

FROM THE IXIL REGION OF GUATEMALA



Songs of
Resistance

Los Artisticos del Pueblo Ixil

Songs of Resistance Origins and Meanings

In the Guatemalan highlands, nestled in the Cuchumatanes mountains is the Ixil region. The Ixil is one of 23 different Maya language speaking peoples of Guatemala. Nebaj is the largest of three municipalities in this region of 70,000 people. This area was relatively isolated until in the 1990s when road improvements between Santa Cruz, El Quiche and Nebaj shortened the trip to just three hours by gravel road. Now Nebaj is rapidly changing due to the influx of money and ideas from the outside.



Traditional music of the Ixil region has had a subtle yet significant role at religious events and festivals, and occasionally it is created at home for personal enjoyment. Traditional music is primarily instrumental and rarely includes voice. It consists of: drum, flute, reed instruments, violin, guitar and marimba.

Two influences have added to the traditional music performance of this region: the evangelical church and the radio. The church has brought electronic instruments and incorporated energetic singing into the worship services. The radio has brought the influence of Mexican music, especially rancheros. At a festival today a Guatemalan marimba might play a Mexican ranchero and a Ixil written song may well use a tune from church.

The songs recorded for this CD are largely influenced by the 'armed conflict' that grip Guatemala for 36 years (1960 - 1996). It is a conflict that grew out of social and economic pressures of unequal land distribution, unfair power sharing, racism and injustice. Early guerrilla actions were met with heavy-handed responses which increased resistance. In the early 1980s under the dictatorship of military dictators Lucas Garcia and Rios Montes, scorched earth tactics were used which a



destroy whole populations with the apparent intent to end the support base for Guerrilla actions. This military strategy of massacres and terrorism completely destroyed over 440 villages, killed a large portion of the over 200,000 who died during the war, and produced over a million refugees. The Ixil region was in the center of where, according to the United Nations, acts of genocide occurred. December 1996 peace accords were signed between the Government, guerrillas and military. The joyful joy of the day has been dimmed by the memory of the causes of the violence.

Many of these songs were written by members of Communities of Peoples in Resistance (CPR). While refugees fled to Mexico or other regions of Guatemala a smaller population fled to the mountains. Over time they formed into communities, always mobile and vigilant of approaching military. These communities began to form around 1982. They became quite organized developing their own system of education, community councils and even communication services between communities. In '87 the military began targeting them claiming they were guerrillas. In '90 they disclosed their existence publicly and lobbied for their rights as civilians similar to the returned refugees from Mexico.

The CPR is a special population in Guatemala in that they became politically aware and socially conscious as a community. They were free of the death threats and fears of being identified and targeted for violence that existed in other communities. Because of this they were able to share ideas, organize a more just social system, develop an analysis of what was happening and create systems to help spread this understanding. Music became an important means of communication. The storytelling in the songs was a way of educating

people. The lyrics reinforced self-identity and they developed a proud sense of resistance in the face of the violence that confronted them. These songs were sung at community gatherings and in schools to convey their histories and provide a political perspective from which to view them. Songs written in one community would be shared with another community during visits and larger gatherings. Eventually a large repertoire of songs was available for all the CPRs to use. After '90 when the CPR came out of hiding and announced their existence their songs could more easily be shared with politically closed towns and villages. In these songs non-CPR communities could hear histories similar to what they had experienced, histories that had been negated by the authorities. Both CPR and non-CPR communities could find hope through a wider context to the violence.

These songs of CPR origin, tracks 3-11, have a repeated theme. Many refer to specific events on particular dates, there is a hero who has been wronged, many name the perpetrators and the repeated message is to go forward, striving for justice, with even greater motivation. The arc of this story is tremendous hope and resistance in the face of adversity.

These field recordings, the first audio

documentation of these songs, are of non-professional musicians from Nebaj. They have all lived the complex history of this place. The musicians include members of CPR communities, ex-guerrillas, ex-civil patrollers, people who have lost brothers, parents and children to the violence. Their history is real. They sing these songs to: declare and spread the truth of their history, lay responsibility where it is due, give voice to the voiceless survivors of the violence, and help keep the memory of this violence alive as a cautionary tale for today's youth. As you listen to the message in these songs keep in mind that the songwriters speak Spanish as a second language; profound subtleties can be lost in English lyrics that are a translation of a translation of the original.

Tracks 1 and 2 are traditional music. *Puro Guatemalteco* is played on drum and flute; music in this style is performed at religious celebrations as well as social gatherings. In *Son Ixil de Violin*, a locally made three string violin is played as a backdrop for the group to express their thoughts of what this music means to them and their motivations for performing these songs.

Tracks 3-6 are storytelling of events written by the CPR in order to take back their history.

Cien Flores describes the massacre in Panzós,

Alta Vera Paz, one of the first massacres in the country in 1978. The song states their version of this event, it recounts how community leaders organized to peacefully protest unfair practices by the owner elite of the area. The lack of respect and interest by the authorities was demonstrated by their response. As the group gathered in the town square to air their grievances they, were met with a trap and shot down.

