00:11 - 00:15

Regarding what we were talking about in the kitchen now

00:16 - 00:19

What is what women do to their faces ?

00:20 - 00:22\*\*\*

The *Acheepa*? (wayuu makeup)

00:23 - 00:25

Yes, they say there is one for the sun

00:26 - 00:33\*\*\*

That for skin rejuvenation

00:34 - 00:35

that one I did

00:36 - 00:40

Wayuu makeup is for the *yonna* (dance)

00:43 - 00:45

the one i did

00:46 - 00:47

Now

00:48 - 00:54

Before, according to the tales, did the makeup began

for a dream?

00:55 - 01:03\*\*\*

Yes of course, dreams were the origin of that

01:04 - 01:08\*\*\*

The *piachi* (spiritualist) said what to do based on the dream

01:09 - 01:16

Whether it's for *Yonna* or for family flags, that's part

of the stories too

01:17 - 01:24

Now, if we are treating someone,

we lock them up and perform a ritual

01:25 - 01:31

It has a price, something good as a

reward for the work done

01:33 - 01:37

Well that's mostly for the people who want it

01:38 - 01:46

Well, as I was saying, the dream asks for it

sometimes to heal a child of some disease

01:47 - 01:53

If it is to heal a child, draw a

semi spiral in his hands

01:54 - 01:59

Although to make it effective a ritual

must be done to heal completely

02:03 - 02:06

And does makeup serve as a sunscreen?

02:07 - 02:15\*\*\*

Yes, when looking for water it is applied in

the whole face, also for walking

02:16 - 02:20\*\*\*

that's the makeup

of women to go out

02:24 - 02:26

How is the makeup done?

02:28 - 02:37\*\*\*

The suet of a small sheep is cooked or fried

and white, they stir it until it is thick,

02:38 - 02:46\*\*\*

Then they apply it together with the *pali´isa* (a type of red chalk) on the face leaving only their eyes uncovered

02:47 - 02:50

Can you tell us a little more about the *pali´isa*?

02:51 - 02:56\*\*\*

Wayuu makeup is for the *yonna*, instead the other

02:57 - 03:06\*\*\*

What I was telling you, it's more spiritual

which is usually requested through a dream.

03:07 - 03:11\*\*\*

The *acheepa* has been something very ancestral by our grandparents,

03:12 - 03:17\*\*\*

But, it has endured thanks to the new generation

03:19 - 03:21

That's what our old folks say

03:22 - 03:29\*\*\*

Today there are many forms of makeup

as well as different figures

03:30 - 03:36\*\*\*

figures such as family symbols, the spiral among others.

03:37 - 03:40

Can you tell us a little more about that?

03:41 - 03:48

Those figures in the days before were just

on the cheek separately

03:49 - 03:53

Little by little they were shaped in the face.

03:54 - 03:59

There are many figures not seen now

04:00 - 04:04

Those that were not transmitted by stories

04:08 - 04:12

that about the symbols, what does that mean in life?

04:13 - 04:21

The last question I asked you about the symbols,

You can graph what you want to put

04:22 - 04:24

That is

04:25 - 04:27

Makeup has an origin in dreams earlier.

04:28 - 04:36

They were made because sometimes they said that they should put that on the girl,

So that she does not get sick or so that the virus that is going to come does not touch her

04:37 - 04:40

Because the material it has, red represents blood

04:41 - 04:45

This was for the spirits so they don’t,

04:46 - 04:53

They move away, no? in ancient times I mean, now they are used in celebrations

And for the celebration and things like that

04:54 - 04:57

and what is the color made of?

04:59 - 05:01

you already asked

05:02 - 05:04

That is a plant that is macerated

05:05 - 05:07

And that plant has that tone

05:08 - 05:10

and where do you get it from?

05:11 - 05:16

What they are asking is where does the*pali´isa* (red chalk) come from ?

05:17 - 05:20

Where do they get it from to obtain that red

05:21 - 05:26\*\*\*

To obtain it, you search among the mountains

05:27 - 05:32\*\*\*

There isn't here because it has a specific area

Around the mountains

05:33 - 05:41\*\*\*

To prepare it and make it the shape of a bun

05:42 – 05:45

The one that does it,

05:47 - 05:54

Has to knead it and shape it to make it look like that

05:56 - 05:59

This plant has its leaves too

06:02 - 06:09

The leaves are used for thirst, it is cooked and drunk.

