



## FROM BRAZILIAN LITERARY TRADITION TO CYBERPATHS: THE VOICE OF INDIGENOUS PEOPLES<sup>√</sup>

Ricardo Campos CASTRO<sup>1</sup>  
Pilar Chamorro FERNANDEZ<sup>2</sup>

### ABSTRACT

In this paper, we present a brief overview about the indigenous literature of Romanticism in Brazil. We defend the thesis that the contradictions of this period were inescapable and generated as specificities of that literary moment. In this connection, we hypothesize that the production of scientific articles, the collection of narratives, as well as their availability in cyberpaths are ways of contributing to the preservation, documentation, and linguistic and literary revitalization of indigenous cultures. Therefore, we reproduce the legend **A Criação da Noite (The Creation of the Night)** by Duarte *et al.* (2018) in Tenetehára, Portuguese and English. We selected this story for the present paper because we defend here that the important advances in the preservation of traditional indigenous cultures use metalinguistic systems of documentation and dissemination alien to these cultures. Furthermore, such advances are necessary to grant a voice to the indigenous people through their own narratives.

Keywords: Brazilian literature, Cyberpaths, Tupi Peoples, Tenetehára.

### 1 INTRODUCTION<sup>3</sup>

According to the critic José Luis Jobim (1997/1998), Europeans, since their arrival in Brazil, took ownership of the indigenous population in order to attribute their

---

<sup>√</sup> Artigo recebido em 20/02/2019 e aprovado em 19/05/2019.

<sup>1</sup> Ricardo Campos Castro é professor visitante (pós-doutorado) no Departamento de Linguística da Universidade da Geórgia, Estados Unidos (UGA-EUA) e no Instituto de Estudos da Linguagem na Universidade de Campinas (UNICAMP-Brasil). A pesquisa conta com o financiamento da Fundação de Amparo à Pesquisa do Estado de São Paulo, FAPESP. Processos 2018/06203-4 e 2017/09615-9, respectivamente. E-mail: ricardorrico@uol.com.br.

<sup>2</sup> María Pilar Chamorro Fernández é professora Assistente dos Departamentos de Linguística e de Línguas Românicas na Universidade da Geórgia, Estados Unidos da América (UGA-EUA). A pesquisadora é especialista em semântica e pragmática com foco nas seguintes línguas: Espanhol, Português, Galego, Tenetehára (Tupí-Guaraní), Malaiala (Dravidiano), entre outras. E-mail: chamorro@uga.edu.

<sup>3</sup> This article is based on Castro (2018); however, we present here significant scientific advances in relation to the research initiated in the cited reference.

preconceived worldview to them. Europeans associated indigenous behavior with the Adamic state, whose innocence refers back to the pastness of the perversities of civilization. This attitude held by Europeans can be clearly noticed in the following passage from **Carta de Caminha (Caminha's letter)**: “naked brown men with nothing to cover their shame” (Caminha, 1968, p. 21)<sup>4</sup>.

Additionally, Jobim (1997/1998) states that not only Europeans, but also the literature produced in Brazil, from its inception, used the indigenous peoples as a theme. This author focuses on the nineteenth century, highlighting certain features of Romanticism in Brazil as one of the main models for thematization and appropriation of the indigenous:

In Brazil, which will choose him as its hero, among other things, because he could be represented as a legitimate native of Brazil - the one who has always lived here, and who fought heroically against the foreign colonizers. Nothing is better for a nationalist literary movement than a hero who can be presented as an original product of our land (JOBIM, 1997/1998, p.35).<sup>5</sup>

In this paper we defend the thesis that although Brazilian Romanticism assumes an illegitimate voice of the Brazilian indigenous peoples, this route was inescapable, since

There is a level of contradiction between the thesis of absolute originality, which raged among the romantics, and nationalism, in force in that literary period. How to reconcile the pretension to the *objectivity* of a national culture - that would provide the identity to all who supposedly shared it - with the aspiration to the *subjectivity*, to the manifestation of an authorial originality free of influences of other authors, texts, models? (JOBIM, 1997/1998, p. 45).<sup>6</sup>

More specifically, we assume that the voice of the Brazilian indigenous would have no other way of expressing itself except through the illegitimacy of their voice, which is biased by the contradiction presented by Jobim's words (1997/1998),

---

<sup>4</sup> “homens pardos todos nus sem nenhuma coisa que lhes cobrisse suas vergonhas (CAMINHA, 1968, p. 21)”.

<sup>5</sup> “No Brasil que o elegerá como seu herói, entre outras coisas, porque podia ser representado como nativo legítimo do Brasil - aquele que desde sempre aqui viveu, e que lutou heroicamente contra os colonizadores estrangeiros. Nada melhor para um movimento literário nacionalista do que um herói que pode ser apresentado como um produto original de nossa terra (JOBIM, 1997/1998, p. 35)”.

<sup>6</sup> “Há um nível de contradição entre a tese da originalidade absoluta, que grassou entre os românticos, e o nacionalismo, vigente naquele período literário. Como conciliar a pretensão à *objetividade* de uma cultura nacional - que forneceria a identidade a todos que supostamente dela compartilhassem - com a aspiração à *subjectividade*, à manifestação de uma originalidade autoral livre de influências de outros autores, textos, modelos? (JOBIM, 1997/1998, p. 45)”.

transcribed above. This is because, given the conditions inherent in the process of Portuguese colonization, the Brazilian scenario did not allow for other paths. It is fitting here to recall Antonio Candido:

Historically the literature of the colonial period was imposed, inevitably imposed, like the rest of the cultural equipment of the Portuguese (...). Brazilian nationality and its various spiritual manifestations have been shaped by processes of imposition and transference of the culture of the conqueror, although the contribution (secondary in literature) of the dominated cultures, both of the indigenous and the Africans, the latter equally imported (CANDIDO, 2000, p. 176-177).<sup>7</sup>

A second objective of this text is to present another inevitable paradox regarding the relationship between language, indigenous and non-indigenous peoples, literature and the Internet. In this sense, although digital spaces are obviously alien to indigenous culture, the inclusion of indigenous languages in the digital world is an activity whose result is to preserve and reinvigorate these minority languages. According to Giles (2010), the Internet emerged in the 1960s during the Cold War. In addition, its main objectives were: (i) to generate a communication and an information system in the network capable of resisting nuclear attacks and (ii) to make information exchange more dynamic with the centers of scientific research. Such information clearly shows how external to the indigenous culture the Internet is.

