crimes. It is not the first time that we, as feminist scholars, have used the work of intellectuals which have a trace of crimes and accusations behind them, being such the case of Foucault (Campbell, 2021). Still, his ideas have proved useful to many feminist scholars, such as Judith Butler.

In the case of Santos, I believe that the concept of an ecology of knowledges is crucial for decolonial thought and central in my argument of how music may contribute to enable the dialogues necessary to implement such ‘ecology’. Thus, I hope that, even though I will remain ethically compromised, the work that I have done will open possibilities of thinking about arts as a tool for change, and music as one which may have a potential which we have not yet fully explored.

I have done such work and chosen the topic of Tijoux for I wanted to find a link between theory and practice in which decolonial thought was being implemented, thus leading me to pedagogical spaces. As a musician myself, Tijoux’s ideas resonated with my feelings about music as a space of encounter. Thus, even if outside of my field of expertise as a historian, I decided to attempt to research from an interdisciplinary perspective such relevant topic.

Therefore, in the upcoming chapter (II), I will discuss the theoretical and methodological grounds of this text by addressing Tijoux’s work, career, and life in relation to decolonial and feminist theory. I will also refer to my own positionality regarding the choice of topic, and will develop on my accountability as a scholar.

Secondly, in chapter III, I will research Tijoux’s anticapitalist ideas through making use of interviews and lyrics, situating her in the context of Chile from the end of the 20th century and the beginning of the 21st century. Furthermore, I will discuss how the

Mapuche cosmovision, which gives crucial importance to the land in structuring their ontology, epistemology, and practices of relationality, is crucial to Tijoux's views.

Thirdly, I will address music as a space for change in enacting a relational ontology by addressing Tijoux's own ideas present in her music, strictly related to the sense of community of the Mapuche, as well as the work of ethnomusicologist Thomas Turino (Turino, 2008).

Fourthly, I will refer to Tijoux's feminist ideas and her promotion of international collaboration between women from different parts of the world. To do so, I will analyse the song *Antipatriarca* and its' promotion of a politics or ethics of care. I will also refer to the concept of motherhood in her work and its' relation to Mapuche thought, as it transcends the realm of the human to include the land, and water.

II. ‘Let’s Decolonize What We Have Been Taught’: An Account on Theory, Methodology, and Positionality.

II. I. Among Theory and Practice: Resistance and Activism in Ana Tijoux

‘In the same way that we as artists and musicians sometimes bring our stages to the streets, academics should consider doing the same. We need academics on the streets, not just in their academic institutions, because education should not be just for the elite’ (Cárdenas, Akar, & Tijoux, 2018, p. 434)

I will research the work of Ana María Tijoux, a Mapuche³ Chilean French singer, writer, and social activist who in 2014 published an album named *Vengo* (I Come) (Tijoux, *Vengo*, 2014). Tijoux is a feminist artist, writer, internationalist, antiimperialist, decolonial, and antifascist woman. Her musical and lyrical work is openly political, and her voice has become one of the amplifiers of those belonging to people who are undergoing political struggles happening both in Chile, with songs such as ‘Cacerolazo’⁴, as well as around the world with tracks such as ‘Somos Sur’ (We Are South) in collaboration with British-Palestinian bilingual rapper Shadia Mansour.

From her beginnings as ‘Anita’ with the band Makiza in the 1990s⁵, her solo career has brought her to being one of the most famous Spanish-speaking MCs worldwide. Her album *Vengo*, written in its entirety by her (except for songs in which she collaborates with other artists) and produced by Andrés Celís, was nominated for ‘Best Latin Rock, Alternative or Urban Album’ in the 2015 Grammy awards ceremony, where she performed the song that gives the album its’ title⁶.

² Lyrical fragment from the song *Vengo*, by Ana Tijoux (Tijoux, *Vengo*, 2014).

³ The Mapuche are a *pueblo originario* (this terminology is used in Spanish to refer to the native population who inhabited the American continent before the arrival of the colonial settlers). The Mapuche territories are nowadays under the governance of Chile and Argentina. In this paper, I will use this terminology to refer to the Mapuche, Aymara, and Quechua, as they are relevant to the work of Tijoux.

⁴ Casserole protests took place in Chile due to the increase of the metro prices in June 2019. Tijoux’s song came out soon after. The tradition of casserole protests dates back to the government of Salvador Allende. See (Guerreiro L., Ana Tijoux: Rap, Feminismo y el Estallido Social en Chile, 2019)’ for more information on Tijoux’s song.

⁵ See albums ‘Vida Salvaje’ (1997) and ‘Aerolíneas Makiza’ (1999): <https://www.last.fm/es/music/Makiza>

⁶ She has been nominated thrice for her albums ‘1977’, ‘La Bala’, and ‘Vengo’. See: <https://www.grammy.com/artists/ana-tijoux/17489>

Her music has been a tool which has enabled bridges or dialogues between Western social scientists' theories, the practice of activists in the 'Global South', and different knowledges coming from Latin American *pueblos originarios*, especially the Mapuche and their cosmovision. In consequence, she has been invited to interviews with scholars during her tour in the United States (Cárdenas, Akar, & Tijoux, 2018), as well as conferences in Chile, Mexico and Spain. In the latter, for example, she attended the feminist workshop and conversation 'Ecofeminism Is the Answer' in 2020 alongside her mother, who herself is a renowned sociologist in Chile⁷.

These bridges can be perceived with the case of the song 'Vengo', in which she sings 'let's decolonize what we have been taught' (Tijoux, Vengo, 2014), undoubtedly referring to decolonial theory proposed by Peruvian sociologist Anibal Quijano with his concept of the 'coloniality of power', as well as, and most importantly, the 'coloniality of knowledge' (Quijano A. , 2000; Quijano A. , 2007).

Quijano has polemically argued that Spanish colonization of the Americas may be the historical space and time of initiation of a colonial global system which establishes race as a category to organise society hierarchically, thus creating a new 'pattern of power' which extends until today (Quijano A. , 2000, pp. 202-203). As much as his theorizations have been criticized for his generalisations of the Latin American colonization to the global scenario of domination (Ocampo, 2020, p. online), thus apparently incompatible with postcolonial scholars such as Spivak (who analyses this process from the English modern empire and the case of India), his conceptual ideas of coloniality of power and knowledge are extremely useful in that they call for the decolonization of knowledge, thus opening a door for different ontologies, epistemologies, and methodologies which could enrich the perceptions of our world. Furthermore, as Mahese-Cohen has argued, we should focus on what these theories, approaches and scholars can tell each other, rather than that putting our attention in that in which they dissent (Maese-Cohen, 2010, p. 3).

Therefore, although there are also some issues in referring to racial categories with current perspectives, given that early modern perceptions of self and society dissent partly from

⁷ This information can be found in Ana Tijoux's social media: <https://www.facebook.com/anitatijoux/>, as she posted a picture of the event's poster on the 26th of February 2020. Consulted on the 6th of March, 2023.

our understandings⁸, the potential in Maese-Cohen's theorization is in the usefulness it has in understanding our actual neo-colonial and neo-imperialist societies in a globalized and highly hierarchized world, in which racism is undeniably structuring of dominant-based power structures. Thus, even when acknowledging the weaknesses of Quijano's theorizations, such as his disregard for gender as an equally relevant category and overall blindness for intersectionality (Mendoza, 2016, p. 3), I however would like to focus on rather the potentialities of decolonial theory and the scholars who are speaking mainly from the Global South, calling for dialogues among different paradigms.

Therefore, it may be crucial to start recognising how Quijano's work has become an important contribution for a network of thought that other scholars have then theorised about (and artist who were inspired by his work), defending the epistemic diversity of our world and calling for the democratization of knowledge (Santos, Nunes, & Meneses, *Another Knowledge is Possible: Beyond Western Epistemologies*, 2007, p. 51). Although Quijano is normally considered the initiator of decolonial theorizations along other figures such as Ramón Grosfoguel, who develops on the necessity of epistemic dialogues that are not Eurocentric (Grosfoguel, 2011, p. 3), he by no means represents the whole spectrum of decolonial thinking.

The crucial aspect of decolonialism is that it is openly a collaborative project which is not intended to be carried out by an individual actor, but by multiple dialoguing with each other and establishing bridges among different struggles, knowledges, and methods. In fact, in the same decolonial framework and similarly to the different theorists of the decolonial group, Tijoux references in the first song of her album the earlier work of Uruguayan journalist Eduardo Galeano, author of divulging milestone 'Las Venas Abiertas de América Latina'⁹, a book analysing Latin American history from a new perspective, in which colonization becomes central. It was originally published in 1971

⁸ Society tended to be understood as a body, in which different members fulfilled different forms: the King used to be the head, whereas nobility, guilds and other groups of society had other functions. Each of these had a role to fulfil for society's body to be healthy and work properly. This analogy is tracked to thinkers such as Jean Bodin, one of the great political theoreticians of the Early Modern era in Europe. The origin is in St. Paul's epistles about the body of Christianity (Rm 12, 3-8; 1 Co 12). As it is widely known, Christianity was central to the organisation of society in the Early Modern period. To establish religion as a category blindly equated to a concept of race may result to be reductive of the complexity of intersecting contexts and identities, in which political, social, and cultural changes were taking place both in different colonies in America, as well as within European society.

⁹ English translation is available worldwide under the title: 'The Open Veins of Latin America: Five Centuries of the Pillage of a Continent'.

(Galeano, 2004), two decades before Quijano published his work. Tijoux includes its title in the lyrics of the song:

‘Vengo en busca de respuestas
Con el manajo lleno y *las venas abiertas*
Vengo como un libro abierto
Ansiosa de aprender la historia no contada de nuestros ancestros’
(Tijoux, 2014, p. Vengo)

(I come in search of answers
With my hands full and *my veins open*
I come as an open book
Eager to learn the never-told story of our ancestors)

Eduardo Galeano’s work has been recognised for telling those ‘never-told’ stories, having received the American Book Award in 1989, as well as multiple honoris causa doctorates from the University of La Habana, El Salvador, Veracruz, Córdoba, Cuyo and Guadalajara (Junta Departamental de Montevideo, 2023). He has protested those silenced (his)stories which were never told by colonising discursive apparatuses, and which more than fifty years later are still not considered in official historical curriculums¹⁰. In Galeano’s own words:

Latin America is the region of open veins. Since the discovery until our current days, everything has transmuted into European capital or, later on, North American, and as such it has accumulated and accumulates in those far power nexuses. Everything: land, its’ produce, its’ depths rich in minerals; men and their capacity to work and consume; natural resources and human resources. (...) Our defeat was always implicit in a foreign victory; our richness has always generated our own poverty to feed others’ prosperity: the one of empires and their native foremen (Galeano, 2004 (Septuagesimosexta Edición), p. 16)¹¹.

¹⁰ It is common that history books in official curriculums reproduce Eurocentric perspectives and teach them, especially in regards to seeing *pueblos originarios* as passive objects of the history of the colonizers. Such are the cases of Argentina and Chile (Quijada, 2006, pp. 607-608). Indeed, history books reproduce European divisions of time (prehistory, ancient history, medieval history, early modern history, and modern history) and thus also space: geographically speaking, Europe becomes the centre of the world. Official manuals of modern history tend to begin with the industrial revolution and the French revolution, regardless of where they are taught.

¹¹ My own translation.

Although Galeano himself critiqued his own book - he mentioned he did not have enough knowledge about economy and politics (Rohter, 2014, online) - it has been nonetheless an important book that questioned historiographical discourses which deemed Latin America passive, empty, as well as economically and politically not affected by North American and European interventionism.

Given that decolonization calls for a democratization of knowledge, therefore putting different perceptions of our reality into dialogue (especially those who have been discarded as non-scientific in the globalising process), it is necessary to value different knowledges, including those who have been considered subaltern(ized). I believe that rather than rejecting forms of knowledge for what they lack and leaving them isolated, we should try to see how they can work together to enrich our perception of the world arounds us, and ourselves.

Indeed, postcolonial and decolonial scholars all argue for the opening of ontological doors, and epistemological and methodological bridges between these ontologies. And as feminists, we must all stand between, among, and within them. R. Young claims that postcolonialism is about offering ‘a language for those who have no place, who seem not to belong, of those whose knowledges and histories are not allowed to count’ (Young, 2009, p. 14), and Ranajit Guha’s historical subalterns (Guha, 2002) have long stood in silence in the limits of margins of the Western world. In the same vein, many have theorised from those margins that Western knowledge is ultimately imposed by the Empire, and that in order to change our power structures we need to attempt to change our methodologies (McKittrick, 2021).

Ana Tijoux’s work is an exemplifier of how knowledges coming from different parts of the world, which were put together in different historical moments and contexts, can be brought together in music. Indeed, she is not only referring to decolonial theory in her songs, but also has anti-capitalist, intersectional, and (eco)feminist positionalities: she clearly knows and states that we should never forget that the fight for social justice requires us to understand that subaltern knowledges and identities need to work together, and that all struggles for resistance and social change are somewhat intertwined (Cárdenas, Akar, & Tijoux, 2018, p. 434).

I have claimed that Tijoux’s work is intersectional, (eco)feminist, and anti-capitalist. According to the work of Vivian M. May, who recognises the historical situatedness of

the concept of intersectionality among Black feminisms and its' origins in feminist scholar Kimberlé Crenshaw (May, 2015, pp. 19-21), we may define intersectionality as a form of matrix thinking which recognises that 'lived identities, structural systems, sites of marginalization, forms of power, and modes of resistance 'intersect' in dynamic, shifting ways' (May, 2015, p. 21). In other words, then, intersectionality is about questioning power structures to 'disrupt conventional philosophical frames', thus insubordinately stepping outside the box with the intention of 'eradicating epistemological, material, and structural inequality' (May, 2015, p. 21).

Tijoux's work is intersectional in that she has the capacity to voice local protests in a transnational space of collaboration, showing that she is more than aware of the necessity to collaborate among different people who have been silenced and considered historically subaltern. Indeed, in her song 'Somos Sur' with Shadia Mansour, she calls:

A levantarnos para decir: "ya basta"
Ni África, ni América Latina se subasta
(...)
Todos los callados (Todos)
Todos los omitidos (Todos)
Todos los invisibles (Todos)
(...)
Saqueo, pisoteo, colonización
Matías Catrileo , Wallmapu
Mil veces venceremos

Del cielo al suelo, y del suelo al cielo, ¡vamos!

(To raise and say: 'That's enough'
Neither Africa nor Latin America are in auction
(...)
All the silenced, all
All the omitted, all
All the invisible, all

(...)

Pillage, trampling, colonization

Matías Catrileo, Wallmapu

A thousand times we shall overcome

From the sky to the ground, and from the ground to the sky, let's go!)

In a song with such title, 'Somos Sur', she collaborates with a Palestinian artist to bring together the local resistance of the Mapuche, and the murder of young student Matías Catrileo in a protest in Chile¹², with the struggles of others in the African and American continent, such as the case of Palestine.

This transnational collaborative drive to create protest music with artists from different parts of the world, thus adjusting to the decolonial project, can be seen with her multiple collaborations with other artists. Among them, we find Congolese Jupiter & Okwess (*You Sold Me A Dream*), Argentinian Sara Hebe (*Almacén de Datos/Data Storage*), Puerto Rican PJ Sin Suela (*Pa' Que/ What For*), or Catalan band Txarango (*Aguacero*).

The struggles for resistance to the colonial and imperialist enterprises are generally local, and thus can be easily dismissed by global actors. The realm of human rights, for example, embedded in the paradigm of democracy and individualism, may sometimes be inevitably dismissing of cases in which collective rights of different communities are at stake (Okin, 1998), such as the Mapuche. Therefore, transnational collaboration is key in order to create an 'alternative, counter-hegemonic globalization' that is 'based on the construction of emancipatory citizenships that articulate the local and the global through networks a polycentric coalitions' (Santos, Nunes, & Meneses, *Another Knowledge is Possible: Beyond Western Epistemologies*, 2007, p. 28). In this sense, protest music becomes a space of encounter for artists concerned with social, cultural, and epistemic justice, in which they can identify common elements and divulge them among their audience, thus facilitating bridges between local struggles.

Tijoux's music is (eco)feminist in that she is portraying the struggle for women's rights not only in Chile, but all around the world, especially when it comes to native women in

¹² 22-year-old Matías Catrileo was murdered on the 3rd of January of 2003 by police officer Ramírez in a Mapuche protest in the region of Arauco. This revindication attempted the defence of Mapuche rights over their traditional territory and land (LID, 2022, p. online).

Africa and *pueblos originarios* in Latin America. With songs such as ‘Antipatriarca’, she clearly positions herself as a defender of women’s rights. Furthermore, she has repeatedly participated in local events in Chile for the defence of the land. Finally, her work is anti-capitalist in that she has written multiple songs which condemn capitalism and individualist thinking.

Ultimately, her work is decolonial in that it explicitly claims it is necessary to decolonize our knowledge to change our world towards a more just place. Furthermore, her lyrics themselves are decolonial in that they include Mapuche knowledges, especially regarding making visible environmental, feminist, class, ethnic and racial struggles towards the achievement of social, cultural, and political justice. She constantly points to the wrongs brought by colonialism and its’ consequent relational systems based on hierarchical divisions regarding class, sex, race, and the nature-culture divide:

‘Vengo con la sangre roja
Con los pulmones llenos de rimas en mi boca
Con los ojos rasgados, con la tierra en las manos
Venimos con el mundo y venimos con su canto
Vengo a construir un sueño
El brillo de la vida que habita del hombre nuevo
Vengo buscando un ideal
De un mundo sin clase que se puede levantar
Vengo con el mundo y vengo con los pájaros
Vengo con las flores y los árboles sus cantos
(...)
Vengo con el aire, el agua, la tierra y el fuego
Vengo a mirar el mundo de nuevo’ (Tijoux, 2014, my emphasis)

(I come with red blood
With lungs full of rhymes in my mouth
With slanted eyes, the earth in my hands
We come with the world and we come with their chants
I come to build a dream
The brightness that inhabits the new (hu)man

I come searching for an ideal
Of a world without class that can lift itself up
I come with the world, and I come with the birds
I come with flowers and trees, their chants
(...)
I come with the air , water, land and fire
I come to look the world anew)

This is work that calls for the recognition of different ontologies, epistemologies and methodologies which acknowledge what the West has called ‘nature’ as agentic, or a subject rather than an object, and insist on dialogue. Tijoux’s lyrics, thus create a *space of encounter*, or as Pratt has called them, *contact zones*¹³ (Pratt, 1991, p. 34), between scholarly concepts coming from decolonial theorists, (eco)feminist scholars, critical race theorists, and the Mapuche understandings of nature and human-non-human relationships, which battle notions of individuality in favour of collective notions of Self that recognise the interdependency with our environment (Ranjan, Castillo, & Morales, 2021, pp. 3-5). Furthermore, as it has argued by Barros, who studies contemporary artistic and political scene in Chile, Ana Tijoux establishes ‘crosses’ or points of encounter ‘between different disciplines, cultural circuits and mediatic resources, developing rhetorics of resistance that not only turn porous the limits between art and politics, but also generate critical and dissident positions against modern/colonial/patriarchal/capitalist rationality that still rules Latin American societies’¹⁴ (Barros, 2020, p. 546).

