Chapter 7

Hup

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1 Introduction

This narrative tells the story of a liaison between a deer spirit and a woman, and the troubles that came of it. The tale is one of many stories told by the Hupd’äh, who live in the Vaupés region, straddling the border of Brazil and Colombia (Figure 1). Hup, the language of the Hupd’äh (lit. ‘person-PL’) belongs to the small Naduhup family (formerly known as Makú; see Epps & Bolaños 2017); the speakers of the four Naduhup languages inhabit the interfluvial zones south of the Vaupés River and the middle Rio Negro. The approximately 2000 Hupd’äh live in communities ranging from a few families to several hundred people, located between the Vaupés and the Tiquié Rivers.

The version of the Deer Story narrative presented here was recorded in November 2001 in the Hup community of Taracua Igarapé, known in Hup as Tät Dēh, or ‘Ant (sp.) Creek’ (Figure 2). Taracua Igarapé is located along the large creek that bears the same name, at about an hour’s walk into the forest from the banks of the Tiquié River, and is home to about 150 people. While the residents of Taracua Igarapé belong to a number of clans, the community is understood to be in the principal territory of the Sokw’ät Nok’ød Téhd’äh, the ‘Descendants of the Toucan’s Beak’, and is itself the most recent of a series of communities associated with the Toucan’s Beak clan, which over the past six to eight generations
Figure 1: Map of the Upper Rio Negro Region (Epps & Stenzel 2013b)

Figure 2: Taracua Igarapé community
have relocated incrementally from the more remote interfluvial zones toward the Tiquié River.

The Deer Story was performed by Isabel Salustiano, a talented storyteller with a vast repertoire of traditional stories and a masterful delivery. She is originally from the nearby community of Cabari do Japu (Pìj Dëh), and is married to Américo Monteiro Socot, who is himself a Toucan’s Beak clansman and an influential figure in the community. The story was recorded outdoors in the community, in a central area near a cluster of houses, and in the presence of several of her children and other community members. The text was subsequently transcribed and checked over by Patience Epps, Jovino Monteiro Socot, and Pedro Pires Dias (of Barreira Alta). It appears in the book of Hup stories that was produced for the Middle Tiquié River Hup communities (ed. by Epps, 2005/2016), with illustrations drawn by Estevão Socot (Jovino’s son). Several of these illustrations are included here.

As the story begins, a widow, struggling to feed herself and her children, is following a forest stream, collecting tiny freshwater shrimp. This is poor fare, but the most she can manage without a husband to hunt and fish for her. As she moves upstream, she begins to find fish, freshly caught and set out on the bank (Figures 3–4). In her desperation, she takes the fish, although she knows that by doing so she is entering into a relationship with an unknown and potentially

Figure 3: Forest creek in the region of Taracua Igarapé
dangerous other. Soon after, she hears a whistle, and looks up to see a deer spirit in man’s form, brilliant with red body paint, looking down at her from the bank. He tells her that he will come that evening to see her, and she agrees. The woman then returns home, feeds her children and puts them to bed, and waits for the deer spirit. He arrives, laden with game, and the two of them spend the evening eating, leaving none for the children. The deer spirit then sleeps with her, together in one hammock, and leaves just before dawn.

The deer spirit continues to visit the woman nightly, always bringing large quantities of game, which they eat together without saving any for the children. During the day, the woman prepares special manicuera, a drink made from boiled manioc juice mixed with tasty fruits, to offer her deer husband at night, while she gives only old sour manicuera to the children. Eventually the oldest boy, wondering why his mother always sends them to bed at night with such haste, resolves to stay up and watch. He hides in his hammock and peeks through the holes in the loosely woven palm-fiber mesh, and sees the deer spirit and his mother feasting on the game the spirit has brought (Figure 5). Furious with this revelation, the boy tells his siblings their mother’s secret. Together they dig fish-poison root (*Lonchocarpus* sp.), beat it to extract the poison, and squeeze it into the special manicuera that their mother had prepared for her husband.

That night, the boy lies watching again as the deer spirit and his mother feast and go to sleep. In the morning, the mother frantically shakes her husband to
waken him, but finds him dead. Sending the children out of the house to bathe, she breaks up her husband’s body and squeezes it into a large burden-basket, which she carries into the sky for burial (Figure 6). The spot where she leaves him becomes a formation known as the Deer’s Tomb, visible in the night sky.
This formation is also recognized by the Tukano people, who call it by the same name in their own language, but its location has not yet been identified in the ethnoastronomical work carried out in the region (see Cardoso 2007; Oliveira 2010); it is probably one of the “constellations” that peoples of this region visualize in the dark spaces between clusters of stars, rather than in the stars themselves.

The mother returns, and before long she gives birth to the deer spirit’s child. She conceals the infant from her children by hanging it up in a bag of charcoal from the rafters of the house, and only takes it down twice a day to nurse it. However, her actions do not go unnoticed by her children, who become curious about the contents of the bag, and climb up one day to have a look while their mother is out in her manioc garden. They discover the baby with delight, and take it out with them into the overgrown swidden (garden areas that have been abandoned in the cycle of slash-and-burn farming) to play with it. There they feed it manioc leaves, potato leaves – all the garden plants to which deer help themselves today – and proceed to play with it by pushing it back and forth among them. As they do so, the baby deer rapidly gains strength, and suddenly it gives a snort, leaps over the children’s heads, and disappears into the forest.

The loss of the baby deer is the final step in severing the children’s relationship with their mother. Fearful of her anger, they have already begun a transformation into curassow birds (*Nothocrax urumutum*, Figure 7) by the time she discovers the missing baby. Other birds have filled the children’s skin with feathers and drawn circles around their eyes, and the children have dug holes in the ground

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Figure 7: Nocturnal Curassow *Nothocrax urumutum* (Photo: Jelle Oostrom) [http://www.flickr.com/photos/jelle82/4823615464/; CC-BY-SA 2.0 http://creativecommons.org/licenses/by-sa/2.0]
like those of curassows. When their mother rushes into the house to beat them, the children scatter, flying off to hide in their holes. The mother tries in vain to catch one little girl by putting a basket over her hole, but the bird-child only tunnels away, comes up in another place, and flies off. The poor mother wanders crying after her children, and thus transforms herself into a bëbë bird – a small brown bird, probably a type of antthrush (family Formicariidae), that walks on the forest floor and whose call is reminiscent of crying.

A major theme of the Deer Story is one of transformation, carried out in the context of liminality of behavior and existence. Through their actions, the figures in the story occupy the zones between the human, animal, and spirit “worlds”, and their engagement with the occupants of these other worlds ultimately propels them wholly into their domains. This theme is a familiar one in verbal art and cultural practice throughout the Amazon basin: humans, animals, and spirits are understood to share a similar conception of their worlds, but with a fundamental disconnect such that, for example, what a vulture sees as grilled fish appears to a person as maggots in rotting meat (Viveiros de Castro 1998, *inter alia*). One must maintain one’s own position as the inhabitant of a particular subjective world by means of appropriate actions – in particular, appropriate social actions – while direct engagement with entities outside this domain is inherently perilous (see, e.g. Santos-Granero 2006; Londoño Sulkin 2005; Uzendoski 2005; Vilaça 2000). It is through this engagement that one may lose one’s own subjectivity and enter that of one’s interlocutor. Thus the widow, by accepting the fish presented by the deer spirit, opens herself to his “world”, and in so doing takes a step out of her own. Her deepening relationship with the spirit and ongoing mistreatment of her own children represent this liminal space that she has entered. Similarly, the children’s withdrawal from their mother ultimately propels them into the domain of the curassows. Finally, the mother’s own liminality leads her to abandon her human speech and resort only to crying, such that she transforms into the ever-crying bëbë bird.

The Deer Story is also representative of the multilingual Vaupés region. The Hupd’äh, like the other peoples of the area, are participants in the regional melting pot of culture, discourse, and language, which has led to striking parallels in verbal art and other practices across many of the Upper Rio Negro peoples (see e.g. Epps & Stenzel 2013a). The Deer Story, like many others, is told widely in the region, and (as noted above) the Deer’s Tomb constellation is recognized among other groups as well. Like many other peoples in the region, the Hupd’äh are multilingual, but avoid overt mixing of languages; code-switching is therefore tightly constrained, but is acceptable and even preferred for certain functions –
in particular, marking the speech of entities who are treated as social “others” in narrative. Isabel’s telling of the Deer Story makes expert use of this device: when the deer spirit first comes to the woman, he inquires about the children in Tukano, the principal second language of the middle Tiquié River Hupd’āh. Here Isabel departs from her narrative momentarily to comment (perhaps for the benefit of the recording?) that the spirit apparently spoke in “River-Indian language” (Tukano). Later on, when the spirit makes the same inquiry, Isabel comments that he still is speaking in Tukano, but provides his quoted speech in Hup. Finally, at the end of the story, Isabel quotes the woman’s crying “my children! my children” – but notably this quote is given in a mix of Hup and Tukano (ni poˈra! ‘my[Hup] children[Tukano]’). Her representation of this mixed-language cry appears to index its semi-human, transformative quality, i.e. a metaphorical use of code-switching. Moreover, the compound (serial) verb construction – which presents components of an event as a conceptually linked package – that Isabel uses to describe the event itself highlights that the transformation comes about through this act of speaking: ʔid.ham-dōhō- [speak-go-transform-] ‘went saying and transformed’.