06:12 - 06:14

And that *pali´isa* (red chalk) Is it given to the ladies?

06:15 - 06:20\*\*\*

Of course, it is given to the ladies to drink

06:21 - 06:26\*\*\*

So that they are beautiful with a firm body

06:36 - 06:45\*\*\*

After childbirth they are also given and can have

Up to five children, they also drink it then

06:46 - 06:53\*\*\*

The red chalk helps not only the ladies but all of them,

Plans the pregnancy too

07:01 - 07:03

with what?, with the leaves of *pali´isa*

07:11 - 07:12

you recorded that last one

07:13 – 07:15

it's good? Very good contribution

07:16 - 07:22

She spoke about the makeup that is used, it is not only for

Makeup for various things.

07:23 - 07:29

And why do only women wear that?

why not men

07:30 - 07:36

He says why the makeup?

07:37 - 07:42

Or the figures, can't men wear them ?

07:43 - 07:45

It is applied to the one who is going to dance

07:47 - 07:50

Everyone has their *acheepa* (makeup) in the *yonna*

07:52 - 08:00

And when they are on the *piyoi* (dance floor)

The man shouts jou'se (come!)

08:01 - 08:04

That's how it's done the dance

08:07 - 08:12

Can you repeat what you said about makeup?

of the man

08:13 - 08:14

the what?, the *acheepa*

08:15 - 08:22\*\*\*

The man is painted when it’s time to dance,

Figures are also put on him as well

08:30 - 08:36

She explained it, she clarified that it is not limited

even women only

08:37 - 08:40

And where do they learn all this from?

08:41 - 08:49

the question is who teaches this in the community?

08:50 - 08:52

How do they learn?

08:53 - 08:55

the fact that? to learn that

09:56 - 09:02

This? Yes, you know that not everyone knows about the *acheepa*

09:03 - 09:11\*\*\*

I know it because I have the knowledge of the *piachi* (spiritualist)

I don't know it just for the sake of knowing

09:12 - 09:20

I can make a person let go of hatred or resentment

09:21 - 09:23

Because I am a *piachi* (spiritualist)

09:27 - 09:34

It seemed that you were giving the blessing

To women when she did that

09:35 - 09:36

if I asked her

09:37 - 09:41

She just made it clear that not everyone

You can do that, which are gifts

09:42 - 09:49

She has the gift of being able to see, what was I telling you right now,

The eye, right? Yeah.

09:50 - 09:58

She can read people, so that's a gift too.

for makeup

10:01 - 10:06

The make-up thing is original

Because now everyone paints

10:07 - 10:11

But mostly they are similar, so which one

is the question you are going to ask

10:15 - 10:20

I could say your name and what do you do?

10:22 - 10:24

I'm going to ask the question that you said first

10:26 - 10:27

If you bless women as you say

10:28 - 10:36

He asks about the figures

that did you draw on the girls

10:37 - 10:44

You were talking and he asks what was

you told them while you painted them

10:45 - 10:47

That is, what did you tell them when painting them?

10:48 - 10:55\*\*\*

What I said to them at the time of painting them

it was that he was putting the *pali´isa* to them to dance

10:56 - 11:01\*\*\*

I told them that I was putting makeup on them so that

they show the ancestral steps of our *yonna*

11:02 - 11:07\*\*\*

I also told them that I was putting them makeup on them so

They have fun, to play

11:08 - 11:09

That's how it is

11:13 - 11:15

Ok, you have answers

11:16 - 11:18

And what's her name? where is she from?

11:29 - 11:34

He says say your name where are you from? you stand out

that you are wayúu because they know several ethnic groups

11:35 - 11:39

Of course I'm wayuu, I'm not an imitation or something like that

11:40 - 11:43

And my name is Catalina Epieyu

11:48 - 11:49

A pleasure, thank you very much

11:55 - 11:56

Did you get it? Yes Yes.

12:01 - 12:02

What else? she just said her name and her clan

12:04 - 12:07

He just told you about the job right now

with the eye right now

12:08 - 12:15

Although that's a lengthy explanation as well,

But I think that she can explain a little

more of that gift I don't know what you think

12:16 - 12:20

Yes, that and also its connection with nature

12:21 - 12:22

Ok, there were two questions, right?