From an instrumental point of view, her music similarly mirrors this inclusion or encounter by introducing sounds from multiple genres and instruments. Her album counts with Andean instruments that are part of Colombian, Peruvian and Chilean folklore. Among these, we find regional *cuatros*, the *quena*, the *quenacho*, the *cavaquinho* (originally Portuguese), the *charango*, the Colombian bagpipe and the Peruvian *cajón*. On the other hand, genres in her music constantly vary and fuse. From cosmopolitan protest music hip hop, she goes on to reinterpret folklore rhythms from Andes, as well as

¹³ Pratt defines contact zones as ‘social spaces where cultures meet, clash, and grapple with each other, often in contexts of highly asymmetrical relations of power, such as colonialism, slavery, or their aftermaths as they are lived out in many parts of the world today’ (Pratt, 1991, p. 34)

¹⁴ Own translation.

African American jazz. She also includes saxophones, trumpets, hip hop beats, and European instruments such as guitars.

In addition, it may be worth mentioning that the albums' visual art to be found both in the cover and in the *libretto* of lyrics loyally portrays the politically decolonising and (eco)feminist positionality of the artist. Illustrated by Gráfica Diablo Rojo¹⁵, known for his politically engaged work in the struggle for social justice, Tijoux's album cover features hers turning into a tree, with her bare feet and one hand on the ground. Her skin is covered with Mapuche textile patterns, and her figure is surrounded by two birds, one on each side of her body (*Figure 1*)¹⁶. Inside the album, we can see a *machi* dressed in traditional clothing, a woman in charge of spiritual and life guidance, staring at us with a peaceful and patient expression, accompanied by tree branches in the background (*Figure 2*). This calls to the reinforcement of the communal trust on the knowledge of ancestors and the elderly, as they are extremely valued as members of the community among the Mapuche. In fact, as Bacigalupo has argued, they have become the Mapuche symbol of resistance against Chilean government policies of reduction and appropriation of ancestral land, as the latter is necessary to maintain their power and health, and thus the community's wellbeing is at stake (Bacigalupo, 2009, p. 11).

Lastly, it is necessary to refer to one of the figures on her album cover: that of a mother with her mouth and face covered, breastfeeding her child, whom we cannot see the face of (*Figure 3*). This image can be interpreted as an act of visual resistance from women who are mothers, as they are represented as agents that strongly appear as protagonists in the album art. They are representative of participants, organisers, and key figures in the defence of women's rights, as well as those of *pueblos originarios*. Thus, this image is dismantling traditional ideology of the 'complementary of spheres'¹⁷ by which women

¹⁵ Artist name of Pablo de la Fuente. See: <https://delafuentegalvez.wordpress.com/> and

¹⁶ All images are under [Creative Commons Attribution 4.0 International](https://creativecommons.org/licenses/by/4.0/), thus making them globally available to copy and reproduce. The sources through which they were obtained are: Research Gate, uploaded by M. J. Barros (Barros, 2020), as well as Gráfica Diablo Rojo social media (<https://www.facebook.com/GrafikaDiabloRojo/>). Accessed on the 3rd of March, 2023.

¹⁷ We historically situate this ideology at the end of the 18th century and throughout the 19th century new nation-states, especially in the European continent. Hegemonic discourses in the construction of citizenship called for the complementarity of the sexes, by which women were to be mothers of the nation, thus relegated to the household (private sphere), while men were to be in charge of political affairs (Public sphere). Education of women was reduced to caretaking of men and children. This ideology has been perpetuated until today, as this political codification remains up to date in the struggles for social gender equality. We may insist, however, in the political nature of this discourse, which does not necessarily imply

are to be mothers who are passive politically. Furthermore, it challenges what postcolonial scholar Gayatri Spivak theorised as the subaltern: native women from colonized countries who are more deeply in the shadows than any other individuals, as they cannot be heard for, even when they try to speak, they are not listened to as they are taken as passive objects of history (Spivak & Pérez, 2009, p. 80). In Tijoux's music, women are agents of their own history, as they are actively leading the resistance against colonialism, capitalism, and patriarchy. They do so by organising protests and community events as well as taking part in them, but also being mothers in charge of the education of future generations.

This notion is represented by the image of a young girl with a hand holding a growing tree, dressed in militant clothes, and armed with bullets (*Figure 4*). As Barros suggests, the image corresponds to Adela Velarde Pérez, participant of the Mexican Revolution and often forgotten in history books (Barros, Vengo (2014) de Ana Tijoux: activismo, descolonización y feminismo, 2020, p. 53). The sun shines in the background, while a bird accompanies her coming close to her hand. The words 'A Liberar' (to liberate), which she sings in *Antipatriarca*, remind us of the political urgency of women from the *pueblos originarios*' empowerment. Indeed, as Barros argues, this image may be related to those of Macarena Valdés and Nicolasa Quintremán, both of whom fought for the rights of the Mapuche in Chilean territories, arguing for the defence of nature (Barros, Vengo (2014) de Ana Tijoux: activismo, descolonización y feminismo, 2020, p. 54). It is crucial, then, to point out how different generations are represented: from the *machi*¹⁸ to the young woman, we see a continuation of the visibility of women as political, social, cultural, and spiritual agents who will fight for their rights and resist social injustices. Thus, women and their motherhood become central for Tijoux, for they are what links common values, knowledges, and possibilities of resistance. Women are the drivers of change; the carriers of hope to look at each other with different eyes.

the generalisation of women's lives to this ideal; in fact, it has been argued that this ideology was indeed insisted upon given the increasing participation of women in the revolutionary waves of the 19th century (Blasco Herranz, 2020).

¹⁸Machi are central figures among the Mapuche as they have traditionally been in charge of medicinal practices, as well as spiritual (Bacigalupo, 2009, pp. 6-8).

Figure 1



Figure 2



Figure 3

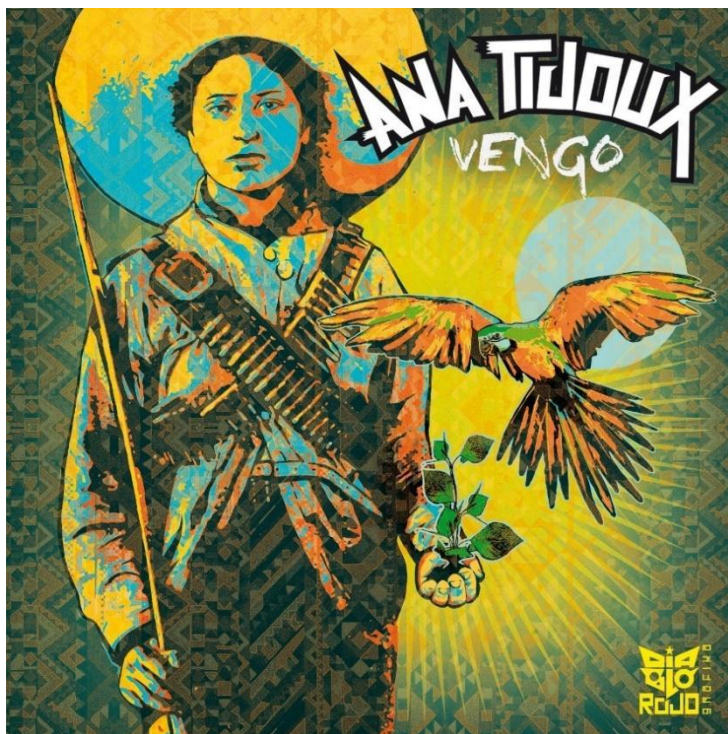
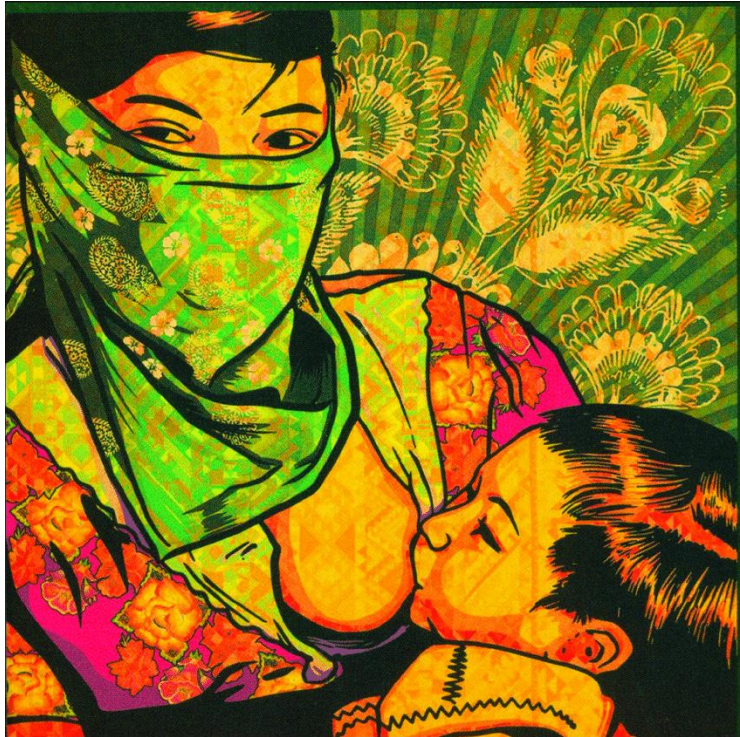


Figure 4

Undeniably, these images contribute to the Tijoux's protest music by adding yet another language (that of graphic art), or another layer, to her insistence on the powerful and crucial role of native women in the resistance against patriarchal and colonialist impositions on their motherhood and womanhood, their land¹⁹, and thus their culture and cosmovision of the world. She does so, on the one hand, portraying the Mapuche inseparability with the land²⁰ by representing herself as an interspecies figure. On the other hand, she gives visibility to the *machi*, thus (re)valuing ancestral figures as wise authorities in social, cultural, and spiritual guidance.

I believe that Tijoux's figure as a Mapuche woman, an ecofeminist feminist activist, and an artist are more than necessary in a context of global emergency regarding climate collapse, and the struggle for equality which persists today in all parts of the world. As an academic, I believe, alongside Tijoux, that it is time to attempt to reach wider audiences and boost the reception of academia, or theory, among practices and the public. To do so, it is necessary to cross disciplinary boundaries, and change our objects of study to include all potential tools to build a more just and caring world. Music may be a space in which to find the potential for change.

I also believe it is my responsibility to listen with equality and respect acknowledging Tijoux's agency, especially when I come into dialogue with her work. If failed to do so, I would be dissecting her message, and these upcoming pages would lose the value I hope to invest in them.

II. II. On Theoretical and Methodological Grounds: Dialoguing towards an Ecology of Knowledges

'How is it that in a finite world the diversity of human experience is potentially infinite? This paradox places us, in turn, face to face with an epistemological lack: the knowledge we lack to capture the inexhaustible diversity of the world' (Santos, *A Non-Occidental West? Learned Ignorance and Ecology of Knowledge*, 2009, p. 112)

¹⁹ With songs such as *Río Abajo* (Down the River), and *Todo Lo Sólido se Desvanece en el Aire* (Everything Solid Vanishes in(to) the Air), she protests capitalist objectification of the land as something to exploit and calls for the recognition of nature as agentic.

²⁰ The Mapuche name themselves as people (che) of the land (Mapu).

Ana Tijoux's work can be directly linked to Brazilian philosopher Boaventura de Sousa Santos' concept of an 'ecology of knowledges' by which he calls for the democratization and decolonisation of knowledge through dialogues between partial and incomplete knowledges, given that the 'epistemic diversity is potentially infinite' (Santos, Nunes, & Meneses, *Another Knowledge is Possible: Beyond Western Epistemologies*, 2007, p. 47). According to him, it is necessary that we start recognising the epistemic diversity which exists in our world, to enable dialogues between them, for 'there is no global justice without global cognitive justice'. Indeed, it is affirmed that 'the logic of the monoculture of scientific knowledge and rigor must be confronted with the identification of other knowledges and criteria of rigor that operate credibly in other social practices regarded as subaltern' (Santos, Nunes, & Meneses, *Another Knowledge is Possible: Beyond Western Epistemologies*, 2007, p. 49).

Similarly, feminist philosophers have historically argued through our modern period that our knowledge, and thus our public space, is male, in that it has been monopolised by men thereby excluding as well as ignoring women's experiences (Lloyd, 1993; Beauvoir & Borde(Trans.), 2009/2011; Wollstonecraft, 1792, 2017; Gouges, 1791, 2006).

Drawing on these feminist critiques of our knowledge-making practices, American philosopher Donna Haraway claimed in her famous work 'Situated Knowledges: the Science Question in Feminism and the Privilege of Partial Perspective' that attempting to individually create universal and objective knowledge, with the tools given by positivist empiricism, is impossible (Haraway, 1988, pp. 576-577). Indeed, she argued that our practices are biased by a doctrine of objectivity based on a delusional view from nowhere which does not recognise the importance of multiple and intersecting contexts. In her view, by making a universal claim considering oneself as an objective observer, one is denying the implications of one's own positionality in the world, as well as situating oneself as above others. For Haraway, then, feminist knowledge is necessarily network from multiple locations, as each of us has a privileged view from somewhere, which brought together can promise a more reliable, and complex, doctrine of objectivity. Through this, we may attempt to create universal knowledge (Haraway, 1988, pp. 575-599).

For Santos, this 'feminist criticism' is intrinsic to Western knowledge, in that feminists attempt to create a 'separate science' rather than understanding it as an ethnoscience (as he mentions the terminology used by Sarah Harding). In other words, it is not regarded

as a practice of knowledge-making among many others (Santos, Nunes, & Meneses, *Another Knowledge is Possible: Beyond Western Epistemologies*, 2007, pp. 32-33). He argues that there needs to be an extrinsic critique which steps outside of the scientific realm, for science itself is specific to the Western world, and part of the colonising process as equivalent to ‘civilized’ and trustworthy knowledge: science has justified the destruction of local knowledges which have been deemed as irrational (Santos, Nunes, & Meneses, *Another Knowledge is Possible: Beyond Western Epistemologies*, 2007, p. 33). These knowledges have been reduced to their locality, considered non-scientific and, due to this, discarded as non-valid. Yet, Santos argues that science itself is situated and contextual, and that its universalization is but an imposition that continues the colonization of other territories, people, and their existent ontologies. In other words, science is yet another layer in the colonial enterprise. Similarly, however, some feminist postcolonial scholars have also argued for the enabling of changes within science: Katherine McKittrick has stated that ‘discipline is Empire’ (McKittrick, 2021, p. 46), and has deeply criticised academia for its’ biased and discriminatory knowledge production. She has argued that:

‘The rigid and restrictive underpinnings of disciplinary thinking become apparent when we notice that categorization— specifically the method and methodology of sustaining knowledge categories—is an economized emulation of positivist classificatory thinking (thinking that is produced in the shadows of biological determinism and colonialism) (...) The learning system and its attendant methodology produce an ungenerous taxonomy that segregates kinds and types of knowledge as well as the spaces where ideas are generated. The taxonomy is ranked and funded accordingly. In this learning system, the (fictive) differences between humans swell’ (McKittrick, 2021, p. 47).

Other authors such as Ania Loomba have also spoken about the epistemic violence embedded in colonial discourses, as they are part of a context of power relationships that are legitimated through them, becoming a tool for the dismissal of those colonized people (Loomba, 2005, p. 69) and thus their knowledges.

Furthermore, decolonial feminist scholar Tuhiwai Smith has insisted on the importance of method and methodology in her book ‘*Decolonizing Methodologies*’, putting an emphasis on the need to include other forms of knowledge, as well as knowledge-making, to diversify and enrich our capacity to perceive the world around us (Smith, 2012).

However, Sousa Santos terms the concept of an ecology of knowledges by arguing that the divisional lines derived from colonialism are not only territorial, but that we also have ‘epistemological cartography’ (Santos, *Beyond Abyssal Thinking: From Global Lines to Ecologies of Knowledges*, 2007, p. 47). The author states that there is a line which renders all non-Western knowledges invisible, and that this line creates and perpetuates a form of ‘abyssal thinking’ which is binarily hierarchical, as well as supposedly global. The mechanisms to do this are, to him, appropriation and violence. These are both rooted in and simultaneously result of the ‘radical denial of copresence’ of different knowledges (Santos, *Beyond Abyssal Thinking: From Global Lines to Ecologies of Knowledges*, 2007, pp. 47-49).

The driving goal of this thesis, then, drawing on both feminist, postcolonial and decolonial thought, is that of an ‘ecology of knowledges’ and how to put it into practice, as it is central to Tijoux’s work: how is it possible to enable a dialogue in contexts in which there is a ‘coloniality of knowledge’ which punitively uses difference to structure relationships of domination among human beings, as well as between the human and non-human? With this context established, the research question will analyse how Tijoux’s work helps to enable these dialogues through the space of encounter that her music creates. In the song Delta, she states that:

‘El arte es un arte para liberarse
Despojarse de las expectativas y estandartes
Llevarse, mecerse con el pensamiento
Moverse en ideas en continuo movimiento’ (Tijoux, *Vengo*, 2014, p. Delta)

(Art is an art to liberate oneself
To get rid of expectations and banners
To carry oneself, to waft with the thinking
To move oneself with ideas that are in continuous/constant movement)

Given this urgent necessity to dialogue to diversify our practices of knowledge-making, this thesis must necessarily be interdisciplinary, as to answer these questions I need to move between and through disciplinary boundaries. However, this choice will by no means hinder my accountability or my responsibility as a scholar, as I believe these are undoubtedly necessary.

I believe that it is precisely here where Tijoux's potential is: subjectivity is inevitable, and the potential weaknesses in my arguments will have positive consequences, for they may enable constructive criticisms that ultimately lead to a network of knowledges created by multiple and diverse subjects who are diversely located and dialoguing with one another. This networking by multiple speakers in constructing universal knowledge is what is necessary. Indeed, as Santos argues, 'it is not so much a matter of opposing modern science to other knowledges as of creating dialogues, both within science and between different perceptions and practices of knowledge that the ruling epistemology is unable to identify' (Santos, Nunes, & Meneses, *Another Knowledge is Possible: Beyond Western Epistemologies*, 2007, p. 49).

I have chosen to write from an interdisciplinary, or transdisciplinary approach, by which I will be referring to my scholarly training in different disciplinary fields, among them: history, ethnomusicology, sociology, psychology, pedagogy, and philosophy (including non-Western thought which we would categorize as philosophical, such as Mapuche cosmovision).