Los Mártires del 31 de Enero documents the historic burning of the Spanish Embassy in Guatemala City on January 31, 1980. Again community leaders, many from the department of El Quiché, including Rigoberta Menchú's father, made a protest statement by taking over the Spanish Embassy. The response of the military dictatorship was not negotiation but violence.

Los Mártires del Cocop tells of the first large massacre in the Ixil region on April 21, 1981. Cocop is a small community an hours walk from Nebaj. This massacre, part of the military-government's 'scorched earth' campaign, lasted less than an hour and left over 70 dead.

Track 6 is *Los Mártires del Cocop* sung in the local Mayan language, Ixil, accompanied by marimba. Many of the songs written during the war were in Spanish as it is the language most common to the different Mayan peoples

intermingled by displacement. A large portion of the Mayan indigenous do not understand any Spanish. For example, one of the survivors of the Cocop Massacre, Diego, shot and left for dead, can only understand Ixil. This song is for him and the thousands of other victimized Ixil.

Tracks 7-10 were written by the CPR for educational and self-empowerment purposes.

Es Imposible was sung community to community by troubadours serving almost as a press release to state the organization of a popular movement of resistance to the violence. The song references familiar atrocities and identifies those known to be responsible. The lyrics also acknowledge the humble nature of the farmers but empowers them to take action: 'it is impossible to continue suffering'.

Campeño has been referred to as an emergency preparedness song. The mountains are seen as a refuge to escape the violence. Through 'vigilance', using lookouts to provide early warning of approaching soldiers, communities repeatedly could escape to safety. *Campeño* also provides a wider context for the conflict noting the 500 years of exploitation since the European invasion.

This version of *Campeño* provides an example of the utility of these songs, they can



La Resistencia is a strong, defiant statement of resistance to the violence. This song acts as a witness naming names of those responsible: the military and Rios Montt specifically. While such accusations have been denied, the song states that the people will be the witness; they know what happened. Indeed, two 'truth commission reports' both find the military

groups responsible for over 90% of the violent atrocities. In addition, a recently created Commission for Remuneration for the Victims of Violence acknowledges this truth and through its data gathering activities will provide this information in greater detail.

El Explorado, track 11, was likely written during the war as it speaks of blood, the need for popular organizing and the liberation at hand.

Its first person account of exploitation remains very relevant today. One person interviewed regarding this song immediately connected it to the exploitation at a local, large coffee farming operation that uses hundreds of low paid laborers.

Amanecer en la Sierra is declarative. It states the reality of military attacks and the resulting suffering; a reality that was denied by the military and political leaders. This song also serves as an announcement of existence for the CPR and a reason for being. The lyrics are hopeful and include an invitation for others to join the movement.

In a clear and confident yet haunting voice Maria sings *Dos Cosas*, a piece she wrote in '02. This emotionally gripping song contrasts the natural beauty that surrounds her with the ugliness of her physical situation. It is the cry out of a mother frustrated by injustice and by her inability to provide for her children. She is aware and interested in the outside world but due to her poverty and due to sex discrimination she doesn't have the freedom to explore beyond her own home.

In '03 a bus of activists from Nebaj traveled to the less organized Uspantán, located in northern Quiché, to help commemorate the International day of Martyrs. As the group marched from massacre site to massacre site *La Organización* was sung to lift spirits. Nicolas wrote the song to inspire the organizing of women, to welcome their ideas and to speak of the power created when individuals unite.

Son de Nebaj is included at the request of members of the group who felt this compilation of songs was too heavy and wanted to communicate that 'they are not always sad' in Nebaj! This piece is a modification of another song to personalize it to Nebaj. Still it is striking how the final lyrics bid

farewell to this 'traditional Nebaj' that is fast changing and may soon be lost forever.

Sonamos en la Paz, written by Nicolas and Samuel, was motivated by the Jan. '04 elections where the FRG, the political party that consists predominately of the same military power figures who orchestrated the genocidal violence against the Guatemalan people, won the local elections in Nebaj by corruption, vote buying and intimidation. After feeling so charged with hopeful excitement with the Dec. 29 '96 signing of the Peace Accords Nicolas must ask 'what happened?' Where is the justice guaranteed in the Guatemalan Constitution? Referencing Article 35 that guarantees freedom of thought and expression and Article 135 that guarantees free and fair elections, Nicolas says he uses his rights from the former to declare the absence of the latter. Sung almost as a lament it states the current injustice and the hope of building a more just society.



Un mensaje de Los Artísticos del Pueblo Ixil para acompañar Son Ixil de Violin

La situación de explotación, de discriminación, de marginación, hacia los pueblos indígenas es lo que nos llevó a los campesinos guatemaltecos a organizarnos y reclamar nuestros derechos al gobierno.

La repuesta del gobierno fue una campaña de terror, genocidio y tierra arrasada contra los pueblos indígenas y no indígenas que ocasionó años de sufrimiento. En lugar de educación, salud y libertad nos dieron masacres y bombardeos.