12:23 - 12:28

A while ago you mentioned that you were a *piache* (spiritualists)

12:29 - 12:34

In our territory, not everyone can be a *piache*, right? Yeah

12:35 - 12:40\*\*\*

How is a *piachi* formed according to ancient tales?

12:41 - 12:42

In order to receive the gift?

12:43 – 12:49\*\*\*

Yes of course.

that is because of a dream, the dream tells you that you are going to have that gift

12:51 - 12:53\*\*\*

start to see beyond

12:54 - 13:01\*\*\*

If you see a sick girl, your good eye tells you what to do

13:05 - 13:12\*\*\*

He says " look for a *jawapia* (medicinal plant) for that girl

so that “the evil eye” she has goes away”

13:15 - 13:20

The same if it is for a confinement or for something else,

this is more or less how the gift works

13:28 - 13:29

The thing about the *arijunas* is something else

13:35 - 13:40

I have heard a tale that says there is a dream for

the spirits to arrive

13:41 - 13:45

Someone from Manaure told me that in her dream

13:46 – 13:50

a person came to her when they are ladies

13:51 - 13:56\*\*\*

What did that dream allow you to have that gift?

13:57 - 14:03\*\*\*

It allows me to see spirits

14:04 - 14:10\*\*\*

As the spirit gets closer

I see it well, but when it is very close I stop seeing it

14:14 - 14:22\*\*\*

The spirits of a spiritualist are in the afterlife

that's why they see everything

14:23 - 14:29\*\*\*

Spirits do not wander on Earth like those

of the dead, as that is something very different

14:33 - 14:37

Yes it is correct, another question to finish

14:38 - 14:42

He has just explained to you how the gift is obtained,

Which is through dreams

14:48 - 14:53

When they are young ladies they have a dream where they see a giant character facing them

14:54 - 14:57

But that character does not speak to them, but when

is very close to them they disappear

14:58 - 15:04

So that's the spirit with which they walk now

15:08 - 15:12

Ok, to end the interview

15:16 - 15:20

What he wants to know is regarding the

connection with nature

15:27 - 15:32

Everything we know has a spiritual connotation

15:33 - 15:36

For example, if a person moves, they must sacrifice

an animal to shed its blood

15:37 - 15:46

It has a spiritual connotation, but at the same time

has a dark spiritual connotation

15:47 - 15:52\*\*\*

When a person arrives in a new territory, they must

have food coffee drinks etc.

15:55 - 15:57\*\*\*

If you don't do it, a child will die, because with the ritual it is

As if you buy your stay in the territory somehow

15:58 - 16:05

What else does the spiritual imply?

16:06 - 16:10\*\*\*

Everything has a spiritual connotation, as well as that of

defy god

16:11 - 16:12\*\*\*

If the ritual is not done, the price may be the

son they love the most

16:13 - 16:20\*\*\*

And the animals?

16:21 - 16:25\*\*\*

It affects their animals because by not doing the ritual they

they fade away little by little

16:26 - 16:33\*\*\*

They can even have cows, even so, they will run out of animals for not asking the permission of the land through the ritual

4:33 p.m. 4:34 p.m.\*\*\*

And with the water?

16:35 - 16:39\*\*\*

It is also the same if the child of that person reaches out

for water in the well, the child can fall into it

16:40 - 16:48\*\*\*

The spirit makes them fall into the well when it makes them lean over to fall to the bottom and drowns them

16:54 - 16:57

You just talked about nature itself being a living being

16:58 - 17:01

A clear example is when a person goes to

move to another place

17:02 - 17:06

When you are going to move, you must

shed the goat's blood

17:07 - 17:13

It's like an acceptance of nature in that locality

17:14 - 17:21

If you arrive without killing the goat, you will not be well accepted.