Interdisciplinarity does not have a single definition, neither is it singular: there are multiple interdisciplinaritys, as the approach has not been fully measured. Some have argued, after contrasting multiple research projects qualified as interdisciplinary, that interdisciplinarity should be 'best understood not as one thing but as a variety of different ways of bridging and confronting the prevailing disciplinary approaches' (Huutoniemi, Kleinb, Bruunc, & Hukkinena, 2009, p. 80). Therefore, research should be accounted for as interdisciplinary when it 'considers boundary crossing necessary for more profound understanding or more comprehensive explanations' (Huutoniemi, Kleinb, Bruunc, & Hukkinena, 2009, p. 85). As McGall has suggested when discussing intersectionality among feminist scholarly, although research and researchers have attempted to implement an interdisciplinary approach, they have generally resulted in rather multidisciplinary perspectives that have failed to cross disciplinary boundaries (McGall, 2005, p. 1772). Hence, my insistence in trying to step outside these boundaries to facilitate dialogues among different Western disciplines (thus, in line with intrinsic feminist critiques on Western male biases in knowledge-making).

However, given my mainly decolonial positionality which is driven by an extrinsic critique of Western science as universalizing and authoritarian over other forms of knowledge, I will attempt to be transdisciplinary in trying to challenge Western

knowledge epistemically and ontologically. Philosopher and sociologist Edgar Morin has suggested that transdisciplinarity may refer to ‘cognitive schemes that can break through disciplines, sometimes with such virulence that they are placed in difficulties’²¹ (Morin, 1994, p. 15).

Thus, given the lack of consensus on definitions of both interdisciplinarity and transdisciplinarity, I have decided to find a compromise between the two. Ultimately, the goal is the same: enabling dialogue among different forms of knowledge to both challenge and change the way we approach both human and non-human relationality.

Thus, as much as I am familiar with hegemonic positivist and empirically based European-North American-based academic rigour, by which my authority is delimited to my field of expertise (that being history and gender studies), I have chosen to listen to whom I am researching, with the goal of theorizing how could it be possible to change our practices our relationality through artistic practices towards a more solidary, equitable and respectful world. As a musician, I have decided to give primacy to the creative work of Tijoux as well as her message, and remain loyal to the goals of her art: a tool to question our world, the injustices within it, and imagine a different form of living through art.

II. III. On Source Materials and Methods: From Music to Academia.

‘Seeking liberation is rebellious. Connections. Reading across a range of texts and ideas and narratives —academic and nonacademic—encourages multifarious ways of thinking through the possibilities of liberation and provides clues about living through the unmet promises of modernity’ (McKittrick, 2021, p. 55)

The most relevant aspect of Tijoux’s work is the capacity to historically situate dominance practices of relationality exercised by Chilean government, which exclude women, native people and non-white people, and lower classes by placing them in the colonial reality of Latin America. Therefore, although the struggles she mentions are localized and inspired by Chilean social injustices, the causes are to be found in Western colonialist globalising projects. Her work creates and revindicates a space for these struggles to be named and

²¹ My own translation.

brought together in an act of rebellion, and by which they are given agency and a common space without excluding their differences:

‘Irak, Haití, Chile combate
A liberar este mundo completo
Si tocan a uno (tocan el pueblo)
Internacionalista
Anticolonialista
Contra dominación antifa, antifascista’
(Tijoux, Antifa Dance)

Iraq Haiti, Chile fight
To liberate this whole world
If they touch one, they touch everyone
(Internationalist, Anticolonialist
Against domination, antifa-antifascist)

Methodologically, I have chosen both to dialogue with her work, or do what we refer to as content analysis and close reading, and find the dialogues she has with decolonial thought, feminisms and Mapuche cosmovision in her lyrics and music. Thus, I need to inquire feminist epistemologies given songs such as *Antipatriarca*. It is crucial to refer to decolonial the Mapuche struggles for the land with songs such as *Río Abajo/Down the River*. Ultimately, white supremacist exclusionary practices of relationality are presented and criticized in songs such as *Vengo/I Come* and *Oro Negro/Black Gold*.

On the other hand, it is important to situate her as a Chilean French and Mapuche woman, who in this society would be deemed, as Spivak theorised in ‘Can the Subaltern Speak?’, passive or silenced with no agency to speak and be heard (Spivak & Pérez, 2009). Yet, she becomes heard through music, as it serves as a space to be listened, to speak with; to dialogue with others and herself.

Indeed, for Tijoux music is a therapeutic practice (Guerreiro L. , Ana Tijoux: “Yo estaba feliz rapeando, pero la fama me enajenó”, 2019, p. online). As music as an art has affective force to move beyond or beside cognitive or rationalizing processes, it has the

capacity to move people and bring them together in a space in which they can act. In the words of Tijoux:

‘Yo busco libertad con nombre y apellido (...)
Lo que tu ves libre yo lo considero preso,
preso de un modelo atrofiado del progreso
No voy a pedir permiso ni pedir la palabra
El que quiera escucharme bienvenido en esta sala’
(Tijoux, Vengo, 2014, p. Todos Somos Erroristas).

‘I search for freedom with a given name and a last name (...)
What you see as freedom I consider imprisoned,
imprisoned by a stunted model of progress.
I will not ask for permission or the floor
Whomever wants to listen, welcome to this room’

II. IV. On Politics of Location: Personal Notes on Positionality.

‘Our insisting on the particularity and embodiment of all vision (...) allows us to construct a usable, but not an innocent, doctrine of objectivity (...) The moral is simple: only partial perspective promises objective vision’ (Haraway, 1988, pp. 582-583).

As I was reading Linda Alcoff’s book ‘The Future of Whiteness’ and her claim that ‘within whiteness studies, class differences, however, are seldom ignored’ (Alcoff, 2015, p. 68), a thought crossed my mind: maybe this is how I can start to speak about my own positionality.

I am a white, nonbinary, queer migrant from Latin America with double nationality: Argentinian and Spanish. I grew up in a white middle-class family. Yet, my family’s origins from my father’s side are in Soria, in a peasant’s village named Gallinero, where my great-great grandfather and great-great grandmother met. Their daughter decided to leave the village and emigrate when the Spanish Civil War (1936-1939) broke out.

I was born in the territory of Newenken/Neuquén, which belongs to the Mapuche, one of the various *pueblos originarios* that extend through the Andean spine. I was named Lighuen, a name in Mapuzungun which translates to light. As my parents were accepted in the community of Cutral-Có, a small town in the wide extension of the Patagonia, they decided to give me a name which would remind me of the land I was born in. My mother moved there in the 1990s because she had a job offer: she was a thirty-year-old single mother of a two-year-old son. We moved to Spain when I was five years old. I had a privileged life growing up in Spain as a low-middle class immigrant.

Similarly, Ana Tijoux was born in France after the dictatorship of Pinochet caused her mother to emigrate and escape the political persecution initiated by the regime. With Mapuche ascendance, her migrant experience in France led her to experience discrimination and racism, as well as witness it. Similarly, I also grew up witnessing the experience of other migrant children coming from Ecuador, Honduras, Colombia, Algeria, Western Sahara, and Morocco.

Throughout her book, Alcoff helps us question whiteness as a universal concept applied to all contexts regardless of the circumstances, given that she places it as a historically situated identity depending on multiple factors. Therefore, whiteness becomes fluent and fluctuant throughout time and space. In Tijoux’s work, for example, whiteness is very much related to the French, the Dutch, the English and the *yankees*, or North-Americans coming from the U. S. (Tijoux, Vengo, 2014, p.

Somos Sur). Surprisingly, however, not the Spanish. It may be said that such is the case for the Spanish were never able to colonise the Mapuche territory (Hernández, 2003, pp. 103-120), which resisted until the creation of the Chilean state. It was only with the creation of the nation-state of Chile that a new form of imperialism and colonization began, as I will develop later on.

I have then wondered if whiteness, one of my many identities, is reductive of my persona and my interests, as well as nullifying of all my actions. In other words, should whiteness be more powerful, overtaking and reducing my queerness, nationalities, cultural backgrounds, and personal stories? As a historian I cannot help but think that essentialist claims are ultimately wrong in all directions, especially if they reduce individuals to categorizations that are solid and immovable. To understand one concept as definitory and caging of one's life seems inevitably reductive of human complexity and the importance of multiple and intersecting contexts.

In fact, they can turn identities into mutually exclusive concepts or irreconcilable in the realm of theorization and hegemonic identity discourses: I am white, queer, nonbinary, lesbian, ecofeminist, a scholar or academic, Argentinian, South American, Spanish, European, and Valencian, and Catalanian. I am also a musician. This is why intersectionality is crucial, as it helps us navigate multiple identities, making them possible even when they seem to be irreconcilable: Ana Tijoux is French, European, Mapuche belonging to *pueblos originarios*, a Chilean woman, a South American person, a mother, an artist, a transnational activist, an ecofeminist giving visibility to local struggles from different parts of the world, and an economically independent person.

One of the issues that I had regarding my positionality was that I did not know if I could speak about her work, and her life, because of my whiteness and the privilege it gives me: I was born in the territory of the Mapuche, yet my ascendance is Spanish and white. She was born in the territory of France, yet her ascendance is Mapuche and so is she. However, she embodies multiple and at times irreconcilable identities, and so do I. Thus, I believe that, beyond the musical sphere which is the central aspect of her communicative message and the way in which she can attract different audiences, intersectionality nonetheless puts us in a space of interaction, for although different in many ways (and by no means I am equating them) some of our experiences can find bridges which facilitate communication, given that we happen to have the same goals: in a world in which difference is used to hierarchize and dominate, we should rather deconstruct and imagine a world in which the impossible, an 'utopia' becomes '*alegre rebeldia*' (joyous rebellion) (Tijoux, Vengo, 2014, p. Somos Sur).

However, this does not mean that policies which invite to the universalization of sameness should be promoted, because recognition of difference is necessary. Identities are necessary, and

historically situated: they are the tools through which we can understand ourselves in the world and others around us. In the words of Alcoff, who speaks about the importance of talking about the materiality of identities, their explanatory value, their potential in finding collectiveness with others and their historical situatedness (Alcoff, 2015, p. 46) , the goal should be ‘learning to see more perceptively’ given that it ‘will undoubtedly break down the false binaries often drawn between identities, exposing the heterogeneity within every group and the commonalities across groups’ (Alcoff, 2015, p. 50). In other words, identities ought to be axis of reference to which we hold onto to orient ourselves and situate our bodies, and Selves, in this world. They need not be all that we are, but they can help us find places in which to relate to others and find commonalities to act in this world, take space, and interact. They are also the root of our historical and social responsibility towards others.

With this responsibility I want to speak about gender, race, and the atrocious colonialism which structured our lives, globally, in image and imitation of the Western world. Tijoux’s work is central to this task, for it works from resistance to imagining a better world. However, I believe her work can reach wider audiences, for it is not only identity which can link people together: music can be a tool too.

Through my studies I have come to explore how our Western world has colonized the planet through the monopoly of the exercise of violence, structuring human relationality in relationships of domination. As a historian focused on modern history, I became familiar with postcolonial theory when addressing Spanish, Portuguese, Dutch, English, and French colonialism. I read Edward Said (Said, *Cultura e Imperialismo*, 2018; Said, *Orientalismo*, 2018; Said, *The World, The Text and The Critic*, 1984) and Gayatri Spivak (Spivak G. , 1985; Spivak & Pérez, 2009), learning about the colonial biases in mainstream historiographical discourses, and the ‘subalterns’ who were deemed silent, or made so given the incapacity of the West to listen through difference. Studying English and American studies during my exchange in Slovenia, I read literary work addressing (or not, which is equally relevant), the ‘Empire’. I became familiar with African American writers such as Toni Morrison, Langston Hughes, Dudley Randall, and James Baldwin, ultimately leading me to critical race theorists. I also happened to learn about feminist philosophers such as Genevieve Lloyd and her claim that Reason is ultimately ‘male’. In the field of Gender Studies, I have come across feminist epistemologies, intersectionality, and decolonial theory from the perspective of multiple disciplines. This gave me new perspectives on how to speak about race and gender from an intersectional approachability, thus enriching the perception I had of Tijoux’s work. Having to choose a subject to write about in this thesis, it seemed it was time for me to develop further on the idea that there are many potentials in music as a space for protest,

deconstruction, but most importantly reconstruction and imagination of a different and solidary world.

Thus, with all this undone and in-the-making building of ideas and emotions, what I now truly ask myself is: how could we relate with one another acknowledging our differences without using them against each other? How do we use our commonality to create dialogues and connect through practices of relationality which are based on empathy, solidarity, and respect rather than dominance? Is there any possibility that human beings can see value in difference as something necessary for human and non-human survival? Is there any space in which these differences are overlooked to focus on sameness? And if so, how do we practically make it happen?

As Tijoux speaks about art as a form of liberation, and a way of compromising oneself to the world (Tijoux, Vengo, 2014, p. Delta), I will suggest in the upcoming pages that one way to do so is to implement music as a space of pedagogy for new ethical stances which would not only recognise differences, but also foment the acknowledgement of interdependence and commonality beyond these.

III. Ana Tijoux's 'World without Class'²²: Capitalism, Internationalism and *Wallmapu*

III. I. The Liberty of Some at the Cost of Many: Tijoux, Chile, and the *Yankee*

'The wellbeing of our dominant classes – dominant towards the inside, dominated from outside – is the curse of our masses condemned to a life of beasts of burden' (Galeano, 2004 (Septuagesimosexta Edición), p. 17)

In 1977 Ana María Tijoux was born in Lille, France. María Emilia Tijoux, her mother, a Chilean woman and citizen, sociologist, and activist part of the *Movimiento de Izquierda Revolucionaria* (Revolutionary Left Movement) was targeted by the state of General Augusto Pinochet. When the military took over the government of Salvador Allende in 1973, Emilia had to flee the country given a well-founded fear of persecution: throughout the Pinochet's dictatorship, which lasted up until 1993, an estimated number of eighty thousand people were tortured by a terribly repressive regime, and 3196 people were murdered for their political stances (del Alcàzar et al., 2007, p. 317).

In the same year of 1977, Pinochet's rule unexpectedly persists in Chile after his leading of a *coup d'état* in 1973. It was on an 11th of September: in the context of the Cold War, the United States' government supported his military intervention in Chile's Marxist democracy in favour of a capitalist dictatorship. Salvador Allende, first Socialist elected President in Latin America, spoke publicly to his pueblo de Chile through the last-standing *Radio Magallanes* in Santiago, after two planes had bombarded multiple radio towers in Santiago:

'I am here, at the Government palace, and I will remain here, defending the government that I represent by the will of the people (...) My words do not have bitterness, but rather disappointment, and they will be the moral punishment for those who have betrayed an oath they had taken (...) I am certain that the seed we gave to the worthy conscience of thousands and thousands of Chileans will never be slanted (...)

Foreign capital, imperialism (...) caused the climate for the army to break their tradition (...) (We are) Victims of the same social sector that, today, will be at their houses waiting, with a foreign hand, to conquest power to be able to defend their whiteness and privileges (...) I address the man of Chile, the worker, the peasant, the intellectual. Those who will be persecuted, because in our country fascism has long been present with terrorist attacks (...) Have faith. History never detains itself, neither with repression nor crime.

²² Lyrical fragment of song 'Vengo'.

This is a phase that will be overcome (...) Humanity advances for the conquest of a better life (...) Long live Chile, long live the people, long live the working class!' (Allende, 1973).

His last words confirmed that Latin America was not independent from former metropolis, foreign countries, and their capital. Allende's government, elected in 1970, attempted to legally transform and reform Chile towards state socialism, in a global context in which every country and its correspondent population became a piece in a 'chessboard' (Brzezinski, 1997) for both the capitalist United States and the socialist Soviet Union, completely dismissing local philosophical and cultural heterogeneities²³.

Before Allende was elected, he was already facing a lot of resistance. In fact, once elected, Nixon's administration 'accelerated and incremented collaboration with the most radical adversaries of Allende' (del Alcàzar et al., 2007, p. 304). During his government, then, inflation due to what the elected president named 'invisible blockage'²⁴ by the United States, alongside the political adversaries and the increasing disagreements among his coalition, slowly hindered his legitimacy as well as the efficacy of his government (del Alcàzar et al., 2007, pp. 305-308).

Two years later, the U. S. *Condor Operation*, focused on Latin American territory began, inaugurating a new period of political and military intervention in the continent. However, this U.S. interventionist behaviour was not new: its 'official' imperialism throughout the American continent began when, in 1823, Monroe Doctrine was instated, famously claiming that 'America' was exclusively 'for Americans'. Perhaps, we should ask ourselves which Americans they were considering (those white men with U. S. nationality): designed by John Q. Adams, the goal was to limit the influence of European empires in the American continent in favour of the hegemony of the United States, especially given the battles for independence in Latin America at the beginning of the 19th century. This political interventionism continued throughout the 20th century, this time limiting the influence of not only European states, but also the Soviet Union and its non-capitalist ideologies in: Puerto Rico, Nicaragua (del Alcàzar et al., 2007, p. 342), Cuba, Granada, Panama and Haiti (del Alcàzar et al., 2007, p. 363) to mention just some examples.

As Felipe Victoriano Serrano has noted, the problem with *Condor Operation*, and overall U. S. interventionism, is that 'it did not only have the goal of eradicating the political and cultural field

²³ I do not mean to affirm that Allende's policies were caring of the Mapuche cosmovision and other perspectives from *pueblos originarios*. However, the politics which attempted the reconstitution of the land to the Mapuche through the Indigenous Law of 1972, by which possession of the land would be collective, did resonate more with their cosmovision. After centuries of dispossession and forced mobilization, some left-wing individuals supported his government. Among them, Emilia Tijoux.

²⁴ 'The paralysation of commercial traffic and boycott to the credits of international banking' (del Alcàzar et al., 2007, p. 306).

of the left (communism, revolutionary utopianism, critical consciousness, the intellectual atmosphere which nutritiously alimanted the political parties of the revolution), but mainly those subjects carrying its culture, militancy; the whole of men, women and children that inserted themselves in the horizon of meaning which this culture had constructed' (Serrano, 2010, p. 180).

It may also be useful to speak and remind ourselves about the imperialist and colonising history of the United States towards its own invaded and possessed Western territory, given that it was similarly inspired by British imperialism the same way that Latin American countries were (Harambour, 2019). Once the theoretically 'empty' territories of the Pequot, Lenape, Powhatan, Cherokee, Creek, and Seminole people (among many others) in the Eastern lands of North America had been invaded, colonised, and policed by the white population, they continued to move West with their conquest of 'empty' territories. As historian Roxanne Dunbar-Ortiz has proposed, this form of colonization was a new type of colonialism which she has named 'settler colonialism': 'the founding of a state based on the ideology of white supremacy, the widespread practice of African slavery, and a policy of genocide and theft' (Dunbar-Ortiz, 2014, p. 2).

It is important to acknowledge and name this new type of 'settler colonialism', because it is useful to use in analogy to the Chilean and Argentinian states' processes of dispossession and colonization of the Argentinian Patagonia and the Chilean Araucanía. Taking into account the differences and by no means attempting to equate the process, this terminology is useful in understanding the colonialist policies from the new nation-states against the native population. Indeed, their white population fought and displaced *pueblos originarios*, especially the Quechua and the Mapuche with the goal of exploiting the land (mainly for the oil industry, animal industrial farming and food monocultures, such as soy).