In Isabel’s telling of the Deer Story, she inserts a number of comments in the narrative; some of these are directly relevant to the story, while others reflect on her own narration. She observes at several points that the events she describes – which are understood to have taken place in a distant, mythic past – set a sort of precedent that shaped the world as we currently know it; for example, that women who remarry sometimes do not treat the children of their first marriage well, and that the leaves fed to the baby deer were exactly those that deer now eat from gardens, thus damaging the crop. Among her more self-reflective comments, she stumbles slightly over the first Tukano utterance of the spirit, and laughs that she did not deliver it so well; later on she hesitates momentarily and comments that she is trying to remember the story line. I have moved this second type of comments out of the main text and into the footnotes, so as not to distract from the flow of the story.

The text also makes use of a number of notable grammatical and discursive features that are characteristic of the Hup narrative genre more generally. The reported evidential (mah) is heavily used throughout, normally at least once per main clause, while the inferred evidential marker (sud) is mostly limited to quoted speech (such as, for example, the children are speculating about their mother’s actions). The nonvisual evidential (hō) occurs only in one of Isabel’s asides, where she is commenting on her memory of the story; her asides also include a number of instances of the inferred evidential. Hup’s second inferred or
assumed evidential (nî), which is restricted to past tense and is less dependent on tangible evidence, also occurs occasionally in the text. The distant past contrast marker (s’āh) only appears sporadically, in keeping with its generally infrequent use in Hup discourse, although some speakers use it more regularly in traditional narrative to index the distant time of the events and/or of when they themselves learned the stories (both considerations seem to be relevant). Other discursively important grammatical resources include the compound (serial) verb constructions, which offer a neat conceptual packaging of associated events or sub-events, as in the example of speaking and transforming given above. Finally, the text provides ample illustration of the head-tail linkage strategy that is common in Hup narrative, such that preceding clauses are often briefly summarized in the first part of the following sentence, marked with the sequential suffix –yōʔ (i.e., ‘having done [verb], …’). These characteristics of Hup grammar and discourse are generally in keeping with those found in other Vaupés languages, while also exhibiting certain differences – for example, the very sporadic use of past-tense marking contrasts with its ubiquitous use in Tukanoan languages, and Stenzel (this volume) notes that Kotiria narrative makes much lighter use of reported evidential marking. Otherwise, closely similar evidential categories, compound/serial verb constructions, and head-tail linkage strategies are widely represented in the area, and Hup’s fairly rigid verb-final constituent order, sensitivity of object (non-subject) case marking to animacy and definiteness, use of nominal classifiers, and range of aspectual categories are likewise generally consistent with a wider Vaupés linguistic profile (e.g. Gomez-Imbert 1996; Aikhenvald 2002; Epps 2007; Stenzel 2013; see also Stenzel, this volume). More information on these and many other aspects of Hup grammar can be found in Epps (2008).

The transcription conventions followed here make use of the Hup practical orthography, which has been adopted by Hup teachers in the local schools (see Ramirez 2006). The majority of symbols correspond to those found in the International Phonetic Alphabet, with the following exceptions. For vowels, orthographic <ë> = IPA /e/, <ä> = /a/, <ö> = /o/, <e> = /æ/, and <o> = /ɔ/. For consonants, <s> = /c/ (palatal voiceless stop), with a word-initial allophone [ʃ], <’> = /ʔ/, <j> = /ɟ/, and <y> = /j/. Hup’s phonological inventory contains voiced, voiceless, and glottalized consonants; while glottalized consonants do not contrast underlyingly for voicing, the practical orthography distinguishes the allophones <s’/j’> and <k’/g’>, respectively (as realized in syllable onset and coda positions). Nasalization is a morpheme-level prosody in Hup, as is the case in other Vaupés languages, but nasal and oral allophones of voiced obstruents (<m/b> and <n/d>) are distinguished depending on whether the context is oral or nasal; otherwise,
a tilde on the vowel indicates that the entire syllable (in most cases, morpheme) is nasalized. Vowel-copying suffixes take their nasal/oral quality from the final element in the stem they attach to. Hup has two contrastive tones, which occur only on stressed syllables; these are marked via a diacritic on the vowel of the relevant syllable (\(\hat{\nu} = \) high tone [of which a falling contour is an allophone], \(\hat{\nu} = \) rising tone).

The first line of transcribed text follows the full set of conventions of word segmentation and phonemic representation current in the practical orthography. The second transcription line deviates from these conventions in several respects: it provides a morphological breakdown, and in so doing it indicates morpheme/clitic boundaries within the phonological word (via - and =, respectively), in keeping with the morphological analysis provided in Epps (2008), including where these are represented by spaces between etyma in the practical orthography. The second transcription line also includes morpheme-initial glottal stops (which are phonemic but are omitted in the practical orthography), since these help to clarify the distinction between consonant- and vowel-initial suffixes within phonological words; it also uses the IPA symbol <ʔ> for the glottal stop consonant in order to differentiate this phoneme from the glottalized consonants (represented as <C’>). The third line provides a morpheme-by-morpheme gloss, with a list of non-standard abbreviations provided at the end of the text.

The line-by-line translations attempt to maintain a relatively literal reading that closely mirrors the discourse norms of the original, while balancing this goal with readability in English. In general, I have leaned toward transparency in the morpheme-by-morpheme glosses that correspond to relatively lexicalized multimorphemic constructions, while the meaning of the collocation as a whole is given in the translation line; e.g. s’äb-te-yî’ (night-still-ADV) ‘morning’.
2 Mohòy wäd nìh pinìg

‘Story of the Deer Spirit’

‘História do Espírito Veado’

(1) Sâ’ ségep mah tìh hám-áh.

sâʔ ség-ep=mah tìh hám-áh  
shrimp net-dep=rep 3sg go-decl

‘She went netting shrimp, it’s said.’

‘Ela foi pegando camarão, dizem.’

(2) Hı̂n’ı̂h pà̂āp mah, t̀éhìp pà̂āp mah tìh hám-áh.

hìn’ı̂h pà̂-āp=mah, t̀éh=ʔìp pà̂-āp=mah tìh hám-áh  
what neg.ex-dep=rep child=father neg.ex-dep=rep 3sg go-decl

‘With nothing, it’s said, with no husband, it’s said, she went.’

‘Sem nada, dizem, sem marido, dizem, ela foi.’

(3) Ham yö’, dèh-mìit sâ’ mah tìh ségéh.

ham-yöʔ, dèh=mì-it sâʔ=mah tìh ség-éh  
go-seq water=course obl shrimp=rep 3sg net-decl

‘Having gone, it’s said, she was netting shrimp in the stream.’

‘Tendo ido, dizem, ela estava pegando camarão no igaparé.’

(4) Yúp mah tìh seg péét mah, d’òbn’àn tìh kāk w’òb pe nìh, húpup ĩhĩ́h.

yúp=mah tìh seg-pé-éét=mah, d’òb=n’àn tìh  
that=rep 3sg net-go.upstream=obl=rep acará=pl.obj 3sg

kāk-w’òb-pe-nì-h húp-up=ʔìh-ĩ́h  
pull-set-go.upstream-infr2-decl person-dep=msc-decl

‘So, it’s said, as she went upstream netting, it’s said, he was (also) going upstream, fishing acará (Pterophyllum sp.) and setting them out (for her), a man.’

‘Aí, dizem, enquanto ela ia rio acima pegando camarãoo, dizem, ele (também) estava indo rio acima, pescando acará e deixando lá (para ela), um homem.’

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¹Recordings of this story are available from https://zenodo.org/record/999238
Until, having gone upstream fishing and setting out (the fish), all the way to the headwaters (of the stream), it’s said, the man was standing (on the bank) looking down (at her), a deer.

‘Até, tendo indo rio acima pescando e deixando (o peixe), até a cabeceira (do igarapé), dizem, o homem ficou (na beira) olhando para baixo para ela.’

So, it’s said, “Who can it be, who has been going upstream fishing and setting out (fish) for me?” she said.

‘Aí, dizem, “Quem pode ser, que estava rio acima para a cima e deixando (peixe) para mim?” ela falou.’

So, it’s said, wanting to eat fish, being without a husband, she just went upstream taking the fish.

‘Aí, dizem, querendo comer peixe, sem marido, ela ia para rio acima pegando o peixe.’

Isabel uses the verb *k’õh- ‘be’* throughout this text; this verb is a salient feature of the Japu dialect (whereas the middle Tiquié dialects use only the form *ni-*), and is often a source of comment among speakers regarding dialectal differences.
Taking (the fish) as she went upstream, it’s said, saying, “Just this I’ll (take to) eat,” it’s said, just as she turned around to go back, he whistled to her.”

“Pegando (o peixe), rio acima, dizem, falando, “Só isso vou (levar para) comer,” no momento em que ela virou para voltar, ele assobiou para ela.”

As he whistled, it’s said, “Who could it be, (I being) without a husband, who could be going around whistling for me?” she said, it’s said.”

“Como ele assobiou, dizem, “Quem pode ser, (eu) sem marido, quem está por ai assobiando para mim?” ela falou, dizem.”

She stood looking up (toward the bank), as she stood looking up, it’s said, he stood looking down, brilliant with carajuru.4

“Ela ficou olhando para cima (na beira), e enquanto ficava olhando, dizem, ele olhava para baixo, brilhante com carajuru.”

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3The particle páh marks recent past, but is used primarily in a contrastive sense; it is the counterpart of the distant past contrast marker mentioned above in the Introduction.