With respect to the literature of the indigenous peoples, according to Bruno & Souza (2016), the natives had only oral tradition because they lacked written language. However, indigenous writing has expanded significantly from the establishment of indigenous schooling. Because of this, many traditional legends have been documented and published in papers by a wide variety of publishers. These narratives are both narrated by individuals from the indigenous communities and transcribed by linguists with expertise on these languages, but also written by the authors/narrators themselves. In addition, the inclusion of these narratives in the digital world has become increasingly common. Furthermore, indigenous communities have used cyberpaths in many other ways. According to Guesse (2013), without the financial resources to publish their materials extensively,

---

<sup>7</sup> “Historicamente a literatura do período colonial foi algo imposto, inevitavelmente imposto, como o resto do equipamento cultural dos portugueses (...). A nacionalidade brasileira e as suas diversas manifestações espirituais se configuraram mediante processos de imposição e transferência da cultura do conquistador, apesar da contribuição (secundária em literatura) das culturas dominadas, do índio e do africano, esta igualmente importada (CANDIDO, 2000, p. 176-177)”.

indigenous writers make substantial use of the Internet as a space to disseminate their reflections and criticisms.

In this context, this article reintroduces the story **A Criação da Noite (The Creation of the Night)** by Duarte *et al.* (2018), by inserting it in cyberspace. According to Celeste and Defilippo (2017),

Cyberspace and cyberculture are transforming Literature, both from a structural point of view - by allowing the insertion of new spaces in the narrative - and from the point of view of its production. The easiness offered by the new technologies is enabling the training of new authors and contributing to greater access to literary texts. These cyberpaths interfere directly with Literature, causing mutations of crystallized concepts and values, resignifying the relation between Internet and Literature (CELESTE e DEFILIPPO, 2017, p. 2).<sup>8</sup>

Thus, in their statements the authors connect in a precise way the path taken by indigenous literature to its digital inclusion that indigenous people have conquered. In the next section, we briefly review features of Brazilian Romanticism and cyberpaths. The aim is to demonstrate that both Brazilian Romanticism and cyberpaths, in spite of not being the authentic voice of the indigenous people, are “paths” assisting in the autonomy and independence dreamed by the indigenous peoples.

We contend that the indigenous voice can be noticed in the literary period in question and in the cyberpaths. However, they are biased voices, sometimes by non-indigenous authors (Romanticism), or by technological systems that are obviously totally external to the indigenous culture (cyberpaths). Additionally, in an even more paradoxical way, as will be seen in section 2, these paths and cyberpaths ultimately collaborate to strengthen the Brazilian indigenous peoples’ identity.

---

<sup>8</sup> “O ciberespaço e a cibercultura estão transformando a Literatura, tanto do ponto de vista estrutural – ao permitir a inserção de novos espaços na narrativa – quanto de sua produção. As facilidades oferecidas pelas novas tecnologias estão possibilitando a formação de novos autores e contribuindo para um maior **acesso** ao texto literário. Estes ciber caminhos interferem diretamente na Literatura, causando mutações de conceitos e valores cristalizados, ressignificando a relação entre Internet e Literatura (CELESTE e DEFILIPPO, 2017, p. 2)”.

## 2 ROMANTICISM IN BRAZIL AND THE CYBERPATHS: PARADOXES TO THE MANIFESTATION OF INDIGENOUS CULTURE

When we study the early stages of Brazilian literary production, such as the period of Literature of Information (1500/1600), also called Quinhentismo, we have contact only with texts of lusocentric production. Thus, “the analysis of these texts proves to us that the history of Brazilian literary criticism does not recognize the existence [...] of ‘extra-textual textualities’ or extra-European textual creations” (SANTOS; WIELEWICKI, 2009, p. 338<sup>9</sup>). Moreover, as the authors claim, although they did not have written systems, indigenous cultures already had a very rich verbal and diversified art production at the time which had been completely ignored by the European colonizer. In other words, in spite of its richness, indigenous knowledge was the element of least influence in Brazilian literature, since in the hands of the European colonizer and “subjected to a reader who was not willing to read it, the message, or the indigenous poetry, served simply as a hook where to hang doctrinal ideas” (SANTOS; WIELEWICKI, 2009, p. 339<sup>10</sup>). In this respect Antonio Candido reminds us that Brazilian literature, in its formation, is essentially European, because it gives continuity to the research of the soul and society defined in the tradition of the metropolis (CANDIDO, 2000).

After going through the Quinhentismo, Baroque and Arcadianism, in which the peak of the Brazilian production is completely turned to a copy - to summarize crudely some centuries of production –, the authors create the thesis that Brazilian Literature involved in Romanticism was given an absolutely original character. This alludes to the very nationalism of the moment; thus, when one longs to be independent from Portugal, it would be necessary to conquer such independence also in the literary plane. In this sense, it would be necessary to produce a literature that was mostly Brazilian. Candido in this regard will recall that unlike the movement carried out by romantic writers, centered on pretended literary “indianism”, what he saw was not a “prior fusion to form a literature but a modification of the universe of an

---

<sup>9</sup> “a análise desses textos prova-nos que a história da crítica literária brasileira não reconhece a existência [...] de ‘textualidades extraliterárias’ ou criações textuais extraeuropeias” (SANTOS; WIELEWICKI, 2009, p. 338, grifos das autoras)”.

