Chapter 3

Kalapalo

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1 Introduction

Kalapalo is a dialectal variation of the Upper Xingu Carib Language. The narrative presented in this chapter is around 12 minutes long and was recorded in 2010, with seventy-year-old Ageu Kalapalo. He tells us how a man named Kamagisa¹ married a Snake Woman and learned from his father-in-law a suite of songs of the Xinguan mortuary ritual (egitsù, broadly known as “Quarup”). When Kamagisa decided to move permanently to his wife’s village, he performed a ritual for himself and taught the songs to another human singer. The events take place in Hagagikugu, an important historical site for the Kalapalo and Nahukua peoples. Ageu also explains how these same events are reflected in verses sung in Kamayurá, a Tupi-Guarani language (Tupian), an example of the inter-relatedness of history, narratives and music in the Xinguan multiethnic and multilingual network.

The Kalapalo are a Carib-speaking people who live in the southern region of the Xingu Indigenous Land, in northern Mato Grosso, Brazil. They are a population of over 700 people living in ten villages, but most of them are concentrated in

¹Ageu calls him Kamagisa, but most people insist the character’s correct name would be Kumagisa. We have decided to keep Ageu’s original pronunciation.
Aiha (their oldest and biggest village, with more than 270 people) and Tankgugu. Alongside the pressures they’ve been suffering from farming, illegal fishing and logging, as well as from the Brazilian government, the Kalapalo have been able to maintain their lifestyle, with their narratives (akinha) playing a very important part. As some say, akinha are neither “myths” nor “stories”, but actual history: they tell about events that made the world the way it is today.

The telling of akinha is a complex verbal art, and also a highly valued knowledge. Only a few people can be considered true “masters (or owners) of stories” (akinha oto). To be so, one must learn them from good storytellers, and tell them “beautifully” to others. A good story-telling involves several abilities, such as keeping a regular rhythm, making good use of parallelism to call the audience’s attention to events or characters (Franchetto 2003), and giving details that make the listener actually “see” what is being told. The combination of these stylistic features may induce the listeners (especially children and younger people) into an almost dreamlike state, from which they must be “awakened” after an akinha ends so they do not get sleepy, lazy, or — what would be even worse — they do not keep thinking about the spirit-beings of which they might have heard, since it could cause them to be attacked by these dangerous beings.
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Kamagisa’s narrative brings together several issues of Xinguan thought: the problem of mortality; the possibility of metamorphosis of humans into spirit-beings, and vice-versa; the details demanded by ritual communication and action; and the multilingual character intrinsic to Xinguan life. Perhaps all these issues could be thought of as versions of an all-encompassing one: the problem of communication (and, thus, of translation) that imposes itself on the relations between different kinds of people, such as consanguines and affines, humans and non-humans, the living and the dead, fellow villagers and foreigners, etc.

The narrative was transcribed, translated, and analyzed using ELAN, with the help of Jeika and Ugise Kalapalo. The narrative is phonetically transcribed in the first line, and morphologically segmented in the second one. The third line presents the glosses, and the last two contain free translations in English and Portuguese. The transcription, morphological segmentation, and most glosses follow the works of Bruna Franchetto (1986; 2002; 2003), Ellen Basso (2012), Mara dos Santos (2007), Mutua Mehinaku (2010), and Aline Varela Rabello (2013). We thank Bruna Franchetto for her continuous help with the Kalapalo language.

Let’s now follow Kamagisa on his unexpected journey to the world of the spirits.

2 Kamagisa etsutühügü

‘Kamagisa sang for the first time’
‘Kamagisa cantou pela primeira vez’

(1)  ihaū heke onta
i-haū heke on-ta
3-cousin ERG repudiate-DUR
‘His cousin was repudiating him.’
‘A prima dele o estava rejeitando.’

(2)  indzahatohoi indzahatohoi itsa
i-ndzaha-toho-i i-ndzaha-toho-i i-tsa
3-fiancée-INS-COP 3-fiancée-INS-COP to.be-DUR
‘His fiancée, she was his fiancée.’
‘Sua noiva, ela era sua noiva.’

2Recordings of this story are available from https://zenodo.org/record/997435
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(3)  

\[ \text{ah indisü ijogu indisü} \]

\[ \text{ah 0-indi-sü-i i-jo-gu 0-indi-sü} \]

EXPL 3-daughter-POSS-COP 3-mother’s.brother-POSS 3-daughter-POSS

‘Ah, she was his daughter, his mother’s brother’s daughter.’

‘Ah, ela era filha dele, filha do irmão de sua mãe.’

(4)  

Kamagisa haũha ihaũ

Kamagisa haũ-ha i-haũ

Kamagisa cousin-HA 3-cousin

‘Kamagisa’s own cousin, his cousin.’

‘A própria prima de Kamagisa, sua prima.’

(5)  

ülepe hale egei

üle-pe hale ege-i

LOG-NTM CNTR DIST-COP

‘Because of that …’

‘Por causa disso …’

(6)  

onta leha iheke tsuẽ ekugu onta iheke

on-ta leha i-heke tsuẽ ekugu on-ta i-heke

repudiate-DUR COMPL 3-ERG a.lot true repudiate-DUR 3-ERG

‘She was repudiating him, she was truely repudiating him a lot.’

‘Ela o estava rejeitando, ela o estava rejeitando demais.’

(7)  

ihitsü heke

i-hitsü heke

3-wife ERG

‘His wife did it.’

‘Sua esposa o fez.’

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3 Please see Franchetto’s introduction to chapter 2 for discussion of the HA particle, found in both Kuikuro and Kalapalo.
(8) ihaũ hekeha
   i-haũ heke-ha
3-cousin ERG-HA
‘His cousin did so.’
‘Sua prima fez assim.’

(9) inhalũ etengalũ embege etengalũ inhalũ
   inhalũ e-te-nga-lũ embege e-te-nga-lũ inhalũ
NEG 3-go-HAB-PNCT tentatively 3-go-HAB-PNCT NEG
‘Nothing, in vain he used to go after her; he used to go after her, and nothing.’
‘Nada, ele tentava ir atrás dela em vão; ele tentava ir atrás dela, e nada.’

(10) onta leha iheke leha
   on-ta leha i-heke leha
repudiate-DUR COMPL 3-ERG COMPL
‘She would readily repudiate him.’
‘Ela prontamente o rejeitava.’

(11) üle hinhe leha etijakilũ leha
   üle hinhe leha et-ija-ki-lũ leha
LOG PURP COMPL 3.DTR-hammock’s.rope-VBLZ-PNCT COMPL
‘Because of that, he untied the ropes of his hammock.’
‘Por causa disso, ele desamarrou as cordas de sua rede.’

(12) apokinenũũ iheke leha tũhitsũ apokinenũũ
    apoki-ne-nũũ i-heke leha tũ-hitsũ apoki-ne-nũũ
drop-VBLZ-PNCT 3-ERG COMPL REFL-wife drop-VBLZ-PNCT
‘He left her, he left his own wife.’
‘Ele a deixou, ele deixou sua própria esposa.’

(13) apokinenũũ leha iheke
    apoki-ne-nũũ leha i-heke
drop-VBLZ-PNCT COMPL 3-ERG
‘He soon left her.’
‘Ele logo a deixou.’
(14) üle ineke hale egei
    üle ineke hale ege-i
    LOG PURP CNTR DIST-COP
    ‘Because that made him sad …’
    ‘Porque aquilo o deixou triste …’

(15) üle ineke hale egei tingunkgingu ineke Kakakugu heke sijatitselü eke heke beha
    üle ineke hale ege-i t-ingunkgingu ineke Kakakugu heke
    LOG PURP CNTR DIST-COP REFL-thought PURP Kakakugu ERG
    s-ijati-tse-lü eke heke be-ha
    3-offer-VBLZ-PNCT snake ERG AUG-HA
    ‘… because that made him sad, because his thoughts made him sad,
    Kakakugu made him an offer, a big snake did so.’
    ‘... porque aquilo o deixou triste, porque seus pensamentos o deixaram
    triste, Kakakugu fez uma oferta a ele, uma grande cobra o fez.’