4Carajuru is the regional term for the Arrabidaea chica plant and the red body paint made from its leaves.
P. Epps, Isabel Salustiano, Jovino Monteiro & Pedro Pires Dias

(11) Yup m’è’ sój d’öb k’ët yö’y mah, tîhàn tih ʔid-ih.
that carajuru brilliant descend-stand-SEQ=REP 3SG-OBJ 3SG speak-DECL
‘Standing there looking down, brilliant with carajuru, it’s said, he spoke to her.’
‘Ficando lá olhando para ela, brilhante com carajuru, dizem, ele falou para ela.’

(12) Yɨ́t páh, “Hõ̀p ámàn āh kâk w’öb péét, d’ö́ʔ-ö́y ám páh?” nóóy mah.
thus PROX.CNTR fish 2SG-OBL 1SG pull-set-go.upstream-DECL take-DYNM
ʔám páh? nó-óy=mah.
2SG PROX.CNTR SAY-DYNM=REP
‘And then, “Where I went upstream catching fish and setting them out for you; have you taken them?” he said, it’s said.’
‘Aí, ”Lá onde fui rio acima, pescando e deixando peixe, você pegou?” ele falou, dizem.’

(13) “D’ö́ʔ-ö́y páh áháh,” nóóy mah tîh-hih.
“Eu peguei,” ela falou, dizem.’

(14) “D’ö’ wéd, am máhan wed ay yö’y páh ámàn kâk w’öb pe niíy mah.
Take and eat them; having gone and eaten at your place I (will) be setting out fish for you,” it’s said.’
“Leve-os para comer; depois de você ir e comer em casa, estarei deixando peixe para você”, dizem.’
“Tán, am máhan, d’ú’ âh yë têh,” nóóy mah.
later 2SG near-DIR evening 1SG enter-FUT-DECL say-DYNM=REP
“Later, in the evening I will come to you,” he said, it’s said.’
“Depois, no final do dia, chegarei até você,” ele falou, dizem.’

“Hâ’,” nóóy mah tɨ́hɨ́h.
yes say-DYNM=REP 3SG-decl
“All right,” she said, it’s said.’
“Tá bom,” ela falou, dizem.’

‘Having said that, it’s said, she went back.’
‘Tendo dito isso, dizem, ela voltou.’

‘She went back, until she had arrived to where her children were.’
‘Ela voltou, até chegar onde estavam as suas crianças.’

‘Then, having made mojica for them from the little shrimp, it’s said, having fed them, she put them to sleep.’
‘Aí, depois de fazer uma mojica de pequenos camarões para elas, dizem depois de tê-las alimentado, as colocou para dormir.’

5Mojica is a stew, usually made with fish, flavored with hot pepper, and thickened with tapioca.
(20) Yúp k’ët öh yó’ mah yúp, “Níg öháy, hég-yi’ nig öh hég-yi’ áy, kayak dë̀h äg tu yó’ nig öh hég-yi’ áy!” tih nóóh.

Putting them to sleep, “Quick, you all go to sleep quickly, having drunk up your manicuera,” you all go to sleep quickly!” she said.

‘Mandando eles dormir, “Rápido, durmam rápido, depois de beber toda a manicuera de vocês, durmam logo!” ela falou.’

(21) Yɨ̃ nóóy këyö’ mah yúp, yid’âh mèhd’âh, tih-dö’ mèhd’âh mah, íp pã̀ mèhd’âh, hid öh yî’îh.

Upon her saying this, it’s said, those little ones, those little fatherless ones, they went to sleep.

‘Com ela falando isso, dizem, esses pequenos, esses pequenos sem pai, eles dormiram.’

(22) Yúp mah bɨ́g nonîh mah tîh yê’ yî’ayâh.

Then, it’s said, it was not long before he came in.

‘Ai, dizem, não foi muito antes dele chegar.’

As noted above, manicuera is a drink made from boiled manioc juice, often flavored with fruits.
(23) Tih këtd’ôh sóʾy’ ôy’, hûytu sóʾy’ ôy’, hakténéyd’âh ôy’.
  tih këtd’ôh sóʔ-ôy ʔôy’, hûytu sóʔ-ôy ʔôy’, haktén-éy=d’âh
  3SG end LOC-DYNM bunch behind LOC-DYNM bunch side-DYNM-PL
  ʔôy’.
  bunch

‘With a bunch of game at the end (of a pole) in front, a bunch of game in
back, bunches of game on either side.’

‘Com umas caças no extremo (de um pau) na frente, umas caças atrás,
caças dos dois lados.’

(24) Môh óy’=d’âh k’ôh mahâh. Hisîhnîh mah yîd’âhâh. Hôpd’âhât yi’,
  mòhd’âhât yi’ mah tih k’ôhnîh.
  môh ʔôyʔ=d’âh k’ôh-mah-âh. hisîhnîh=mah yi=d’âh-âh.
  tinamou bunch=PL be-REP-DECL many=REP DEM.ITG-PL-DECL
  hôp=d’âh-ât=yiʔ, môh=d’âh-ât=yiʔ=mah tih k’ôh-nî-h.
  fish=PL-OBL=ADV tinamou=PL-OBL=ADV=REP 3SG be-INFR2-DECL

‘They were bunches of tinamous.7 Lots of them. With fish, with tinamous
he was thus (laden).’

‘Tinham inambus. Muitos. Com peixes, com inambus, ele estava
(carregado).’

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7 These birds of the family *Tinamidae* are a preferred type of game.
Yɨnɨh yö́ʔ mah yúp, “Marĩ pō’ra, marĩ pō’ra karĩrã?” nóóy mah.

Thus, it’s said, [in Tukano] “Are our children, our children asleep?” he said, it’s said.’

‘Ai, dizem, [em Tukano] “Os nossos filhos, nossos filhos estão dormindo?” ele falou, dizem.’

He was apparently a River Indian, perhaps. [In Tukano] “Are our children asleep?” he said.’

‘Era um indio do rio, parece. [em Tukano] “Nossos filhos estão dormindo?” ele falou.’

Isabel stumbled a little over the Tukano phrase, and added a further comment:

'I didn’t say that very well, even though it was supposed to be Tukano.’

‘Não falei muito bem, mesmo que deveria ter sido em Tucano.’

As discussed in the Introduction, the use of Tukano marks the deer spirit as an "Other". Here Isabel’s meta-comment regarding his choice of language may have been motivated by the fact that her story was being recorded.
27) Yúp mah, yino yöʔ mah yúp, yúp hõ̀p tɨh k’ët wédéh, hõ̀p tɨh k’ët wèd, mòh tɨh k’ët wèd, niíy mah.

yúp=mah, yi-no-yöʔ=mah yúp, yúp hõ̀p tɨh
DEM.ITG=REP DEM.ITG-say-SEQ=REP DEM.ITG DEM.ITG fish 3SG
k’ët-wéd-éh,10 hõ̀p tɨh k’ët-wèd, mòh tɨh k’ët-wèd, niíy=mah.
stand-eat-DECL fish 3SG stand-eat tinamou 3SG stand-eat be-DYNM=REP

‘Having said that, it’s said, he gave her fish to eat; he went on giving her fish to eat, to give her tinamous to eat, it’s said.’

‘Tendo falado assim, dizem, ele deu peixe para ela comer; ele continuou dando peixe, inambu, dizem.’

28) Yɨ́t tɨh nɨ́hɨ́t yɨʔ tɨh k’ët hiwag yɨ́ʔɨ́h.

yɨ́t tɨh nɨ́h-ɨ́t=yɨʔ be.like-obl=adv tɨh k’ët-hi-wag-yɨ́ʔ-ɨ́h.
thus 3SG be-like-OBL=ADV 3SG stand-fact-day-TEL-DECL

‘Doing thus, he accompanied her until dawn.’

‘Assim, ele a acompanhou até amanhecer.’

29) Të sadakàʔ ũh säwāʔ tég kót’ah meh mah, tɨh tẽh-ínít tɨh säk te’ sak k’ã’ yɨ’ayáh.

të sadakàʔ ũh-säwāʔ-tég kót’ah=meh=mah, tɨh tẽh=ʔín-ít
until chicken sleep-wake-fut before=DIM=REP 3SG child=mother-OBL

3SG buttocks join.with-go.up-hang-TEL-INCH-DECL

‘Until just before the time that the rooster wakes and crows, he lay together with his wife in the hammock.’

‘Até pouco antes do tempo do galo acordar e cantar, ele ficava deitado na rede com a mulher dele.’

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10Hup derives causative constructions by means of compounded verb roots. The verb d’öʔ- ‘take’ is used for direct causation; d’äh- for less direct causation, and k’ët- ‘stand’ for indirect or ‘sociative’ causation, as in this example.
Thus, it’s said, at the time when the rooster awakes and crows, it’s said, he went out again.’
‘Assim, dizem, no momento em que o galo acorda e canta, dizem, ele foi embora de novo.’

‘On going out, it’s said, he went off into the forest, that man.’
‘Saindo, dizem, ele foi embora no mato, esse homem.’

‘With that, it’s said, “You all go bathe, children!” she said, sending them down to the water.’
‘Assim, dizem, “Vão tomar banho, filhos!” ela falou, mandando eles para o igarapé.’