<sup>10</sup> “submetida a um leitor que não estava disposto a lê-la, a mensagem, ou a poesia indígena, serviu simplesmente como gancho onde pendurar ideias doutrinárias” (SANTOS; WIELEWICKI, 2009, p. 339)”.

existing literature” (CANDIDO, 2000, p. 165)<sup>11</sup>. What is possible to visualize in the literary field of that moment is a superficial performance of the natives, figuring like simple characters in the Brazilian writers’ productions. For example, in **I-Juca-Pirama** de Gonçalves Dias, the indigenous individual reflects the Western idea of honor, which is typical of the medieval chivalric novels. In this line of investigation, the contradiction presented by Jobim (1997/1998), included in the introduction of this article, is corroborated by the following words by Pagnan:

In the Brazilian case, the question of being original was articulated according to these two directions: the individual artist should manifest his particular genius, his capacity for creation, and local culture as a means of erecting a new path, a path that would distinguish it from the European culture. The problem was in determining what a Brazilian culture would be in view of the more than three centuries of Portuguese colonization. In literary terms, what had been produced so far would be the expression of the Brazilian soul or would it be merely a reproduction of what was done in Portugal and in Europe? (PAGNAN, 2005, p. 73).<sup>12</sup>

Objectively, it was impossible to dissociate our Brazilian education, which was consequently altered by the Portuguese influence, with what was being produced. Because of this, the desired originality was, to some extent, unfeasible - not to say impossible – at that moment. However, since that situation became provisionally the only means by which the native's voice could be echoed – being evidently the object of repeated criticism – it just turned into an obvious characteristic of Romanticism in Brazil, without being the authentic voice of the native people.

Brazilian Romanticism is a nationalist literary movement, and the thematization of the indigenous does not characterize it effectively. In fact, the voice that would identify the Indian is not that of a European hero, but one that turns its own cultural heroes into prominent individuals. This fact motivates us to introduce in this article the narrative **A Criação da Noite (The Creation of the Night)** by Duarte *et al.* (2018). Our objective is to grant to the indigenous individuals their own voice by sharing a narrative created and performed by themselves. Obviously, there exists a

---

<sup>11</sup> “fusão prévia para formar uma literatura, mas modificação do universo de uma literatura já existente” (CANDIDO, 2000, p. 165).”

<sup>12</sup> “No caso brasileiro, a questão de ser original foi articulada conforme essas duas direções: o artista individual deveria manifestar seu gênio particular, sua capacidade de criação, e a cultura local um meio de se erigir um novo caminho, um caminho que a diferenciassse da cultura européia. O problema estava em determinar o que seria uma cultura brasileira tendo em vista os mais de três séculos de colonização portuguesa. Em termos literários, o que havia sido produzido até então seria a expressão da alma do brasileiro ou seria antes mera reprodução do que era feito em Portugal e na Europa? (PAGNAN, 2005, p. 73).”

contradiction in the indigenous narratives that have been published to date, mainly because of the mediation of non-indigenous individuals. The researcher who documents these narratives spreads the national culture; however, the researcher also uses a metalinguistic system alien to the native culture. Nevertheless, as it will become clear throughout this article, these practices become legitimate once the indigenous voice is revealed.

With regard to cyberpaths, we can note that the publication of such narratives in virtual spaces leads us to contradictions, considering the use of systems completely external to the indigenous culture. We are faced specifically with very perceptible contrasts, namely (i) linguistic systems and (ii) technological systems intended to benefit indigenous peoples. Paradoxically, Munduruku (2008) states:

[...] It must be interpreted. You must know. We must become known. It is necessary to write - even with blood ink - the story that was so often denied. Writing is a technique. It is necessary to master this technique perfectly to be able to use it in favor of indigenous people. Technique is not denial of what one is. On the contrary, it is an affirmation of competence. It is a demonstration of the ability to transform memory into identity, since it reaffirms Being insofar as it needs to enter the mythical universe in order to know the other. [...] There is a tenuous thread between orality and writing, there is no doubt about it. Some want to turn this thread into a break. I'd rather think of a complementation. One cannot think that memory is not up to date. It should be noted that it - memory - seeks to master new technologies to stay alive. Writing is one of these techniques [...] To think of indigenous literature is to think of the movement that memory does to apprehend the possibilities of moving in a time that denies it and denies the peoples who affirm it. The indigenous writing is the affirmation of orality (MUNDURUKU, 2008).<sup>13</sup>

Guesse (2011, p.8) states that Daniel Munduruku, with the above statements, corroborates the concept of “continuity” established between indigenous oral tradition and literature. Thus, according to the researcher, Munduruku makes evident the

---

<sup>13</sup> “[...] É preciso interpretar. É preciso conhecer. É preciso se tornar conhecido. É preciso escrever – mesmo com tintas do sangue – a história que foi tantas vezes negada. A escrita é uma técnica. É preciso dominar esta técnica com perfeição para poder utilizá-la a favor da gente indígena. Técnica não é negação do que se é. Ao contrário, é afirmação de competência. É demonstração de capacidade de transformar a memória em identidade, pois ela reafirma o Ser na medida em que precisa adentrar o universo mítico para dar-se a conhecer o outro. [...] Há um fio tênue entre oralidade e escrita, disso não se duvida. Alguns querem transformar este fio numa ruptura. Prefiro pensar numa complementação. Não se pode achar que a memória não se atualiza. É preciso notar que ela – a memória – está buscando dominar novas tecnologias para se manter viva. A escrita é uma dessas técnicas [...] Pensar a literatura indígena é pensar no movimento que a memória faz para apreender as possibilidades de mover-se num tempo que a nega e nega os povos que a afirmam. A escrita indígena é a afirmação da oralidade (MUNDURUKU, 2008)”.

need to strengthen the authorship of narratives. In addition, this authorial strengthening has as a corollary the strengthening of the identity of indigenous groups. Finally, according to the author, Munduruku's words emphasize that the Indian does not deny his oral tradition when writing his stories. Rather, "he uses writing to keep his orality alive and from it to build his literary practice, the literature of the forest (GUESSE, 2011, p. 8)"<sup>14</sup>.