Ahora con nuestras canciones queremos dar voz a aquellos personas que sufrieron con esta guerra. Nos gustaría que en ellos usted supiera lo que aquí pasó; y que juntos pudiéramos cantar estas canciones.

Las canciones que cantamos hoy son el medio de expresar nuestros sentimientos. Con ellas buscamos la esperanza de un futuro mejor y sin violencia. Son un legado para nuestros niños y niñas. Recordemos el pasado para que nunca mas vuelva la violencia.

Nuestra situación de dominación persiste y por eso nuestra lucha continua. Además, sabemos que esta situación afecta más que sólo Guatemala, es una situación global. La lucha que se necesita es de ideas, de la política, de desarrollo integral y de justicia. Vamos juntos, todos, y construimos un futuro mejor.

A message from Los Artísticos del Pueblo Ixil accompanying Ixil Violin 'Son'

It was the situation of exploitation, discrimination and marginalization towards the Indigenous people that led us, the Guatemalan rural poor, to get organized and demand our rights from the government.

The government response was to unleash a 'scorched-earth' campaign of terror and genocide towards both indigenous and non-indigenous peoples that caused years of suffering. Instead of education, healthcare and freedom, they gave us massacres and bombings.

Now, with our songs, we want to give voice to those people who suffered from this war. We hope that through these songs you will learn what happened here; and that we might sing these songs together.

The songs that we sing today are an expression of our feelings. Through them we search for the hope of a better future without violence. They are a legacy for our children. Let's remember our past so that the violence will never again return.

Because the situation of domination that we face persists, our struggle continues. Furthermore we know that this situation affects more than just Guatemala; it is a global situation. The struggle that is needed is one of ideas, politics, integrated development and justice. Lets all work together and build a better future.



THE HUNDRED FLOWERS

The 29 of May

they killed 100 innocents
The blood flowed in torrents
in the park of Panzos.

The owners and soldiers
came down like wild beasts
over humble campesinos
who were demanding the land.

Men, children and women
600 people descended
holding peace in their hearts
and justice in their hands.

Together they entered the park.
The trap had been set
All of the authorities
were well hidden.

The campesinos intended
to begin dialogue
with the rich town boss
and the military captain.

The answer they received
was the first shots fired
against the chests of campesinos
who fell in tangled heaps.

The blood of the fallen
inflamed the most eager ones.

With determination, they rushed forth
to confront the soldiers.

In the slaughter fell many men,
women and children too.

The park became
a great river of blood.

In the park of Panzos
100 flowers bloomed.

In the campesino struggle
there are another 100 hearts.

100 torches that illuminate
the path and the way
for the organized struggle
of all of the campesinos.

LOS MÁRTIRES DEL COCOP

El jueves por la madrugada
los ejércitos tomaron
la aldea de Cocop.
En el año 81
los soldados masacraron
77 campesinos.

Los vecinos de Pulay,
los hermanos de Xolk'way,
otros eran los de Xix,
los que fueron masacrados.
La verdad está presente
y no les puedo olvidar.

Hombres murieron sin culpa,
niños menores de edad,
mujeres embarazadas.
Muertos con bala y cuchillo,
otros ahorcados con lazos,
unos quedaron heridos.

Panes y gallinas preparadas
para la fiesta Jueves Santo.
Los soldados y los perros
ellos los que comieron.
Los hermanos estaban muertos.
Acordamos en la historia.

THE MARTYRS OF COCOP

Thursday at the break of day
the military attacked
the community of Cocop.
In the year '81
the soldiers massacred
77 campesinos.

The neighbors of Pulay,
the brothers of Xolk'way,
others were from Xix,
those that were massacred.
The truth is with us
and I cannot forget them.

Men died though they were guiltless
as well as children and
pregnant women.
They were killed by bullet and knife,
others were strangled by hanging,
some were left wounded.

The breads and chickens had been prepared
for the Easter Thursday festival.
But it was the soldiers
and the dogs who ate.
The brothers were dead.
We remind ourselves of this history.

EQ'ONTETZ IVI'

Tu juevis ve' q' alámchitu
unqà sole okebèn
u atinbàle' ve' q' oqòp.
Tu yaabe' umal to' kàl
unqà' sole' kat yat'zòn
vu'jlaval imutx' aq' oomòvìl.

Unq' a kumoolè tu Pulay,
anq' a qiz'in q' atzike ve' Xolk' way,
kate echen tu Xix,
unq' a ve' kat max yat'z' pij.
Ot'zimal chite sq' an
jatuko la sotz suku k' u' l.

Unq' a najè kat yat'z' pi' yel ipaav
unq' a talintxae' vè chò iya' b'
ixoj atik tu txaa.
Kat yat'z' pij t'amb aq' chich tuk k'uchilo,
kate kat jichil t'án ijvil,
atí kat max kàxb' i'kan.

B' anik tuch b'án la txix tuk akax
tetz' u' q' i'ie ve' txalag' i.
Unqà solè tuk u' txi' e, ' ch'alab'
kat max echb' unv' èt.
Tul maik' i'kanv' et unqà q' i'izinq' atzike.
Q'ul'sata b'áj su'kukul.