‘Having done thus, having gone early in the morning to her garden, it’s said, she prepared manicuera.’
‘Tendo feito assim, tendo ido de manhã cedo para a roça, dizem, ela preparou a manicuera.’
(34) Kayak dë̀h bɨʔ-yöʔ=mah yúp, diʔ té-yiʔ píd=mah, tih-dëhwàh mah tih tèhn’àn tih b’äh k’ēt ūhūh.

kayak dë̀h biʔ-yöʔ=mah yúp, diʔ té-yiʔ píd=mah, manioc liquid make-SEQ=REP that remain still-ADV DISTR=REP tih=dëh-wàh=mah tih tèh=n’àn tih b’äh-k’ēt-ʔūh-ūh. 3SG=liquid-old.food=REP 3SG offsprong=PL.OBJ 3SG pour-stand-APPL-DECL

‘Having prepared manicuera, it’s said, she would take a little that was left over, it’s said, the part that isn’t tasty, it’s said, and she would pour that out for her children.’

‘Tendo preparado a manicuera, dizem, ela tirou um pouco que sobrou, a parte sem gosto, e a despejou para os seus filhos’

(35) Yɨnɨh mɨʔ=mah yúp tih têhípàn b’ay tih-dëh húp b’ay, tih k’āh náw, sanàát hitü’úp náw, hipud y’et ỵ’ih.

yɨ-nɨh mɨʔ=mah yúp tih têh-íp-àn=b’ay tih=dëh DEM.ITG-be.like UNDER=REP that 3SG child=father-OBJ=again 3SG=liquid húp=b’ay, tih=k’āh náw, sanà-át hi-túʔ-úp náw, beautiful=again 3SG=sweet good pineapple-OBL FACT-immerse-DEP good hipud-y’et-y’iʔ-ih.

mix.broth-lay-TEL-DECL

‘But, it’s said, for her husband, she would mix up good manicuera, sweet, mixed nicely with pineapple.’

‘Mas, dizem, para o marido dela ela misturava a manicuera gostosa, doce, bem misturada com abacaxi.’

(36) Pë̀dë́t tih-kúút tih hipúdúp, náw mah.

pë̀d-ë́t tih=kú-út tih hipúd-up, náw=mah. cunuri-OBL 3SG-age.bury-OBL 3SG mix.broth-DEP good=REP

‘She mixed it with aged cunuri;\textsuperscript{11} it was good, it’s said.’

‘Ela misturou com cunuri enterrado, era muito boa, dizem.’

\textsuperscript{11}The nuts of the \textit{cunuri} tree (\textit{Cunuria spruceana}) are prepared via a technique of burying them in the ground and leaving them for some time to ferment.
(37) Tîh bî’ y’et yi’ pîdíh, yûp tîh têhîpânáh, mohôy wâdânáh.¹²  
tîh bî?-y’et-yi?-pîdí-h, yûp tîh têh=îp-ân-áh,  
3SG make-lay-TEL-DIST-DECL that 3SG child=father-OBJ-DECL  
mohôy=wâd-ân-áh.  
deer=RESP-OBJ-DECL  
‘She would make it and set it down, for her husband, the deer.’  
‘Ela fazia e colocava, dizem, para o marido dela, o veado.’

(38) Yûp mîh yûp tîhpày mîh yûp tîh têhîn’ân tîh bî’ nó’îp b’ây.  
yûp=mîh yûp tîh-pày=mîh yûp tîh têh=n’ân  
that=REP that 3SG=bad=REP that 3SG offspring=PL.OBJ 3SG  
bî?-nó’îp-op=b’ây.  
make-give-DEP=again  
‘Thus, it’s said, she did badly for her children.’  
‘Assim, dizem, ela fez mal para seus filhos.’

(39) Nutèn ʔã́y=d’âh, ɨn tèhîn’ân hitamaʔ nî’h, ɨn nî-têg yî’ tîh nîhip mah yûp hiníp.  
nutèn ʔã́y=d’âh, ʔîn tèh=n’nân hitamaʔ-nî’h, ʔîn  
today woman=PL 1PL offspring-OBJ.PL do.well.by-neg 1PL  
nî-têg=yî’  tîh nîh-îp=mah yûp=hin-îp  
be-CLF:THING=ADV 3SG be.like-DEP=REP that=also-DEP  
‘Women of today, (when) we (who remarry) don’t treat our children well,  
our way is as she did, it’s said, likewise.’  
‘As mulheres de hoje, (quando casam de novo e) não tratam bem nossos  
filhos, esse jeito é como o jeito dela, dizem, assim mesmo.’

(40) Yûwàn ữu d’âh kêy d’âh hâm b’ayâh, yûpyî’ tîh bî’ ni nîh nîh.  
yûw-àn=ʔûy=d’âh kêy-d’âh-hâm-b’ay-áh, yûp-yî’ tîh  
that-OBJ=who=PL see-send-go=again-DEP-DECL that-ADV 3SG  
bî?-ni-nîh-nî-h.  
make-be-be.like-INFR2-DECL  
‘Because that’s how it is for those people, thus in this way she behaved.’  
‘Por que é assim mesmo para essas pessoas, assim desse jeito ela fez.’

¹²The ‘respected’ marker wâd is an honorific device used for male referents, derived from wâhâd  
‘old (male)’ (compare wa, for old/respected female referents).
Hitama’níh nutèn ã́yd’äh ɨn hiníh tíh.

hitamaʔ-níh do.well.by-neg nutèn today woman=PL also-decl EMPH2

‘We (women who remarry) of today likewise do not treat (our children) well.’

‘Nós (mulheres que casam outra vez) hoje em dia também não tratamos bem nossos filhos.’

Yɨnɨ́hɨ́y mah yup d’ú’ nénéy, níhiy píd mah, “in têh=d’äh õh yi’ sîwîy hîd?”

yɨ-nîh-ɨ́y=mah yup d’úʔ nén-éy, nîh-îy dem.itg-be.like-DYNM=REP that evening come-DYNM be.like-DYNM


‘Then like that, it’s said, the evening would arrive, it would go like this, it’s said: “Are our children already asleep?” he would say as he entered, he would speak in River Indian language.’

‘Assim, dizem, no final do dia, era sempre assim, dizem: “Nossos filhos já estão dormindo?” ele dizia, entrando, dizia na língua dos indios do rio.’

Yinh yô’ píd mah yup, di’ téyi’ píd, “nîg õh yi’, hêgay!” tîh no pîdîh.

yî-nîh-yôʔ píd=mah yup, diʔ té=yîʔ píd, nig dem.itg-be.like-SEQ DISTR=REP that remain=ADV DISTR 2PL õh-yîʔ, hêg-ay! tîh no-pîd-îh. sleep=TEL.IMP quick-INCH 3SG say=DISTRICT-decl

‘Thus, it’s said, just before (he would come), “You all go to sleep, quickly!” she would say.’

‘Aí, dizem, pouco antes (dele chegar), “Vocês durmam logo!” ela falava.”
Yúp mah yúp, ya’ápyi’ pid mah yup tih d’ő’ núh, tih k’ét’d’òh só’òy mòh òy’, húytu só’òy mòh òy’, háktenéyd’áh hú sáp ni bahadníh pid mah tih yééh. yup=mah yúp, yaʔáp=yiʔ pid=mah yup tih d’őʔ-ní-h, tih that=rep that all.that=adv distr=rep that 3sg take-infr2-decl 3sg két’d’òh sóʔ-òy mòh òy’, húytu sóʔ-òy mòh òy’, end loc-dynm tinamou bunch behind loc-dynm tinamou bunch hákten-éy=d’áh hú sáp ni-bahad-níh pid=mah tih yééh. side-dynm=pl animal ints be-appear-NEG distr=rep 3sg enter-decl ‘So, it’s said, he would take all that, it’s said, a bunch of tinamou at the end (of the pole), a bunch of tinamou behind, (with so much game) on either side that he could hardly be seen, he would come in.’ ‘Aí, dizem, ele sempre levava tudo isso, dizem, um monte de inambu no final (de um pau), uns inambus atrás, (com tanta caça) nos dois lados que o corpo dele quase não aparecia, ele entrava.’

Yɨ̃nɨ́hɨ́y pɨ́d mah yup d’ú’ tih k’ët wed wîdyë́ép, té hiwag noh yet yi’ pidíh, té sadakà’ òh sāwā’ tég kót’ah mah pid, hid yāhā’ã́h, hid wédep. yî-nîh-îy pid=mah yup d’ú? tih dem.itg-be.like-dynm distr=rep that evening 3sg k’èt-wed-wîdyë́-ép, té hi-wag-noh-yet-yiʔ-píd-ih, té stand-eat-arrive.enter-dep until fact-day-fall-lie-tel-distr-decl until sadakàʔ òh-sāwāʔ-tég kót’ah=mah pid, hid yāhāʔ-ã́h, hid wéde-ep. chicken sleep-wake-fut before=rep distr 3pl stop-decl 3pl eat-dep ‘Thus, it’s said, he would arrive in the evening with food for her, and they would eat, stopping only when day was breaking, just before the rooster crows, it’s said.’ ‘Assim, dizem, ele chegava no final do dia com comida para ela, e eles comiam até amanhecer, parando só pouco antes de o galo cantar, dizem.’