The resistance of the Mapuche had lasted centuries, as they were never invaded by the Spanish during the Arauco War (1536-1818). As Reyes and Zúñiga have pointed out, it was only with the creation of the nation-state of Chile in 1818 that the Mapuche were victims of a homogenizing assimilationist ideology that not only attempted to make invisible ethnic and cultural differences, but also led to the dispossession of a land which was traditionally inhabited by this *pueblo originario* (Reyes & Zúñiga, 2018, pp. 357-358)²⁵.

This is due in part to what historian Mónica Quijada has stated in regard to indigenous population in the liberal construction of nation-states in Latin America: 'in the 19th century the heterogeneity of populations was a synonym of underdevelopment/backwardness, in so far as homogeneity was

²⁵ Originally in Spanish.

identified with capacity for progress and civilization’ (Quijada, 2006, p. 607)²⁶. As others have also argued with the case of Argentina, in which part of the Mapuche have traditionally lived, this ‘fake idea of homogeneity’ was violently imposed through neoliberal objectifying (dis)possessions of land, as well as political repression, ‘reiterated attempts of extermination’, and cultural ‘assimilations’ up until today (Guerreiro, Hadad, & Wahren, 2018, pp. 166-167). In the case of Chile, throughout the 19th century we find attempts of assimilation through evangelization, as well as settler colonialism through ‘uncontrolled penetration of settlers’ which the State supported through dispossession of indigenous territory: with the Araucanía War, which is traditionally known as ‘The Pacification’, the Chilean state inaugurated a story of dispossession, repression, violence, and objectification of its’ *pueblos originarios* (Boccaro & Seguel-Boccaro, 1999, pp. 742-743). Thus, as José Alwyn has affirmed, both the states of Argentina and Chile used similar ‘liberal-inspired’ tactics of domination with the idea of forming homogeneous ‘national states’ which completely ‘denied ethnic and cultural differences characteristic of *pueblos originarios*’ (Alwyn, 2004, p. 4). In 1992, Chile first recognized the ‘existence and presence of ethnic, culturally distinct and differentiated diversity’ (Reyes & Zúñiga, 2018, p. 360).

Due to this both inner and foreign interventionism, plenty of territories have been continuously invaded and privatised throughout the 19th and 20th century up until today, normally by the State, who then sells them to potential buyers or starts societies of exploitation with multiple investors (Harambour, 2019; Pinchot, 2020, p. 201), thus dispossessing people of their ancestral and traditional land. Such is the case of my hometown, Cutral-Có and Plaza Huincul in the province of Neuquén, where oil extraction in the Mapuche territory of *Puelmapu* fuels the economy of the area. In the province of Neuquén, similarly, Mapuche communities have been forcibly displaced when defending their rights.

In the process of assimilation, one is obliged to integrate within the dominance structure that characterises Western power system. What Aníbal Quijano’s ‘coloniality of power’ attempts to communicate is that race is colonial for it structures power and creates divisional lines among human beings: to assimilate, one must accept inferiority. The same happens with gender: as Lugones has suggested, coloniality of power also implies the coloniality of gender, for in order to assimilate women need to assume their inferiority. To create homogeneity, one must first invent an Other to erase and, as Santos, Meneses, and Nunes have proposed: ‘as a result, three resilient subaltern figures are still with us: the woman, the savage, and nature’ (Santos, Nunes, & Meneses, *Another Knowledge is Possible: Beyond Western Epistemologies*, 2007, p. 35).

²⁶ Originally in Spanish.

To assimilate may involve the action of renouncing one's own agency, as well as one's voice. For example, within this structure, Ana Tijoux embodies the three subalterns as a Mapuche woman, given the inseparability of the Mapuche with the land and nature. Thus, the importance of resistance to this homogenising assimilation into a monocultural society.

Tijoux's resistance, however, is found in the space of music: she sings from her positionality as a Mapuche woman about all that which is affecting colonised territories. From the implications of these interventions in the massive privatisation and edification of the Andean *cordillera* which is destroying the land (Tijoux, Vengo, 2014, No más), to the exclamation that *Wallmapu* (Mapuche land) will 'a thousand times overcome' (Tijoux, Vengo, 2014, Somos sur), her work is central to the divulging of anticolonial, anticapitalist, and antimperialist discourses that defend heterogeneity and diversity. In Tijoux's imagined world, which becomes tangible through her music, all voices matter, and so do identities.

III. II. Land and Internationalism in Tijoux's Music: Capitalism as the Enemy to an Agentic Earth

'It is the land that allows us to be and exist. We belong to the Earth; the Earth does not belong to us'
(Paillavil, 2018, p. 109)

The Mapuche are known as *la gente de la tierra*, or the people of the land. Researchers R. Ranjan, A. Castillo and C. Morales, who have researched the Mapuche cosmovision, explain that for the Mapuche 'land ('mapu') acquires a connotation of intangible material and immaterial good (...) it also constitutes a set of dimensions, energies, and types of lives, which together would signify land for Mapuche' (Ranjan, Castillo, & Morales, 2021, pp. 2-3). Thus, its definition involves all forms of living and non-living beings that inhabit the land, known as *gñen*. These determine one's identity, family, and community.

According to Paillavil, this idea appears in the concept '*maputuwn*' by which the Mapuche are given 'an identity, a character (*az*) and a form of being a person in relation to the geography of the place', including 'flora and fauna' (Paillavil, 2018, p. 102). He explains quite simply that, ultimately, instead of asking themselves 'Who am I?', the Mapuche asks themselves 'In relation to whom am I?' (Paillavil, 2018, p. 101). This is one of the reasons why the Mapuche have a completely relational ethics that include responsibility and response-ability regarding our impact on others, including the non-human and non-living and their impact on us.

The land or territory's significance, then, is one that goes beyond an element present in nature, to structure life: the meaning reaches the physical, spiritual, and metaphysical realms to include the human and non-human, both living and non-living. Thus, land cannot be a property, for it is a constituting/originating part of oneself: it becomes a complex term that not only involves materiality, but also that which is perceivable by our senses, the affective, including that which is in our unconscious, the ancestral, and the non-living.

This is one of the reasons why the socialist-Marxist policies of the previous government of Salvador Allende had certain resonance with the Mapuche cosmovision, as land was ought to become communal. The 1973 coup reactionarily undid Allende's government Agrarian Reform (1967) and Indigenous Law of 1972, which had attempted the restitution of territories that had been historically expropriated both by the Spanish and the Chilean ruling (Ranjan, Castillo, & Morales, 2021, p. 8). As researchers Guillaume and Seguel Boccara explain in their study of indigenous policies in Chile towards the Mapuche: the goal of Pinochet policies were 'accelerating the process of division and liquidation of the communities' and 'ending the legal existence of indigenous people' (Boccara & Seguel-Boccara, 1999, p. 757). Thus, even if still problematically homogenising, Allende's policies were somewhat a lesser evil, as it did not completely dispossess the people from their land.

Ana Tijoux's parents were openly supportive of Allende's policies, especially her mother. In fact, Emilia Tijoux's sociological work on migration and race, especially focused on Peruvian immigrants in Chile, retains still a Marxist internationalist perspective. Similarly, Ana's music is openly and explicitly fomenting internationalism and anticapitalism (Tijoux, Antifa Dance). As a small migrant child with Mapuche and Chilean origins, and French nationality, she was raised in a highly political environment, witnessing reunions and discussions.

It is immensely crucial to consider this upbringing when we consider her positionality, for these experiences have undeniably influenced her capacity to see the commonality of global struggles against the power of the state, and the violence that it can exercise over people. Similarly, it has helped frame her perceptions of capitalism as a system that structures and is structured by oppressive mechanisms that lead to constant social inequalities at multiple levels of existence. She understands that people in power are sometimes 'state terrorists', for they follow deadly policies that rather than caring for people and the Earth, are destined to the accumulation of inequality; the accumulation of power. In the song '*Oro Negro*' (Black Gold), she sings about the historical consequences of processes initiated by the state against its' people; the consequences of wars under interests that 'kill' not only human beings, but also a land which is 'bleeding out':

‘Son terroristas de estado
Criminales sueltos por todos lados
Ahogan la vida desde su oficina
Mandando a sus tropas a la muerte fija
Culpables de hacer la tierra sangrar
Culpables de comunidades matar
Culpables, culpables de niños llorar
Culpables de la vida sepultar
¿Cuántos hermanos tendrás que matar?
¿Cuántas naciones tendrás que ocupar?
La tierra que llora se va a desangrar
Por tu poder que no puedes saciar’
(Tijoux, Vengo, 2014, p. Oro Negro)

(They are state terrorists
Loose criminals all over
They drown life from their office
Sending their troops to a determined death
Guilty, of making the Earth bleed
Guilty, guilty of children’s cries
Guilty, of burying life
How many brothers will you have to murder?
How many nations will you have to occupy?
The land that cries will bleed out
From your power which you cannot satiate)

These perceptions, I believe, start in her childhood and the situation of Chile, and continue throughout her growth in France, as she becomes and starts to listen music from other artists, such as Lauryn Hill²⁷. When a child of an exile, one inevitably understands one’s existence as political, and thus it is easier to establish links with others, especially and even more rapidly if growing in an environment of Marxist thought and Mapuche cosmovision.

²⁷ Tijoux covers or re-interprets and re-writes Hill’s song ‘Doo-Wop’ as a cumbia. See: <https://open.spotify.com/album/540sFK490tLYEsJBG1kLPO>

Thus, this power in the eyes of Tijoux is rooted in the economic structure that capitalism has imposed over the globe, as it becomes the central aspect of the inequalities which are perpetuated to keep attaining that insatiable power. In her view, this power is both patriarchal, and capitalist. Indeed, in an interview she refers to capitalism specifically as an enemy which is ‘inside us’ as, to her eyes, we have been blinded with a paradoxical ‘over-information’ which has led us to be more misinformed than ever, causing us to be isolated and unable to see the links between our struggles and the ones of other people (Cárdenas, Akar, & Tijoux, 2018, p. 433). In this sense, it is capitalism that is affecting and structuring our relationality, as in isolation we perceive ourselves as whole, when instead we should acknowledge how we are intertwined with others not only personally, but also culturally, politically, and economically.

Furthermore, we live so isolated that we seem to lose perception of our relationship with the land too. Again, in capitalism we come to find destruction. Tijoux criticises the consequences of the privatisation, edification and capitalization of the land and the territories in Chile which are ‘covering the mountain range’:

Edificios cancerosos se apilaron numerosos
En bloques de cementos altos y furiosos
Taparon la luz de nombres poderosos
Y nunca más se vio aquel sol que era luminoso
Lo llamaron desarrollo, crecimiento
Del barrio sólo quedaron los cimientos
Dejaron desechos, dejaron gente sin techo
El único hecho es que no tenemos ningún derecho
(Tijoux, Vengo, 2014, p. No Más)

(Numerous cancerous buildings piled up,
In cement blocs, tall and furious
They covered the light of powerful names
And never was that luminous sun seen again
They called it development, growth
Of the neighbourhood were left only foundations
They left behind waste, they left behind homeless people
The only fact is that we do not have one single right)

The consequences caused by this massive edification are not only the destruction of the land, but the changing of a landscape and an environment which is crucial to a group identity which depends on and is constituted by the land. What is being changed is not just a view, but a complete form of living that is being dismissed through either the expulsion of people from their homes, or the imposition of integration and adaptation instead.

III. III. A Land, An Identity: Multiple Voices which Speak through Tijoux's Music

Scholars Ranjan, Castillo, and Morales affirm that for the Mapuche, given the significance of land as structuring of their identity, 'the loss of their land represents an identity loss' (Ranjan, Castillo, & Morales, 2021, pp. 2-5). This is important because it helps us understand that assimilating to the capitalist liberal model would simply imply losing their identity by having to identify against themselves with a foreign system which inherently dismisses their reality. Thus, the necessity to resist: what is being imposed is another ontology, epistemology, and methodology. What is being imposed is a hierarchical relationality that may require one to renounce to their own understanding of themselves.

Aravena Reyes and Cerda Zúñiga, who study the current social imaginaries of Mapuche identity in urban areas in Chile, explain that originally the Mapuche named themselves *che* (people). Yet, given the arrival of the Spanish and the encounter with alterity, their name evolved to 're-*che*' (true people). Finally, the name became Mapuche, the people of the land (Reyes & Zúñiga, 2018, p. 357). The authors explain that given the history of resistance and dispossession, and the assimilating discourses of the Chilean government which persisted until the Indigenous Law of 1992, many of the social imaginaries about the Mapuche worsened to become extremely stigmatised (Reyes & Zúñiga, 2018, p. 372). It was only after five hundred years of resistance that the awaited recognition of the multicultural character of Chile (although it is not yet in their constitution) was publicly admitted by the government. Since then, there has been a diversification in the social imaginaries about the Mapuche in urban areas, yet none of them leave out an image of passivity or incompatible/problematic agency: on the one hand, the traditional identity of the Mapuche related to nature and the land, living in the community and united by their cosmivision, culture and language. The second is that of the warrior or hero, related mainly to activists that fight for the rights of their people and embody the resistance. Thirdly, there is the imaginary of the *huinca* or *mestizo*, that tends to perceive the Mapuche as an assimilated individual which uses such social recognition to be able to opt for scholarships, subsidies, and other benefits. Fourthly, there is the social imaginary that refers to Mapuche identity as one filled with stigma, as it is associated

with vicious behaviours, laziness, incapacity, etc. Ultimately, there is the social imaginary that understand the Mapuche as a terrorist (Reyes & Zúñiga, 2018, p. 372), for as the authors argue, it is this the discourse mainstreamed through hegemonic media that repeatedly reproduces assimilationist thought (Reyes & Zúñiga, 2018, pp. 358-373).

Thus, the Mapuche still need to fight for their rights and identities to be recognised, even when these have been diversified with the rural exodus process caused by the continuous dispossession of their land and the overall economic precariousness of these areas.

These imaginaries are problematic in that even the ones that may be deemed hegemonically acceptable in Chile, such as the traditional one (which places the Mapuche in their historically reduced land, living according to the Mapuche cosmovision in rural areas), still perceive the Mapuche as non-agentic or passive. In other words, for the Mapuche, retaining fragmented parts of their identity implies accepting the impossibility of rejecting the hegemonic assimilationist mentality. The Mapuche are expected neither to name nor make visible their unfulfilled necessities, such as their land, the protection of their territory, their self-identity and culture. Thus, it seems that the only possibility left is to adapt to a power structure in which differences are undesirable and dialogue is negated. The Mapuche are expected to live in a land which has been historically dispossessed, reduced, highly policed, and regularly attacked by the gendarmerie.

From the perspective of decolonial thought, it is also necessary to insist on the fact that to gain rights, then, the Mapuche must change their perception of Self and others, and thus forcibly adapt to the tools of the colonizer. As Santos, Meneses and Nunes state, one of the main issues of arguing for the human rights of individual actors is that such approach inevitably dismisses other forms of understanding the world, as well as the relationship between humans and non-humans (Santos, Nunes, & Meneses, 2007, pp. 20-21). The objectification of the land and all non-human life, as well as the very ontological division between the human (which is gradually measured in more or less human according to parameters such as gender, race, ability, and/or class, among others) and the non-human is problematic itself, for it deems non-scientific conceptions which may move beyond the hierarchical divisions of socially-Darwinist theorizations that follow a logic of a chain of beings.

There are many Mapuche targeted by the government and its' military forces, as they are imprisoned, and physically assaulted. For example, the *Red de Mujeres Mapuche* (Mapuche Women's Network) informed that on the 8th of March of 2023 in Temucuicui, police officers repressed demonstrations with gas and pellet shots (Red de Mujeres Mapuche; Coordinación Feminista 8M, 2023). Similarly, alternative non-hegemonic media such as *Periódico Werken*

regularly inform about the imprisonment of the Mapuche, the repression of many protests, and the boycott to their harvests by stealing them (Periódico Werken, 2023). Ana Tijoux has also repeatedly used her social media platforms to divulge such news of repression, imprisonment, and murder. In July 10th of 2021, she wrote ‘Because of the murder of Pablo Marchan and every other commoner Mapuche. For a worthy life and the territorial recovery, for autonomy, get out forest guards and military of Wallmapu. No more murders! #wallmapulibre’²⁸ (Tijoux, Facebook, 2021). However, mainstream media keeps presenting them as inadaptable and ungrateful citizens that jeopardize the system.

These social imaginaries are present in Ana’s music as she is denouncing the mainstream discourses against them. Even though they become lost in the hustle and torment of urban life, they claim a voice, and sing. As she sings in ‘*Mi verdad*’ (My Truth):

‘Por mi piel morena borraron mi identidad
Me sentí pisoteado por toda la sociedad
Me tuve que hacer fuerte por necesidad
Fui el hombre de la casa a muy temprana edad
Desde que nací conocí la necesidad
Mi corazón descalzo se perdió en la ciudad
De mis suelas gastadas de tanto caminar
Aprendí de la vida, la calle y su soledad
Y aunque todo lo que tengo, tengo, tengo es mi verdad’
(Tijoux, Vengo, 2014, *Mi verdad*, my emphasis)

‘Because of my brown skin they erased my identity
I felt trampled by all society
I had to become strong due to necessity
I was the man of the house at such an early age
Since I was born I knew necessity/what it is like to be in need
My bare heart got lost in the city
From my worn out soles of so much walking
I learnt from life, the street and its’ loneliness
And even though all I have, have, have, is my truth’

²⁸ Originally in Spanish.

She is denouncing structural inequalities as responsible for precarious situations in the city, rather than focusing on the individual life of many people who inhabit a Chile that is highly policed. Indeed, she sees the intersectional nature of these inequalities, and repeats in the chorus that the one thing that remains is one's truth: no matter how these discourses and identities may be imposed and generalised, people's lives and contexts are complex, and there is always a chance to speak. Moreover, in this song she incorporates fragments of conversations with different men that talk about how life is in the city, and the difficulties one faces in overcoming precarity, insecurity and lack of institutional support while trying to maintain a 'truth' that is silenced and dismissed, or not heard. Furthermore, she insists on the importance of community, solidarity, and collaboration to overcome these difficulties, as the city tends to isolate even more people who should work to collaborate to make visible their struggles:

'Donde ustedes ven el miedo, nosotros vemos verdad
Ustedes crean rabia en nombre de la autoridad
Ustedes son los pobres, carecen de dignidad
Sepan ustedes, no queremos caridad
No tenemos sus casas, tenemos la vecindad
No tenemos sus guardias, tenemos comunidad
Necesitan nuestra música para ver la realidad
Pero jamás conocerás la solidaridad'
(Tijoux, Vengo, 2014, Mi Verdad)

'Where you see fear, we see truth
You create rage in the name of authority
You are the poor ones, as you lack dignity
Let it be known, we do not want charity
We do not have your houses, we have neighborhood,
We do not have your guards, we have community
You need our music to see reality
But you will never know solidarity'

It is interesting to perceive the subversive nature of the text, as it seems that all those things which deem people weak are instead those which make them stronger: poverty is overcome with dignity,

neighbourhood, community and solidarity. The idea of a world backwards appears to seem the alternative imagined through eyes that see in reverse: Tijoux plays with binaries to give power to different concepts over the ones which we normally discuss as powerful. Neighborhood becomes central, and so does community: the materiality of houses as buildings loses importance in light of these elements which structure life more justly and lovingly.