Cocop Massacre

The first large massacre in the Ixil region occurred on Easter Thursday, April 16, 1981, in Cocop. This small community of scattered farming families lies an hour walk east of Nebaj. The cause is unclear but the army likely had heard reports of guerilla collaborators in Cocop; the army rarely bothered to check facts but rather it choose to act. More than 100 soldiers



were seen descending on Cocop from the east (and empty liquor bottles were found where the soldiers prepared themselves for the slaughter). They moved from house to house killing every living thing they encountered and burning structures. Families lower down the valley heard the noise and had time to escape. Approximately 13 families in the upper area of the valley were destroyed leaving over 70 dead. The assault lasted less than an hour. News of the massacre spread and people from neighboring communities came the next day to survey the situation. The dead were buried hastily, many in communal graves. The army would obscure the truth and claim that the guerillas were responsible for such atrocities. With the military firmly in control there was no recourse for justice. The people of Cocop and so many other communities focused on survival and a culture of silence developed.

The song *Los Mártires del Cocop* served



as a people's history to empower them with the voice of truth that, while denied by



authorities, was known to be the true history.

Now 24 years later, April 16, 2004 a forensic team has come to Cocop to exhume the remains of the victims of this massacre (Nicolas and Pedro performed *Los Mártires del Cocop* at the exhumation site to honor the event). Such exhumations are important for several reasons. The silence is broken. Evidence gathered from these exhumations adds weight to the truth commission reports and provides material to be used during legal proceedings such as the genocide case against General



Rios Montt and members of his administration. Furthermore, in most cases these victims are not legally dead and survivor's testimonials of these events are not verifiable without evidence that the bodies can provide. And importantly, families can properly rebury their loved ones with the appropriate Mayan ceremony.

ES IMPOSIBLE

Es imposible seguir sufriendo a lo que veo no me tiene compasión. Muchos secuestros y torturas esos son las señas que debemos luchar.

Muy bien sabemos que somos pobres hombres y mujeres vamos todos a luchar. A corcovarnos a las organizaciones en nuestro país que tanto lo merece.

Muchos ejemplos de los soldados que día a día van al campo a secuestrar. Esa es la lucha de los patronos y que es la metá que llevan los finqueros.

Quiero que sepan los campesinos por que vamos a hacer la lucha popular, por la pobreza y la miseria y un pueblo unido jamás será vencido.

Ya me despido con mis canciones los compañeros me llaman a otro lugar. Es la tarea del dirigente de darle charla en todos los lugares.



IT IS IMPOSSIBLE

It is impossible to continue suffering.

It looks like they have no compassion for me.

So much kidnapping and torture, that is what tells us we must struggle.

We know very well that we are poor.

All of us, men and women, are going to fight.

We will bend our backs to support the organizations

which are so needed in our country.

There are many examples of the soldiers that day after day go to the countryside and kidnap.

This is the workings of the masters and this the goal of the finca owners.

I want the campesinos to know why we are engaged in the people's struggle,

because of the poverty and the miser, because a people united will never be defeated

Now I take leave with my songs.

The comrades call me elsewhere.

It's the leaders task to give talks all over the place.

Nicolas Corio Ramirez (voice)
Canton Las Violetas, Nebaj
Legal representative for NGO Asociación Campesina para el Desarrollo Integral Nebajense

CAMPESINO

Campesino pobre vamos a luchar por que la pobreza ya se acerca ya.

La montaña hermano nos protegerá. Nuestra vigilancia nos dice la verdad.

Somos campesinos queremos decir que la pobreza que se vaya de aqui.

Son 500 años de marginación, ya no callaremos ante la situación.

Por los que murieron y los que vendrán sabemos porque vamos a luchar.



Vamos todos juntos para conseguir una nueva vida en nuestro país.

CAMPESINO

Poor campesino let's go and struggle because poverty is closing in now.

The mountains, brother will protect us.

Our sentries tell us the truth.

We are campesinos. we want to tell poverty to get out of here.

After 500 years of marginalization we are not now going to be quiet faced with this situation.

Because of those who have died and those that are to come we know why we are going to struggle.

Lets all go together to obtain a new life in our country.

Samuel Lopez Santiago (guitar, voice, marimba)
Las Flores Turanza, Nebaj
Bilingual primary school teacher

AMANECEER EN LA SIERRA

Las CPR nacimos,
huyendo de los soldados.
Abandonamos las tierras
de nuestros antepasados.

Dejamos nuestras cosas,
los proyectos, los amigos,
y allá arriba en la montaña,
luchamos y resistimos.

Ya viene amaneciendo,
ya la lucha resultó.
Levantate de mañana,
llega la liberación.

Y van pasando los años,
soportando las penurias,
sin rancho, fuego ni sal,
sufriendo bajo la lluvia.

El ejército captura
y nos mata familiares,
algunos mueren de bala,
otros se mueren de hambre.