Yînîh yô’ pid mah tih têhn’àn wèd di’níh tih ni yi’ pidíh. yi-nîh-yô? pid=mah tih têh=n’àn wèd diʔ-níh dem.itg-be.like-seq distr=rep 3sg offspring=pl.obj food remain-NEG tih ni-yîʔ-píd-ih. 3sg be-tel-distr-decl ‘Always thus, it’s said, she/they would leave nothing for her children.’ ‘Sempre era assim, dizem, não deixavam nada para os filhos.’
Always leaving no food for her children, he would climb into the hammock with his wife, (and later) while they (the children) did not see, he would go out.

'Sem deixar nada para os filhos, ele sempre subia na rede com a mulher dele, e (depois), sem as crianças ver, ele sempre saía.'

After producing a child, it’s said, he would go out.

'Depois de fazer um filho, dizem, ele sempre saiu.'

Until, after a long time, it’s said, (the children) said, “Why in the world does our mother always say this to us, does Mama always say this to us?” They were growing up, perhaps, those (children).

'Até, depois de muito tempo, “Por que será que a nossa mãe sempre fala assim para nós, Mamãe sempre nos fala assim?” Eles estavam crescendo, parece, essas (crianças).’
‘So, it’s said, one boy, the oldest one, (stayed awake) watching from his hammock.’

‘Aí, dizem, um rapaz, o mais velho, (ficou acordado) olhando da rede dele.’

‘Watching from the hammock, saying, “What in the world is she always doing?! Why does she always say, in the evening, ‘Go quickly to sleep, children, all of you go quickly to sleep!’?”’

‘Olhando da rede dele, dizendo, “O que é que ela pode estar fazendo?! Porque ela sempre fala, no final do dia, ‘Vão dormir logo, filhos, vocês todos durmam logo!’’”

‘He hung spying, hidden; it was a net-woven hammock, it’s said, (the kind from) the old days;’

‘Ele ficou lá espiando, escondido; era uma rede tecida (de fibra), dizem, de antigamente;’

15The ‘distant past contrast’ marker (DST.CNTR) s’ãh in this context clarifies that the situation has been going on for a long time.
7 Hup

(53) s'âk s’ó yág ê’ ni mah, s’ámyi’iy yágáh.
    s’âk s’ó yág-ʔëʔ-ni=mah, s’ám=yi?-iy
buriti flower hammock-PFV-INFR2=REP DST-CNTR=ADV-DYNM
yág-áh.
hammock-DECL
‘in the old days they were buriti-fiber hammocks, those hammocks in the old days.’

‘antigamente tinham redes de fibra de buriti, essas redes antigas.’

(54) Nutènep téghó=d’äh nɨ̀h yágay, nutènep, yág húpútay nig k’á’ähâ’; páy mah in pem k’ô’ éh, s’ámyi’ih.
nutèn-ep today-DEP non.indian=PL POSS hammock-INCH today-DEP hammock
húp-út-ay nig k’áʔ-ʔë́h?, páy=mah ?in pem-k’ô’-ʔë́h, beautiful-obl-INCH 2PL hang-TAG2 bad=REP 1PL sit-go.around-PFV
s’ám=yi?-ih.
DST-CNTR=ADV-DECL
‘Nowadays you all lie in the non-Indian people’s nice hammocks; we went badly in the old days, it’s said.’

‘Hoje em dia vocês deitam nas redes bonitas dos brancos; foi mal para nós antigamente.’

(55) Yin’ih yág hitâ’āp mah yúp tih wâg yâd k’á’āh, yup tiyi’ mehéh.
    yi-n’ih yág hitâʔ-āp=mah yúp tih wâg-yâd-k’áʔ-âh,
dem.itg-nmlz hammock covered-DEP=REP that 3SG spy-hide-hang-DECL
yup tiyi?=meh-éh.
that man=DIM-DECL
‘So, covered by that hammock, it’s said, he hung spying, hidden, that boy.’

‘Assim, coberto pela rede, dizem, ele ficou lá espiando, escondido, aquele rapazinho.’

16Here Isabel offers an explanatory comment; today most indigenous people of the region use manufactured cotton hammocks bought or traded for from local merchants. Buriti is the regional name for the palm Mauritius flexuosa.
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(56) Yúp yínih yó’ mah yúp, “hin’ih tég in yà?! Ínàn yínihíy sud in ínih, páy bi’îy sud ín in ínànáh!7

yúp yi-ni-h-yóʔ=mah yúp, hin’îh-tég ?in yà?! ?ín-àn
that DEM.ITG-be.like-SEQ=REP that what-FUT 1PL TAG1 1PL-OBJ
DEM.ITG-be.like-DYM=INF 1PL mother-DECL bad work-DYM=INF 1PL
?ín ?ín-àn-áh!
mother 1PL-OBJ-DECL

‘So, it’s said, “What can we do?! Our mother has been doing thus to us, it seems, our mother has been doing badly by us, it seems!’

‘Ai, dizem, “O que podemos fazer?! Parece que a nossa mãe está nos tratando assim, parece que a nossa mãe está nos fazendo mal!’

(57) “Ya’áp s’ã́h hîd wed bîg súdúh! Kë́yë́y s’ã́h ã́hã́h, méh!” tîh nóayáh.8

yaʔáp s’ã́h hîd wed-bîg-súd-úh! kë́y-ë́y s’ã́h ã́hã́h, méh!
all.that DST.CNTR 3PL eat-HAB-INFR-DECL see-DYM DST.CNTR 1SG-DECL méh!
tîh nó-ay-ã́h.
younger.sister 3SG say-INCH-DECL

“They’ve been eating so much all this time, apparently! I’ve seen it, younger sister!” he said.

‘Faz tempo que eles estão comendo tanto, parece! Eu vi, minha irmã menor!” ele falou.’

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7 The boy’s comment makes use of the inferential evidential, in contrast to the reported evidential that is used more heavily throughout the narrative text.
8 In this utterance, the distant past contrast marker (together with the inferential evidential) clarifies that the event must have been going on for a long time.
Yɨnɨh yö́ʔ mah yúp, s’äbtéyɨ’ s’om d’òb d’äh mah hɨd ũh ìdíh.19
yi-nih-yoʔ=mah yúp, s’äb-té=yi? s’om-d’òb=d’äh=mah hɨd
dem.itg-be.like-seq=rep that night-still=adv bathe-descend=pl=rep 3pl
ʔũh=ʔíd-ih.
recp=speak-decl
‘So, it’s said, in the morning as they were going to bathe they spoke
together.’
‘Aí, dizem, de manhã, quando estavam indo para tomar banho, eles
falavam entre eles.’

Yúp ësáp b’ay mah tɨh b’òt ham yɨ́ʔɨp b’ay.
yúp ësáp=b’ay=mah tɨh b’òt ham-yɨʔ-ɨp=b’ay.
that tomorrow=again=rep 3sg swidden go-TEL-DEP=again
‘So the next day, it’s said, she (their mother) went to her swidden
garden.’
‘O dia depois, dizem, ela (a mãe) foi para a roça.’

Yúp tɨh b’òt hámap, yɨ́tyɨ’ pɨ́d, tɨh-dëhwàh yɨ’ pɨ́d mah hɨ́dàn tɨh b’äh k’et
käsät ũ̀hṹh.
yúp tɨh b’òt hám-ap, yít=yi? pɨ́d,
that 3sg swidden go-dep thus=adv distr
tɨh=dëh-wàḥ=yi? pɨ́d=mah hɨ́d-àn tɨh
3sg=water-old.food=cntr.emph distr=rep 3pl-obj 3sg
b’äh-k’et-käsät-ʔũ̀h-ṹh.
pour-stand-be.first-APPL-DECL
‘As she was going to the garden, as always, she poured out old tasteless
manicuera for (the children), it’s said.’
‘Saindo para a roça, como sempre, ela deixou a manicuera ruim para (as
crianças), dizem.’

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19This utterance illustrates the use of the reciprocal prefix -ʔũh, which is formally identical to
several other morphemes in Hup (as evident in this text), including the applicative suffix and
the epistemic modal particle. See Epps (2010) for discussion of the historical connection among
these forms.
(61) Yúp b’ay mah, tih tëhipàn tih-dëh húp yɨ’ píd, sanàát tih hitú’up náw píd, tih hipud y’et yɨ’îh, pë̀dë́t hitú’up.
yúp=b’ay=mah, tih têh=ʔip-àn tih=dëh húp=yɨ?
that=again=REP 3SG child=father-OBJ 3SG=liquid beautiful=CNTR.EMPH
píd, sanà-át tih hitúʔ-up náw píd, tih
DISTR pineapple-OBL 3SG mix-DEP good DISTR 3SG
hipud-y’et-yɨʔ-ɨ́h, pë̀d-ét hitúʔ-up.
mix.broth-lay-TEL-DECL cunuri-OBL mix-DEP

‘And again, it’s said, for her husband it was good manicuera, nicely mixed with pineapple, that she mixed and set out, mixed with cunuri.’

‘E como sempre, dizem, para o marido dela ela misturou e colocou a manicuera boa, bem misturada com abacaxi, misturada com cunuri.’

(62) Yinîn yó’ mah yúp, “hin’ih têg ín, ïnàn yúpyi’ bi’ nîhîy sud yúwúh⁈” no yó’ mah, hid tih-dô’d’äh hid hámayáh.
yi-nîn-yóʔ=mah yúp, hin’ih-têg ïn, ïn-àn yúp=yɨ?
DEM.ITG-be.like-SEQ=REP that what-FUT 1PL 1PL-OBJ thus=ADV
bi?=nîh-ìy=sud yúw-úh⁈ no-yóʔ=mah, hid tih=dôʔ=d’äh
make-be.like-DYNM=INFR DEM.ITG-DECL say-SEQ=REP 3PL 3SG=child=PL
hid hám-ay-áh.
3PL go-INCH-DECL

‘So then, it’s said, saying, “What will we do, (since) she’s apparently treating us this way⁈” it’s said, the children went off.’