17:22 - 17:27

That's why it was very important that we cook

goat today as an acceptance

17:28 - 17:33

Because that way, things go well for us, and because the spirits, according to the evangelical belief, are pleased

17:34 - 17:43

Then she mentioned constantly that all nature

both the water, the vegetation even the goats

there is a being that takes care of them there

17:44 - 17:52

If we mistreat these animals, they are going to leave us, they are not going to produce, that is why it is necessary to caress them, we have to talk to them

17:53 - 17:58

That's why she says we respect that connection, if

I have that connection I understand nature

17:59 - 18:01

I don't know what we are going to ask her now

18:02 - 18:05

Ask her how she relates to the wind

18:06 - 18:13

As there is a lot of wind now, I don't know if it's something

that should you ask

18:22 – 18:26\*\*\*

It got lost. it got lost? No, I want to explore the land

18:27 – 18:31\*\*\*

to understand the culture

20:35 – 20:40\*\*\*

See how things are with the arrival of your visitors

20:41 - 20:47\*\*\*

You see how things are, he did not leave just because, some spirit from those around us unconsciously called him to take him away

20:53 - 20:56\*\*\*

If there were no evil spirit among us,

he wouldn't have left like that on his own

20:56 - 21:03\*\*\*

He would have asked or asked for the company of some of the

boys to take him where he was going

21:04 - 21:09\*\*\*

You see how each thing has its connotation, that's why

must make a good harmonization with food today

21:10 - 21:12\*\*\*

So that it does not affect the life of a child here

21:13 - 21:15\*\*\*

There are a lot of evil spirits right now and it knows what's going on

21:13 – 21:22

To definitely wrap up,

21:26 - 21:34

We already spoke about the water and its spirits,

as well as our *Juya* (rain) our father

21:35 - 21:40

We also talk about dreams and their meaning

21:41 - 21:46

However, there is something that is rarely talked about and it is

regarding the wind

21:48 - 21:52

Because if we ask a village elder

about the wind, he does not know the answer

21:52 - 21:53

It is something that is commonly unknown

21:54 - 21:57

And I was wondering if you could share something about the wind

21:58 - 22:03

If a person dreams of the wind, it is because they’re

going to be hit by a car

22:04 - 22:08

What he asks is regarding the history of the wind in ancient times.

22:09 - 22:17

He was a strong mythological being who climbed

up to the sky in a swirl

22:18 - 22:24

The whirlpool is formed from the earth in a circle and

slowly ascending to the sky

22:25 - 22:30

If you could see one now you would realize that

he forms from the earth to vanish in the sky

22:33 - 22:42

If the wind is always among us and even gives

signs of when someone is their chosen one

22:43 - 22:48

If he liked a woman a lot, he

manifests through the swirl

22:49 - 22:53

He is very good at picking people

23:00 - 23:08

They have something, not deeply from the wind, but if something

from the dream, what meaning does the wind have in the dream

23:10 - 23:16

Can you talk a bit about the footprints? That you are very good at finding tracks

23:17 - 23:19

It's because of the herding, we are very good at herding

23:53 - 24:01

Being a woman in *Wayuu* society, the importance

That it has, How does that work here?

24:03 - 24:06

The importance of women? Yeah

24:09 - 24:10

can you talk to us a bit

24:11 - 24:15\*\*\*

On the social organization of the Wayúu

24:16 - 24:20

Can you tell us a bit about that?

24:22 - 24:24\*\*\*

Our children that are women, they are our family

24:25 - 24:33\*\*\*

Instead, the sons of the men are belong to

another family (mother's). That's how it is

24:34 - 24:41

Why are women important for the future?

24:42 - 24:46\*\*\*

Women are important and necessary because

they are the ones that are going to keep that learning

24:42 - 24:50\*\*\*

They are the ones who are going to share everything about culture,

They are the ones that will preserve what we are

24:51 - 24:57\*\*\*

They are going to make our culture continue when we are no longer here.

24:58 - 25:02

So you don't get lost, of course.

25:06 - 25:08

yes, she mentioned how important and how is our matrilineal structure

25:16 - 25:22

And how is that presented on a day-to-day basis?

25:25 - 25:29

More than anything it is how we live that tradition

25:41 - 25:45

That is why I also clarify it a lot, the maternal line

25:47 - 25:52

She said, the one who has rights over the children is the woman

25:53 - 25:57

Because the paternal does not have as much involvement

25:58 - 26:01

We also saw red a lot. How important is it?

that for culture? for the women?

26:08 - 26:15

The dance too, if you can explain the *yonna* dance

26:16 - 26:20

They are very curious about the yonna when

they saw the children dance

26:22 - 26:26

Can you tell us what is the yonna? And why is

dance in a circle

26:27 - 26:34

And why did the sky dance backwards?