Miguel Bernal (violin)

Canton Sarquillito, Nebaj
Farms 20 'cuerdas' of "not great" land, married with 8 kids

DAWN IN THE MOUNTAINS

We CPRs were born
as we fled from the soldiers.
We left behind the land
of our ancestors.

We left our humble belongings,
our projects, our friends,
and way up there in the mountains,
we struggle and we resist.

Now the dawn is coming,
now the struggle is giving results.
Get up in the morning
freedom is coming.

And the years keep going by
while we keep enduring want,
without homestead, fire or salt,
suffering under the rain.

The army captures
and kills our family members.
Some die by the bullet
others die from hunger.

On the way we're meeting together
and also organizing,
planting corn and beans
and teaching the children.

The military does its best
to rub out our existence,
but in spite of the bullets,
we continue in resistance.

The struggle has been difficult
but as we go we learn
liberty is built
with the union of our people.

Come and go with me
and let's struggle for the land.
May the military go away,
leave the sierra forever.



Jacinto Corio Cobo (guitar)

Aldea Vijolom I. Nebaj
Farmer, primary school teacher, married with 5 kids



LA RESISTENCIA

Hombres, mujeres y niños
resistiendo en las montañas
a lo largo de 11 años
defendiendo nuestras vidas.

Hombres, mujeres y niños
muchos murieron de hambre
también murieron de frío
y no hallamos que hacer.

Y nos quisieron sufrir
por el mando de Ríos Montt
y no les hago mentira
el pueblo será el testigo.

El pueblo huyó
por represión
y muchos fuimos
matados a cañón.

El ejército asesino
es el que ha hecho estas cosas,
nos corrió como animales
disparando a nosotros.



Pedro Brito Matom (guitar, voice)

Aldea Cotzol, Nebaj

Studying to be first from his village to help his people
through education.

THE RESISTANCE

Men, women and children
resisting in the mountains
for more than 11 years
defending our lives.

Men, women and children
many died of hunger
many died of cold
and we could do nothing.

And by order of Ríos Montt
they tried to make us suffer
and I do not lie about them
the people will be my witness.

Our people fled
due to repression
and many of us were
killed by cannon.

The murderous army
are the ones who have done these things,
shooting at us
they made us run like animals.

EL EXPLOTADO

Soy un hombre que en toda la vida
me he sentido muy pobre y perdido.
Es a causa de los gobernantes
y también culpa de los patrones.

Los patrones nos han explotado
hoy en día nos siguen explotando.
La experiencia de tiempo me ha dicho
que todos debemos de luchar.

El gobierno y los opresores
cada día se sienten mas débiles.
Las organizaciones populares
están avanzando nacional.

Nuestra gente que está en la lucha
ayudemos en lo que podemos.
Suficiente con participar
y llamar los demás campesinos.

Nuestra patria está muy ensangrentada
ya muy pronto será liberada.
Ya por todo de los departamentos
se oyen las organizaciones.



Ya con esto me voy despidiendo
al profundo de nuestro pueblo.
El deber de nuestros dirigentes
es organizar al pueblo entero.

THE EXPLOITED

I am a man who all my life
have felt very poor and lost.
It is the fault of the government
and also the fault of the owners.



The owners have exploited then
today they continue exploiting us.
The experience of time has told me
that we all ought to struggle.

The government and the oppressors,
feel weaker every day.
The popular organizations
are advancing nationally.

To our people who are in the fight
we give help however we can.
It is enough to just participate
and to call the other campesinos.

Our homeland is stained with blood
now very soon it will be liberated.
Now throughout the departments
one can hear the organizations.

Now with this I take my leave
to the depths of our territory.
The duty of our leaders
is to organize the entire people.

Maria Gallego Cobo (voice)

Aldea Cotzol, Nebaj

Married to Pedro, works in the house with 2 children,
hopes to finish her education and considers law school.

DOS COSAS

Que bella es la luz del día
que lindo el amanecer.
El cantar de los pajaritos
me alegra el corazón.

Cuando la primavera llega
todito empieza a cambiar.
En las ramas de los arbolitos
las hojitas empiezan a nacer.

Muy extraño se escuchan las aves
cuando el tiempo ya llegó.
Las cosas se me atraviesan
cuando cambian su cantar.

La primera es la tierra
nada tengo donde sembrar.
La segunda es el dinero
que no tengo para vivir.

Ni techo tiene mi casa
ni tengo donde vivir.
La única esperanza mía
que tendré donde ganar.



Jacinto Corio Ramirez (Guitar, marimba)

Las Violetas, Nebaj

Health promoter in Las Violetas. 5 kids.



TWO THINGS

No tengo maíz.
No tengo frijol.
Mis hijos sin ropa
y con enfermedad.

Ayayayay.
Que alegre ver este mundo
pero aquí estoy sufriendo
todita la humillación.

How beautiful is the light of day
how lovely the sunrise.
The singing of the birds
makes my heart happy.

When Spring comes
every last thing begins to change.
In the branches of the little trees
the baby leaves start being born.

The birds sound so strange
when this time comes.
There are small things that cause me grief
when they change their song.

The first thing is land
I have nothing, no place to plant.
The second thing is money
I have no money to live.