‘Assim, dizem, falando “O que vamos fazer, com ela nos tratando assim⁈” dizem, as crianças foram embora.’

(63) Ham yó’ mah, d’ùç hid hâtáh.
ham-yóʔ=mah, d’ùç hid hât-áh.
go-SEQ=REP timbó 3PL dig-DECL

‘Having gone, it’s said, they dug up fish-poison (root/vine).’

‘Foram, dizem, e desenterravam timbó.’

20Fish-poison (regional name “timbó”; Lonchocarpus sp.) is used to poison sections of streams in order to kill fish, but can also be used as a means of poisoning people. The root is beaten in water to release the poison.
Having dug fish-poison, as she (their mother) was on her way down (to the stream) to bathe, they beat the fish-poison (to release the poison).

Depois de desenterrar o timbó, enquanto (a mãe) estava indo para tomar banho, eles baterem o timbó (para fazer o veneno sair).

Having beaten the fish-poison, they squeezed (the juice) into the tasty manicuera, into the manicuera that (their mother) had set out (for her husband).

Depois de bater timbó, eles espremiam (o líquido) na manicuera boa, na manicuera que (a mãe) tinha colocado (para o marido).

Having squeezed the juice into (it), it’s said, they went to sleep, saying nothing about it.

Depois de espremer o líquido (na manicuera), dizem, eles dormiram, sem dizer nada.
Yúp mah ayúp íh, këy k’ã’ bígi pî́h yi’ pî́d, këy k’ã’ b’ayáh.

Translation:
‘So, it’s said, one boy, the one who had been watching from his hammock, watched from his hammock again.’

Aí, dizem, um rapaz, aquele que estava olhando da rede, ficou olhando da rede de novo.’

Yúp mah tîh wîdyë yîʔ-ay b’ayáh.

Translation:
‘Then, it’s said, he (the deer) came in.’

Aí, dizem, o veado entrou.’

“Ôh yi’ sîwîy hîd, in têhd’âh?” no wîdyëy b’ay mah.

Translation:
‘“Are our children asleep?” he said, entering, it’s said.’

“Nossos filhos estão dormindo?” ele falou entrando, dizem.’

“Ôh yi’ sîwîy yîd’âhâh, páhyi’ hid ôh yi’üh,” nóóy mah yúp, tîh têhîn waáh.

Translation:
‘“They’re already asleep, they went to sleep a short while ago,” she said, his wife.’

“Já dormiram, dormiram há pouco tempo,” ela falou, a mulher dele.’
(71) Yɨ̃ no yóʔ mah yúp, tih ʔág-ay-áh, yú-wäd-áh, wed hupsɨ̃̀p, yup hid kö’wow’ tu’ y’et yi’ póg éwānáh.

yi-no-yóʔ=mah yúp, tih ñág-ay-áh, yú-wād-áh,
dem.itg-say=seq=rep dem.itg 3sg drink-inch-decl dem.itg-resp-decl
wed-hupsɨ̃̀p, yup hid
eat-refl-compl that 3pl
kó’wōw’-tuʔ-y’et-yīʔ-pög-ʔé-w-àn-áh.
squeeze-immerse-lay-TEL-AUG-PFV-FLR-OBJ-DECL

‘Having said that, it’s said, he drank it, that respected one, after eating, that which they had squeezed (poison) into and left there.’

‘Falando isso, dizem, ele tomou (a manicuera), esse (veado), depois de comer, aquela que eles tinham deixado com (o veneno) espremido.’

(72) Yúp äg yóʔ mah tih sak k’a’ yí’ayáh, hid ka’àpd’āh.

yúp ñág-yóʔ=mah tih sak-k’aʔ-yíʔ-ay-áh, hid kaʔàp=d’āh.
dem.itg drink-seq=rep 3sg climb-hang-TEL-INCH-DECL 3pl two=pl

‘Having drunk, it’s said, he climbed into the hammock, the two of them (together).’

‘Depois de tomar, ele subiu na rede, os dois juntos.’

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21Here Isabel briefly lost her train of thought and commented:

(i) Hí no póy ũh mah s’áh yúw? Êh hipānǐh yúwān, āhāh, yúp, háy, hí no póy mah s’áh yúw? Yúwān ãh hipānǐh hō.
Hí no-pó-y ʔah=mah s’áh yúw? Êh hipānǐh yúw-ān,
what say-emph1-dynm epist=rep dst.cntr dem.itg 1sg know-NEG dem.itg-obj
ʔah-áh, yúp, háy, hí no-pó-y=mah s’áh yúw? Yúw-ān ʔah
1sg-decl dem.itg um what say-emph1-dynm=rep dst.cntr dem.itg dem.itg-obj 1sg
know-NEG=NONVIS

‘Now how does it (the story) go? I don’t remember this part, um, how does it go? I don’t remember this part.’

‘Então, como é essa parte (da história)? Não lembro essa parte, eh, como é? Não lembro essa parte.’
(73) Tɨh äg yóʔ tih naʔ sak k’á’awayáh.
3SG drink-SEQ 3SG lose.consciousness-climb-hang-FLR-INCH-DECL
‘Having drunk, he climbed up drunkenly into the hammock.’
‘Depois de tomar, ele subiu, bêbado, na rede.’

(74) Yúp sak k’áʔ yóʔ mah yúp tih äg náʔwɨ́t yɨʔ=mah, tɨh õh kädham yɨʔ niayáh.
yúp sak-k’áʔ-yóʔ=mah yúp tih
DEM.ITG climb-hang-SEQ=REP DEM.ITG 3SG
äg-náʔ-aw-ître=yiʔ=mah, tih
drink-lose.consciousness-FLR-OBLE=ADV=REP 3SG
õh-kädham-yɨʔ-ni-ay-áh.
sleep-pass.go-TEL-be-INCH-DECL
‘Having climbed into the hammock, it’s said, in his drunken(-like) state,
he went directly to sleep.’
‘Tendo subido na rede, dizem, bêbado, ele dormiu direto.’

(75) Yɨ́t mah tɨh naʔ yɨʔ niayáh tih tᵉʔh in hupáʔ máh, tih tawak k’áʔ pōg niayáh.
yɨ́t=mah tɨh naʔ-yiʔ-ni-ay-áh tih tᵉʔh=ʔín
thus=REP 3SG lose.consciousness-TEL-be-INCH-DECL 3SG child=mother
hupáʔ máh, tih tawak-k’áʔ-pōg-ni-ay-áh.
back near 3SG stiff-hang-AUG-be-INCH-DECL
‘Thus, it’s said, he died there against his wife’s back, he lay there stiff.’
‘Assim, dizem, ele morreu lá contra as costas da mulher dele, ele ficou lá
rigido.’

(76) Yúp mah yúp, “in tᵉʔh=ʔín sāwāʔ ayáh!” no-yóʔ mah, tih yuʔ yēhayáh, tih
yuʔ’ yēhayáh, sāwā’ño=hay mah,
yúp=mah yúp, ?in tᵉʔ=d’ăh sāwāʔ ay-áh! no-yóʔ=mah,
DEM.ITG=REP DEM.ITG 1PL offspring=PL awake-INCH-DECL say-SEQ=REP
tih yuʔ’-yēh-ay-áh, tih yuʔ’-yēh-ay-áh,
3SG shake-FLR-INCH-DECL 3SG shake-FLR-INCH-DECL
sāwāʔ-ni=hay=mah,
awake-NEG-INCH=REP
‘So, it’s said, saying “Our children are waking up!” she shook him and
shook him in vain; he did not wake up.’
‘Aí, dizem, falando, “Nossos filhos estão acordando!” dizem, ela o sacudiu,
o sacudiu, para nada; ele não acordou.’
(77) Säwä’ huphipáhnih, tawak d’ak póay mah, tih hupáh, tih têhín hupáh, mohòyôh.

säwäʔ-hup-hip-áhn-nîh, tawak-d’ak-pó-ay=mah, tih hupáh, tih awake-refl-know-NEG stiff-be.against-AUG-INCH=REP 3SG back 3SG back=tîh offspring=mother back deer-DECL

‘He did not awake to consciousness, he lay there stiff against his wife’s back, it’s said, the deer.’

‘Ele não acordou, ficou lá rígido contra as costas da mulher dele, dizem, o veado.’

(78) “Nîg s’óm áy ham áy téh! Hin’ih níg k’á’áy níg?” no êy mah yûp, hîd in waáh.

nîg s’óm-ʔáy ham-ʔáy téh! hin’ih níg k’áʔ-áy níg? 2PL bathe-VENT.IMP go-VENT.IMP offspring what 2PL hang-DYNM 2PL no-ʔè-y=mah yûp, hîd tîh=wa-áh. say=PFV-DYNM=REP DEM.ITG 3PL mother=RESP-DECL

“You all go bathe, children! What are you doing still in your hammocks?” she said, it’s said, their mother.

“Vão embora tomar banho, filhos! Por que vocês ficam ainda nas redes?” ela falou, dizem, a mãe deles.’