(16) eke helei Kakakugui
    eke h-ele-i Kakakugu-i
    snake HA-3.DIST-COP Kakakugu-COP
    ‘He is a snake, Kakakugu.’
    ‘Ele é uma cobra, Kakakugu.’

(17) ahütü kuge hüngü
    ahütü kuge hüngü
    NEG human NEG
    ‘He is not human.’
    ‘Ele não é humano.’

(18) itseke beja
    itseke beja
    spirit EP
    ‘A spirit, indeed.’
    ‘Um espírito, de fato.’
(19) *itseke*

*itseke*

spirit

‘A spirit.’

‘Um espírito.’

(20) *itseke*

*itseke*

spirit

‘A spirit.’

‘Um espírito.’

(21) *jatsi* *jatsi* *jasu* *nügü* *iheke*

*jatsi* *jatsi* *jasu* *nügü* *i-heke*

poor poor pitiful PNCT 3-ERG

‘“Poor me, poor me, pitiful me,” he [Kamagisa] said.’

‘“Pobre de mim, pobre de mim, que pena de mim,” ele [Kamagisa] disse.’

(22) *uonlü nika iheke nügü iheke*

*u-on-lü* *nika* *i-heke* *nügü* *i-heke*

1-repudiate-PNCT EP 3-ERG PNCT 3-ERG

‘“Is it true that she rejected me?” he said.’

‘“Será verdade que ela me rejeitou?” ele disse.’

(23) *üle hinhe hale egei inhaha sinügü*

*üle* *hinhe* *hale* *ege-i* 0-inha-ha s-i-nügü

LOG PURP CNTR DIST-COP 3-to-HA 3-come-PNCT

‘Because of that he came to him.’

‘Por causa disso ele veio até ele.’

(24) *Kakakugu suū enügüha*

*Kakakugu* suū *e-nügü-ha*

Kakakugu 3-father come-PNCT-HA

‘*Kakakugu*, her [Kamagisa’s future wife] father, came.’

‘*Kakakugu*, o pai dela [da futura esposa de Kamagisa], veio.’
(25) *sū̃ha* tetinhü inha
3-father-HA refl-come-PTCP-NANMLZ 3-to
‘Her father is the one who came to him.’
‘O pai dela é quem veio até ele.’

(26) *sū enügü*
3-father come-PNCT
‘Her father came.’
‘O pai dela veio.’

(27) ülepe
LOG-NTM
‘Then …’
‘Então …’

(28) aiha
done
‘… done.’
‘… pronto.’

(29) *ingilabe* lahale ingila itseke hisuügü gele ukenübata egei
before-AUG CNTR before spirit kin-POSS ADV DU-stay-TEMP DIST-COP
‘This was a long time ago, when we were still kin to the spirits.’
‘Isso foi há muito tempo atrás, quando nós ainda éramos parentes dos espíritos.’

(30) ülepe
LOG-NTM
‘Then …’
‘Então …’
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(31) sinügü
    s-i-nügü
    3-come-PNCT
‘... he came.’
‘... ele veio.’

(32) Kamagisa inha etelü
    Kamagisa inha e-te-lü
    Kamagisa to 3-go-PNCT
‘He went to Kamagisa.’
‘Ele foi até Kamagisa.’

(33) ihumita hegei tindisü inha
    i-humi-ta h-ege-i t-indi-sü inha
    3-send-DUR HA-DIST-COP REFL-daughter-POSS to
‘He was sending him to his daughter.’
‘Ele o estava enviando para sua filha.’

(34) ẽ tindisü inha
    ẽ t-indi-sü inha
    AFF REFL-daughter-POSS to
‘Yes, to his daughter.’
‘Sim, para sua filha.’

(35) ülepe
    üle-pe
    LOG-NTM
‘Then ...’
‘Então ...’

(36) aiha
    aiha
done
‘... done.’
‘... pronto.’
igelü leha iheke leha  
ige-lü leha i-heke leha  
take-PNCT COMPL 3-ERG COMPL

‘He soon took him.’
‘Ele logo o levou.’

Kamagisa hogijü iheke leha  
Kamagisa hogi-jü i-heke leha  
Kamagisa find-PNCT 3-ERG COMPL

‘He had already found Kamagisa.’
‘Ele já havia encontrado Kamagisa.’

kuge bejetsa atühügü leha  
kuge be-jetsa atühügü leha  
human AUG-EV become COMPL

‘He had already become just like a person.’
‘Ele já havia se tornado exatamente como uma pessoa.’

eke atühügü kugei leha  
eke atühügü kuge-i leha  
snake become human-COP COMPL

‘The snake had already become a person.’
‘A cobra já havia se tornado uma pessoa.’

hm eingadzu inha etete nügü iheke  
hm e-ingadzu inha e-te-te nügü i-heke  
EXPL 2SG-sister to 2SG-go-IMP PNCT 3-ERG

‘Hm, “Go to your sister,” he said.’
‘Hm, “Vá para sua irmã,” ele disse.’

eingadzu inha kete nügü iheke  
e-ingadzu inha k-e-te nügü i-heke  
2SG-sister to DU-go-IMP PNCT 3-ERG

“Let’s go to your sister,” he said.’
“Vamos para sua irmã,” ele disse.’
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(43) üngele kilūha
ungele ki-lū-ha
3.LOG say-PNCT-HA
‘That one said so.’
‘Aquele é quem disse isso.’

(44) Kakakugu kilūha
Kakakugu ki-lū-ha
Kakakugu say-PNCT-HA
‘Kakakugu said so.’
‘Kakakugu disse isso.’

(45) suū kilūha
s-uū ki-lū-ha
3-father say-PNCT-HA
‘Her father said so.’
‘O pai dela disse isso.’

(46) ēhē nügü iheke
ēhē nügü i-heke
AFF PNCT 3-ERG
“‘Yes,” he answered.’
“Sim,” ele respondeu.’

(47) ēhē nügü iheke
ēhē nügü iheke
AFF PNCT 3-ERG
“‘Yes,” he answered.’
“Sim,” ele respondeu.’

(48) ngukuagi tsūgūha inhüngü tādūponhokokinhü igia
ngukuagi tsūgūha iN-üngü t-adūponhoko-ki-nhü igia
cerrado.palm EP 3-home REFL-small.mound-INS-NANMLZ this.way
‘It seems that his house is a small cerrado palm called ngukuagi, that
stands on a small mound like this.’
'Parece que a casa dele é uma pequena palmeira do cerrado chamada ngukuagi, que fica desse jeito em cima de um morrinho.'

(49)  uge ū̃pe kita ũãke
    uge ū̃-pe  ki-ta  ũãke
1 father-NTM say-DUR EV.PST
‘My deceased father used to say:’
‘Meu finado pai costumava dizer:’

(50)  Kakakugu āngū hegei
    Kakakugu āngū  h-ege-i
    Kakakugu home HA-DIST-COP
    “‘That’s Kakakugu’s house.’”
    “‘Aquela é a casa de Kakakugu.’”

(51)  inhūngū hegei
    iN-āngū h-egei-i
    3-house HA-DIST-COP
    ‘That’s his house.’
    ‘Aquela é a casa dele.’

(52)  inhūngū
    iN-āngū
    3-house
    ‘His house.’
    ‘A casa dele.’

(53)  ūle hujati
    ūle  huja-ti
    LOG midst-ALL
    ‘Into the middle of that …’
    ‘Para o meio daquilo …’
(54) ah etelū leha
    ah  e-te-lū  leha
    EXPL 3-go-PNCT COMPL
    ‘... ah, he readily went!’
    ‘... ah, ele foi prontamente!’

(55) ngukuagi
    ngukuagi
cerrado.palm
    ‘Into the small cerrado palm.’
    ‘Para dentro da pequena palmeira do cerrado.’

(56) ē inhüngü hegei Kakakugu
    ē  iN-üngü h-gei-i       Kakakugu
    AFF 3-home  HA-DIST-COP Kakakugu
    ‘Yes, that’s his house, Kakakugu’s house.’
    ‘Sim, aquela é a casa dele, a casa de Kakakugu.’