This is particularly important for it shows us a different possibility of embodying a responsible humanity which is affected by Others at the same time that it affects. It presents us to what Paillavil has introduced in his article ‘Mapuche Culture: An Old Ideal of Person for a New History’ (Paillavil, 2018). He argues that in traditional Mapuche teaching and given the relational origin and structuration of one’s existence, all Mapuche must be taught ‘respect (*yamuwvn*), solidarity (*keyuwvn*), rectitude in acting (*nor piuke*), and a thought that respects life (*kvme rakizuam*), among others’ (Paillavil, 2018, p. 105). Tijoux writes these ideas in her music and makes them visible: she is resisting the hegemonic representations of Otherness.

Now, it is necessary to understand the concept of *rakizuam* or *rakiduam* that appears here and explain it in the context of the Mapuche because it transcends the realm of thought alone, and it may help explain why and how it is necessary to dialogue beyond the rational realm of thought towards a more affective perception of a knowledge which ought to be socially and thus dialogically constructed. It also may help to explain why, through music, it is possible to enable this dialogue more effectively.

As Albersten and Zuchel have argued, the Mapuche *rakiduam* is composed by two words which stand for different meanings: on the one hand, *raki*, which can be defined as both counting or calculating, and also counting with someone. Thus, it has a social or relational aspect engrained in its’ meaning. On the other hand, *duam*, which has a ‘much more diverse and difficult’ meaning that has been related to ‘intention, necessity, urgency’, as well as ‘will, desire’ and also ‘affects’ (Albersten & Zuchel, 2019, p. 77). They go on to affirm that ‘*rakiduam* exists in an intimate relationship with the language (*mapudungun*), experiences, and actions; and these three aspects, at the same time are considered as personal moments as well as social ones’ (Albersten & Zuchel, 2019, p. 77). This implies that knowledge is socially built and not exclusively made by philosophers and scientists, as it has been in the Western historical past.

Normally *rakiduam*, then, is enabled by *nutram*, a dialogue in community by which everyone who participates has a chance to speak. As scholars Sabo and Libro explain in their article ‘Chilean, Argentinian and Mapuche Literatures in *zone of encounter*. Writing Strategies against Violence in the Representation of Indigenous Otherness’, the Mapuche *nutram*’s ‘discursive matrix (...) is

oral, collective, and with a rooted linkage to the territory and its nature' (Libro & Sabo, 2021, p. 4). It is a tool to speak around the 'bonfire', and they show that it proves extremely useful in artistic practices such as poetry for it may enable the exchange between people and the artist; it may enable the writing of dialogues that are somewhat leaving the author aside as they become collective testimonies of people and their relationships with others, including the non-human and non-living.

It is in the writing of these dialogues that we find a resistance to the acts of delegitimization of these knowledges which are being discarded as local and thus not universally valid. It is precisely by being rooted somewhere that they become what Haraway has named 'situated knowledges'; truthful knowledge which can be held accountable, situated in context, and applied to a certain historical, cultural, social and economic reality within a wider power structure and a wider world (Haraway, 1988). In other words, by not attempting to be universal, these knowledge-makers have little intention of imposing themselves, but rather it seems that they are trying to understand each other by acknowledging the links in between themselves and others.

Similarly, as I have previously mentioned, Tijoux has claimed that her lyrics come from conversations or dialogues. It is interesting that she tells how she originally started singing in a square with men from her urban neighborhood when she was young (Guerreiro L. , Ana Tijoux: "Yo estaba feliz rapeando, pero la fama me enajenó", 2019). It seems that *nutram*, here, may appear similarly re-constructed in urban areas with coming together at the square to sing and rap one's struggles, thoughts, and opinions. As a woman, she is expanding the category of womanhood to one participatory in the public space through dialogue, both because she challenges the Western ideology of spheres and the relegation of women to the private or domestic realm, and because she challenges hip-hop's male tradition.

Rakiduum moves beyond rationality to enter the realm of affect, and more. To perceive knowledge with this terminology is to take for granted that it is inherently built through dialogue, thus always being a collective form of labour. To use this terminology is to understand that the Other is necessary for oneself to live.

Ultimately, for Tijoux, it is again music, the tool to make these realities seen, these perceptions real and possible. It is music which has the capacity to make us listen: it is through music that we can dialogue, talk, and come together. It is in music that we can invite others to dialogue with us; to imagine a different world and work together towards equalities:

¿Cómo sería este mundo sin capital

Donde la humanidad fuera fundamental
Donde todos fuéramos iguales, universal
Sin patrones, ni amos, ni el nuevo orden mundial?

(...)

Nadie nos podrá borrar este gran soñar

(Tijoux, Vengo, 2014, p. Todo lo sólido se desvanece en el aire)

(How would this world be without capital

Where humanity was fundamental

Where we would all be equal, universal

Without patrons, masters, or the new world order?

(...)

Nobody will erase this our great dreaming)

IV. I. Music and Oneness: Pedagogy of a Relational Ontology

‘During any musical performance "desired relationships are brought into virtual existence." Participants experience these relationships as if they actually exist’ (Elliott on Small, 2000, p. 81).

Anthropologist and scientist Gregory Bateson long ago suggested, in his famous book ‘Steps to an Ecology of Mind’, that artistic practices may be crucial for human development and growth in that they articulate the integration of the self by enabling the deep connection with others and the environment (Bateson, 1972; 2000). In other words, arts are key to human survival because they allow us to experience how we become-in-relation to others; the premise is that I can only be if another person is there too. As the *pueblos originarios* have been saying since the 1980s trying to argue for the quechua *sumak kawsay* or *buen vivir* (the good living in community, as opposed to the individualised and capitalist Western world), the moral is simple: ‘*Yo soy si tú eres*’ (I am only if you are) (Samper, 2017, p. 147).

Drawing on Bateson’s theoretical work, ethnomusicologist Thomas Turino refers to music specifically as the art that is crucial to human survival, for the experience and participation in music ‘are a primary way in which people articulate collective identities that are fundamental to forming and sustaining social groups, which are, in turn, basic to survival’ (Turino, 2008, p. 2). Turino presents us with empirical research that shows how music can help shape social and cultural cohesion, as well as mobilization. He uses case studies such as Nazi Germany, or the United States’ civil rights movement, among others, as an example of how music can serve to very different, ideologically opposed movements in the ability of creating group cohesion. He does so to suggest, quite accurately, that music is the key to ‘integrating and uniting members of social groups but also integrating individual selves, and selves with the world’ (Turino, 2008, p. 3).

As a musician and a listener, I understand that musical experience can feel extremely intimate on many levels, being a communication tool that not only can be perceived emotionally and cognitively, but also affectively²⁹. As Turino puts it, ‘the signs of this social intimacy’, of a ‘feeling

²⁹Affect ought to be defined, in this thesis, within the definition offered by Gregg and Seigworth, by which affect is ‘born in in-between-ness’, and ‘resides as accumulative beside-ness. Affect can be understood then as a gradient of bodily capacity—a supple incrementalism of ever-modulating force-relations—that rises and falls not only along various rhythms and modalities of encounter but also through the troughs and sieves of sensation and sensibility, an incrementalism that coincides with belonging to compartments of matter of virtually any and every sort’ (Gregg & Seigworth, 2010, p. 2). Thus, ‘with affect, a body is as much outside itself as in itself – webbed in relations – until

of oneness with others', are embodied and lived 'directly – body to body – and thus in the moment are felt to be true' (Turino, 2008, pp. 2-3).

The idea that music can step beyond the realm of tangible materiality to affect at all levels of human experience may, in my opinion, facilitate teaching decolonial ethics and collaborative forms of relationality by including different forms of existence and cosmovisions as equally valuable, important, and crucial for human growth and knowledge-making. In this aspect, McKittrick, who refers to Black creative work, suggests that music offers not only a space for counter-narratives to be sung, and thus told, but also offers 'reparative possibilities' to those who participate and listen (McKittrick, 2021, p. 57).

Furthermore, I believe that in the musical sphere one may facilitate the act of *listening to* others, but also importantly to oneself: the musical sphere opens the door to creation, either by being through sounds or both lyrical work and sounds, which may enable the performance to be liberating, and lead to the previously mentioned integration or wholeness of oneself. One may be able to say in the space of music what one cannot say in another context, as we live in a highly hierarchical structure of relationality and power. Many artists have explained that it is through this process that they can name experiences and be listened to, thus challenging the idea that the subaltern is deemed to be silent even when they try to speak.

Among them, the renowned Chavela Vargas, who could sing love songs to women in scenarios in Mexico in the 20th century (Gund & Kyi, 2017), and the younger duo Calle 13, who in collaboration with other artists literally claim that they sing because then they are listened to in their famous song *Latinoamérica* (Calle13, Momposina, Baca, & Rita, 2010). I believe this is due to the capacity that music has in affecting individuals not only at a cognitive level, but also at one that is emotional, spiritual, embodied, and deeply personal. Similarly, Ana Tijoux refers to music as her therapy (Guerreiro L., Ana Tijoux: "Yo estaba feliz rapeando, pero la fama me enajenó", 2019).

Regrettably, in the Western context of education we have also objectified music, and cut it as a discipline which ought to be studied more as a phenomenon rather than lived as an experience³⁰. The subject or person involved is set aside to prioritise music as a discipline. In fact, it has been suggested that educators still struggle to see the political and cultural nature of music as a practice,

ultimately such firm distinctions cease to matter' (Gregg & Seigworth, 2010, p. 3). Emotion, on the other hand, remains an individual experience that remains within the body, and can be expressed by different means. As Hoffman suggests, emotion 'resides on the side of subjective affirmation, as a subjective capture of affect' (Hofman on Schrimshaw, 2015, p. 43).

³⁰ For further information see Thomas Clifton's 'Music as Constituted Object' (1976) (Clifton, 1976)

and a space, which can be diverse and in which dialogues need to happen for in music ethics and values are also taught (Elliot(Ed.), 2005, p. 4; Johnson, 2004, pp. 118-120). Curriculums tend to be structured considering only European music production, leaving out other forms of music-making and musical sounds. As Samper suggests, it is important that we include musical experience and practice again in our curriculums. He argues for a 'pedagogy of listening', truly listening 'attentively and affectively: oneself, the other, the music, territories and cultural contexts, and the diversity of vital rhythms, cosmos, and the spirit' (Samper, 2017, p. 148). Of course, if we consider Fetterley's proposal of a 'resisting reader' in regard to the taken-for-granted maleness of the act of reading a historically male literature (Fetterley, 1978), we may similarly argue that listening is also engrained within the patterns of the gender order in the realm of communication, and more specifically music. However, Samper's view, even if not addressing gender specifically, does nonetheless address the diversity of such acts of listening.

It is important, however, to think about how to implement this. It is necessary to insist that not all musical sounds can affect listeners similarly. As Elliott has argued, musical sounds are also culturally situated, and thus the experience of the listener may vary depending on their origin, as their relationship to these sounds may differ (Elliott, 2000, p. 86). However, I believe that in the context of globalisation and with technological mediations, many sounds may perhaps have facilitated access to people from different territories, thus enabling the listening and familiarisation of different sounds. Nevertheless, this argument has its limits, for access to technology may be reduced due to many factors, such as class. Yet, it may be useful to consider that, when available, it has the capacity to be extremely useful as a tool for the exchange of sounds, and with them forms of seeing the world, and being in it.

Resistance to globalisation can happen if we understand music as a space of encounter for dialogue and resistance. Similarly, Ana Tijoux refers to music as 'a point of connection of people from different places and cultures', thus troubling Elliott's argument because, as she explains, artistic practices should help us question the system and imagine a different world by coming together with our concerns, and dialoguing (Cárdenas, Akar, & Tijoux, 2018, p. 432). Therefore, we necessarily cohabit with differences and learn how to listen to these different sounds. I think that this should be taken into account by teachers and pedagogues, for we may be able to diversify our curriculums by including other musical sounds, forms, genres and cultures.

Furthermore, I would like to argue for the use of transnational genres that are widely known in multiple countries given the process of globalisation and marketization, such as rap, rock, hip hop, pop, and other forms of popular music that have originated in different territories. Even though some of these genres may be considered to be ethnocentric, they do constitute bridges in that even

when commercialised, it is precisely the commercialization that facilitates encounters, dialogues and transformations with local folklores. Such is the case of protest music and especially hip hop in the case of the Mapuche, as musical activism fusions hip hop with folklore in both Spanish and Mapuzungun (Rekedal, 2014). Their potential in enabling dialogue for an ecology of knowledges is potentially infinite, as in a musical encounter cultural exchanges and vulnerability become necessary. Thus, even if some were originated in the global north and their usage is partly due to a globalising process, it is possible to fusion these genres with different sounds by instrumentalizing pieces differently, or with other genres, or vice versa (Jimnez & Ramón, 2016). For example, Tijoux, who mainly stays in the hip hop environment, still tends to use rhythms which are traditional to *pueblos originarios* and the Andean territories, as well as instruments, while at the same time collaborating with artists from other parts of the world. Then, in this situation, music is just *the space* that allows the *encounter* between participants to create something together. She refers to her collaboration with British-Palestinian rapper Shadia Mansour in *Somos Sur*, a song categorised as hip hop but that includes two languages, and multiple instruments from different origins, as necessary, because the song is ‘a form of resistance’. To her, the true importance of music is the potential it has in creating dialogue, a sense of collectivity, solidarity, community and collaboration. In her own words, ‘resistance is an answer to the violence of occupation and dispossession (...) It was a song of pride, an anthem, a call for unity in resistance and an international vision for political organisation’ (Cárdenas, Akar, & Tijoux, 2018, p. 433).

I do not mean to reproduce power structures in the musical sphere by presenting here an idea of multiculturalism that still gives primacy to the global north, and leads to appropriating practices. What I intend to portray is the necessity to dialogue by incorporating the individuals in the process of music-making and thus music-learning and its’ language.

Perhaps one potential field to start implementing decolonial pedagogies in music-making in the Western world may be choir singing. I have attended choirs for years, both with adults and youths, and contributed to teach in classrooms music and musical participation to children. By insisting on musical participation in the classroom, one can truly dissolve the previous tensions among the students throughout the musical performance, as they have to inevitably *collaborate* to create something together. During this moment, children are not only creating music, but they are sharing an activity through which they have to create and share an *environment*, ambient or atmosphere. In this moment, their previous differences seem to dissipate as the music becomes the protagonist of the scene, taking over their barriers and allowing them to move freely. For example, in terms of gender, boys and girls are not separated by such factor, but rather they are grouped together according to their voices’ range, and what parts of the songs they should sing. Similarly, the

experience of music-making inevitably leads to them to *failing together*, as group work requires negotiation through mistakes. Thus, it allows the collaboration to perpetuate in time, requiring them to open up and be patient in regard to their differences: one needs to rehearse if one is to perform at the end of the year in front of an audience, for example. As psychoanalyst Jessica Benjamin explains, *failure* can be just a door to reparation and growth (Benjamin, 2006, p. 136). Ana Tijoux, in her song ‘Todos somos erroristas’ (We Are All Errorists), sings that:

‘Busco el error como forma de respuesta
Un colapso seguro que perturbe mi cabeza
Esta vida torpe que tanto tropieza es
Un regalo que atraviesa esta caja de sorpresa
Una vida sin locura no es vida es un pedazo un redaso
El murmullo de un zarpaso el trazo se delinea sin miedo al fracaso
Sin exitismo olvidar el conformismo’
(Tijoux, Vengo, 2014)

I search for error as a form of answer
A secure collapse that perturbs my head
This clumsy life that trips over so much is
A gift that trespasses this box of surprises
A life without craziness is not life, a piece, a *redaso*
The mutter of a claw, the trace is delineated without fear to failure
Without exitism, forget conformism’

For her, it is through making mistakes that one can open up their minds to creation; a creation which is deemed inconvenient and uncomfortable (Tijoux, Vengo, 2014, p. Todos Somos Erroristas). It is in error that we can try, attempt, create multiple times, again and again, and it is in this state where there is potential for self-reflection, collaboration, and dialogue.

Children need to rehearse to be able to put together a musical performance. It is interesting to see that because it is a participation of many, there is *collectivity* and *anonymity* in the failures as much as in the successes of the creative process: music becomes something which ought to be made by many, and the result will always be different; a combination of each person becoming-in-relation with one another, in a certain moment, in the space that music creates. Thus, collectivity takes over individuality, and the differences are put aside to participate together as a team, or as part of ‘one’ which will reciprocally affect each other. In this sense, it is not so much about musical competence,

but rather about the social potential of this activity in changing the way participants relate to each other.

As Slovenian ethnomusicologist Ana Hofman has pointed out, some scholars such as Goodman, Price and Schrimshaw have argued that sound is rather a ‘vibrational force’ that has a somatic affect beyond the ear, and thus affects us physically beyond our consciousness (Hofman, 2015, pp. 44-45). This resonates with Turino’s argument that music can create bodily connections beyond cognition (Turino, 2008, p. 3). If such arguments are true, we can propose a pedagogy that transcends the cultural barriers of sound argued by Elliott, by incorporating sound practice in our teaching environments, be those classrooms, rehearsal rooms, outdoors, mediated via technological devices, and any other forms of music-making and music-learning/consumption³¹.

Even if we consider sounds to be culturally situated and originated, however, nothing stops us from trying to change our musical education giving it a more central role in our curriculums, diversifying its content, and developing pedagogies which educate in decolonial thought. As Turino has argued, a more social approach to musical education should be implemented by which we do not value so much competency, but rather the participation of the subjects which take part in the music-making (Turino, 2008, pp. 98-99). In other words, it is not so much about music’s complexity or aesthetic value, but about what the musical space allows us to do. In this regard, Tijoux offers us a space of protest which is linked to the struggles for equality that many around the world are undergoing, including herself. However, she is also imagining a different world, in line with the ‘utopian globalists’ (Harris, 2013) artists that ought to foment a revolution. By implementing a participatory music education, in which the affective experience comes to the centre, while at the same time diversifying the sounds from the European rule, we will be doing what Katherine McKittrick has named ‘method-making’ (McKittrick, 2021, p. 63): a form of resistance, reparation, and change.

IV. II. Ana Tijoux: Protest Music between Participation and (Re)Presentation

In his book ‘Music as Social Life: The Politics of Participation’, Turino offers methodological tools to speak about music. One important division he makes is the one between participatory music-making, and presentational music-making, the latter of which we are currently used to in cosmopolitan societies: we consume music as an object, rather than a practice. He insists that this

³¹ In the process of listening, or ‘consuming’ in capitalist terms, one is inevitably learning lyrics, melodies, sounds, etc. On the other hand, the repetition of these songs again and again throughout time makes this consumption even more effective in terms of learning.

definition of music as an object is rather culturally situated in the Western world (Turino, 2008, p. 25), for music as a practice can be interpreted in multifaceted and different ways by multiple actors, and these definitions are contextually and historically situated. As he defines these two, he refers to participatory performance as ‘a special type of artistic practice in which there are no artist-audience distinctions, only participants and potential participants performing different roles’, while he refers to presentational performance to ‘situations where one group of people, the artists, prepare and provide music for another group, the audience, who do not participate in the music or dancing’ (Turino, 2008, pp. 26-27). For Turino, it is in participatory music-making that we can experience connection beyond ourselves, being able to embody a feeling of oneness with others.