In this sense, we argue that the production of scientific articles, the collection of narratives, as well as their availability in virtual spaces are ways of contributing to the preservation, documentation and linguistic and literary revitalization of indigenous cultures. We also understand that the results of these practices validate the publication of autochthonous Brazilian literature in cyberpaths. This, in turn, will result in access to indigenous literature – if we may call it – which was reduced to silence for years. Years during which Brazilian writers did not bother with the reality of so-called minorities, further mythicizing and excluding this group, which was considered subaltern and exotic.

It should also be emphasized that access to the text in its native language is aimed at countering the silence that many groups, and especially the indigenous ones, have been doomed to throughout Brazilian literary history. In this regard, we return to Regina Dalcastagnè (2013) when she states that:

The silence of marginalized groups – understood broadly as all those who experience a collective identity that receives negative valuation from the dominant culture, whether defined by gender, ethnicity, color, sexual orientation, position in the relations of production, physical condition or another criterion, is covered by voices that overlap with it, voices that seek to speak on behalf of these groups, but also, although rarely, can be broken by the literary production of its own members. This is particularly the case of women who have long gained their own (though still minority) space in literary production (DALCASTAGNE, 2013, p. 42).<sup>15</sup>

---

<sup>14</sup> "ele usa a escrita para manter viva sua oralidade e a partir dela construir sua prática literária, a literatura da floresta (GUESSE, 2011, p. 8)".

<sup>15</sup> "O silêncio dos grupos marginalizados - entendidos em sentido amplo como todos aqueles que vivenciam uma identidade coletiva que recebe valoração negativa da cultura dominante, sejam definidos por gênero, etnia, cor, orientação sexual, posição nas relações de produção, condição física ou outro critério - é coberto por vozes que se sobrepõem a ele, vozes que buscam falar em nome desses grupos, mas também, embora raramente, pode ser quebrado pela produção literária de seus próprios integrantes. É o caso, em particular, das mulheres que há tempos já conquistaram um espaço próprio (embora ainda minoritário) na produção literária (DALCASTAGNE, 2013, p. 42)".



Over the years, even in the production of publishers who were prepared to publish Indigenous literature, the space – especially because of the linguistic barrier – required that such literature be delivered in the dominant language, Portuguese.

The conditions of the Brazilian indigenous people have not changed much in the 21st century in relation to the past centuries. They continue to be subjected to the culture of the national society. Just to name one of multiple negative consequences stemming from this situation, high numbers of indigenous people have been abandoning their native language, an undesirable outcome from both the ethnic and social point of view, as well as within the linguistic and literary panoramas. However, if the repression exerted by the surrounding society ends up generating the abdication of the indigenous population's own culture, this pressure may be reduced by having their voice externalized. In short, the production and dissemination of narratives will result in the strengthening of indigenous cultures. Note what Schøllhammer asserts (2009) in this respect:

What we find in these new authors is the will or the project to portray the current reality of Brazilian society, often by marginal or peripheral points of view (SCHØLLHAMMER, 2009, p. 53).<sup>16</sup>

Although the researcher is referring to new contemporary Brazilian authors, specifically within a particular framework of analysis, it should be emphasized that even the indigenous native, given his condition of “subalternity,” exclusion and silencing, should be considered a new author as well. Therefore, the production of these narratives as a form of linguistic-cultural preservation is indispensable. This is because, in order to stay alive, languages must be continually passed on to younger generations, given the risk of disappearing. According to Duarte (2016), of the 180 native languages spoken in Brazilian territory, around 45 to 60 languages may disappear over a period of 15 years. This prognosis is based on two main factors: (i) the pressure exerted by colonial or majoritarian languages and (ii) the unnerving scenario in which the number of native speakers is very small. Added to these issues is the drastic reduction of the indigenous territory, evidenced by the “uneven and

---

<sup>16</sup> “O que encontramos, sim, nesses novos autores, é a vontade ou o projeto de retratar a realidade atual da sociedade brasileira, frequentemente pelos pontos de vista marginais ou periféricos (SCHØLLHAMMER, 2009, p. 53)”.

discontinuous distribution of indigenous lands” (DUARTE, 2006, p. 5)<sup>17</sup>. Back in the 1980s Rodrigues’ (1984/1985) survey yielded similar results to Duarte’s (2006), stating that in Brazil there were about 180 active indigenous languages. The differences and similarities between these languages reveal common origins and variation over time.

According to Rodrigues (1955, 1992), Soares and Carvalho (2014), and Castro (2017), among others, for the totality of Brazilian languages two large linguistic stocks have been identified, Tupí and Macro-Jê. Also 19 language families do not share enough percentages of affinities for them to be grouped into stocks. There is still much to unveil and research about indigenous cultures. Moreover, their literary production reveals itself as extremely relevant.

At the same time, if maintenance allies with the possibilities offered by the virtual space, the former imposition and transference of the colonizer’s culture (as pointed out by Candido (2000)) can be replaced by the voice of the native himself, until now scarce or even absent.

Regarding the disappearance of indigenous languages in Brazil, a light at the end of the tunnel can be glimpsed through the recognition of these languages. Officially, this authentication took place in the 1988 constitution with the chapter **Dos índios (Of the indigenous people)**. The articles 231 and 232 of this chapter recognize “their social organization, customs, languages, beliefs and traditions, and the original rights on the lands they traditionally occupy” (BRAZIL, 1988)<sup>18</sup>.

The 1988 Constitution generated the current bilingual indigenous schools. According to Souza (2001), there were already indigenous schools in Brazil before that date; however, they followed the Brazilian national education curriculum. In this sense, knowledge of local culture was not provided to indigenous students. According to Santos and Wielewicki (2009),

The creation of a bilingual school among the indigenous communities opened a space for a new text *about* the (Brazilian) Indian and *for* the (Brazilian) Indian. Although mostly anthropological and educational (records and transcriptions of stories told by the Indians and converted into didactic material), many books on indigenous cultures have been published and used in recent years in the hundreds of indigenous schools scattered throughout Brazil. The strategies in creating these books are conceived according to the political perception and historical awareness of each people. Thus, stories of the world shaped by the Indians have been

<sup>17</sup> “distribuição desigual e descontínua das terras indígenas (DUARTE, 2006, p. 5)”.