(57) ülepe
    üle-pe
    LOG-NTM
    ‘Then ...’
    ‘ Então ...’

(58) aiha
    aiha
done
    ‘... done’
    ‘... pronto’

(59) ah tindisü tuponga leha ijatelū leha iheke
    ah  t-indi-sü  t-upo-nga  leha
    EXPL REFL-daughter-POSS REFL-above-ALL COMPL
    ija-te-lū      leha   i-heke
    hammock’s.rope-VBLZ-PNCT COMPL 3-ERG
    ‘Ah, he then tied his hammock just over his daughter’s.’
    ‘Ah, então ele amarrou sua rede logo acima da de sua filha.’
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(60) *ijatelü leha*

*ija-te-lü* leha

hammock’s.rope-VBLZ-PNCT COMPL

‘Tied his hammock.’

‘Amarrou sua rede.’

(61) *sangagübe teh ah sangatepügü*

*s-anga-gü-be* teh ah *s-anga-te-pügü*

3-genipapo-POSS-AUG ITJ EXPL 3-genipapo-VBLZ-PFV

‘She had a great genipapo painting - wow! - she was painted with genipapo.’

‘Ela tinha uma linda pintura de jenipapo - uau! - ela estava pintada com jenipapo.’

(62) *indisüha*

0-indi-sü-ha

3-daughter-POSS-HA

‘His daughter was.’

‘A filha dele estava.’

(63) *indisü angatepügü*

0-indi-sü *anga-te-pügü*

3-daughter-POSS genipapo-VBLZ-PFV

‘His daughter was painted with genipapo.’

‘A filha dele estava pintada com jenipapo.’

(64) *ülepe leha*

*üle-pe* leha

LOG-NTM COMPL

‘Just after that …’

‘Logo depois disso …’

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*Genipapo* is the fruit of the *Genipa americana* tree. The Kalapalo extract from it a clear liquid used for skin painting, as well as for decorating ceramics and wooden benches. After the liquid oxidizes, it turns black, and may stay on the skin for several days. The liquid may be mixed with charcoal soot to make the painting even darker.
(65)  
\[ \text{ah ihitsüi leha itsa leha} \]
\[ \text{ah i-hitsü leha i-tsa leha} \]
\[ \text{EXPL 3-wife COMPL to.be-DUR COMPL} \]
‘... ah, she was already his wife.’
‘... ah, ela já era sua esposa.’

(66)  
\[ \text{ihitsüi leha} \]
\[ \text{i-hitsü-i leha} \]
\[ \text{3-wife-COP COMPL} \]
‘Already his wife.’
‘Já era sua esposa.’

(67)  
\[ \text{ihitsüi leha itsa leha} \]
\[ \text{i-hitsü-i leha i-tsa leha} \]
\[ \text{3-wife-COP COMPL to.be-DUR COMPL} \]
‘She was already his wife.’
‘Ela já era sua esposa.’

(68)  
\[ \text{aiha} \]
\[ \text{aiha} \]
\[ \text{done} \]
‘Done.’
‘Pronto.’

(69)  
\[ \text{ingati beja inhalü ikungalü leha iheke leha} \]
\[ \text{ingati beja i-nha-lü iku-nga-lü leha i-heke} \]
lie.together EP to.be-HAB-PNCT to.have sex-HAB-PNCT COMPL 3-ERG
\[ \text{leha} \]
\[ \text{COMPL} \]
‘He always lay with her in his hammock, and he always had sex with her.’
‘Ele sempre se deitava com ela em sua rede, e ele sempre fazia sexo com ela.’
ikungalü beja iheke leha
iku-nga-lü beja i-heke leha
to.have.sex-HAB-PNCT EP 3-ERG COMPL
‘He always really had sex with her.’
‘Ele realmente sempre fazia sexo com ela.’

ah ngikona tüilü iheke
ah ngiko-na t-üi-lü i-heke
EXPL thing-EP REFL-make-PNCT 3-ERG
‘Ah, who knows how he did it ...’
‘Ah, quem sabe como ele fazia isso ...’

aiha
aiha
done
‘Done.’
‘Pronto.’

sakihata iheke tita gisüki
s-aki-ha-ta i-heke tita gisü-ki
3-word-VBLZ-DUR 3-ERG mortuary.effigy song-POSS-INS
‘He was teaching him ... with songs of mortuary effigies.’
‘Ele o estava ensinando ... com cantos de efigies mortuárias.’

tita gisüki
tita gisü-ki
mortuary.effigy song-POSS-INS
‘Songs of mortuary effigies.’
‘Cantos de efigies mortuárias.’

tita gisüki ah sakihata iheke
tita gisü-ki ah s-aki-ha-ta i-heke
mortuary.effigy song-POSS-INS EXPL 3-word-VBLZ-DUR 3-ERG
‘With songs of mortuary effigies... ah, he was teaching him.’
‘Com cantos de efigies mortuárias... ah, ele o estava ensinando.’
(76) Kakakugu heke
Kakakugu heke
Kakakugu ERG
‘Kakakugu was.’
‘Kakakugu estava ensinando.’

(77) ah tindisë ngiso akihata iheke
ah t-indi-së ngiso aki-ha-ta i-heke
EXPL REFL-daughter-POSS husband word-VBLZ-DUR 3-ERG
‘Ah, he was teaching his daughter’s husband.’
‘Ah, ele estava ensinando o marido de sua filha.’

(78) akihata iheke
aki-ha-ta i-heke
word-VBLZ-DUR 3-ERG
‘He was teaching.’
‘Ele estava ensinando.’

(79) akihata iheke
aki-ha-ta i-heke
word-VBLZ-DUR 3-ERG
‘He was teaching.’
‘Ele estava ensinando.’

(80) etelü hõhõ tütì inha
e-te-lü hõhõ tü-ti inha
3-go-PNCT EMPH REFL-mother DAT
‘He went to visit his mother for a while.’
‘Ele foi visitar sua mãe por um tempo.’

(81) tütì inha hõhõ sinügü Kamagisa enügü
ťü-ti inha hõhõ s-i-nügü Kamagisa e-nügü
REFL-mother DAT EMPH 3-come-PNCT Kamagisa come-PNCT
‘Kamagisa came to visit his mother for a while.’
‘Kamagisa veio visitar sua mãe por um tempo.’
(82) tüti inha
    tü-ti inha
    refl-mother dat
    ‘To his mother.’
    ‘Até sua mãe.’

(83) ihitsü ike leha
    i-hitsü ike leha
    3-wife with compl
    ‘With his wife.’
    ‘Com sua esposa.’

(84) ihitsü
    i-hitsü
    3-wife
    ‘His wife.’
    ‘Sua esposa.’

(85) tünho akuā leha teta leha
    tü-nho akuā leha te-ta leha
    refl-husband shadow compl go-dur compl
    ‘She was walking right behind her husband, like his shadow.’
    ‘Ela ia andando logo atrás de seu marido, como sua sombra.’

(86) inde giti atani etimbelüko
    inde giti atani et-imbe-lü-ko
    here sun temp 3.dtr-arrive-pnct-pl
    ‘When the sun was here, they arrived.’
    ‘Quando o sol estava nessa posição, eles chegaram.’

(87) etimbelüko
    et-imbe-lü-ko
    3.dtr-arrive-pnct-pl
    ‘They arrived.’
    ‘Eles chegaram.’
(88) **totomonaha**

_t-oto-mo-na-ha_

REFL-kin-PL-ALL-HA

‘To his kin.’
‘Nos seus parentes.’

(89) **totomo**

_t-oto-mo_

REFL-kin-PL

‘His kin.’
‘Seus parentes.’

(90) **tetuna beja**

_t-etu-na  beja_

REFL-village-ALL EP

‘To his own village, indeed.’
‘Para sua própria aldeia, de fato.’