In regards to Tijoux, however, I have found issues in situating her in either of these two, for this form of thinking perpetuates binary forms of thinking which are constantly reproduced and perpetuated in Western epistemology. On the one hand, she clearly is an artist which does music separately from her audience, as we have a clear distinction between her work and her listeners. She records music trying to mimic the live performance done by her musicians alongside herself, and sells it as an object to be consumed by many around the globe. Thus, we could affirm that she does presentational music-making.

Nonetheless, given the complexity of our capitalist and technologically-oriented economy, in a scenario of globalisation and with the internet and social media becoming platforms of distribution, I may need to argue for the necessity of presentational music at least as a first step or form of access to participatory music-making. Presentational music-making can open doors to participation, either with mainstream music or with protest music. Even though one may not participate directly in the musical performance, it is possible to relate to this music through the act of listening, or the pedagogy of listening (Samper, 2017), both in collective environments (such as a classroom, or a choir, or a concert) and from an intimate position (via headphones, for example, or at home), to get to know it even if from a certain distance. Even though I have insisted on the internet as a platform of access in the global scenario, it has nevertheless been historically possible too, either by gramophones, or radios, in Western society. One may also be able to ‘participate’ in a different way: by establishing connections with the artist, the sounds, or the music itself as a whole; by performing at home, in the classroom, reproducing these pieces, and establishing connections by attending the concerts. Many people experience concerts as the *encounter* for music-making: one may participate with the artist while they sing along. The same way, artists ask their audiences to sing with them. In fact, to offer an example, given the accessibility to social platforms such as TikTok, it has been possible to witness videos of ‘fans’, who not all have musical competency, attending concerts of renowned 12-Grammy Award winner Taylor Swift outside the

venue, to sing together outside the stadiums while she sings inside. Some have shared that the crowds sing so loud they can barely hear the American singer-songwriter³².

Furthermore, I believe that the process of recording as something done to present music leaves out the interactive nature of making music in a studio, or recording. In addition, it seems to pay no attention to the composition process itself. Turino makes a clear distinction between artists and audience. However, how one makes songs may vary, and many may contribute to this: not only the artists, but also people who can inspire the writing of words and melodies which they will be part of. Tijoux, for example, includes people who talk in her songs, such as ‘Mi Verdad’ (My Truth) (Tijoux, Vengo, 2014). In fact, she shared a post in social media regarding the production and release of her album Vengo, in which she explains that:

‘Making this album was a beautiful childbirth filled with musical encounters that are sometimes inexplicable because they are fractions of moments, crossings of smiles due to music and its’ lyrics (...) The beautiful thing about this craft is understanding that it is on the long run, with wrinkles in the songs, and the *inexhaustible necessity of conversing and dialoguing with each other* (...) In the end who does not understand that *music is the reflection of the other*, I am afraid they lost the sensibility with that so-precious humanity which is singing’ (Tijoux, Facebook, 2014, my emphasis).

Tijoux clearly understands music as a process done by many, even if her songs are under her authorship. In a childbirth, one needs assistance, the same way that she thanks the inspiration given by others for her to write. In the end, it is *always* an interactive and, to some degree, participatory process. Indeed, she even explained that it is troublesome to understand her lyrics as her own, as she has claimed in an interview:

‘We are all influenced by each other. That’s why I feel that my lyrics are not all mine, they build on human conversations, on conversations I’ve had. I think we educate each other; that is what we call *educación popular*’ (Cárdenas, Akar, & Tijoux, 2018, p. 432).

This popular education that she mentions is, ultimately, in line with a pedagogy of listening that is decolonial, and recognises the necessity to dialogue in order to achieve a reality of an ecology of knowledges. It is a pedagogy based on relationality; on the idea that we all have an impact on each other. Such were, similarly, the ideas of Freire’s ‘pedagogy of the oppressed’, as he addressed how relationships of domination are doomed to be repeated if the poles oppressor-oppressed continue

³² The videos are multiple, yet here are some links from randomly selected users: <https://www.tiktok.com/@kyndalcandelario/video/7224335799603531050?lang=es&q=taylor%20swift%20eras%20tour%20screaming&t=1683825523334>
<https://www.tiktok.com/@much/video/7225792505185406213?lang=es&q=eras%20tour%20parking%20lot&t=1683825695548>

to be reproduced. Instead, he suggested, the oppressed ought to change the system and create a new 'man' outside of this realm (Freire & Ramos(Tr.), 1970; 2005, p. 56) through a different education based on dialogue and experiences (Freire & Ramos(Tr.), 1970; 2005, pp. 87-89).

On a side note, I find that presentational music-making is also necessary for a musician given the need to adapt to the market in order to survive, or be able to live from this profession: sadly, it is necessary to access the recording industry in order to be able to play concerts even at a local level, for a demo or some sort of material is required by the hiring part beforehand. In this regard, she also refers to how paradoxical it is to produce music as an object to be sold, when in her mind arts are supposed to be forms of resistance (Cárdenas, Akar, & Tijoux, 2018, p. 432). Secondly, I have issues with situating her only in the presentational realm for she herself has referred to the issues she had in becoming known around the world, actually quitting her early career and leaving to France to become an anonymous figure (Guerreiro L. , Ana Tijoux: Rap, Feminismo y el Estallido Social en Chile, 2019).

Furthermore, the realm of protest music particularly can also be one of the main challenges to the lines between participation and (re)presentation. Personally, protest music has been part of my growth in Valencia and Catalunya, as many of the artists that sing in Catalan/Valencian have collaborated with Spanish-speaking artists, some of whom come from Latin America (as mentioned with Tijoux and Txarango). Because of this I encountered the work of Tijoux, and was fascinated and deeply affected by the fusion of genres, instruments, and the powerful lyrics denouncing colonialism, patriarchy, and imperialism.

Genres such as hip hop have gradually become cosmopolitan genres of resistance which artists may choose for political reasons. Tijoux refers to hip hop as 'a land for people who have no land' as it 'feels like a new country, a free country, because it brings together people with different languages but with shared issues and philosophies around the world'³³ (Cárdenas, Akar, & Tijoux, 2018, p. 432). In fact, having struggled with anxiety and panic attacks as a child, Tijoux started her journey in participatory-music making, as she sang with older men rap and hip hop in a square (Guerreiro L. , Ana Tijoux: "Yo estaba feliz rapeando, pero la fama me enajenó", 2019).

As Manabe suggests, protest music can somehow be considered participatory in that the intertextuality between struggles, sounds and lyrics links them together. In other words, there is

³³ Hip-hop can be tracked back to the 1970s in South Bronx, United States, before the wave of commercialization of the genre began (Williams, 2011, p. 137). Initially, it was a genre located within African-American culture, however, with its commercialization came its globalization. The genre was inherently sexist, both given the lyrics and the fact that no women took part until the emergence of 'hip-hop feminism' in the end of 1990s (Durham, Cooper, & Morris, 2013, p. 721).

‘recirculation’ of rhythms, sounds, and beats, by which ‘protest music can capitalize on the affect, historical meaning, or sheer familiarity of the referenced object. Historical or repeating events or a particular ideal provoke an affective reaction in the listeners, which they can associate with the new song and the cause that it stands for’ (Manabe, 2019, p. 4)³⁴. Such is the case, for example, of singer and activist Lluís Llach, who sang in Catalan the genre of ‘*nova cançó*’ (new song), looking into Catalanian and Valencian folklore. This was a form of resistance during Franco’s dictatorship, as the regime persecuted and repressed everyone who spoke the language. In consequence, he had to live in exile for his songs and involvement in political activism for the independence of Catalonia. However, more modern bands such as Txarango make music in the genres of ska and reggae. The Valencian band Aspencat includes rap and hip hop. Some, like La Gossa Sorda, mix multiple genres. All of them tend to look into Valencian and Catalan folklore and collaborate with other artists. Ultimately, protest music and its usage of the now widely commercialised genres such as hip hop, rap and ska remain both cosmopolitan and at the same time focused on local struggles. At this point in time, they have become transnational through globalization and collaborations (Laan, 2016).

I believe Ana Tijoux’s music as well as the production of many other artists who are politically involved give visibility to many struggles, and can help us start to implement decolonial pedagogies with their songs, lyrics, and collaborations. In the end, it is all about enabling dialogue, discussion, collaboration, and reflection among people. And, as I have been insisting, music may be just the space in which we find a tool for change as its power is potentially infinite.

³⁴Even though within literary theory the agency of the reader to resist or (re)interpret the message is acknowledged, and thus the experience of each person can differ from another (Barthes & Medrano, 1968; Morris, 1993), within the musical realm sounds may have the capacity of affecting at different levels. Among them, we find Gunaratnam’s argument on music and sound as a force which affects the body physically beyond our interpretation: ‘to hear is to be touched and to receive. To take in and to resonate with the ambient and sublime presence of others and the world around us. *And to do so whether we like it or not*’ (Gunaratnam, 2013, p. 82, my emphasis).

IV. III. ‘Creo en lo imposible’ (I Believe in the Impossible): Ana Tijoux’s Music as an Example of How the (Im)Possible can Become Actual through Music-Making.

Turino, drawing on Lea’s notions of the Actual and the Possible³⁵, argues that:

‘The arts are founded on the interplay of the Possible and the Actual and can awaken us from habit. The arts – music, dance, rituals, plays, movies, paintings, poems, stories – are a type of *framed* activity where it is expected that the imagination and new possibilities will be given special license. As a result, the arts are a realm where the impossible or non-existent or the ideal is imagined and made possible, and new possibilities leading to new lived realities are brought into existence in perceivable forms’ (Turino, 2008, pp. 17-18)

It is not a new revelation that decolonial scholars, teachers, thinkers and activists have urged us to implement artistic practices as forms of resistance and change. In fact, pedagogist and teacher Michael Domínguez, by using the methodology of *teatro del oprimido* (the theater of the oppressed) from Augusto Boal³⁶ explores how theatre can help imagine and rehearse different approaches to teaching. Setting a fictional classroom in a space of trust, he manages to be, as he calls, epistemically disobedient: by tackling a text in which a scene of rape is happening, and by which colonialist pedagogies would choose to focus on the text rather than in the content of such text, the participants come up with suggestions on how to address the events instead, being emotionally present. This is a clear example of how the possible can become actual through artistic practices, as the participants claim to have found it helpful to try it in real situations as teachers themselves (Domínguez, 2021). Similarly, music can serve as a space in which to implement such ethics. As Elliot et al. inform, music and philosophy in the Western world have been intrinsically linked, as music education has mainly consisted of an aesthetic education focused on the musical object regardless of context and with little attention to musical work (Elliot(Ed.), 2005, p. 37). Since the 1990s, many have been calling for changes in musical education (Elliot(Ed.), 2005). From addressing multiculturalism and the necessity to incorporate social sciences in the realm of music (Johnson, 2004) to the claim that music needs to be decolonized (Burcet, 2017), it is clear that music is a space in which ethics, ideas, and cultural impositions have been overlooked. In the call for decolonial pedagogies (Alvarado, 2021), one may argue that music has the potential to become a decolonizing and feminist space. Tijoux’s music particularly is a good example of how

³⁵ Turino refers to James Lea’s notion of the Possible as that which ‘includes all things that we might be able to do, hope, think, know, and experience’. The Actual, on the other hand, is that which ‘comprises those things that we have already thought and experienced’ (Turino on Lea, 2008, p. 17)

³⁶ See ‘Teatro del Oprimido’ by Augusto Boal (Boal & (Tr.), 2018)

decolonial and feminist ethics and knowledges can be present within the musical sphere, by both musical sounds and the content of the lyrics.

Like decolonial scholars, feminists have been calling for women to write, create, and make art as a form of survival, resistance, and liberation. Among them, writer Hélène Cixous, who insisted that women must write, as this way they would make themselves present, reclaiming history by self-(re)creating themselves, building a women's language and voice (Cixous, Cohen, & Cohen, 1976).

Music has the potential to make tangible a more responsible and response-able, relational, account of ourselves and others. Music is a path to coming closer to each other, sharing a oneness that is otherwise unattainable³⁷, as in the realm of the Actual we do not have the possibility to imagine a different reality, and dialogue through difference. Ana Tijoux, through her music-making, is enabling the sensibilization with struggles and resistances from different parts of the world.

Ana Tijoux's '*Creo en ti*' (I Believe in You) can help portray how decolonial ethics for the sensibilization and empathy of people towards each other can be implemented in the field of music. In this song, as in many others in the album *Vengo*, the goal of society is to become a community in which each person contributes to the improvement of themselves and each other to reach a more just world. In this sense, it is decolonial as many of Tijoux's songs can be said to follow the idea of *buen vivir*, equivalent to the Mapuche concept of *kume mogñen*, similar to the quechua *sumak kawsay*. *Kume Mogñen* from the Mapuche 'represents the wellbeing within a horizontal relationship with the Earth, nature, community and the family' by which there is a 'holistic and cosmic balance in which the person relates to others, their environment and the supernatural' (Alvarado on Bermedo, 2021, p. 97). The first step seems to be the reflection and realisation regarding how we are all *in* each other; how our actions affect a whole. Indeed, as Tijoux writes and sings, in each one of us there is a part of the Other:

'Creo en lo imposible
Que la locura más cuerda
Es buscar como ser libre
(...)
Creo en lo imposible

³⁷ Turino argues that music is an art which can enable the experience of flow, a 'state of concentration' by which one is solely in the present moment, focused only on the activity (Turino, 2008, p. 4). He explains that this is due to the fact that 'within semiotic chains of effects (...) in music and art, sensual perception, feeling, physical reaction, and symbolic thought may *all* eventually occur, thus involving and integrating different parts of the self which are sometimes conventionally referred to as 'emotional', 'physical', and 'rational' (Turino, 2008, p. 15)

Que ¿sin voz? Silenciara
El efecto de sus misiles
Creo en lo imposible
Creo que es posible
Hacer de este mundo
Un mundo sensible'
(Tijoux, Vengo, 2014)

(I believe in the impossible
That the saner madness
Is to search how to be free
(...)
I believe in the impossible
That, without voice? Will silence
The effects of your missiles
I believe in the impossible
I believe that it is possible
To make of this world
A sensible world'.

Tijoux's lyrics call for the sensibilization of our perceptions, either as people involved in the struggles she sings about, or as listeners who are seemingly unaffected. In this regard, within her music both the speaker and the addressee are perceivable. The latter seems to be the one who is asked to listen to join the speaker in their mutual struggle for liberation and contribute to the community's resistance and imagining of a different world (an 'us' or 'you' who the singer believes in). On the other hand, the addressee may become the 'you' who should reflect upon their actions which caused the silencing: the carrier or perpetrator of violence.

She challenges the notion of the silenced subaltern through music-making, by saying that even with a silenced voice, in artistic practices, in music, one can tackle the effect of inequalities, violence, and the dominance structures which sustain these discriminations and abuses of power. She claims that just by believing in the impossible, a *kume mogñen* that people are fighting for, and making visible this belief and sharing it, one can truly start changing the world towards this goal. As feminist scholar A. K. Mellor suggests, utopian thinking is crucial in that it 'is futurology: it offers a set of guidelines for social reform which might actually be utilizable. And these

guidelines function both as a political program for immediate social change and as moral imperatives' (Mellor A. K., 1982, p. 242). In this regard, Tijoux claims that it is through everyday actions that one can change; through community and a sense of collectivity. This community starts by the actions of individuals. Thus, this change will only happen if people believe in the importance of their actions, which together with that of others will have the capacity to empower and become a 'weapon' against a bigger enemy:

‘Creo en nuestros sueños
Como punta de lanza
El arma perfecta para nivelar la balanza
Creo en las acciones, las acciones cotidianas
Te llenan de vida, te llenan de esperanza
En lo pequeño radica la fuerza
Con tu cariño yo caminaré
Imaginando rutinas bellas
Para dar vuelta el mundo al revés
(...)
Yo reafirmo que tu rabia proviene del dolor
Y tu lucha florece del amor
(Creo en ti)
Porque en ti, me veo yo
(Creo en ti)
(Tijoux, Vengo, 2014)

(I believe in our dreams
Like a spearhead
The perfect weapon to level the balance
I believe in actions, everyday actions
That fill you with life, fill you with hope
In small things strength originates
With your care I will walk
Imagining beautiful routines
To turn the world backwards
(...)

I reaffirm that your rage comes from pain
And that your fight blossoms from love
(I believe in you)
Because in you, I see myself
(I believe in you)

Ultimately, it seems that what music allows people to do is to come together to oneness, a sharing, a feeling that we are not alone no matter which differences separate us in the realm of the Actual. The work of Tijoux could be said to claim for a sense of community and care, as she presents us with a fight that is ought to emerge from love. This could be related to the ‘ethics of care’ proposed by psychologist Carol Gilligan, by which she argued that a more women-based morality would consist of the ‘understanding of nonviolence as the most adequate guide to the resolution of moral conflicts’ (Gilligan, 1985, online). Tijoux’s music could be placed within the realm of a politics of care in which she promotes communication, collaboration, and bonds of care and support, rather than an immovable isolating individualism. Feminist ethics and decolonial ethics should, and many times do, go hand in hand.

Indeed, in regards to music-making and the (Im)Possible becoming tangible, Tijoux writes to her children that rage and joy go hand in hand, and that one ought to rebel by ‘drawing’, imagining, or creating a world which is just: in this sense, she is in line with psychoanalyst Jessica Benjamin’s claim that in order to subvert one’s positionality as the oppressed, one must avoid dehumanising the oppressor, for one may inevitably reproduce the very system which they are trying to undo (Benjamin, 2006, pp. 135-136). Instead, Tijoux steps far away from violence to claim that to rebel, one must love; that the fight originates in love. The goal, then, is not power, but rather care and equality. The arts are a good place in which to start giving visibility to this message. As she sings in ‘Somos Sur’, for her it seems to be all about dancing and singing in a ‘joyous rebellion’ together (Tijoux, Vengo, 2014).