<sup>18</sup> “sua organização social, costumes, línguas, crenças e tradições, e os direitos originários sobre as terras que tradicionalmente ocupam (BRASIL, 1988)”.

documented in different publications, some of them by the Indians themselves (SANTOS; WIELEWICKI, 2009, p. 339).<sup>19</sup>

Regarding the use of the Internet by indigenous peoples, as well as the connection we have established between Internet and literature, the words of Bueno (2013) are especially important,

Many indigenous peoples have used the world wide network to reach a large audience, both within and outside the country. *Online* resources are used to break the isolation in which many communities live, and also to overcome the barrier of the lack of space that these peoples have in traditional media. "The Internet enables indigenous people to spread their cultures and potentialities in a more independent and autonomous way, making themselves known and dialoguing directly with the national population", says Thiago Cavalcante, historian and researcher at the Laboratory of Archeology, Ethnology and Ethno-History (Etnolab) of the Federal University of Grande Dourados (UFGD) and of the research group of the Miguel A. Menéndez Center for Indigenous Studies (Ceiman) of Unesp of Araraquara (SP).<sup>20</sup>

Along the same path, important achievements have taken place. We have publications of paper narratives such as **Com a Noite Veio o Sono**, by indigenous author Mimápoty (2011). This author, who belongs to the Maraguá ethnic group, tells the story of how the night had been created. Although it was narrated in Portuguese, the legend was told by the author herself, becoming an important advance in the documentation and preservation of traditional indigenous wisdom. In fact, according to Resende (2008), it is urgent that every new group of discriminated and marginalized authors be able to eliminate the mediators who steal their voices:

---

<sup>19</sup> "A criação de uma escola bilíngue entre as comunidades indígenas abriu espaço para um novo texto *sobre* o índio e *para* o índio. Apesar de em sua maioria serem de cunho antropológico e educacional (registros e transcrições de histórias contadas pelos índios e transformados em material didático), muitos livros sobre a cultura indígena vêm sendo publicados e usados nos últimos anos nas centenas de escolas indígenas espalhadas pelo Brasil. As estratégias na criação desses livros são pensadas de acordo com a percepção política e consciência histórica de cada povo. Assim, histórias do mundo moldadas pelos índios vêm sendo documentadas em diferentes publicações, algumas delas de autoria dos próprios índios (SANTOS; WIELEWICKI, 2009, p. 339)".

<sup>20</sup> "Muitos povos indígenas têm usado a rede para atingir um público grande, dentro e fora do país. Os recursos *on line* são usados para romper o isolamento em que muitas comunidades vivem, e também para vencer a barreira da falta de espaço que esses povos têm nas mídias tradicionais. "A Internet possibilita aos indígenas divulgar suas culturas e potencialidades de forma mais independente e autônoma, se fazendo conhecer e dialogando diretamente com a população nacional", aponta Thiago Cavalcante, historiador e pesquisador do Laboratório de Arqueologia, Etnologia e Etno-História (Etnolab) da Universidade Federal de Grande Dourados (UFGD) e do grupo de pesquisas do Centro de Estudos Indígenas Miguel A. Menéndez (Ceiman) da Unesp de Araraquara (SP)".

In literature, the sense of urgency, *presentiment*, is evidenced by *attitudes*, such as the decision of immediate intervention of new authors present in the universe of literary production, writers living on the periphery or segregated from society, such as prisoners, who eliminated mediators in the construction of narratives, with new subjectivities becoming unquestionably the owners of their own voices (RESENDE, 2008, p. 27-28 griffin of the author).<sup>21</sup>

Another piece that presents - in addition to other stories – a legend similar to that of Mimápoty (2011) is Duarte *et al.* (2018). This is a bilingual collection of indigenous narratives collected by linguists and with the advice of storytellers who are native speakers of Tenetehára, an indigenous language belonging to the Tupí-Guaraní linguistic family, Tupí stock. It should be noted that in this second case the publication is mediated by non-indigenous people, a practice still common today.

In what follows, we present the legend **A Criação da Noite (The Creation of the Night)** – published in the book **Coletânea de narrativas Guajajara (Collection of Guajajara narratives)** (Duarte *et al.* 2018) – in order to make it available electronically. Here, the legend is transcribed in Guajajara, and translated into English and Portuguese.

### 3 THE CREATION OF THE NIGHT

#### Pytun hyru ikawer ku'em hetawàm kury<sup>22</sup>

Izypy mehe nahetakwaw pytun a'e. Xo 'ar zo heta. Teko uker 'ar romo wà. Na'ikatu kwaw zanekehaw 'ar romo, i'i uzeupe wà. Amo teko ima'enukwaw Mair a'yr wa nehe a'e. A'e zo ukwaw katu ma'e a'e wà, i'i wanupe wà. Na'e wenez wamuwà kury. Uhem zuwà wà. A'e re upuranu wa nehe wà. Ma'e peputar ure wi? i'i wanupe wà. Na'ikatu kwaw urekehaw 'ar romo, i'i wanupe wà. Urukwaw ywy 'y'a pytun hyru ure. Aze peputar, uruzuka peme nehe. He'e, i'i izupe wà. Weraha kàpitaw uzeupi wà. Mair ipureraha wer xo pitài teko rehe a'e. Heta amo kwaharer uzauzar ahy ma'e a'e. Wexak kar ywy'y'a henaw wakàpitaw pe wà. Ipupe heta miar pyhaw har wà. Mair uze'eg kàpitaw pe wà. Zazàn kury, ta'e azuka putar pytun hyru kury xe. Na'e Mair

<sup>21</sup> “Na literatura, o sentido de urgência, de *presentificação*, se evidencia por *attitudes*, como a decisão de intervenção imediata de novos autores presentes na universo da produção literária, escritores moradores da periferia ou segregados da sociedade, como os presos, que eliminaram mediadores na construção de narrativas, com novas subjetividades fazendo-se definitivamente donas das próprias vozes (RESENDE, 2008, p. 27-28, grifo da autora)”.