(91) **Kamagisa etu leha**

Kamagisa etu  leha

Kamagisa village COMPL

‘They were already at Kamagisa’s village.’
‘Eles já estavam na aldeia de Kamagisa.’

(92) **Kamagisa etuna etimbelüko**

Kamagisa etu-na  et-imbe-lü-ko

Kamagisa village-ALL 3.DTR-come-PNCT-PL

‘They arrived at Kamagisa’s village.’
‘Eles chegaram na aldeia de Kamagisa.’

(93) **atibe Kamagisa enta nügü iheke**

atibe Kamagisa e-nta  nügü i-heke

ITJ  Kamagisa come-DUR PNCT 3-ERG

“‘There he comes, Kamagisa,’ they said.’
‘‘Lá vem ele, Kamagisa,” disseram.’
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(94) inhalü ihitsü ingilüi ihametijaõ heke
    inhalü i-hitsü ingi-lû-i i-hameti-jaõ heke
    NEG 3-wife see-PNCT-COP 3-sister.in.law-PL ERG
    ‘His wife could not be seen by her sisters-in-law.’
    ‘Sua esposa não podia ser vista pelas cunhadas dela.’

(95) inhalü ingilü ihekeni
    inhalü ingi-lü i-heke-ni
    NEG see-PNCT 3-ERG-PL
    ‘They didn’t see her.’
    ‘Elas não a viam.’

(96) uendeha ike eteta
    uende-ha ike e-te-ta
    there-HA 3.with 3-go-DUR
    ‘But she was there, she was going with him.’
    ‘Mas ela estava lá, ela estava andando com ele.’

(97) ike eteta
    ike e-te-ta
    3.with 3-go-DUR
    ‘She was going with him.’
    ‘Ela estava andando com ele.’

(98) ihitsü tetaha
    i-hitsü te-ta-ha
    3-wife go-PNCT-HA
    ‘His wife was going.’
    ‘Sua esposa estava andando.’

(99) ülepe
    üle-pe
    LOG-NTM
    ‘Then …’
    ‘Então …’
3 Kalapalo

(100)  
etimbelüko
   *et-imbe-lü-ko*
   3.DTR-arrive-PNCT-PL
   ‘... they arrived.’
   ‘... eles chegaram.’

(101)  
ahametigüko akongo aketsugei nügü iheke tingajomo heke
   *a-hameti-gü-ko*  *ako-ngo*  *akets=uge-i*  *nügü*  *i-heke*  *t-ingajomo*  *heke*
   2-sister.in.law-poss.pl with-NMLZ EV=1-COP  PNCT 3-ERG REFL-sisters
   ERG
   “I’m in the company of your sister-in-law,” he said to his sisters.’
   “Eu estou acompanhado de sua cunhada,” ele disse para suas irmãs.’

(102)  
ahametigüko akongo
   *a-hameti-gü-ko*  *ako-ngo*  *akets=uge-i*
   2-sister.in.law-poss.pl with-NMLZ EV=1-COP
   “I’m in the company of your sister-in-law.”
   “Eu estou acompanhado de sua cunhada.”

(103)  
itaginhitüe tsüha ahametigüko nügü iheke
   *itaginhi-tüe*  *tsüha*  *a-hameti-gü-ko*  *nügü*  *i-heke*
   greet-IMP.PL EP  2-sister.in.law-poss.pl PNCT 3-ERG
   “You may greet your sister-in-law,” he said.’
   “Vocês podem cumprimentar sua cunhada,” ele disse.’

(104)  
ẽ uhitseke geleha
   *ẽ*  *uhitseke*  *gele-ha*
   AFF in.vain ADV-HA
   “Ok,” they said in vain.’
   “Tudo bem,” elas disseram à toa.’

(105)  
amago nika nügü ngapa iheke
   *amago nika*  *nügü*  *ngapa*  *i-heke*
   2PL EP PNCT EP 3-ERG
   “Are you really here?” they may have said.’
   “Você está mesmo aí?” talvez elas tenham dito.’
shhh ekei bele itüinjü iheke
shhh eke-i  bele itüin-jü  i-heke
IDEO snake-COP CU  answer-PNCT 3-ERG

"Shhh" - she answered in the snake’s language.
"Shhh" - ela respondeu na língua das cobras.

üngele hekeha
üngele heke-ha
3.LOG  ERG-HA
'That one did so.'
'Ela fez isso.'

ihametigüko heke
i-hameti-gü-ko  heke
3-sister.in.law-POSS-PL ERG
'Their sister-in-law did.'
'A cunhada delas fez.'

Kakakugu indisü hekeha
Kakakugu indi-sü  heke-ha
Kakakugu daughter-POSS ERG-HA
'Kakakugu’s daughter did so.'
'A filha de Kakakugu fez isso.'

shhh ah nügü iheke
shhh ah  nügü i-heke
IDEO EXPL PNCT 3-ERG

"Shhh,” ah, she said!
"Shhh,” ah, ela disse!

aiha
aiha
done
'Done.'
'Pronto.'
(112)  ah tihü hakilü hale iheke
    ah  t-ihü  haki-lü  hale  i-heke
    EXPL REFL-body reveal-PNCT CNTR 3-ERG
    ‘Ah, and then she revealed her body.’
    ‘Ah, e então ela revelou seu corpo.’

(113)  atsakilü lahale atütü
    a-tsaki-lü  lahale  atütü-i
    3-appear-PNCT CNTR  beautiful-COP
    ‘She appeared beautiful.’
    ‘Ela apareceu muito bonita.’

(114)  hm atsakilü leha
    hm  a-tsaki-lü  leha
    EXPL 3-appear-PNCT COMPL
    ‘Hm, she appeared.’
    ‘Hm, ela apareceu.’

(115)  atsakilü leha
    a-tsaki-lü  leha
    3-appear-PNCT COMPL
    ‘She appeared.’
    ‘Ela apareceu.’

(116)  kogetsi
    kogetsi
    tomorrow
    ‘The next day …’
    ‘No dia seguinte …’

(117)  etinga inhalüko unditü ukugahipügü
    etinga  i-nha-lü-ko  unditü  ukugahí-pügü
    lie.on.hammock be-HAB-PNCT-PL long.hair hang.dowards-PFV
    ‘When they lay down together, her hair was hanging downwards.’
    ‘Quando eles se deitaram juntos, o cabelo dela estava pendurado em
direção ao chão.’
A. Guerreiro, Ageu Kalapalo, Jeika Kalapalo & Ugise Kalapalo

(118) **ande leha ihametijaõ heke ingingalü leha**

Ande leha i-hameti-jaõ heke ingi-nga-lü leha

*Now comple* 3-sister.in.law-ERG see-HAB-PNCT COMPL

‘Now her sisters-in-law could already see her.’

‘Agora suas cunhadas já podiam vê-la.’

(119) **ihametijaõ**

i-hameti-jaõ

3-sister.in.law-PL

‘Her sisters-in-law.’

‘Suas cunhadas.’

(120) **aiha**

aiha
done

‘Done.’

‘Pronto.’

(121) **ülepe sinünkgo leha tetuna beha**

üle-pe s-i-nü-nkgo leha t-etu-na beha

*Log-NTM 3-come-PNCT-PL COMPL refl-village-ALL EV*

‘Then, they came back to their village.’

‘Então, eles voltaram para sua aldeia.’

(122) **tseta leha ihütisoho heke sakihata**

tseta leha i-hüti-soho heke s-aki-ha-ta

*There comple* 3-shame-INS ERG 3-word-VBLZ-DUR

‘There, his father-in-law was teaching him.’

‘Lá, seu sogro o estava ensinando.’

(123) **igeki beha**

ige-ki beha

*Prox-ins EV*

‘About this.’

‘Sobre isso.’
(124)  
\[
\text{tita gisüki} \\
\text{tita gi-sü-ki} \\
\text{mortuary.effigy song-POSS-INS}
\]
‘About the songs of mortuary effigies.’
‘Sobre os cantos de efígies mortuárias.’