My house doesn't even have a roof
I don't even have a place to live.
For me, the only hope
is that I'll have a place to earn money.

I don't have corn.
I don't have beans.
My children without clothes
and with sickness.

Ayayayay.
How nice it would be to see the world
but here I am suffering
every humiliation.

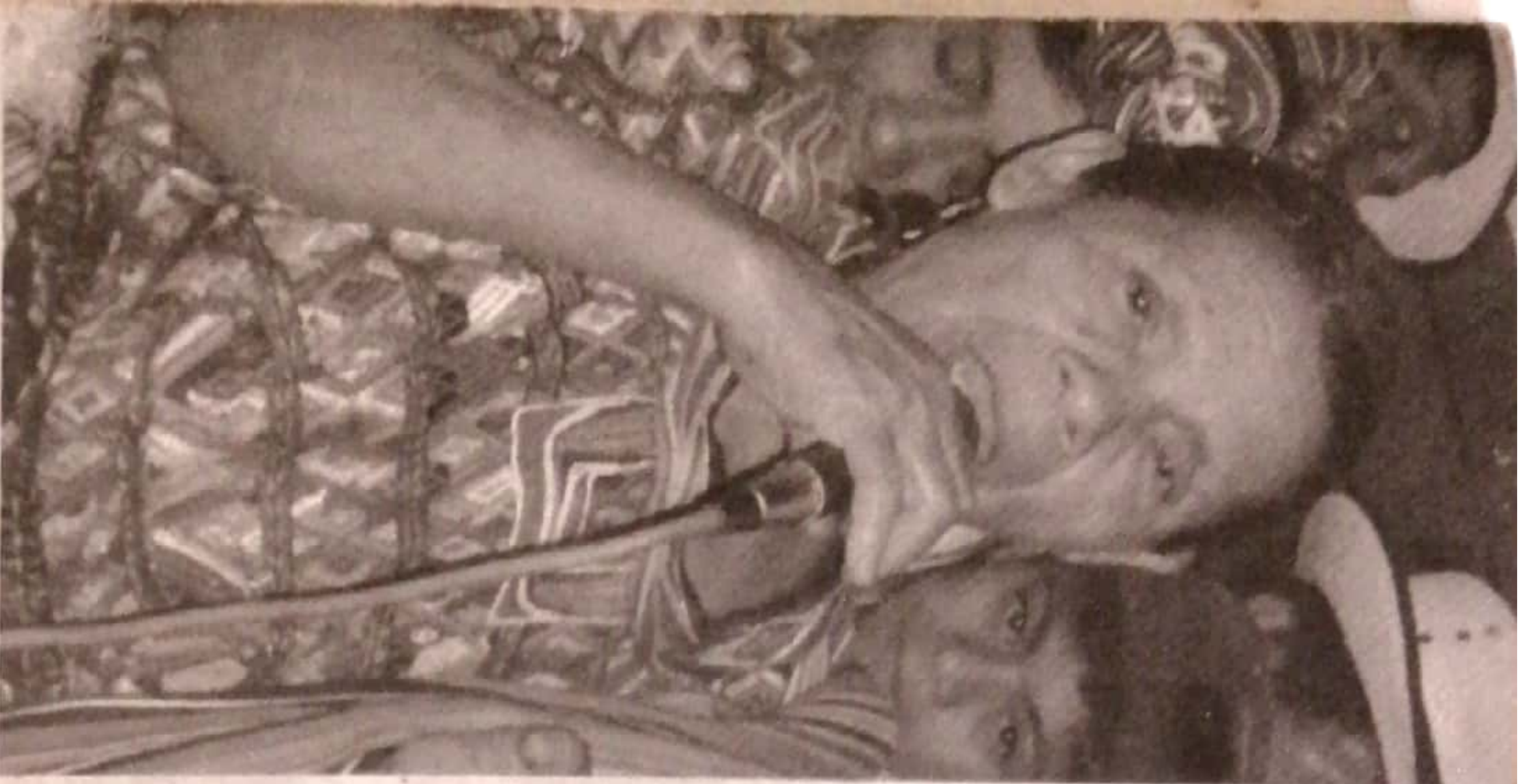


Clemente Remundo Matom (voice)

Las Violetas, Nebaj

Water technician with the NGO Comenca,
works to develop water systems in villages around Nebaj.





LA ORGANIZACION DE LA MUJER

Cuando se da el corazón
cuando la entrega se convierte
en la unidad de la mujer.

Cuando el luchar es un deber
cuando la entrega se convierte
en la unidad de la mujer.

Cuando se da el corazón
cuando la entrega se convierte
organizar y organizar.

Es imposible que en un pueblo
no haya triunfo completo
no se libren de la cruel explotación.

Así es mi hermana
con tus ideas siempre presente
en todo lugar.

Compañera,
en nuestra lucha
una sonrisa debes llevar.

Compañera,
con tus ideas
siempre presentes debes tener.

THE ORGANIZATION OF WOMEN

When you give over your heart
with the surrender comes
women's unity.