To her vision, the things that she wants are simple: justice and joy. In other words, a society in which children are cared for, and in which we care for each other; a society in which human rights stop being privileges, and we step outside this realm that is still highly hierarchical to instead dialogue, negotiate, and slowly change our practices of relationality to cohabit with multiple ontologies. She explains, she is ‘another mother who dreams a lot but sleeps very little’, for her children are facing a world in which they are being more and more isolated, being susceptible to all sorts of ideas that can reach them through media. She reminds them that, the best way to be

joyful, is to look at the world with joy, surround yourself with ‘friends’ that cannot be substituted with technology, and imagine how to make the planet a more just and caring place:

‘Fiel a tus valores puedes ir
Caminar por esa senda y resistir
Para que tu conquista es ese buen vivir
(...)
Quiero para ti cosas sencillas
Que dibujes un mundo de justicia y alegría
Y yo se que afuera todo brilla
Y si tu miras verás un mundo de alegría
(Tijoux, Vengo, 2014, p. Los Peces Gordos No Pueden Volar)

(Loyal to your values you can go
Walk down that road and resist
So that you can conquer that *buen vivir*
(...)
I want for you simple things
That you draw a world of justice and joy
And I know that outside everything is shiny
And if you look, you will see a world of joy

These ideas of an imagined and ideal world must be placed within the realm of ‘utopian globalism’ (Harris, 2013). It is hard to perceive Tijoux’s feminist and decolonial ideas which *imagine* (and I insist on imagination) as applicable to the realm of politics in the current world. However, it is in their placement within the arts that they can be useful in radically shifting the perspective on human and non-human relationality. It is in their placement in the realm of the possible that this imagination can be felt, perhaps, to be true even if momentarily. It seems that it is not about how to establish the path, but rather about imagining the destination.

In this regard, I may relate Tijoux’s lyrics to Jonathan Alexander’s argument that values ought to be central in the structuration of (queer) activism, in that ‘the articulation of our shared values might move us from a reactive to a proactive political stance, potentially energizing our coalitional work (...) such values suggests that we too have a vision of the world – a vision worth putting

forward' (Alexander, 1999, p. 311). Even though he speaks about queer values and moving beyond an identity politics which focuses on difference, he nonetheless points us in the direction of the necessity of sharing what an ideal world would be like for those who are mobilizing against the cis-heteropatriarcal system of domination. He, however, warns us about the non-transferability of such values, given that they may be rooted within the western world (Alexander, 1999, p. 312). However, they are meant to be negotiated in community (Alexander, 1999, p. 313).

Similarly, what Tijoux is doing is imagining a world decolonial and feminist, which may foment the collaboration of people whose identities are different. In her utopia there is the possibility of kneading values which are decolonial, feminist, and anticapitalist. She, however, dissents with many feminist utopias who exclude men from society (Mellor A. K., 1982, p. 250) and remains giving primacy to dialogues, collaboration, and community.

V. I. Ana Tijoux's *Antipatriarca*

Ana Tijoux's music has been studied by other scholars given the impact it has had in Latin American feminisms, decolonialism and the struggles for equality (Barros, Vengo (2014) de Ana Tijoux: activismo, descolonización y feminismo, 2020).

When Tijoux was asked what were the motives for her to write such song, she referred to feminism as something she had begun to learn after becoming aware of how much *machismo*³⁸ she was experiencing in her everyday life (Cárdenas, Akar, & Tijoux, 2018, p. 433). Consequently, perhaps, she began to realise that most of the political revolutionaries she had encountered during her upbringing remain mainly male figures (Web Exclusive, 2014, p. online). In other words, all political figures which she considers agents of history were male; all main protagonist participants of the public sphere were male.

She explains that it was also the experience of motherhood which led her to learn about feminism, as she attempted to avoid reproducing these *machismos* in educating her children (Web Exclusive, 2014, p. online). In this regard, it may be necessary to point out how Ana Tijoux embodies a mother who at the same time is highly connected to the political and cultural sphere. Thus, she seems to embody a challenge against the Western hegemonic constructions of motherhood as publicly passive and related to an ideal of the 'angel in the house' since the 19th century (Patmore, 1891). Similarly, her album visual art and her song *Antipatriarca* present women who are mothers, sisters, and friends who sing very clear feminist political ideas, as she insists on the collectiveness of the struggle for equality. In regards to feminism, Ana Tijoux claims to be more connected to the 'streets' than to academia, in that she feels linked with the mobilizations against gender violence and the lack of autonomy over oneself given the laws against abortion (Cárdenas, Akar, & Tijoux, 2018, pp. 433-434).

In her song *Antipatriarca* particularly, the lyrics are written close to the roots of struggles within Latin America that are focused on combating gender-based and domestic violence, reclaiming of abortion rights, and the increasing participation of women in the political sphere. For Tijoux, as we have mentioned, all struggles are related, especially among all the women in the world who are

³⁸ *Machismo* is not a synonym of sexism, but rather a particular form of inequality and perpetuation of patriarchal values particular to Latin American territories of Spanish-speaking population. *Machismo* specifically addresses the irresponsibility of men regarding the education and care for children, as well as the erotization and objectification of women and the normalization of violence (Sara-Lafosse, 1998; 2013).

trying to ‘break the chains of the skin’³⁹ (Tijoux, Vengo, 2014, p. Antipatriarca); to change the hegemonic perceptions of womanhood as an identity and a form of existing in the world that needs to meet a criteria of complementarity and roles that remains still terribly homogenising. These criteria are not only dismissing of women’s diversities but of their agency to freely be and choose over their bodies. Tijoux starts the song by addressing the interconnectedness of women, insisting on the collectiveness of experiencing and embodying womanhood in the world⁴⁰, especially by the perception of others who ‘name’ us:

‘Yo puedo ser tu hermana tu hija, Tamara, Pamela o Valentina
Yo puedo ser tu gran amiga, incluso tu compañera de vida
Yo puedo ser tu gran aliada, la que aconseja y la que apaña
Yo puedo ser cualquiera de todas, depende de cómo tú me apodas’
(Tijoux, Vengo, 2014, p. Antipatriarca)

(I can be your sister your daughter, Tamara, Pamela, or Valentina
I can be your great friend, even your life companion
I can be your great ally, the one who advises and manages
I can be any of all, depending on how you call me)

She is speaking as an ‘I’ that can be transported to the place of any of these women, because it is through the perception of others that women become. Indeed, in a hierarchical power structure in which the domination of women as a practice of relationality is engrained within the very foundations of our society (Mill & Mill, 1869; 2017; Bourdieu & Nice, 1998; Lloyd, 1993; Engels, 1999; Millett, 1969; 2016), it is undeniable that it is through our connection with others that we can acquire certain identities to place ourselves in the world. The links through which women become with others are presented as relationships of care. However, Ana Tijoux speaks from these positionalities politically.

She manages to present womanhood as a social construction that is deeply rooted in our relationships with others. However, she presents these relationships as ones of care, while at the same time presenting women as independent participants of history:

³⁹ Such words may be interpreted as a metaphor for gender identity as well as race, as within hegemonic discourses in the Western world womanhood is strictly linked to biology, and so is race.

⁴⁰ Even though such view can be essentializing from a constructivist perspective, as well as generalising the perception of womanhood, Tijoux does account for the diversity among women. In this regard, it could be argued that her view remains within the ecofeminist realm in that she understands women as being closer to nature, and thus to each other in that they share a state of being in society and the world.

‘Yo puedo ser jefa de hogar, empleada o intelectual
Yo puedo ser protagonista de nuestra historia y la que agita
La gente la comunidad, la que despierta la vecindad
La que organiza la economía de su casa de su familia
Mujer líder se pone de pie
Y a romper las cadenas de la piel’
(Tijoux, Vengo, 2014, p. Antipatriarca)

(I can be a housewife, employee or intellectual
I can be the protagonist of our story and the one who agitates
The people the community, the one who wakes the neighbourhood
The one who organises the economy of her house, her family
Woman, leader, stand up
And break the chains of the skin’

She presents women as the ones who can agitate and wake the people of the community, thus caring for everyone as housewives, employees or intellectuals that can perceive beyond themselves to ‘liberate’ with ‘joy’ themselves and other women who stand beside them, alongside the communities which they are part of and care for (Tijoux, Vengo, 2014, p. Antipatriarca). Love is instrumentalised as a tool for liberation with joy that leads to a peaceful rising that avoids the reproduction of the very violence that is exercised against them:

‘Tú no me vas a humillar, tú no me vas a gritar
Tú no me vas someter, tú no me vas a golpear
Tú no me vas denigrar, tú no me vas obligar
Tú no me vas a silenciar, tú no me vas a callar’ (Tijoux, Vengo, 2014, p. Antipatriarca)

(You are not going to humiliate me, you are not going to scream at me
You are not going to subject me, you are not going to hit me
You are not going to denigrate me, you are not going to obligate me
You are not going to silence me, you are not going to shut me up)

Ana Tijoux’s response to these violences is a politics of care based on community. Perhaps, Tijoux offers some sort of reconciliation of the impossible presented by Carol Gilligan in her polemic ‘In a Different Voice: Women’s Conceptions of Self and of Morality’, in which it is argued that

womanhood and adulthood are presented and constructed in society as mutually exclusive (Gilligan, 1985, p. online). According to Gilligan, adulthood is built around a wrongly neutralized and taken-for-granted notion of manhood which performs an adulthood masculine in its' very definition in regard to morality and the perception of the self, as it is individualist, aggressive, assertive, and attempts the universality and objectivity of justice regardless of the historical situatedness and context of people. Womanhood, on the other hand, is presented as dependent on others given the insistence on care, as women are ought to choose between themselves and others constantly by establishing links of dependency and care with others in their life. Thus, women cannot become adults without having to reject their own womanhood (Gilligan, 1985, online).

Ana Tijoux seems, however, to give us the seeds to imagine an alternative as in *Antipatriarca* women are independent, claiming they can choose over their bodies and 'emancipate' with care and joy, not only for themselves, but also for others. The women in Tijoux's music are mothers, sisters, daughters who at the same time are intellectuals, employees and housewives who can be protagonists of history; agents with voice, participants of the political sphere and liberators:

'Independiente yo nací, independiente decidí
Yo no camino detrás de ti, yo camino de la par a ti
(...)
No sumisa ni obediente
Mujer fuerte insurgente
Independiente y valiente
Romper las cadenas de lo indiferente
No pasiva ni oprimida
Mujer linda que das vida
Emancipada en autonomía
Antipatriarca y alegría
A liberar, a liberar, a liberar
(Tijoux, Vengo, 2014, p. Antipatriarca)

(Independent I was born, independent I decided
I don't walk behind you, I walk beside you
(...)
Not subjected nor obedient
Strong woman, insurgent
Independent and brave

Breaking the chains of the indifferent
Not passive nor oppressed
Beautiful woman who gives life
Emancipated in autonomy
Antipatriarchal and joy
To liberate, liberate, liberate)

It appears to me that Gilligan's notion of a morality based on a concept of non-violence is here perceptible as the revolution is joyful and based on solidarity, connection, collectiveness, and dialogue rather than in violence. The text is simple but clear and highly political, even if utopian and relegated to the realm of the arts, for it captures the main political ideas of the feminist struggles for equality.

The potential is found, however, in presenting such text in the realm of music, for even if unreal, it has the capacity to generate a feeling of empowerment, connection and oneness among different human beings. Indeed, as Laan has argued, the 'hip hop feminism' genre has been quite crucial in divulging feminist ideas and generating a sense of empowerment among women in Latin American countries (Laan, 2016, pp. 4-5). Figures such as Tijoux, for example, have written in their lyrics the experiences of many that are not (re)presented in mainstream media.

An example of how these connections are made tangible can be visually perceived in the videoclip recorded for this song, in which multiple people (mainly women) from diverse ethnical and cultural backgrounds appear⁴¹. Some appear alone, singing, or staring at the camera, while others appear in company of their community and other women. Signs of '*No Femicidio*'⁴² can be seen throughout the video. The short film also contains multiple images of men doing housework, caring for children, and singing. Each participant sings the lyrics as if they were the ones performing.

Nevertheless, the limits of such example are found in that it was recorded by the artist, and it could have been her intention to create such environment for her visual piece. However, it is nonetheless arguable that, despite this, the video has the visual potential to reach people who can see themselves identified with its' content and empowered by its' lyrics.

⁴¹ See: <https://www.youtube.com/watch?v=RoKoj8bFg2E>

⁴² Given the high numbers of women murdered by men in Latin America, such signs were part of a social and political movement to raise consciousness about such violent events. They were very relevant and still are, as they put the problem in the eyes of the public, crossing national borders to expand all throughout Latin American territories.

Tijoux's work has the capacity to (re)present an image of womanhood which is multifaceted, agentic, and participant of the political sphere while still being in the position of care for others and generate life.

V. II. Motherhood Beyond Skin: Links Between Women, Earth, and Water

As Paillavil claims, in Mapuche cosmovision the Mother Earth is responsible for giving life, and thus as human beings we are dependent on her to survive. As such, respecting the land is not about divinising it, but about 'caring for' and 'respecting' it, acknowledging that it brings or 'gives life', and that it is in her that we find 'the origin of things' and 'diversity' (Paillavil, 2018, p. 109).

Similarly, in Tijoux's music the land or Earth (given that in Spanish these words are interchangeable) becomes an agent who brings life. It is personified as a 'she'; a woman; a mother who gives life. In the case of the song 'Río Abajo' (Down the River), she presents the water as a mother who at the same time is the daughter of the land. Again, relationships of care initiated by motherhood appear at the centre of reproducing life:

Soy el agua
Soy la vida
Soy la madre de la fuente cristalina
Soy un canto musical de claves
Soy la llave de este mundo y su brebaje
Soy la lluvia que te brinda el aguacero
El chubasco permanente
El amor verdadero
(...)
Soy la hija de la tierra
Soy la madre que cultiva los frutos y su siembra
(Tijoux, Vengo, 2014, p. Soy Agua)

(I am the water
I am life
I am the mother of the crystal clear fountain
I am a musical chant of clefs
I am the key to this world and its' potion

I am the rain that brings you downpour

The permanent cloudburst

True love

(...)

I am the daughter of the Earth

I am the mother who cultivates fruits and its' harvest)

Considering the lyrics, it seems undeniable that she sees connections between the oppression of women and the exploitation of nature. In this sense, we could consider her to be within the realm of ecofeminism. Furthermore, given her contact with the struggles of the Mapuche in Chile to defend their rights, and her critique of the edification in natural landscapes, one may argue that her work sees links between the struggles of the Mapuche as a community, their women who also perceive this interconnectedness and their rights over the territory. As Aceituno argues, in Tijoux's music 'the ecological is articulated as communal' (Aceituno, 2018, p. 19), thus again problematising the possession of a land which is agentic in itself, and has the power to give life.

It could be argued that Tijoux stands, perhaps, within the lines of spiritual ecofeminism, which, as Mellor points out, gives a particular power to indigenous women for their knowledge of nature is somehow more powerful (Mellor, 1997, p. 11). Maybe this is due to the capacity women have of giving life, which becomes intertwined with nature when human beings feminize nature as a Mother Earth. In the western world, however, we have tended to objectify nature as an object which ought to be exploited, having exercised what Vandana Shiva has named biopiracy: the exploitation of nature and its' resources, its' objectification and colonization (Shiva, 2001).

Nevertheless, in the case of the Mapuche, as well as other *pueblos originarios*, the land is perceived as a Mother. Due to this, women in Mapuche communities may have a more significant role in carrying knowledge of the land and caring for their community. This respect for a mother and its' relationship to nature can be seen in Tijoux's personal story, as in the song Emilia she writes to her mother:

'Tú y yo y amarraditas

Por un lazo maternal

De arterias y de vitaminas

En esta trenza entrelazada

Envuelta en este sol que ilumina

De la temprana mañana

Tú contienes primavera
En tu sonrisa
(...)
Te sigo yo en tus pasos
Y te guardo en mi regazo
Para siempre y por siempre'
(Tijoux, Vengo, 2014, p. Emilia)

(You and I tied up⁴³
By a maternal bond
Of arteries and vitamins
In this intertwined braid
Wrapped in this sun that enlightens
(Of) the early morning
You contain spring
In your smile
(...)
I follow you in your steps
And I save you in my lap
Forever and always)

The relationship is again presented as a mother-daughter relationship, by which their bodies are connected both to each other *and* to nature. The metaphor of 'containing spring' in oneself establishes a direct link between nature and the mother's body. On the other hand, their bodies appear to be 'wrapped' by the sun. It seems that the sun affects the mother's body, who contains spring, and thus Tijoux can blossom through and with her.

By following her 'steps' and saving her in her 'lap', Tijoux presents a cyclical understanding of nature that is also present within the Mapuche cosmovision. It seems that in her music the daughter will follow the steps of the mother in becoming a carer for her loved ones, while at the same time giving back to her mother in that she will be the one who will keep her in her 'lap'. As I have mentioned before, a similar perception is established between the Mapuche and their territory, by

⁴³ Tied up in Spanish translates to *amarradas*. However, Tijoux sings *amarraditas*, which is meant to sound warmer, closer, and somehow smaller.

which the Mapuche needs to care for the land for it is the one which allows them to be by acquiring their identities.

Barros explains that Tijoux is presenting these ideas in her music for ultimately, she intends to decolonize nature by firstly decolonizing knowledges (Barros, *Aguas y ríos: activismo, decolonialización y naturaleza en Cecilia Vicuña y Ana Tijoux*, 2020, pp. 547-548). This strategy is crucial for writing and music may have the potential of giving visibility to Mapuche knowledges.

It seems that the exploitation of water, particularly, is fought in Tijoux's music by acknowledging the power of water as an agent capable of giving life, of being free, by claiming that it will resist the encapsulation and objectification done by men and its' dams:

‘Tu no me puedes poner nombre
No me puedes apresar
Mi amor es demasiado enorme
No me sujetan tus cadenas
No quepo en tus envases
Ni me atrapan tus sorpresas
Y aunque quieras controlarme
Yo fluyo río abajo sin que puedas dominarme’
(Tijoux, *Vengo*, 2014, p. Río Abajo)

(You cannot name me
You cannot imprison me
My love is too huge
Your chains do not hold me
I do not fit in your dams
Nor do your surprises trap me
And even if you want to control me
I flow down the river without you being able to dominate me)

Tijoux's water is similarly positioned as women are in *Antipatriarca*, as in both songs there is an 'I' who is singing to the oppressor that they will not be dominated. Both women and water are givers of life, and carers for others in that they want to 'love'. The water, just as women, comes to 'share' a life:

‘La fértil abundancia yo traigo en mi equipaje

Yo vengo a compartir mi vida en este viaje
(...)
Quiero amar hacia el mar donde el sol sí se esconde'

(Tijoux, Vengo, 2014, p. Río Abajo)
(Fertile abundance I bring in my luggage
I come to share my life in this trip
(...)
I want to love towards the sea where the sun does hide)

However, Tijoux establishes a link between the perception of water as agentic and its' origin in Mapuche knowledges: a knowledge transmitted from mother to daughters generation after generation, as she claims that 'like this it was sang by grandmother, alive, whispering' (Tijoux, Vengo, 2014, p. Río Abajo). Tijoux's spiritual ecofeminism is structured around relationships of motherhood which appear portrayed from nature (water, land) to human embodiment; and embodiment which transcends the body, or the skin, to incorporate elements of the natural world. As Barros suggests, nature is presented as 'sacred, nutritive, and creative' which appears in the lyrics, but also in the musical part of the song, which contains references to folklore forms and sounds (Barros, Aguas y ríos: activismo, decolonialización y naturaleza en Cecilia Vicuña y Ana Tijoux, 2020, p. 556).