<sup>22</sup> Transcription of the story told by the indigenous Tenetehára Raimundo Alves de Lima Guajajara during a visit to Barreirinha Village, Arame city, Zutiwa Indigenous Land, in January and February 2010. The story was narrated by Raimundo Alves de Lima Guajajara and written by Ricardo Campos Castro.

uzuka pytun hyru, uzàn wà kury. Mair wexak uzauzar ahy ma'e wà. I'i zekaipo izupe wà. Aipo ereiko tuwe ko rupi rihi ty, i'i izupe wà. Eho nehe uru'e kwez newe ty, i'i izupe wà. Wityk oho wà. Uzàn zepe a'e, ikene'o, uhem, pytun kury. Epyta pepe kury karuk muàruàn har romo kury, i'i izupe wà. Uhem taw pe wà. A'e 'ar mehe pytun upyk paw rupi kury. Wiko pytun haw pe wà kury. Uker zekwehe pyhaw wà, ume'e wi wà, uker wi wà no. Naikatu kwaw zaneker haw pa, i'i uzeupeupe wà. Ta'e zaha pyhaw ko pe zane xe, i'i uzeupeupe wà. Xikar zaneremi'uràm pyhaw no. i'i uzeupeupe wà. Uze'eg miar tetea'u wanupe wà. Aipo pekwaw zekwawàm imume'u haw ure we pe, upuranu miar wanehe wà. Paw rupi miar uzegar wexakar wà. Nezewe rehe we na'izekwa kwaw wanupe. Màràzawe tuen aipo pa nuzekwa kwaw, i'i uzeupeupe wà. Na'e ima'enukwaw wà, heta we amo miar wà. Akwez miar wà tururiete a'e wà. Amo teko zekwehe wenz wamuwà wà. Wahem mehe uze'eg wanupe wà. Aipo pepuner pe zegar haw ure we pe rihi no. Tururiete oho wa àkàg rupi wà. I'i uzegar pà wà, aiko urerur i'i uzegar pà wà. Na'e uzekwa wanupe kury. Te kutàri heta 'ar, heta pytun kury. Xe upaw Mair mume'u haw.

### The Creation of The Night

In the beginning, there was no night. There was only day. People slept during the day. It is not good for us to sleep during the day, the people said. Someone remembered the children of Maíras. Only they, the Maíras, know things well, they said to each other. Then they (the people) asked to bring them (the Maíras). They (the Maíras) arrived. After that, (the Maíras) asked them (the people): Say what you want of us, they (the Maíras) told them (the people). It is not good for us to sleep during the day, they (the people) said to them (the Maíras). We know of a night pot. If you want, we will break it for you. Yes! They said (the people) to them (the Maíras). They (the Maíras) took the cacique with them. The Maíras wanted to take only one person. There was a stubborn (curious) boy who went along. They (the Maíras) showed him (the chief/cacique of the people) where the pot was. Inside (of the pot), there were many animals of the night. The Maíras said to the chief: Let us run because I am going to break the pot of the night, he said (one of the Maíras) to them (another Maíras and chief). Then the Maíras broke the pot of the night and they (the other Maíras and the cacique) ran. So, the Maíras saw the stubborn boy. They say that they (the Maíras) told him (the stubborn): Are you still here? They (the Maíras) said to him (the stubborn). Go away, we (already) said that to you, boy. They (the Maíras) said to him (the stubborn). They (the Maíras) were leaving him (the stubborn) behind. He (the stubborn) ran, but got tired and the night came (and took him). Stay there now to be "the one who rejoices" in the afternoon, the Maíras told him (the stubborn). They (the Maíras and the cacique) arrived in the village. At that very moment, the night covered everything then. Now they (all) are in the night. They say that they (all) slept at night, woke up again, slept again and again (several times). Our sleep is not good (always at night) they said to each other. Because we go at night to the bush (complaining), they said to each other (among themselves): We hunted down our food at night, they said to each other (complaining). They (the people) spoke to many animals: Can you venture for us if it will clear (the day?). They (the people) asked them (the animals). All the animals of all species presented themselves (singing). Even so, it did not clear up (the day) for them. Why really (the

day) did not lighten? They said to each other. They remembered that there were still other animals. These animals were the lambus (with purple feet). They say that they (all the people) asked someone to bring them (the lambus). When they (the lambus) arrived, they (the people) spoke to the lambus: Can you do a song for us too? The lambus agreed with them (the people). They (the lambus) sang saying, we're bringing the day, they said singing. Then it cleared (the day) for them. Now and forever the people have day and night. Here ends the tale of Maíra.