(79) Yinîhîy këyô’ sud’ûh hîd d’ôb yi’ây îh.

yi-nîh-îy këyô’ sud’ûh hîd d’ôb-yîʔ-ay=ʔîh. DEM.ITG=be.like-DYNM because INFR.EPIST 3PL descend-TEL-INCH=MSC

‘So with that, apparently, they went down to the water.’

‘Assim, parece, eles foram para o igarapé.’

(80) Yûp mah tih mi’ sud’ûh têg b’ôk ãg bug’ k’êt d’ô’ô’îh.

yûp=mah tih mi’ sud’ûh têg=b’ôk ãg bug’-k’êt-dôʔ-ô’îh. DEM.ITG=REP 3SG UNDER INFR.EPIST tree=bark big bundle-stand-take-MSC

‘So, it’s said, while (they were out), apparently, she gathered up a big bundle of bark.’

‘Aí, dizem, enquanto (eles estavam fora), parece, ela juntou um feixe grande de casca de árvore.’
Yít mah yúp tih päd hiyet yi’ põayáh, tih tēhip põgàn, mohòy wādàn.

So, it’s said, she laid (his body) encircled (in the bark), her husband, the deer.’

‘Aí, dizem, ela envolveu (o corpo dele na casca), o marido dela, o veado.’

Yúp päd hiyet yi’ yö’ mah yúp tëg b’ók põgö́t yɨ’ tɨh m’am’an’ d’ö’ kādway yi’ayáh,

‘Having laid out (his body) out encircled, it’s said, she rolled (it) up in the bark and took it quickly out (of the house),’

‘Depois de envolver (o corpo dele), dizem, ela o enrolou na casca e levou fora da casa.’

Tāh sud d’ö’ kādway yi’ayáh, tinh máj pōót.

‘She broke up (his body, to fit) inside (the basket) and took it quickly out, in her basket.’

‘Ela quebrou (o corpo para fazer entrar) dentro (de uma cesta), e levou rapidamente fora, no aturá dela.’
Having broken it up inside and gone out quickly, it’s said, she buried him, it’s said, in a place high up (in the sky).

Depois de quebrá-lo dentro e sair rápido, dizem, ela enterrou ele, dizem, num lugar alto (no céu).

In a place high up (in the sky), over here, people from here (say), that which they call the Deer’s Tomb always appears, up high (in the sky), they call (it) the Deer’s Tomb.22

That’s it, it’s said, they call it the Deer’s Tomb.

‘That’s it, it’s said, they call it the Deer’s Tomb.’

As noted in the Introduction, the location of this formation is uncertain, but it appears to be one of the “constellations” represented by a gap among stars.
‘After that she came back, and there she stayed with dislike (unhappiness) towards her children.’

‘Depois disso ela voltou, e ficou lá infeliz com os filhos dela.’

‘As she stayed there unhappy with them, they became aware of it.’

‘Como ela ficou lá infeliz com eles, eles já perceberam.’

‘(One day) after that, she went to her swidden garden.’

‘Aí, (um dia) ela foi para a roça.’

‘There in the middle (of the swidden) she had a child, the deer’s child.’

‘Lá no meio (da roça) ela teve filho, o filho do veado.’
Yúp mohòy têhàn sú’up mah yúp, póh, máját, sákuút tíhàn tih yö k’â’ ni b’ayáh, yúp tih têh mehànâh


dim-offspring=dim-obj-decl

‘Having given birth to the deer’s child, she put it into a basket, a sack, and she hung it up high (in the house), her little child.’
‘Depois de ter o filho do veado, ela colocou (o nenê) em um aturá, em um saco, e pendurou no alto (da casa), o filhinho dela.’

Tëg-sâhât mone yö’ mah, têh d’ö’ sud k’â’ yi’ níh.

(93) Tëg=sâh-ât mone-yãʔ=mah, tih wood=charcoal-oobl mix-seq=rep 3sg d’öʔ-sud-k’âʔ=yiʔ-nì-ìh.

tel-infr2-dynm take-be.inside-hang

‘Having mixed in charcoal (in order to conceal the child in the basket), she put it in (the basket) and hung it up.’
‘Misturando com carvão (para esconder o nenê), ela colocou (no aturá) e pendurou no alto.’

S’âbtéyi’ tih no’ púdup, b’òt wîdyéép tih no’ púdup, ya’âp yi’ mah tih no’ pûd ëdîh.

give-nurse-dep all.that=adv=rep 3sg give-nurse-distr-decl

‘She would nurse it in the early morning, she would nurse it when she came back from her swidden garden, those were the only (times) she would nurse it.’
‘De manhã, ela dava peito, chegando da roça ela dava peito, só nessas (vezes), dizem, ela dava peito (para ele).’
“Hin’ih bíg yéh, yâ’ b’ôt widyé-ëp yikán kákäyníh yi’ kád sak wög big yéhê’ yâ?” no yó’ mah, hid sá káyáh, dō’ d’äháh.


“What could it be, why does Mama always climb up there when she comes back from the swidden garden?” Saying this, it’s said, they climbed up (to see), the children.

“O que será? Por que mamãe sempre sobe lá quando ela volta da roça?” Falando assim, dizem, eles subiram para ver, as crianças.’

‘Those children did not know better, just like children of today!’
‘Essas crianças não entenderam, como as crianças de hoje em dia.’

Climbing up they saw it, it apparently was already growing strong, it’s said.

‘Subindo, eles viram, já estava crescendo forte, dizem.’

That is, they lacked a sense of what is right and/or socially acceptable (hup-hipâh-nîh [REFL-know-NEG] lit. ‘did not know themselves’).
Yɨ́t mah “Apá! in ín-tẽ́h sud yúwúh, áy!” hid ũh nóayáh, “méh!” hid ũh nóayáh.

So, it’s said, “Ah, this must be our sibling, older sister!” they said to each other, “younger sister!” they said to each other.”

‘Aí, dizem, “Ô, deve ser o filho de nossa mãe, irmã maior!” eles se falavam, “irmã menor!” eles se falavam.’

Yɨno yö́ʔ=mah yúp, tɨ́hàn hɨd döʔ híayáh.

‘Saying thus, it’s said, they took (the baby deer) down.’

D’öʔ-hi yö́ʔ=mah, “Máy! n’ikán, kayak tig k’et, píʔ k’et in noʔ k’ö́ʔ-ayáh, yɨ́ʔ-an!” no yōʔ mah,

‘Taking (it) down, saying, “Come on! Let’s go give it manioc and potato leaves out there in the capoeira (overgrown swidden)!” it’s said,’

hid ton hámayáh, hid in b’òtan ham yi’ mì’, “in ín-tẽ́h sud yúwúh!” no yōʔ.

‘they took (it) off, while their mother was away in the garden, saying, “It must be our sibling!”’

‘eles levaram (o nenê), enquanto que a mãe deles estava na roça, dizendo, “Deve ser o filho de nossa mãe!”’

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24The children are using these terms of address to each other, as is common in Hup discourse.
(102) Yɨkán mah kayak tɨg k’et hɨd nóʔ-óh, pɨʔ k’et mah hɨd nóʔ-óh,
yɨkán=mah kayak=tɨg=k’et hɨd nóʔ-óh, pɨʔ=k’et=mah hɨd
out.there=rep manioc=stem=leaf 3pl give-decl potato=leaf=rep 3pl
nóʔ-óh,
give-decl
‘Out there, it’s said, they gave it manioc leaves, they gave it potato
leaves, it’s said,’
‘Lá, dizem, eles deram folhas de mandioca, folhas de batata, dizem,’

(103) hid no’ë’ àpyɨ’ mah, nutèn hin tih wéd b’ayáh, mohòy-óh.
hid noʔ-ëʔ ?àpyɨʔ=mah, nutèn=hin tih wéd-b’ay-áh, mohòy-óh.
3pl give-pfv all=rep today=also 3sg eat-again-decl deer-decl
‘they gave it everything, it’s said, that the deer eats today.’
‘deram tudo, dizem, que o veado come hoje em dia.’

(104) Yúp mah hɨd nóʔ-óh, hɨd kakàh d’öʔ k’ët yö́’ mah, “ɨn ín-tẽ́h sud yúwúh!” no
yò’ píd,
yúp=mah hɨd nóʔ-óh, hɨd kakàh d’öʔ-k’ët-yòʔ=mah, ”în
dem.itg=rep 3pl give-decl 3pl middle take-stand-seq=rep 1pl
yìn=tẽ́h=sud yúw-úh!” no-yòʔ píd,
mother=offspring=infr dem.itg-decl say-seq distr
‘So they gave it (food), it’s said, (the children) put (the baby deer) in the
middle (of the circle they formed), saying “It must be our sibling!”’
‘Aí (as crianças) deram (comida), dizem, e colocaram (o nenê veado) no
meio deles, dizendo “Deve ser o filho de nossa mãe!”’

(105) sã’ãh mah píd mah híd tiy d’ah ham muhú-úh.
sãʔãh=mah píd=mah híd tiy-d’ah-ham-muhúʔ-úh.
other.side=rep distr=rep 3pl push-send-go-play-decl
‘they playfully pushed it back and forth.’
‘elas brincaram empurrando-o de um lado a outro.’
'As they did thus, as they did thus, as it went wobbling about, it’s said, it grew strong.'

'Enquanto eles foram assim, foram assim,(o nenê), balançando aqui e lá, dizem, cresceu forte.'