(125)  
\[
\text{tita gisüki} \\
\text{tita gisü-ki} \\
\text{mortuary.effigy song-POSS-INS}
\]
‘About the songs of mortuary effigies.’
‘Sobre os cantos de efígies mortuárias.’

(126)  
\[
\text{aiha etsuhukilü leha inha leha} \\
\text{aiha etsuhuki-lü leha 0-inha leha}
\text{done finish-PNCT COMPL 3-DAT COMPL}
\]
‘Done, it was finished for him.’
‘Pronto, estava tudo concluído para ele.’

(127)  
\[
\text{hm untsi nügü iheke} \\
\text{hm untsi nügü i-heke}
\text{EXPL uterine.nephew PNCT 3-ERG}
\]
‘“Hm, nephew,” he said.’
‘“Hm, sobrinho,” ele disse.’

(128)  
\[
\text{etsuke hetsange hōhō ihakitomi eheke nügü iheke} \\
\text{etsu-ke hetsange hōhō i-haki-tomi e-heke nügü i-heke}
\text{debut-IMP HORT EMPH 3-reveal-PURP 2-ERG PNCT 3-ERG}
\]
‘“You may sing for the first time, to reveal your songs,” he said.’
‘“Você pode estrear, para revelar seus cantos,” ele disse.’

(129)  
\[
\text{nügü iheke} \\
\text{nügü i-heke}
\text{PNCT 3-ERG}
\]
‘He said.’
‘Ele disse.’
ihütisoho kilü
i-hüti-soho ki-lü
3-shame-INS say-PNCT
‘His father-in-law said.’
‘Seu sogro disse.’

Kakakugu kilü beha
Kakakugu ki-lü beha
Kakakugu say-PNCT EV
‘Kakakugu said that.’
‘Kakakugu disse isso.’

etsuke hetsange hõhõ ah ihakitomi eheke nügü iheke
etsu-ke hetsange hõhõ ah i-haki-tomi e-heke nügü i-heke
debut-IMP HORT EMPH EXPL 3-reveal-PURP 2-ERG PNCT 3-ERG
“You may now sing for the first time, ah, to reveal them,” he said.
“Você agora pode estrear, ah, para revelá-los,” ele disse.’

ihakitomi nügü iheke
i-haki-tomi nügü i-heke
3-reveal-PURP PNCT 3-ERG
“To reveal them,” he said.
“Para revelá-los,” ele disse.’

ah nügü iheke
ah nügü i-heke
EXPL PNCT 3-ERG
“Ah,” he said.
“Ah,” ele disse.’

nügü iheke Kamagisa heke
nügü i-heke Kamagisa heke
PNCT 3-ERG Kamagisa ERG
‘He said to Kamagisa.’
‘Ele disse para Kamagisa.’
(136) **atütüi beja itsalü leha iheke leha**

**atütü-i** **beja i-tsa-lü** **leha i-heke leha**
beautiful-COP EP 3-hear-PNCT COMPL 3-ERG COMPL

‘He had already listened to it really well.’
‘Ele já os havia escutado muito bem.’

(137) **italsü leha atütüui ekugu leha**

**i-tsa-lü** **leha atütü-i** **ekugu leha**
3-hear-PNCT COMPL beautiful-COP true COMPL

‘He listened to it really well.’
‘Ele os havia escutado muito bem.’

(138) **ülepe etimbelü tetuna**

**üle-pe** **et-imbe-lü** **t-etu-na**
LOG-NTM 2.DTR-come-PNCT REFL-village-ALL

‘Then he arrived in his village.’
‘Então ele chegou em sua aldeia.’

(139) **tikongoingo akihalü hõhõ iheke**

**t-iko-ngo-ingo** **aki-ha-lü** **hõhõ i-heke**
REFL-with-NMLZ-FUT WORD-VBLZ-PNCT EMPH 3-ERG

‘First he taught the one who was going to be his singing companion.’
‘Primeiro ele ensinou aquele que seria seu companheiro de canto.’

(140) **ah tikongoingo akihalü engü beja otohongoingo beja iginhundote**

**ah t-iko-ngo-ingo** **aki-ha-lü** **engü beja otohongo-ingō**
EXPL REFL-with-NMLZ-FUT WORD-VBLZ-PNCT CON EP other.similar-FUT

**beja igi-nhun-dote**
EP SONG-VBLZ-ADV

‘Ah, he taught the one who was going to be his companion, his other, when he was to sing.’
‘Ah, ele ensinou aquele que seria seu companheiro, seu outro, quando ele fosse cantar.’
(141) otohongoingo tsüha

other.similar-FUT EV.UNCR

‘That one who would be his companion.’

‘Aquele que seria seu companheiro.’

(142) üngele akihalü hōhō iheke

3.log word-VBLZ-PNCT EMPH 3SG-ERG

‘First he taught him.’

‘Primeiro ele o ensinou.’

(143) üngele akihalü.

3.log word-VBLZ-PNCT

‘Taught him.’

‘O ensinou.’

(144) aiha etükilü

done complete-PNCT

‘Done, it was complete.’

‘Pronto, estava completo.’

(145) etükilü leha inha

complete-PNCT COMPL 3-DAT

‘It was complete for him.’

‘Estava completo para ele.’

(146) otohongo inha

other.similar DAT

‘For his companion.’

‘Para seu companheiro.’
(147) *osiha*
   *osi-ha*
   HORT-HA
   “Let’s go.”
   “Vamos lá.”

(148) *osiha ai hale tüti heke nügü iheke*
   *osi-ha ai hale tü-ti heke nügü i-heke*
   HORT-HA PURP CNTR REFL-mother ERG PNCT 3-ERG
   “Let’s go,” and then he said to his mother:
   “Vamos lá,” e então ele disse para sua mãe:

(149) *ama*
   *ama*
   mother
   “Mother.”
   “Mãe.”

(150) *ah kupuke hōhō nügü iheke*
   *ah k-upu-ke hōhō nügü i-heke*
   EXPL DU-make.a.visual.imitation-IMP EMPH PNCT 3-ERG
   “Ah, make our image,” he said.
   “Ah, faça nossa imagem,” ele disse.

(151) *ah kupuke hōhō nügü iheke*
   *ah k-upu-ke hōhō nügü i-heke*
   EXPL DU-make.a.visual.imitation-IMP EMPH PNCT 3-ERG
   “Ah, make our image,” he said.
   “Ah, faça nossa imagem,” ele disse.

(152) *kupuke ah nügü baha iheke*
   *k-upu-ke ah nügü baha i-heke*
   DU-make.a.visual.imitation-IMP EXPL PNCT EV 3-ERG
   “Make our image,” ah, that’s what he said.
   “Faça nossa imagem,” ah, isso é o que ele disse.”
A. Guerreiro, Ageu Kalapalo, Jeika Kalapalo & Ugise Kalapalo

(153) ẽhẽ nügü iheke

“Yes,” she said.’

‘Sim,’ ela disse.’

(154) isi heke tsule togokibe bahale

‘Then his mother spun cotton, a lot of cotton.’

‘Então sua mãe fiou algodão, muito algodão.’

(155) igia kugube sueletu sagagebe otohongo

‘A roll was this big, and another one also had the same size.’

‘Um rolo era grande desse jeito, e um outro tinha o mesmo tamanho.’

(156) tita etikoguingo hegei

‘This is what would become the effigy’s belt.’

‘Isso é o que se tornaria o cinto da efígie.’

(157) ege hungu jetsa inke tsapa akago heke tüita

‘Like those, look those they are making.’

‘Como aqueles, veja aqueles que eles estão fazendo.’

(158) üle hunguingo hegei

‘It was meant to be like those.’

‘Era pra ser como aqueles.’

---

5 Ageu refers to the cotton belts some young men were making at a neighboring house.
(159) üle hunguingo hegei
    üle hungu-ingo h-ege-i
    LOG similar-FUT HA-DIST-COP
    ‘It was meant to be like those.’
    ‘Era pra ser como aqueles.’

(160) isi ngihetanümi
    isi ng-ihe-ta-nümi
    mother LOG-spin-DUR-PNCT.COP
    ‘What his mother was spinning.’
    ‘O que sua mãe estava fiando.’