When struggling is a duty
with the surrender comes
women's unity.

When you give your heart
with the surrender comes
organizing and organizing.

It is impossible for a people
to not have complete triumph
to not be freed from cruel exploitation.

That's how you are my sister
with your ideas always present
in every place.

Compañera
in our struggle,
you ought to wear a smile.

Compañera
with your ideas,
you should always have them present.

Elena Brito Matom (voice)

Aldea Cortol, Nebaj

Human rights promoter.



EL SON DE NEBAJ

Voy a cantar este son
a mi bello Nebajense,
tierra linda entre las flores
florece de Río Azul.

En el cerro Lajam Vitz
se oyen sonar a las marimbas
en las calles en piedras
a mi pueblo Nebaj.

En la placita Vatzq'an Tixh
se oyen sonar a las marimbas.
Las mujeres y los hombres
muy contentos bailan el son.

Las mujeres usan güipil
usan corte de pura roja.
Usan cinta para el pelo
ellas mismas saben tejer.

Los hombres usan algodón
usan pantalones de pura blanca.
Usan faja en la cintura
usan caítes para viajar.

Es mi orgullo decir así
por soy puro Nebajense.
Adiós le digo amigo
adiós pueblo antiguo Nebaj.

THE 'SON' OF NEBAJ

I am going to sing this 'son'
to my beautiful Nebaj,
beautiful land among the flowers
little flower from Blue River

In the Lajam Vitz ridge
one hears the sounds of marimbas
from the stone streets
of my town, Nebaj.

In the little plaza of Vatzq'an Tixh
one hears the sounds of marimbas.
The women and the men
very contentedly dance the 'son'.

The women wear huipil
they wear skirts of pure red.
They wear ribbons in their hair
that they themselves weave.

The men wear red jackets
they wear pants of pure white.
They use a sash at their waist
they use horses to travel.