'As they (playfully pushed the deer) thus, it’s said, it took off, it leapt (over them) and took off;'  

'Fazendo assim (brincando com o veado), dizem, ele foi embora, pulou (por cima deles) e foi embora,'

'ele pulou do meio (das crianças) e foi embora, bufou séç! e foi embora, dizem.'

'That’s what it said: séç! and it took off, it’s said.'

'Assim que ele falou: séç! e foi embora, dizem.'
(110) Yɨnɨh yö́ʔ mah yɨ́tyɨ’, bahadnɨ́h tih ni-ay-åh, yúp hid ín-tẽ́hay-åh.

So with that, it’s said, it disappeared, their sibling.’

‘Assim, dizem, ele desapareceu, o filho da mãe deles.’

(111) Yúp won d’ak k’ö’ këy éy yéh mah yíd’ähāh, won d’ak k’ö’ këy éy mah.

“They went wandering around looking for it in vain, it’s said, those (children), wandering around looking for it in vain, it’s said.’

‘Eles andavam procurando-o em vão, dizem, essas (crianças), andavam procurando-o em vão, dizem.’

(112) Hɨd yë yɨ́ʔ-ay-åh, “Hɨn’ɨ̀h tëg ɨ́n⁈ ɨ́n ín ɨ́nàn meh të́g ɨ́nàn-āh!” no yö́ʔ=mah,

“They returned home, it’s said, saying, “What shall we do⁈ Our mother will beat us!”’

‘Eles voltarem, dizem, falando, “Como vamos fazer⁈ Nossa mãe vai nos bater!”’

(113) têg sâh b’îyi’ mah hid mug sud hitab k’ā’ yî’ayâh, yúp sâkuan b’ay.

‘They filled that sack up with charcoal and hung it up again.’

‘Eles encherem o saco com carvão e penduraram de novo.’
(14) Yinîhîy mah hid s’om’d’ah tu’ k’ö’ yi’îh, hid yinîh mî’, mòy hat hupsîp yi’ sîwîy sud mah, hidîwîh.

yî-nîh-îy=mah  hid s’om=d’ah tu?k’ö?yi’îh,  
dem.itg-be.like-dynm=rep 3pl bathe=pl immerse-go.about-tel-decl
hid yî-nîh  mî?,  mòy
3pl dem.itg-be.like under dwelling.hole
hat-hupsîp-yi?-sîw-îy=sud=mah,  hîd-iw-îh.
dig-finish-tel-compl-dynm=infr=rep 3pl-flr-decl

‘Thus, it’s said, while they were going about bathing, they had apparently already dug (dwelling-)holes, it’s said.’

‘Aí, dizem, enquanto estavam indo tomar banho, eles já tinham cavado os buracos deles, dizem.’

(15) Yikân mah yúp, moytùd mòy hid nóowóh.

yikân=mah yúp,  moytùd mòy  hid nó-ow-ôh.
there=rep dem.itg curassow dwelling.hole 3pl say-flr-decl

‘Out there, it’s said, curassow (Notocrax urumutum) holes, they call them.’

‘Para lá, dizem, buracos de urumutum, como chamam.’

(16) Yikân ùhnîy yúp mòyôh.

yikân ?ûhnîy yúp  mòy-ôh.
there maybe dem.itg dwelling.hole-decl

‘Those holes were out there, maybe [pointing].’

‘Esses buracos estavam para lá, talvez [apontando].’

(17) Yinîhîy mah, widyê yi’ niîy ni yô’, “huphipâh nîh nig ninih!” no yô’ mah,

yî-nîh-îy=mah,  widyê-yi?  ni-îy  ni-yô?,
dem.itg-be.like-dynm=rep arrive.enter-tel be-dynm be-seq
“hup-hipâh-nîh  nig ni-nî-h!”  no-yô?=mah,
refl-know-neg 2pl be-infr-decl say-seq=rep

‘So, it’s said, (their mother) having come home, saying, “You all don’t know what’s right (acted irresponsibly)!”’

‘Aí, dizem, (a mãe), tendo voltado para a casa, ficou dizendo, “Vocês não têm inteligência!”’
‘She whipped them until they (fled) scattering, she beat them, their mother.’

‘Ela os bateu até que eles voaram, espalhando-se, ela os bateu, a mãe.’

‘Because she beat them, they transformed into curassows, they did, those who had been her children.’

‘Porque ela os bateu, eles se transformaram em urumutuns, eles, os que eram os filhos dela.’

‘They (other birds) had already filled their wings (with feathers), apparently, it’s said.’

‘Eleos (outras pássaros) já tinham enchido as asas deles (com penas), parece, dizem.’

‘All the birds, it’s said, filled their wings (with feathers).’

‘Todos os pássaros, dizem, encheram as asas deles (com penas).’
Thus with their wings already filled up (with feathers),

‘Assim com as asas já preenchidas (com penas),’

straightaway, when their mother entered to beat them, straightaway they flew out (of the house).

‘direto, quando a mãe deles entrou para bater neles,eles saíram voando direito (da casa).’

They (the birds) had also drawn circles around their eyes (as curassows have).

‘Eles (os pássaros) também tinham desenhado círculos ao redor de seus olhos (como têm os urumutuns).’

Thus, it’s said, straightaway they transformed into curassows and (flew) quickly up.

‘Assim, dizem, transformaram-se imediatamente em urumutuns e subiram (voando).’

The other birds assisted them in their transformation by filling their new wings with feathers and drawing circles around their eyes.
They had already dug their dwelling-holes.

Eles já tinham cavado os buracos deles.

So like that, it’s said, they went scattering off, flew scattering off, it’s said.

Assim, dizem, eles foram espalhando-se, voaram dispersando-se, dizem.

But she (the mother) tried in vain to keep one little girl, she overturned (a basket on the hole to catch) the girl, in vain.

Mas ela (a mãe) tentou em vão segurar uma menina, ela virou (um aturá sobre o buraco para pegar) a menina, em vão.

As she did this, it’s said, underneath, inside the hole, she (the child) turned around and quickly descended (digging deeper);”

‘Assim, ela fez, dizem, para baixo, dentro do buraco, ela (a menina) virou e desceu rapidamente (cavando mais ainda);’
‘then like this, it’s said, the girl appeared over here (dug up to the surface in a different spot), and quickly went out (and flew away).’
‘e assim a menina, dizem, apareceu para cá (cavando para cima até a superficie em outro lugar) e saiu (voando).’

‘They would not be caught, it’s said.’
‘Eles não deixaram que fossem pegos, dizem.’

‘They had transformed into those (curassows).’
‘Eles tinham se transformado nesses (urumutuns).’

‘Thus, it’s said, they went away.’
‘Assim, dizem, eles foram embora.’
‘Then, it’s said, their mother went following after them crying, like what we call a bëbë bird’.

‘Aí, dizem, a mãe deles andava atrás, chorando, como o que chamamos de pásaro bëbë.’

‘So it’s said, she (went) crying for her children.’

‘Aí, dizem, ela foi chorando por causa dos filhos dela.’

‘Crying for her children, saying, “My children, my children!” so saying, she transformed (into a bëbë bird).’

‘Chorando pelos filhos, dizendo, “Meus filhos! meus filhos!” falando assim, ela se transformou (em pásaro bëbë).’

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26This quoted speech combines two languages: the first word (‘my’) is in Hup, while the second word (‘children’) is in Tukano. As noted above, this multilingual quotation, together with the compound verb ‘say-do-transform’ indexes the mother’s transformation via the act of crying, i.e. speaking the “language” of the bëbë bird.
(137) Ya’ápay nih s’áh yúp íd-iwih.
   yaʔàp-ay=nih  s’áh  yúp  ?íd-iw-íh.
   that.much-INCH=EMPH.CO  DST.CNTR  DEM.ITG  speech-FLR-DECL
   ‘That’s all there is to this tale.’
   ‘Tem só isso nessa fala.’

Acknowledgments

Epps expresses her gratitude to the Hup people of Taracua Igarapé and other communities of the Tiquié River for welcoming her into their homes and villages, and for their ongoing friendship and collaboration. This work was supported by funding from Fulbright-Hayes, National Science Foundation, and the Max Planck Institute for Evolutionary Anthropology. Epps also thanks CNPq and FUNAI for the permission to work in the Upper Rio Negro Region, and the Museo Paraense Emilio Goeldi, the Instituto Socioambiental, and FOIRN for practical support in Brazil. Thanks to Tony Woodbury for comments on the text, and to Kristine Stenzel and Bruna Franchetto for the invitation to participate in this volume.

Non-standard abbreviations

Several abbreviations in this list (EMPH, INFR, TAG) correspond to more than one morpheme; these cases are distinguished by numbers in the gloss lines (e.g. EMPH1, EMPH2)

| AUG | augmentative          | FRUS | frustrative         |
| CNTR | contrast               | HAB  | habitual            |
| CO   | coordinator            | INCH | inchoative          |
| CPM  | comparative            | INFR | inferential evidential |
| DEP  | dependent              | INTERJ | interjection     |
| DIM  | diminutive             | INTS  | intensifier         |
| DIR  | directional            | ITG  | intangible          |
| DST  | distant (past)         | NONVIS | nonvisual evidential |
| DYNM | dynamic                | QTAG  | question tag        |
| EMPH | emphasis               | REF  | reflexive           |
| EPIST | epistemic             | REM  | remote              |
| EX   | existential            | REP  | reported evidential |
| FACT | factitive              | RESP  | respect marker      |
| FLR  | filler                 | SEQ  | sequential          |
References