(161) isi ngihetanümi togokige ha
    isi ng-ihe-ta-nümi togokige-ha
    mother LOG-spin-DUR-PNCT.COP cotton-HA
    ‘The cotton his mother was spinning.’
    ‘O algodão que sua mãe estava fiando.’

(162) aihaha
    aihaha
    done
    ‘Done.’
    ‘Pronto.’

(163) togokige etükilü
    togokige etüki-lü
    cotton complete-PNCT
    ‘The cotton was ready.’
    ‘O algodão estava pronto.’

(164) osiha
    osi-ha
    HORT-HA
    “Let’s go.”
    “Vamos lá.”
(165) aibeha
aibeha
done
'Done.'
'Pronto.'

(166) tita ikenügü ihekeni
tita ike-nügü i-heke-ni
mortuary.effigy to.cut-PNCT 3-ERG-PL
'They cut down a log for an effigy.'
'Eles derrubaram uma tora para fazer uma efigie.'

(167) tita ikenügü leha ihekeni
tita ike-nügü leha i-heke-ni
mortuary.effigy to.cut-PNCT COMPL 3-ERG-PL
'They had already cut down a log for an effigy.'
'Eles já tinham derrubado uma tora para fazer uma efigie.'

(168) ületoho
üle-toho
LOG-INS
'To do that.'
'Para fazer isso.'

(169) tühutoho hegei
tü-hu-toho h-ège-i
REFL-imitation-INS HA-DIST-COP
'That was his image.'
'Aquela era sua imagem.'

(170) agetsiha agetsi tita
agetsi-ha agetsi tita
one-HA one mortuary.effigy
'There was only one, one effigy.'
'Havia apenas uma, uma única efigie.'
(171) ülepea higei ah titabe ige tüingalü higei
üle-pe-a  h-ige-i  ah  tita-be  ige
LOG-NTM-CAUS HA-PROX-COP EXPL mortuary.effigy-AUG PROX
t-üi-ngalü  h-ège-i
REFL-make-HAB-PNCT HA-DIST-COP
‘It’s since this that we have been making effigies.’
‘É desde então que nós temos feito efigies.’

(172) ülepeaha
üle-pe-a=ha
LOG-NTM-as=HA
‘Since this.’
‘Desde então.’

(173) aiha
aiha
done
‘Done.’
‘Pronto.’

(174) ülepebe
üle-pe-be
LOG-NTM-AUG
‘Then.’
‘Então.’

(175) ah inhegikaginenügü bele iheke
ah  inh-egikagi-ne-nügü  bele  i-heke
EXPL 3-sing.closely-VBLZ-PNCT CU  3-ERG
‘Ah, he sang behind the effigy.’
‘Ah, ele cantou atrás da efigie.’

(176) angi taka kangaki etelüko inhalü hungube
angi taka kanga-ki e-te-lü-ko  inhalü hungu-be
INT ADV fish-INS 3-go-PNCT-PL NEG similar-AUG
‘Did they go fishing? It doesn’t seem so ...’
‘Será que eles foram pescar? Não parece que foram ...’
A. Guerreiro, Ageu Kalapalo, Jeika Kalapalo & Ugise Kalapalo

(177) ẽ kangaki muke etelüko
ẽ kanga-ki muke e-te-lü-ko
AFF fish-INS ADV 3-go-PNCT-PL
'Yes, they must have gone fishing.'
'Sim, eles devem ter ido pescar.'

(178) kangaki hõhõ etelüko
kanga-ki hõhõ e-te-lü-ko
fish-INS EMPH 2-go-PNCT-PL
'First they went fishing.'
'Primeiro eles foram pescar.'

(179) ah ületohokibe
ah üle-toho-ki-be
EXPL LOG-INS-INS-AUG
'Ah, to do so.'
'Ah, para fazer isso.'

(180) inhalü ihagitoguiha inhalü
inhalü i-hagito-gu-i-ha inhalü
NEG 3-guest-POSS-COP-HA NEG
'He didn’t have guests, no.'
'Ele não tinha convidados, não.'

(181) etsuta hale egea hale egei
etsu-ta hale egea hale ege-i
debut-DUR CNTR like.that CNTR DIST-COP
'He was just singing for the first time.'
'Ele estava apenas estreando.'

(182) hm etsuta
hm etsu-ta
EXPL debut-DUR
'Hm, he was singing for the first time.'
'Hm, ele estava estreando.'
(183) aiha
adone
‘Done.’
‘Pronto.’

(184) ah iginhun leha
ah igi-nhun leha
EXPL song-VBLZ COMPL
‘Ah, he started to sing!’
‘Ah, ele começou a cantar!’

(185) nhagati bele ekü telü tita telü leha egea
nhaga-ti bele ekü te-lü tita te-lü leha egea
hole-ALL EV CON go-PNCT mortuary.effigy go-PNCT COMPL like.that
‘The effigy was put standing straight in a hole.’
‘A efígie foi colocada de pé em um buraco.’

(186) üle egikagineta bele ihekeni
üle egikagi-ne-ta bele i-heke-ni
LOG sing.closely-VBLZ-DUR EV 3-ERG-PL
‘This is what they were siging about behind it.’
‘Era sobre isso que eles estavam cantando atrás dela.’

(187) ah totohongo ake leha
ah t-oohongo ake leha
EXPL REFL-other.similar COM COMPL
‘Ah, together with his companion.’
‘Ah, junto com seu companheiro.’

(188) tungakihapügü ake tsüha
tüng-aki-ha-pügü ake tsüha
REFL-WORD-VBLZ-PFV COM EV.UNCR
‘With the one he taught.’
‘Com aquele que ele ensinou.’
A. Guerreiro, Ageu Kalapalo, Jeika Kalapalo & Ugise Kalapalo

(189) tüngakihapügü ake
    tüng-aki-ha-pügü ake
    refl-word-vblz-pfv com
    'With the one he taught.'
    'Com aquele que ele ensinou.'

(190) ah iginhundako leha
    ah igi-nhu-nda-ko leha
    expl song-vblz-dur-pl compl
    'Ah, they were singing.'
    'Ah, eles estavam cantando.'

(191) aiha akinügü leha
    aiha aki-nügü leha
    done finish-pnct compl
    'Done, it was finished.'
    'Pronto, estava terminado.'

(192) akinügü
    aki-nügü
    finish-pnct
    'It was finished.'
    'Estava terminado.'

(193) ülepe
    üle-pe
    log-ntm
    'Then ...'
    'Então ...'

(194) kohotsi inhügü iginhuko leha
    kohotsi inhügü igi-nhu-ko leha
    at.dusk become song-nmlz-pl compl
    'When dusk came, they were singing again.'
    'Quando chegou o entardecer, eles estavam cantando novamente.'
(195) ah iginhundako leha
   ah igi-nhuN-da-ko  leha
EXPL song-VBLZ-DUR-PL COMPL
‘Ah, they were singing again.’
‘Ah, eles estavam cantando novamente.’

(196) kohotsi
    kohotsi
at.dusk
‘At dusk.’
‘Ao entardecer.’

(197) ülepe mitote
    üle-pe  mitote
LOG-NTM at.dawn
‘And then at dawn ...’
‘E depois ao amanhecer ...’

(198) aibeha inhügü gehale
    ai-be-ha  inhügü  gehale
HORT-AUG-HA become ADV
‘... ready, one more time.’
‘... pronto, mais uma vez.’

(199) inhügü gehale
    inhügü  gehale
become ADV
‘One more time.’
‘Mais uma vez.’