26:35 - 26:36

So it should be, that is their position since ancient times

26:37 – 26:40

But tell us a little more

26:41 - 26:45

Since ancient times it has been transmitted like this,

he must face the woman during the dance

26:47 – 26:55

Likewise, the woman goes straight ahead, that's why she avoids him,

or they cross paths to make him take more turns seeking her, making him tired

26:56 - 27:02

It is known that several steps are shown in the *yonna*

Can you talk to us about that?

27:08 - 27:15

Yes, there are several steps, for example the horse race

27:16 - 27:19

If a girl stands out in that step, her makeup goes

according to that

27:20 – 27:28

And when they see her, they immediately recognize her by her ability.

in that step because each one has a specialty

27:29 – 27:34

The pace of the horse race is very traditional,

although not very common

27:36 - 27:39

Today they are taking it up again

27:41 - 27:44

Because that step was taken from horse racing

and they played with imitating it

27:45 - 27:51

By imitating it they adopted it at the dance

27:52 - 27:55

That's right, well she just talked about the *yonna*, about

tradition, bordering on the concept of the circle

27:56 - 28:04

ok ma'am thank you

28:33 - 28:36

Thank you for talking about our culture

28:37 - 28:42

What was recorded so it stays later for the children

28:44 - 28:47

So that when you are not here, they can say that they have at least the recording of their grandmother's words

28:52 - 28:59

Because the words are there, but, they can be

forgotten too

29:03 - 29:08

Of course, because nobody saves them and that is why they are forgotten

29:09 - 29:13

Yes, but now it is recorded on the camera and that

you will see it later

29:20 - 29:27

Yes, the children become Westernized, at least one of

Takes an interest in culture

29:28 - 29:30

And if they wonder how our culture was like, they

Surely can find an answer in the recording

29:31 - 29:38

Yes, surely in the future children will wonder about

the stories and tales that you’re sharing with us

29:42 - 29:45\*\*\*

Yes, because today's children do not follow

the teaching of our elders

29:46 - 29:52\*\*\*

Yes, it is true, see that there are no children in si'ira anymore

(wayúu weaving) and these are very necessary to keep us

29:53 - 29:59\*\*\*

The kou'su (wayúu footwear) is no longer used now either

30:00 - 30:05\*\*\*

that was our identity

30:06 - 30:11

She just spoke about the importance of preserving and preserving identity.

30:34 - 30:36

Maybe a message you want to take to the world

30:40 - 30:45

Kids these days

30:50 - 30:55

They don't own their culture as much as before

300:56 - 31:05

In the past people respected each other, they lived in peace and harmony

31:06 - 31:10

Nowadays nephews want to hit their uncles

31:11 - 31:15

No respect even for older brothers

31:16 - 31:20

It is the same with women, they no longer respect

their older brothers

31:21 - 31:23

We ourselves have affected our culture

31:24 - 31:32

If they asked you what your message would be to talk and

strengthen our culture? what would you say

31:33 - 31:39

It is what they want to hear, to know how to reaffirm

what we are as *wayuu*

31:52 - 31:58

Because even the *Wayúu* youth of today

devalue our culture

32:01 - 32:04\*\*\*

Before, young people respected their uncles

32:06 - 32:12\*\*\*

If an uncle caught his nephew's attention,

he was silent and listened

32:13 - 32:20\*\*\*

He waited for their uncle to finish talking and didn't answer him

32:21 - 32:27\*\*\*

Today's young kids, like you, don't like

being called out and wish harm upon their mothers

32:30 - 32:38\*\*\*

Today's children and young people must highlight

the role of their uncle when they are in a conflict

32:40 - 32:47\*\*\*

But that depends on us mothers, we must

enhance those values and principles

32:48 - 32:52

Although they do not value our teachings

32:53 - 32:59

And I know why I'm saying because I see it, I don't say it just because

33:06 - 33:06

Well, more than a message for the world is a message for the culture itself

33:08 - 33:12

We need to return to the times of the past

33:13 - 33:22

Where respect was the main value of culture

33:23 - 33:26

In these moments we have already lost our children, they do not want to respect us

33:27 - 33:29

Our uncles are already disrespecting each other

33:30 - 33:35

Then it is to return to teach the new generations, that we return to be *Wayúu* in humanity.

33:36 - 33:37

Thank you

33:38 - 33:42

Thank you very much he says.