## A criação da noite

No início, não existia a noite. Só havia o dia. As pessoas dormiam durante o dia. Não é bom nós dormirmos durante o dia, disseram as pessoas. Alguém se lembrou dos filhos de Maíra. Só eles, os Maíras, sabem bem as coisas, eles disseram uns aos outros. Então pediram para trazê-los (os Maíras). Eles (os Maíras) chegaram. Depois disso, (os Maíras) perguntaram para eles (o povo). Digam o que vocês desejam de nós, eles (os Maíras) disseram para eles (o povo). Não é bom nós dormirmos durante o dia, eles (o povo) disseram para eles (os Maíras). Nós sabemos de um pote da noite. Se vocês quiserem, nós iremos quebrá-lo para vocês. Sim! Disseram (o povo) para eles (os Maíras). Eles (os Maíras) levaram o cacique com eles. Os Maíras queriam levar apenas uma pessoa. Havia um menino teimoso (curioso) que foi junto. Eles (os Maíras) mostraram para ele (o chefe/cacique do povo) onde fica o pote. Dentro (do pote), havia muitos animais da noite. Os Maíras falaram para o cacique: Vamos correr porque eu vou quebrar o pote da noite, disse ele (um dos Maíras) para eles (outro Maíra e cacique). Então, o Maíra quebrou o pote da noite e eles (o outro Maíra e o cacique) correram. Então, os Maíras viram o teimoso. Dizem que eles (os Maíras) disseram para ele (o teimoso). Você ainda está por aqui? Disseram eles (os Maíras) para ele (o teimoso). Vai embora, nós (já) dissemos isso para você, rapaz. Disseram eles (os Maíras) para ele (o teimoso). Eles (os Maíras) foram deixando-o (o teimoso) para trás. Ele (o teimoso) correu, porém, cansou e a noite chegou (e o pegou). Fique aí agora para ser o “alegador” (aquele que alegra) da tarde, disseram os Maíras para ele (o teimoso). Eles (os Maíras e o cacique) chegaram à aldeia. Naquele mesmo instante, a noite cobriu tudo então. Agora eles (todos) estão na noite. Dizem que eles (todos) dormiam na noite, acordavam novamente, dormiam novamente e de novo (várias vezes). Não é boa a nossa dormida (sempre de noite) eles disseram entre si. Porque vamos à noite para roça (reclamando), eles disseram uns para os outros (entre si). Nós caçamos a nossa comida à noite, eles disseram uns com os outros (reclamando). Eles (as pessoas) falaram para muitos animais: Vocês podem adivinhar para nós se vai clarear (o dia?). Elas (as pessoas) perguntaram para eles (os animais). Todos os animais de cada espécie se apresentaram (cantando). Mesmo assim, não clareou (o dia) para eles. Porque realmente (o dia) não clareou? Eles disseram entre si. Eles se lembraram que havia ainda outros animais. Esses animais eram os lambus (do pé roxo). Dizem que eles (o povo todo) pediram alguém para trazê-los (os lambus). Quando eles (os lambus) chegaram, eles (o povo) falaram para os lambus: Será que vocês podem fazer um cântico para nós também? Os lambus concordaram com eles (o povo). Eles (os lambus) cantaram dizendo, nós estamos trazendo o dia, disseram

cantando. Então clareou (o dia) para eles. Agora e para sempre o povo tem o dia e a noite. Aqui termina o conto de Maíra.

#### 4 FINAL CONSIDERATIONS

In this article, we present a brief overview of the Romantic indigenous literature in Brazil. We defend the thesis that the contradictions of this period were inescapable, embodying the specificities of that literary moment. In addition, we hypothesize that the production of scientific articles, collections of narratives, as well as their availability in cyberpaths are ways of contributing to the preservation, documentation and revitalization of indigenous cultural, linguistic and literary heritage. To this end, we reproduce the legend **A Criação da Noite (The Creation of the Night)** by Duarte *et al.* (2018) in Tenetehára, and translated into Portuguese and English. The presence of this narrative in the present article represents the importance of technologies that implement metalinguistic systems of documentation and dissemination of knowledge to ensure the preservation of traditional indigenous cultures. Although such metalinguistic systems are alien to these cultures, they are necessary to grant voice to the natives through narratives coming from themselves.

#### DA TRADIÇÃO LITERÁRIA BRASILEIRA AOS CIBERCAMINHOS: A VOZ DOS POVOS INDÍGENAS

##### RESUMO

Neste texto, apresentamos um breve panorama acerca da literatura indígena do Romantismo no Brasil. Defendemos, brevemente, a tese de que as contradições desse período foram inescapáveis, constituindo-se apenas em especificidades daquele momento literário. Além disso, nossa hipótese é a de que a produção de artigos científicos, as coletas de narrativas, bem como sua disponibilização nos ciber caminhos são modos de contribuir com a preservação, documentação e revitalização linguística e literária das culturas indígenas. Por isso, reproduzimos a lenda **A Criação da Noite**, de Duarte *et al.* (2018) em Tenetehára, em português e em inglês. Sendo assim, a história em questão tem sua presença justificada no presente artigo porque aqui se defende que os importantes avanços que se referem à preservação da cultura tradicional indígena se valem de sistemas metalinguísticos de documentação e divulgação alheios a essa cultura, contudo necessários para se outorgar voz ao indígena por intermédio de narrativas advindas dele mesmo.

Palavras-chave: Literatura Brasileira, Ciber caminhos, Povos Tupí, Tenetehára

## REFERENCES

- BRASIL. **Constituição da República Federativa do Brasil de 1988**. Brasília, Disponível em: <[http://www.planalto.gov.br/ccivil\\_03/constituicao/constituicao.htm](http://www.planalto.gov.br/ccivil_03/constituicao/constituicao.htm)>. Acesso em: 18 ago. 2017.
- BRUNO, Marilda Moraes Garcia; SOUZA, Ilma Regina Castro Saramago. Oralidade e Escrita: Contrapontos da Palavra Guarani. **Revista (Con) Textos linguísticos**, v. 10, p. 111-124, 2016.
- CAMINHA, Pero Vaz de. **Carta a El Rey Dom Manuel**. Rio de Janeiro: Sabiá, 1968.
- CANDIDO, Antonio. **A educação pela noite & outros ensaios**. São Paulo: Editora Ática, 2000.
- CELESTE, Jennifer da Silva Gramiani; DEFILIPPO, Juliana Gervason. Pedro Antônio Gabriel e a poesia em desvio: cibercaminhos. **Anais do XII Jogo do Livro e II Seminário Latino-Americano: Palavras em Deriva**. Belo Horizonte: UFMG, 2017. v. 1. p. 1-8.
- CASTRO, Ricardo Campos. A tradição literária brasileira e a voz indígena. In: Ana Paula Teixeira Porto; Cilene Margarete Pereira; Juliana Gervason Defilippo. (Org.). **Leituras da literatura brasileira atual (1990-2018)**. Rio de Janeiro: Multifoco, 1ª edição, 2018, v. 1, p. 11-11.
- CASTRO, Ricardo Campos. **Morfossintaxe Tenetehára (Tupí-Guaraní)**. Tese de Doutorado (Doutorado em Linguística). Belo Horizonte: Universidade Federal de Minas Gerais, 2017, 205 p.
- DALCASTAGNE, Regina. **Deslocamentos de gênero na narrativa brasileira contemporânea**. São Paulo: Horizonte, 2013.
- DUARTE, Fábio Bonfim Duarte. **Estudos de morfossintaxe Tenetehára**. Belo Horizonte: UFMG, 2007.
- DUARTE, Fábio Bonfim. Diversidade Linguística no Brasil: a situação das línguas ameríndias. **Revista Caletroscópio**, v. 4, p. 27-62-62, 2016.
- DUARTE, Fábio Bonfim Duarte; CAMARGOS, Quesler Fagundes; CASTRO, Ricardo Campos; SILVA, Cíntia Maria Santana; GUAJAJARA, Marina da Silva. **Coletânea de narrativas Guajajára**. 1. ed. Belo Horizonte (MG): Faculdade de Letras (FALE) da Universidade Federal de Minas Gerais (UFMG), 2018. V. 1. 122 p.
- DIETRICH, Wolf. Tiempo, aspecto y evidencialidad em guaraní. **LIAMES: Línguas Indígenas americanas**, número 10, 2010 pp. 67-83. Disponível em: <https://periodicos.sbu.unicamp.br/ojs/index.php/liames/article/view/1511>. Acesso em 03 de set. 2018.
- SOARES, Marília Facó; CARVALHO, Fernando Orphão de. As hipóteses de Aryon Rodrigues: validade, valor e papel no cenário dos estudos de línguas indígenas e de