(200) ah ta beja iheke
    ah  ta  beja i-heke
EXPL DUR EP  3-ERG
‘Ah, his words!’
‘Ah, suas palavras!’
During the last night of a mortuary rital, a fire is kept in front of the deceased’s effigy. While it is kept burnig, the soul of the deceased is present among the living. At dawn, the fire is buried while a chief makes a speech exhorting the deceased to leave permanently to the village of the dead.
engü bejaha sitogupeha onginügü leha mitote
con ep-ha 3-fire-poss-ntm-ha bury-pnct compl at.dawn
‘Yes, his fire was buried at dawn.’
‘Sim, seu fogo foi enterrado ao amanhecer.’

apungu baha egei leha
end ev dist-cop compl
‘That was the end.’
‘Aquilo foi o fim.’

apungu leha egei inhalü hale ikinduko
end compl dist-cop neg cntr wrestling-pl
‘That was the end, they didn’t wrestle ikindene.’
‘Aquilo foi o fim, eles não lutaram ikindene.’

inhalü hale ikinduko egea gele hegei gele
neg cntr wrestling-pl like.that adv ha-dist-cop adv
‘They didn’t wrestle ikindene, it was just like that.’
‘Eles não lutaram ikindene, foi só daquele jeito.’

tuhunügü gele
refl-make.an.image-pnct adv
‘Just his image was made.’
‘Só sua imagem foi feita.’

Ikindene is a combat sport practiced by all the peoples of the Upper Xingu, and it is considered one of the most important features of their regional society. Wrestling is the climax of the Quarup mortuary ritual, but, since Kamagisa didn’t have any guests, his ritual also didn’t have ikindene.
A. Guerreiro, Ageu Kalapalo, Jeika Kalapalo & Ugise Kalapalo

(211) etsunügü gele Kamagisa etsunügü
etsu-nügü gele Kamagisa etsu-nügü
debut-PNCT ADV Kamagisa debut-PNCT

'Just Kamagisa’s debut and self-image-making.'
'Só a estreia e feitura da própria imagem de Kamagisa.'

(212) ama
ama
mother

‘“Mother.”’
‘“Mãe.”’

(213) jeugagi je jeuga jeuga jeuga

[Kamagisa was singing in Kamayurá, a Tupi-Guarani language]⁸
[Kamagisa estava cantando em Kamayurá, uma língua Tupi-Guarani]

(214) ama jeuga ipugu inkgete umbüngaitsü tühügü hegei iheke
ama jeuga ipu-gu i-nkgete u-mbüngai-tsü tühügü
mother macaw feather-POSS bring-IMP 1-armlet-POSS PFV
h-egei i-heke
HA-DIST-COP 3-ERG

‘“Mother, bring my macaw feathers armlets,” that’s what he said.’
‘“Mãe, traga meus braceletes de pena de arara,” é o que ele disse.’

(215) hm Kamagisa kilü
hm Kamagisa ki-lü
EXPL Kamagisa say-PNCT

‘Hm, Kamagisa said.’
‘Hm, Kamagisa disse.’

(216) ületse ingugiha isi heke indzüngaitsü inginügü
üle-tse ingugi-ha isi heke i-ndzüngai-tsü ingi-nügü
LOG-DIM decision.solution-HA mother ERG 3-armlet-POSS bring-PNCT

‘It was soon solved, and his mother brought his armlets.’
‘Isso logo se resolveu, e sua mãe trouxe seus braceletes.’

⁸Multilingualism in ritual language is discussed in the final section.
(217)  

jahu ehe jahu e

[Kamagisa was still singing in Kamayurá]  
[Kamagisa ainda estava cantando em Kamayurá]

(218)  
amajahu puguha uleku-ugu inkgete

ama jahu pugu-ha u-leku-gu i-nkgete
mother oropendola feather-HA 1-headdress-poss bring-imp

“Mother, bring my oropendola [Psarocolius sp.] feathers headdress.”

“Mãe, traga minha plumária de penas de xexéu [Psarocolius sp.]”

(219)  

leku heke ê ê hügeku heke

leku heke ê ê hügeku heke
headdress erg aff aff headdress erg

‘He was talking about a headdress called leku, yes, yes, about a
headdress also called hügeku.’

‘Ele estava falando de uma plumária chamada leku, sim, sim, sobre uma
plumária também chamada de hügeku.’

(220)  

Kamajula hegei

Kamajula h-ege-i
kamayurá HA-DIST-COP

‘That is in the Kamayurá language.’

‘Aquilo está na língua Kamayurá.’

(221)  

egea ta iheke kamajulai

egea ta i-heke kamajula-i
like.that DUR 3-ERG kamayurá-COP

‘He was saying that in Kamayurá.’

‘Ele estava dizendo aquilo em Kamayurá.’

(222)  

kamajula

kamajula
kamayurá

‘In Kamayurá.’

‘Em Kamayurá.’

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9 The oropendolas — xexéu, in Portuguese, and kui, in Kalapalo — are birds of the Psarocolius
genus, whose tail feathers are highly esteemed for their vivid yellow tones.
(223) Kamajula heke kungüa iganügü jahu nügü iheke
‘The Kamayurá call the oropendola “jahu,” that’s what they say.’
‘Os Kamayurá chamam o xexéu de “jahu,” isso é o que eles dizem.’

(224) aiha
‘Done.’
‘Pronto.’

(225) apungu leha
‘That was the end.’
‘Aquele foi o fim.’

(226) etsuhukilü leha
‘It was over.’
‘Tinha acabado.’

(227) etsuhukilü
‘Over.’
‘Acabado.’

(228) ama nügü iheke
‘“Mother,” he said.’
‘“Mãe,” ele disse.’
(229) *ama*
a
*ama*
mother
“‘Mother.’”
“‘Mãe.’”

(230) *uentomila aketsange uteta leha igei leha*
*u-en-tom-ila  aketsange u-te-ta leha ige-i leha*
1-wait-PURP-NEG INT 1-go-DUR COMPL PROX-COP COMPL
“‘This is so that I’m never coming back, I am leaving.’”
“‘Isso é para que eu nunca mais volte, eu estou partindo.’”

(231) *üle igakaho hegei etsuta*
*üle  igakaho h-ege-i  etsu-ta*
LOG ahead  HA-DIST-COP debut-DUR
‘Before that he sang for the first time.’
‘Antes disso ele estreou.’

(232) *etsuta hegei*
*etsu-ta  h-ege-i*
debut-DUR HA-DIST-COP
‘That was his first time singing.’
‘Aquela foi a primeira vez dele cantando.’

(233) *ama*
a
*ama*
mother
“‘Mother.’”
“‘Mãe.’”

(234) *uenügüti hestange keiti*
*u-e-nügü-ti  hestange k-e-iti*
1-come-PNCT-wish HORT IMP.PROH-2SG-wish
“‘You shall not want me to come back.’”
“‘Você não deve querer que eu volte.’”
(235)  ah a-hati heke seku ūâke utihunhetatūhūgü ūâke
ah  a-hati  heke  seku  ūâke  u-ti-hu-nhe-ta-tūhūgü  ūâke
EXPL 2SG-niece  ERG  EP  EV.PST 1-throat-swell-VBLZ-DUR-PFV EV.PST
“Ah, your niece made my throat swell with sadness in the past.”
“Ah, sua sobrinha fez minha garganta ficar inchada de tristeza no passado.”

(236)  ah nūgū leha iheke tū-ti heke
ah  nūgū  leha  i-heke  tū-ti  heke
EXPL PNCT COMPL 3-SG REFL-mother ERG
‘Ah, he said so to his mother.’
‘Ah, ele disse para sua mãe.’

(237)  ūi ūi ūi isi honunda leha
ūi  ūi  ūi  isi  honu-nda  leha
IDEO IDEO IDEO mother cry-DUR COMPL
“Ūi, ūi, ūi” - his mother was crying.
“Ūi, ūi, ūi” - sua mãe estava chorando.

(238)  kogetsi kogetsi leha egei sinūgū etsutūhūgü Ngine
kogetsi  kogetsi  leha  ege-i  s-i-nūgū  etsu-tūhūgü-ngine
tomorrow  tomorrow  COMPL  DIST-COP 3-come-PNCT debut-PFV-ALL
‘On the next day, the day after he came, after he had sung for the first time.’
‘No dia seguinte, no dia após sua vinda, depois que ele havia cantado pela primeira vez.’