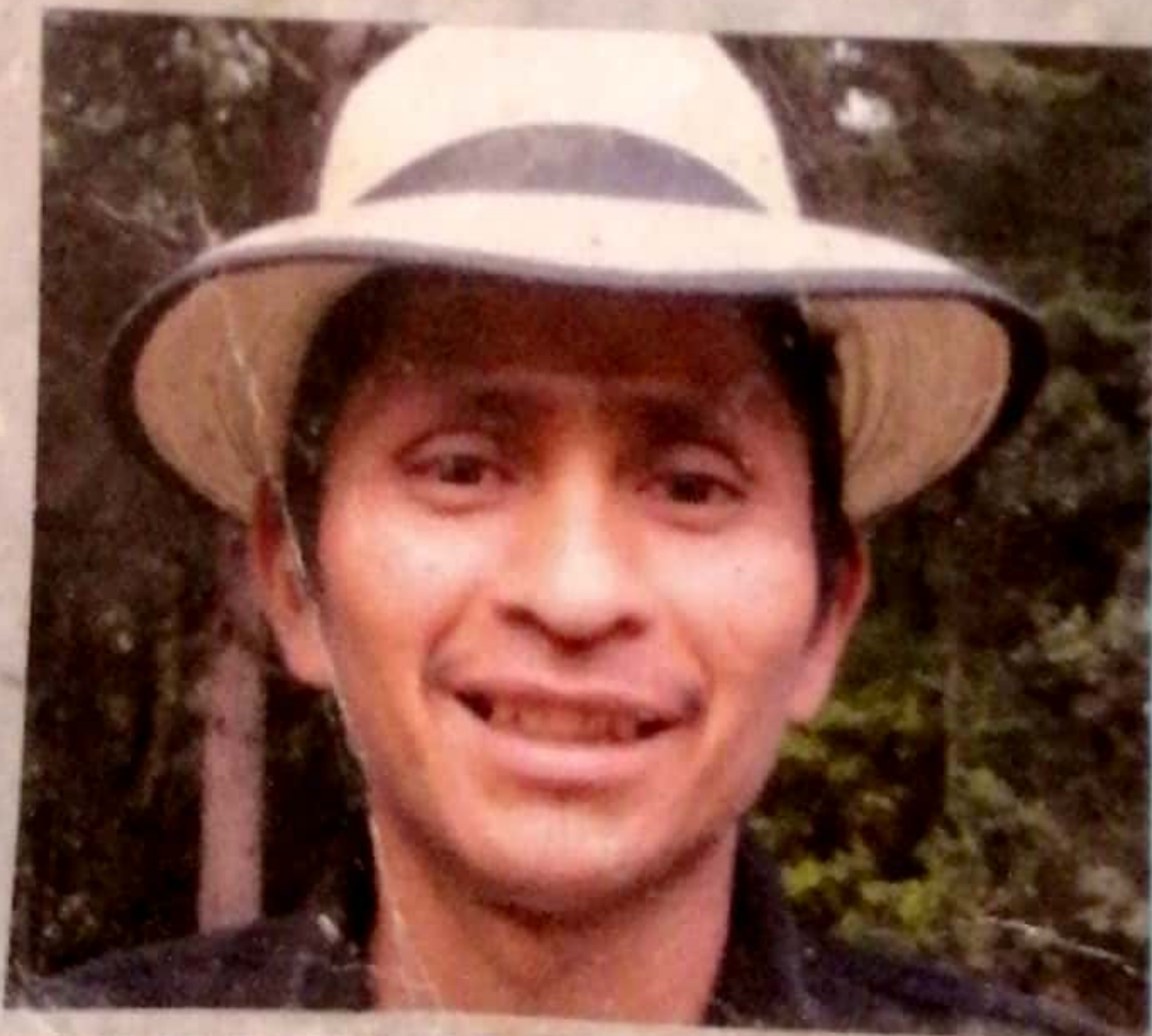
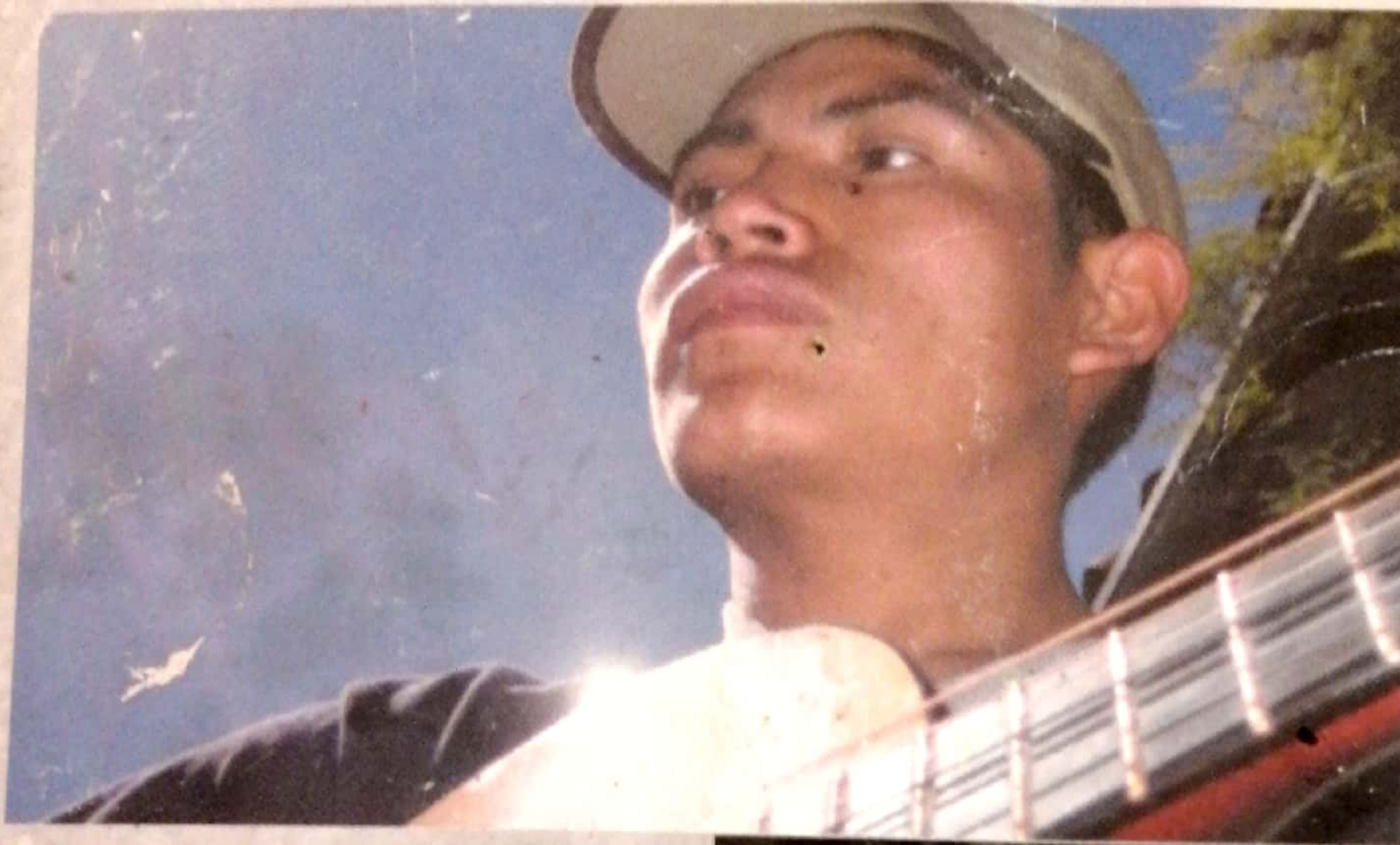
I am proud to say this
for I am pure Nebajense.
Good bye I say to my friend
good bye old town of Nebaj.

Emiliano Perez Cica (marimba, flute)

Las Violetas, Nebaj

Will graduate as a teacher '05, hopes to teach music in Nebaj.





Juan Raymundo Matom (drum)

Nueva Esperanza, Nebaj

Legal representative of the NGO Asociación para el Desarrollo Integral de la Región Ixil.