linguística histórica. **Delta - Documentação e Estudos em Linguística Teórica e Aplicada**. Volume 30, número 3. 2014, p. 543-570.

GUESSE, Érika Bergamasco. Prática escritural indígena: língua e literatura fortalecendo a identidade e a cultura. In: SILEL; XIV Simpósio Nacional de Letras e Linguística; IV Simpósio Internacional de Letras e Linguística, 2013, Uberlândia / MG. **Anais do Silel**. Uberlândia: EDUFU, 2013. v. 3, p. 01-08.

GUESSE, Érika Bergamasco. Da oralidade à escrita: os mitos e a literatura indígena no Brasil. In: SILEL; XIII Simpósio Nacional de Letras e Linguística; III Simpósio Internacional de Letras e Linguística, 2011, Uberlândia / MG. **Anais do Silel**. Uberlândia: EDUFU, 2011. v. 2, p. 01-11.

GILES, D. *Psychology of the media*. New York: Palgrave Macmillan. 2010.

JOBIM, José Luís. Indianismo literário na cultura do romantismo. **Revista de Letras**, Vol. 37/38 (1997/1998), pp. 35-48. Universidade Estadual Paulista Júlio de Mesquita Filho (UNESP), 1997-1998. Disponível em: <https://periodicos.fclar.unesp.br/letras/article/view/48>. Acesso em 03 de set. 2018.

MINÁPOTY, Lia. **Com a noite veio o sono**. São Paulo, Texto Editora LTDA, Grupo Leya, 2011.

MUNDURUKU, Daniel. **A escrita e a autoria fortalecendo a identidade**, s.d. Disponível em: <<http://pib.socioambiental.org/pt/c/iniciativas-indigenas/autoria-indigena/a-escrita-e-a-autoria-fortalecendo-a-identidade>>. Acesso em: 14 maio 2010.

PAGNAN, Celso Leopoldo. Alencar e Machado: leituras e indianismo. **Terra roxa e outras terras**. *Revista de Estudos Literários*. Volume 6. 72-85. ISSN 1678-2054, 2005.

RESENDE, Beatriz. *Contemporâneos: expressões da literatura brasileira no século XXI*. **Editora Casa da Palavra**. Biblioteca Nacional, 2008. ISBN 978-85-7734-094-1.

RODRIGUES, Aryon Dall'Igna, & CABRAL, Ana Suely Arruda Câmara. Revendo a classificação da família Tupí-Guaraní. In: CABRAL, Ana Suely & RODRIGUES, Aryon (Orgs). **Línguas Indígenas Brasileiras: Fonologia, Gramática e História**. Atas do I Encontro Internacional do Grupo de Trabalho sobre Línguas Indígenas da ANPOLL. Belém: Editora UFPA, 2002. Disponível em: <http://www.worldcat.org/title/linguas-indigenas-brasileiras-fonologia-gramatica-e-historia-atas-do-i-encontro-internacional-do-grupo-de-trabalho-sobre-linguas-indigenas-da-anpoll/oclc/948237854>.

RODRIGUES, Aryon Dall'Igna. Relações Internas na família lingüística Tupí-Guaraní. In: **Revista de Antropologia**, n. 19, 1984/1985, pp. 33-53. Disponível em: <http://www.etnolingüistica.org/biblio:rodrigues-1985-relacoes>. Acesso em 03 de set. 2018.

RODRIGUES, Aryon Dall'Igna. **Um marcador Macro-Jê de posse alienável**. Anais da 44<sup>o</sup>. Reunião da SBPC. 1992.

RODRIGUES, Aryon Dall'Igna. **As “línguas impuras” da família Tupí-Guaraní.** Anais do Congresso Internacional de Americanistas 31. 1955. p. 1055-1071.

SANTOS, Célia Regina dos; WIELEWICKI, Vera Helena Gomes. Literatura de autoria de minorias étnicas e sexuais. In: BONNICI, Thomas; ZOLIN, Lúcia Osana (Org.). **Teoria literária: abordagens históricas e tendências contemporâneas.** 3. ed. Maringá: Eduem, 2009. p. 337-352.

SCHØLLHAMMER, K. E.. Ficção brasileira contemporânea. 1. ed. **Rio de Janeiro: Civilização Brasileira,** 2009. v. 1. 176 p.

SOUZA, Lynn Mario Menezes de. De estória à história: a escrita indígena no Brasil. **Revista da Biblioteca Mário de Andrade,** São Paulo, Mimeo, n. 59, p. 69-72, 2001.

#### **WEBSITES CONSULTED**

<http://www.plataformadoletramento.org.br/alfabetizacao-indigena/>

<https://www.noticiasagricolas.com.br/artigos/artigos-geral/143676-sem-medo-da-verdade.html#.W3XbHehKjIU>