(239)  etsutūhūgü
etsu-tūhūgü
debut-PFV
‘He sang for the first time.’
‘Ele cantou pela primeira vez.’
(240) *etsutühügüngine leha sinügü*

*etsu-tühügü-ngine leha s-i-nügü*

debut-PFV-ALL COMPL 3-come-PNCT

‘After he had sung for the first time, he came.’

‘Depois que ele havia cantado pela primeira vez, ele veio.’

(241) *apungu ekugu leha inhalü leha totomona tünga tetuna etelüi leha*

*apungu ekugu leha inhalü leha t-oto-mo-na t-ünga*

end true COMPL NEG COMPL REFL-kin-PL-ALL REFL-house

t-etu-na e-te-lü-i leha

REFL-village-ALL 3-go-PNCT-COP COMPL

‘He went away for good, he didn’t ever come back to his kin, to his house, to his village.’

‘Ele foi embora de vez, ele nunca mais voltou para seus parentes, para sua casa, para sua aldeia.’

(242) *inhalü leha*

*inhalü leha*

NEG COMPL

‘Never again.’

‘Nunca mais.’

(243) *apungu leha etelü*

*apungu-i leha e-te-lü*

end-COP COMPL 3-go-PNCT

‘He went away for good.’

‘Ele foi embora de vez.’

(244) *tsakeha*

*tsa-ke-ha*

listen-IMP-HA

‘Listen.’

‘Ouça.’
3 Comments: alterity and translation

This *akinha*, ‘story, narrative’, is formally similar to all others the Kalapalo recount, and they share a narrative style with the Kuikuro, Matipu, and Nahukua, their Carib-speaking neighbors (Basso 1985; Franchetto 1986). An *akinha* stands apart from ordinary talk by means of stylistic resources that mark its “frontiers” to the listeners, usually beginning and ending with the word *tsakeha*, ‘listen’ (followed, in the end, by the expression *upügü hegei*, ‘this is the end’, when the narrator declares there’s nothing left to be told). Ageu usually marks these “frontiers” when telling stories, but this one is an exception, since it begins without his calling any special attention to it. Kamagisa’s story, like other narratives, is also internally divided into thematic blocks that may be identified by opening and closing lines, such as *ülepe*, ‘then’ and *aiha*, ‘done’.

The first block (lines 1-28) tells how a hurtful event led to Kamagisa’s separation from his kin, followed by his first contact with Kakakugu, an *itseke*, a powerful spirit-being. In the second block (lines 29-58), we are told about Kamagisa’s displacement to the spiritual world, resulting (block 3, lines 59-68) in his marriage with Kakakugu’s daughter (a Snake Woman). When, in the fourth block (lines 69-111), Kamagisa returns to his village accompanied by his new wife, she is still invisible to her affines, and speaks a language incomprehensible to humans. As they lie together and have frequent sexual relations, the Snake Woman’s body becomes visible to her affines (block 5, lines 112-120), and, when Kamagisa returns

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10 We could never find a proper translation of this word. A nahukua man once said it would mean ‘my little shin!’, and explained that one should say so to avoid getting lazy after listening to a narrative.
to his father-in-law’s village, he finishes his learning of a special knowledge. He learns songs that will lead him to ask his mother to ‘make an image’ for him (block 6, lines 121-162), a request followed by the description of important steps in the preparation of the egitsü mortuary ritual: the cutting of a special tree from which the effigy is made (block 7, lines 163-174), the temporal sequencing of the song performances (block 8, lines 175-203), a brief explanation of the musical language (block 9, lines 204-224), and, finally, a sad farewell to the human world (block 10, lines 225-246). A similar structure can be found in other narratives, in which a deception or fight with someone’s kin may lead a character away from the human world, provoking his contact with Others (spiritual beings, enemies, or non-Indians) that will become the source of some special knowledge that he or she will transmit to humans.\footnote{It is noteworthy that this narrative inverts several aspects of the myth of Arakuni as told by the Arawak-speaking Wauja. Arakuni is loved (not repudiated) by his sister (a forbidden woman, the opposite of a cross-cousin as a preferred spouse); instead of leaving of his own will, his mother is the one who sends him away; and finally, instead of marrying a spirit-being, he becomes one himself (a great snake). When leaving the human world, Arakuni sings until he is fully transformed into a spirit-being, and his chants are now part of the Quarup repertoire. I would like to thank Aristóteles Barcelos Neto for calling my attention to the relations between both narratives.}

This narrative calls our attention to a trope, contained both in its title and its events. I’ve decided to translate Kamagisa etsutühügü as ‘Kamagisa Sang for the First Time’ because this is the sense in which this expression is usually understood. More specifically, the verb etsunügü can be translated as ‘to debut’, as I’ve done in the glosses. However, etsunügü has also two other meanings closely related to the final scenes of the narrative: it can also mean ‘to make an image of oneself’ (such as a self-portrait, a selfie picture with a cell phone or, in this case, a mortuary effigy), and ‘to set a date for leaving’. While debuting as a singer, Kamagisa also performed the other two actions. First, he made an image of himself, a tita, a mortuary effigy which is also called kuge hutoho (‘made in order to imitate a person’, or ‘the image of a person’). By doing so, he revealed to his mother his intention to leave his kin and his village once and for all, since his feelings were deeply hurt by his former fiancée (his mother’s brother’s daughter, MBD). During the egitsü, or Quarup, the production and display of mortuary effigies is done in order for the dead to depart and leave their kin behind (Guerreiro 2011; 2015). Kamagisa, in this sense, was acting like a dead person, performing his own mortuary ritual. Etsunügü, then, combines different actions performed by Kamagisa in a single word — who, by making an effigy of himself, created both the context for revealing songs learned from the spirits and for his final departure.
Kalapalo boy sitting nearby two mortuary effigies at Aiha. Photo: Marina Pereira Novo

Kamagisa’s story also introduces us to the multiethnic and multilingual composition of Xinguano rituals, and the means of translating myths into songs, songs into action, and action into creative or transformative social relations. The songs Kamagisa learned form a musical suite, or gepa, named after Kamagisa’s village Hagagikugu. This village resulted from the fission of the Akuku, an ancient Carib-speaking people linguistically and sociopolitically closely related to the Kalapalo. Some say they were actual Kalapalo ancestors, as we can also see in the literature (Basso 2001). Others, however, insist the Akuku were a different people, more closely related to the Nahukua. In any case, Kamagisa’s story tells about the origins of a suite of songs considered to be special Kalapalo knowledge, and that’s why the Kalapalo are seen as their true ‘owners’ or ‘masters’ (otomo). However, most Kalapalo can’t understand but a few words of it, since the songs are almost entirely in Kamayurá, a language of the Tupi-Guarani family. We’re facing here a fairly common (and fascinating) situation in the Upper Xingu: we’re talking about the origin myth of a suite of Kalapalo songs, sung
mostly in a Tupi-Guarani language, and which plays a central role in a ritual with a probable Arawakan origin.

When interacting with different forms of alterity, the problem of communication comes to the fore, and Kamagisa’s narrative shows how translations can be produced by several media: what one sings, even though it’s not completely understood, may be translated into actions, that, in turn, can be translated into social relations. As Rafael Bastos (1983) already argued some time ago, this suggests that, if there is anything like a lingua franca in the Upper Xingu, it is their rituals and the communication system they compose from myths, musical and choreographic performances, and bodily decoration.

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Non-standard abbreviations

| AFF | affirmative | HORT | hortative |
| AUG | augmentative | IDEO | ideophone |
| CNTR | contrastive | INT | intensifier |
| COM | comitative | ITJ | interjection |
| CON | connective | LOG | logophoric |
| CU | cumulative effect | NANMLZ | non-agent nominalizer |
| DTR | detransitivizer | NMLZ | nominalizer |
| EP | epistemic | NTM | nominal tense marker |
| EMPH | emphatic | PNCT | punctual aspect |
| EV | evidential | PURP | purposive |
| EXPL | expletive | TEMP | temporal marker |
| HAB | habitual aspect | UNCR | uncertainty |
| HA | ha particle | VBLZ | verbalizer |

References