Tijoux's music presents us a world in which women, and nature, go hand in hand, intertwined, in that they both face the same type of oppression because they experience life in similar ways. In this regard, she stands within ecofeminism, as such current defends the view that women and nature's oppression are inherently linked (Mellor M. , 1997; Twine R. T., 2001). Such view has been criticized in that it can be essentialist, as it originates within Western patriarchal and binary dichotomies and reproduces them by bringing women closer to nature. However, as it has been mentioned, Tijoux insists on the limits of biology in regard to the definition of womanhood. Furthermore, her view is more situated within the realm of Mapuche cosmovision. It is not problematic, then, to establish a connection between human beings and nature, even if this connection is focused on women rather than men. What is problematic is the hierarchization of bodies in regard to how close or not to nature they are, which has been part of both feminist and non-feminist thought. However, it is true that Tijoux's song leaves absent manhood, in that water is personified as female.

However, it seems that it may be due to the importance of the notion of motherhood which is present in different songs of the album, and so are relationships of care. It seems that in her music, a utopian liberation of women and nature through a politics of care becomes tangible, in that she empowers this utopia by performing it in her music, and allowing it to be openly accessible by other people who can listen to it. In this regard, she is speaking hopeful words that have the power of resisting the objectification, in that her writing can present a counternarrative in which women, land, and water, appear as agents who are protagonists of their own stories, and can speak and be heard.

V. III. Race, Gender, and Writing Strategies to Resist Oppression: *Nütram*

The songs included in the album *Vengo* constitute a piece of art that contains an intersectional perspective, given that we find gender, race and ethnicity, alongside with nature, closely intertwined, and related to each other. All these become in the space of political subalternities. From women resisting patriarchy, to those with ‘brown skin’ who are resisting being ‘erased’ (Tijoux, *Vengo*, 2014, p. Mi Verdad), Tijoux’s music imagines a world of justice while at the same time giving visibility to the struggles that so many people face in Latin America as well as other parts of the world.

I have spoken about gender, and nature, and the Mapuche cosmovision. However, it is also necessary, as a last point, to discuss how the figures of men become in Tijoux’s music participants of the resistance, especially when it comes to men who are part of the community or neighbourhood.

In ‘Rumbo al Sol’ (Heading to the Sun⁴⁴), she includes spoken fragments by two male voices that speak about the difficulties living in neighbourhoods that are insecure, and being part of a working class that struggles to survive in a capitalist economy:

‘Yo no tengo casa propia. Si tuviera casa propia, al menos podría como hipotecar o hacer un préstamo sobre ella. Yo no bebo, no fumo, todo lo que consigo es para mis hijos y mi esposa pues y para la casa...’

(Tijoux, *Vengo*, 2014, p. Rumbo al Sol)

(I do not have my own home. If I had my own home, at least I could like get a mortgage or have a loan on it. I do not drink nor smoke, everything I achieve is for my children and wife, and so for the house...)

⁴⁴ ‘Rumbo’ can translate to direction, orientation; a planned itinerary that sets the direction but is uncertain of that which is to be found throughout the way.

In this fragment, we can perceive the intention of Tijoux behind including a dialogue without re-writing it in her lyrics. She is bringing an external speaker to her music to denounce the lack of one basic need: secure housing for people who work but still cannot afford to live in their own house⁴⁵. In this sense, her writing strategy is that of many poets and artists from Mapuche backgrounds that revolve around the *nütram*. As Libro and Sabo explain, *nütram* is a dialogue which is collective and oral, traditionally occurring in communal spaces in which many people have the chance to speak (Libro & Sabo, 2021, p. 4). They explain that, as a writing strategy, *nütram* can serve to offer counternarratives against those which objectify and diminish the Mapuche. This will be possible as long as the role of the artist, or poet, revolves around participation at different degrees, either by witnessing the process or by taking part at different intensities in these dialogues, acknowledging all voices which are constructing together some form of knowledge and, most importantly, writing them. Even though the *nütram* ought to be traditionally oral, they show how it is in the action of writing that these forms of knowledge-making can come to interact in zones of encounter with Chilean and Argentinian literatures, thus contributing to a wider dialogue by making the voices of the Mapuche present in the hegemonic discursive apparatus which gives primacy to written forms regarding knowledge-making. Therefore, artists and poets may give visibility to another form of perceiving, embodying, and living within the realm of the imposed Otherness (Libro & Sabo, 2021) which, as I have developed before, is presented negatively through different stereotypes in the case of the Mapuche (Reyes & Zúñiga, 2018).

It is crucial to understand, then, that as Libro and Sabo argue, by including these voices in songs, poems, and other artistic practices one is not only resisting objectification and the violent presentation of the Other as lacking knowledge, language and voice, but most importantly one is

⁴⁵ This theme is repeated in other tracks, such as ‘No Más’ (No More) in which she sings:

‘Que triste tu vida moderna /Donde los pobres se expulsan porque dan vergüenza / Haciéndolos vivir en cajitas que llaman vivienda / Suben el suelo, suben el precio/ Se especula y se infla todo el modelo / Que bello sería ver a aquellos dueños vivir en casitas de 35 metros /No más, no más’ (Tijoux, Vengo, 2014, p. No Más)

(How sad it is, your modern life / Where the poor are expelled because they bring shame / Making them live in little boxes that you call homes / You rise the floor, you rise the price / Speculate and inflate the whole model / How beautiful it would be to see those owners live in little houses of 35m / No more, no more)

portraying how ‘these othered voices speak⁴⁶ and say, prescinding of the mediating figure who ‘gives voice’’ (Libro & Sabo, 2021, p. 12).

This role of the artist or poet may appear embodied by Ana Tijoux, in that she uses music and the lyrical space to create a dialogue within her music, either by intervening in the composition of the lyrics and choosing a different person other than herself to be the ‘I’ narrator, or by directly bringing people to talk, sing, and overall collaborate in songs. Her music, thus, becomes somehow participatory (Turino, 2008). In other words, she is not ‘speaking for’, but rather ‘speaking with’: rather than observing and writing about people, she is dialoguing with them. It is undeniable, however, that she does interpret and write from her own positionality, and by no means is she absent in her work. Nevertheless, it is both in her capacity to dialogue, and acknowledge this dialogue (Cárdenas, Akar, & Tijoux, 2018, p. 432), and thus in her accountability, that she becomes responsible for perceiving these voices, taking part in the dialogue, and writing (with) them.

These people remain somehow anonymous and represent a knowledge which is both related to their own experiences and complex historical situatedness, but at the same time intertwined with the struggles of many Others. In the musical space of Tijoux’s music, and through her capacity to see these links, people appear to be speaking together, collectively, and dialoguing through the inequalities they are affected by, the links and networks of resistance structured around relationships of care become tangible. Of course, her perception is by no means neutral, as it is situated within the realm of decolonialism, ecofeminism, anticapitalism and antiracism. It seems that in the artistic sphere, where creativity and imagination are given a place to emerge and develop, Tijoux makes somewhat tangible an ‘utopian globalism’ (Harris, 2013) and a feminist utopia (Mellor A. K., 1982) that, unreachable, helps nonetheless change perceptions and mobilize, as it remains nonetheless critic of social inequalities, actively protesting the inequalities present in our society.

The role of the artist, and poet, is crucial here in enabling dialogue in other formats; in extending or habilitating the dialogue so that it can also participate in literary spaces and interact in zones of encounter (Libro & Sabo, 2021, pp. 16-17). I believe that these roles could be, perhaps, inspiring to that of pedagogists, teachers and other educators who attempt to decolonise methodologies, and question the hierarchical power structures between teachers and students. It is worthy of exploring how including practices such as *nütram* and participatory music-making, one may be able to,

⁴⁶ The translation of ‘speak’ refers to the Spanish words ‘asumen la palabra’ (Libro & Sabo, 2021, p. 12), which in English would literally translate to ‘assume the word’. However, the meaning is more related to the informal expression ‘take the floor’.

perhaps, slowly lead to a more creative, imaginative, and possibly equal experience of learning. Perhaps, through such, which would remain in the realm of the possible, it could be attainable to experience collaboration and openness by having to communicate beyond the realm of rationality.

On the other hand, I would like to draw attention to the fact that, in Tijoux's music, it is not only womanhood that is structured by relationships of care, but also manhood appears portrayed through care and love: the men who speak in Tijoux's music, or appear represented as first-person singers through her lyrics, are the ones dignified because of their links with others. When societal structures based on individualism leave many on the margins of poverty, it is their capacity to establish relationships with others that allow them to continue taking part in the resistance and subversion of the system by forming community. In *Antipatriarca's* videoclip, similarly, the men who appear are doing housework and caring for their children, while women are on the streets. In this regard, it may be argued that the absence of men in songs such as *Río Abajo* (Down the River), by which nature is presented as female, is perhaps linked to the *machismo* that creates a masculinity which is irresponsible in terms of care, and thus parenthood. Perhaps, I would argue, Tijoux is contributing to what Twine has argued that emancipatory movements should do: the constitution of 'new human identities' by which masculinity and nature would be reconciled 'confessing male physical and emotional vulnerability and easing the stress and illness that goes with its denial' (Twine, 1997, p. online). Being closely linked to (eco)feminism and giving primacy to care, it could be arguable that the men in Tijoux's music become sensible, perceiving the dangers within their neighbourhood while at the same time acknowledging the importance of the community that is being formed in its' locality:

'X es un barrio muy especial, la gente es especial. Es bravo, es bravo. Tienes que saber dónde te metes también. Por dónde tienes que caminar y por donde no' (Tijoux, Vengo, 2014, p. Rumbo al Sol)

(X is a very special neighbourhood, people are very special. It is rough, it is rough. You must know where you get yourself into too. Where you have to walk, and where you mustn't)

In these lyrical fragments that constitute dialogues which have been recorded and included in the track, it is perceptible that Tijoux's music wants to give visibility to the economic struggles of men who are trying to survive within a structure which leaves them on the margins, living without secure housing nor health, and struggling to survive. In this regard, patriarchy and capitalism do not only oppress women and nature, but also men who do not fit into the hegemonic discourses on white Western masculinity. In these tracks, as they head to the sun with an uncertain luck, they seem to become powerless in changing the structure, somehow drifting. However, Tijoux sings that they are going in a direction that will liberate them. Thus, it seems that it is in surviving and speaking about their struggles that they retain their agency and hope; that they resist. By becoming

present taking the space to speak and be listened to, one is resisting. In music, this space is enabled as a sharing platform through which to reach an audience, while at the same time having liberatory or reparative possibilities to the singer or performer, as to the participant.

In this regard, McKittrick speaks about Black people in the United States being on the margins of knowledge-making, especially within academia, as they have been (and continue to be) historically objectified and abject-ed within the colonial frame. Thus, she speaks about the importance of method-making in attempting to decolonize our knowledge and knowledge-making practices:

‘If we are committed to anticolonial thought, our starting point must be one of disobedient relationality that always questions, and thus is not beholden to, normative academic logics. This means our method-making may not necessarily take us where we want to go, but it will take us, as Glissant writes, to “an unknown that does not terrify.”’ (McKittrick, 2021, p. 53).

I believe this idea of a direction uncertain yet somehow not terrifying could be related to this apparent drifting towards the Sun. Indeed, the track ‘*Rumbo al Sol*’ (Heading to the Sun) is followed by ‘*Mi Verdad*’ (My Truth), that ends the album with lyrics that claim that when born in necessity, one is ought to conquer their liberty by walking with dignity. The metaphor of walking towards liberty is present in both tracks, and seems to be, as Tijoux sings:

‘Mi viaje se hace solo al andar
Mi ruta en busca de su lugar
Mi rumbo va hacia el sol
Mi suerte sin control’

(Tijoux, Vengo, 2014, p. *Rumbo al Sol*)

(Makes itself when walking
My route in search of a place
My direction is towards the Sun
My luck without control)

Rather than drifting, there is a certainty that even though the destination is uncertain, one must try to keep walking, for it is in walking towards the direction that the path will become clear. In relation to method-making and the urgency to develop different practices of relationality and knowledge-making, these lyrics may inspire or invite us to imagine that, even when blurry methods

that are new-born seem, it is important to explore them together by walking in the direction of decolonization, and dialoguing towards more informed, accountable, and enriched knowledges.

VI. Conclusion

In this thesis, I have tried to answer how Tijoux's work may enable some of the dialogues necessary to decolonize our knowledge to reach a reality in which multiple ontologies, epistemologies and methodologies may cohabit, enriching each other rather than perpetuating a system of dominance, exclusion, and inequality.

After having researched and analysed her work, I have concluded that it is in the musical space that Tijoux's work manages to give visibility to the many struggles against colonialism, patriarchy, and capitalism not only in Latin America, but overall, in the Global South. Not only does she give visibility to structural inequalities from an intersectional perspective, but also to the forms of resistance that are rooted in local knowledges, such as the Mapuche. Indeed, she insists on the collaborative nature of all resistance, and the necessity to share knowledges and knowledge-making practices to 'decolonize what we have been taught' (Tijoux, Vengo, 2014, p. Vengo). In this regard, it is the Mapuche cosmovision which appears at the centre of the counternarrative that can come to interact with capitalist-patriarchal discourses in regard to nature and women. In the *contact zones* (Pratt, 1991) Mapuche cosmovision resists hegemonic discourses that perpetuate the image of an Other continue to violently perpetuate relationships of dominance. In her music, then, relationships of care are the ones which are crucial to create a community which resists these imposed inequalities, and imagines a different world.

She can do this by dialoguing with people, collaborating with other artists promoting transnational resistance, and bringing these dialogues into her lyrics. In addition, she also includes instruments that are related to the folklore of different *pueblos originarios*. Her writing strategy seems to be close to that of other artists which give primacy to the collective Mapuche discursive practice known as *nütram*, by which people openly dialogue collectively as a knowledge-making practice (Libro & Sabo, 2021). Indeed, she perceives her lyrics as the results of conversations, dialogues, and insists on the importance of understanding that our local knowledges, and experiences, are interconnected with those of Others in different parts of the world (Cárdenas, Akar, & Tijoux, 2018). In this regard, she is contributing to enabling the dialogues necessary to start following the direction of an ecology of knowledges, as she keeps fomenting encounters between ideas, artists, and knowledges. Even if in the realm of a 'utopian globalism' (Harris, 2013) and feminist utopias (Mellor A. K., 1982), her work has nonetheless power to motivate. In this regard, perhaps, it may be useful to understand her work as a 'heading to' a direction which is uncertain (Tijoux, Vengo, 2014, p. Rumbo al Sol), but that maybe will invite others to keep walking towards the destination,

and contributing to the dialogue that will construct the path to a more decolonized and (eco)feminist world. Thus, I believe it is crucial to explore the potentialities of music as a pedagogical tool for decolonialisms and feminisms, as it may be the space in which to facilitate dialogues towards more responsible ethics that give primacy to forms of relationality based on care, respect, collaboration, and the recognition of interdependency both among human beings and them with the non-human

Lastly, her protest music enables connections between artists, struggles and the people undergoing them, perhaps inviting to participation, identification, and a feeling of empowerment in that, as she claims, it is in music that they can be heard by making the oppressors see the ‘reality’ (Tijoux, Vengo, 2014, p. *Mi Verdad*). I must, however, insist on the affective nature of these processes, which are situated in the realm of the Possible, yet not in the realm of the Actual (Turino, 2008). It is in the limits between these two that arts have the capacity to transcend and perhaps allow one to experience connection with others for the duration of the performance (Turino, 2008, pp. 17-18). In the space of music, Tijoux does not only give visibility to social, cultural, and , but she is also offering counternarratives that are themselves decolonial, in that she is drawing on her Marxist upbringing, decolonial theories, the Mapuche cosmovision, and (eco)feminisms. Thus, her music is subversively utopian, and it is precisely because music has affective potentialities that this utopia has the capacity to empower.

The research process has been difficult, mainly because my background has proved to be challenging in trying to acquire knowledge and literature from different academic disciplines, as well as currents of thought that are not given primacy within European academic standards (such as decolonial theories). However, it is a risk that I was willing to assume and be held accountable for, given that even though there is literature on Tijoux, it is normally within the realm of literary studies, sociology and decolonialism, as it is the case of Barros (Barros, Vengo (2014) *de Ana Tijoux: activismo, descolonización y feminismo*, 2020), who has quite deeply researched Tijoux’s work. Thus, I have tried to give primacy to the pedagogical potential of music from an interdisciplinary perspective. I have done so because I believe that it is worth exploring how to implement a decolonial and feminist ethics in our educational systems that are capable to put into question the hegemonic narratives on the multiple Others that our institutional structures of dominance perpetuate. Indeed, even if utopian, even if in the realm of the Possible, it is the affective force of music that has the potential to put into question the taken-for-granted assumptions that reproduce inequalities endlessly, by requiring collaboration and embodied engagement with others beyond their differences. I believe further research is needed regarding

the exploration of music beyond the field of ethnomusicology and musicology, by paying attention to it from interdisciplinary perspectives that explore its' pedagogical potential.

These pages have been, what I believe, a brief suggestion about how the affective force of music should be further explored regarding, on the one hand, the potential it has in pedagogically changing colonial practices, offering reparative possibilities to those who create it, as well as those who participate and listen. On the other hand, processes of trying to find new methods and forms of making knowledge, as well as asking to put more emphasis on what practices can we instrumentalise as decolonial and feminist scholars to direct our work towards an ecology of knowledges.

I would like to briefly explain that the research process resulted in challenging choices both from an ethical and academic point of view. I wanted to be as loyal as possible to Tijoux's work while remaining critical in acknowledging the limits of her music, thus situating her within ideal utopia and the realm of affect. Yet, I also wanted to be respectful to the fact that her music has had a close relationship with and a real effect on political protests. Such is the case of the so called 'anthem' of the Chilean protests for a free education in Chile in 2011-2012: her song 'Shock' based on 'The Shock Doctrine' (2007) by Naomi Klein (Garrido, 2019). This link between academia and activism is found in her musical work, a work that becomes a bridge between the inequalities which are given the space to be denounced, while at the same time calling for a 'joyous rebellion' that will lead to the decolonization of knowledge (Tijoux, Vengo, 2014, p. Somos Sur).

Given the lack of time to do more thorough research, I found myself having to choose to either address less topics than the ones present in her music or have a briefer analysis. Nevertheless, given the importance of intersectionality in Tijoux's work, as well as the necessity to argue for the potential in enabling dialogue that her music has among different people and knowledges, it seemed obvious that it was crucial to present a less detailed analysis with a more profound theoretical part. To better understand the implications of her lyrics, however, future studies could address them from multiple disciplines.

In conclusion, I have tried exploring the spaces between feminist theories, decolonial theories, Mapuche knowledges and music studies, by addressing Tijoux's work and its' pedagogical potential in offering us examples of how we can enable dialogues within the realm of music that can facilitate further dialogues towards an ecology of knowledges.

I hope that, even if brief, this research will be indicative of the affective force of music and its potential utility in the emancipation, liberation, and struggle for equalities that many are undergoing in our globalized society. I believe that the truest potential of music can be found in

the realm of education: rather than helping to mobilize, music can be explored as a space in which to teach a different ethics; a space in which to prevent practices of relationality which give primacy to dominance and homogenisation, but rather promote collaboration, dialogue, and interdependency instead.

VII. References

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