

Universidade Federal do Acre,
Campus Floresta, Cruzeiro do
Sul, Acre, Brazil.

MAHKU – Artists Movement
Huni Kuin, Jordão, Acre, Brazil.

**AMILTON PELEGRINO DE MATTOS
IBÃ HUNI KUIN**

WHY MAHKU – MOVIMENTO DOS ARTISTAS HUNI KUIN – SING?

ABSTRACT

The article presented is a joint work of the authors cited above. The drawings presented are products of MAHKU – Huni Kuin Artists Movement inspired from the huni meka songs. The *nixi pae* (ayahuasca) songs are the motive for the commentary of Ibã Huni Kuin and his way of “translation” of the language of songs, which he calls “put in the sense” (*pôr ou colocar no sentido*). In the first part we make a brief presentation of the Ibã and collective Huni Kuin artists research and the trajectory of MAHKU, portrayed in the audiovisual essay *The nixi pae’s dream* (Dir. Amilton Mattos, 2015).

keywords

Huni Kuin; Visual anthropology;
Ethnographic film; Art;
Anthropology of music.

PRESENTATION

This text is a presentation of excerpts from material prepared by Ibã and myself with the intention to compose, in brief, the book *É tudo vivo, tudo fica olhando, tudo escutando – O MAHKU – Movimento dos Artistas Huni Kuin* (Its all alive, everything is looking, everything is listening – The MAHKU – Huni Kuin Artists Movement).

The material has been produced in the context of the research project *Espírito da Floresta* (Spirit of the Forest), started in 2009, concurrently in the Indigenous land of Alto Rio Jodão and in the Indigenous Licentiate from the Universidade Federal do Acre (Federal University of Acre) UFAC, Cruzeiro do Sul Campus, the University of the Forest, with intentions to expand into other expressive forms such as music and visual arts.

The *Espírito da Floresta* (Spirit of the Forest) Project brings together three researchers: Ibã Huni Kuin, well-known researcher of the *huni meka* songs who later became an academic in the Indigenous Licentiate; Bane Huni Kuin, Ibã's son and visual artist, currently studying Pedagogy at UFAC; Amilton Pelegrino de Mattos, Indigenous Licentiate professor, Ibã's advisor and research coordinator.

The project begins with the meeting of these three researchers in 2009, on *Terra Indígena Alto Rio Jordão* (Indigenous Land by the Jordão River). The context of this meeting is a step of the Indigenous Licentiate in which the University professors go to the villages in order to guide academics.

From that first meeting, we began to think about how to work in conjunction with the University on the *huni meka* research, the *nixi pae* (ayahuasca) songs. Ibã had initiated with the vocal practice, compilation, and transcription of these songs since the 90's, which culminated in a 2006 publication.

This encounter was marked, as described by Ibã since the start of the research, by defining the problem that motivated the investigation: “and now, what are you going to do, how will you develop your research, what is research?” All of these questions guided us in defining the problem (Mattos and Ibã, 2015b).

When Ibã proposed to connect his knowledge of *huni meka*, acquired principally with his father Tuin in conjunction with the drawings of the songs made by Bane, through an audiovisual and language environment, we were able to define the problem, mobilizing our thought process.

Bane presents his art in the film *O sonho do nixi pae* (The *nixi pae* dream):

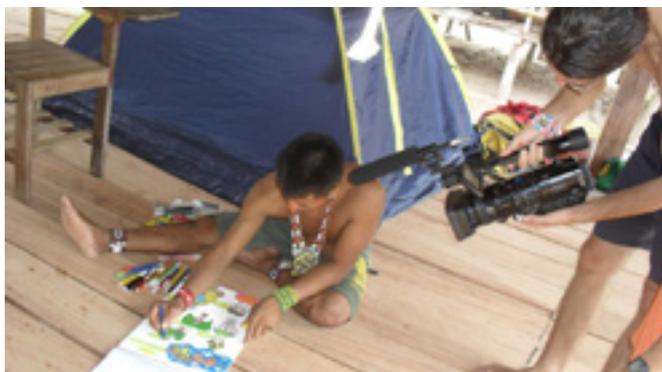
When I was little, my father started to research the ayahuasca songs with my grandfather. Then, as I was growing up, I began learning the songs and in my own way began researching with my grandfather, what was important in the musics of the vine. When I had my first vision, I received this force in me to continue learning what my father was learning as well, principally singing. I noticed that my father was already researching with written work and with interviews and I saw that what was lacking, what was being seen exactly in the vision. Therefore, I started the practice of drawing the visions. From there I started to sketch what I was seeing while inside the: yellow, green, each color inside the force, a message.

The research therefore, has its origin in the convergence of three modes of expressions: music from the traditional huni meka songs, in which Ibã is a researcher and specialist; Banes drawings, thought of as a visual translation of the songs; and the video which sought to create a multimedia space to facilitate the interaction of sound and image.

Consequently, our first activities were focused on video production¹, which consisted of presenting the songs, drawings, and a lecture, done by Ibã, of these drawings that translate the huni meka songs.

Part of the *Espírito da Floresta* project, undertaken in 2010-2011 on *Terra Indígena do Rio Jordão (Acre)*, was the activity *Encontro de Artistas Desenhistas Huni Kuin* (Meeting of Huni Kuin Drawing Artists), in which Bane invited young artists to dedicate themselves to drawing the songs (Figure 1 and 2). From the first moment, our intention was to merely produce new images for new films and to deepen the research of the songs.

figure 1
Bane and Amilton, Drawing artists meeting Huni Kuin, 2011.



1. www.youtube.com/watch?v=piO90b2qGDI

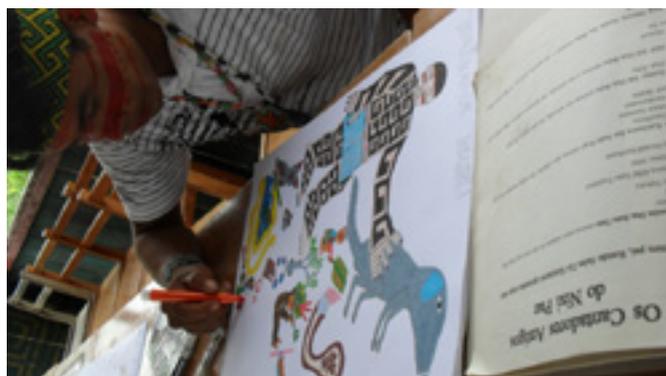
As a result of this meeting, we decided in 2011 to organize an exposition of these drawings in Rio Branco. The impact of the exposition flowed through various channels and we were invited to exhibit the drawings in Paris, at the Cartier Foundation for Contemporary Art, where we finalized our first documentary of the event, *O Espírito da Floresta*² (2012).

From there forward, Mahku consolidated itself as a collective of Huni Kuin artists who researched and artistically recreated the visionary songs of *nixi pae* (ayahuasca) and were invited to participate in a series of Visual Arts exhibitions. At the same time, the group began developing its musical research and multi-media participation in academic spaces such as meetings and publications.

The film *O sonho do nixi pae*³ (The nixi pae dream), finalized in 2015, consists of an audiovisual presentation in which Mahku presents its work and trajectory. This work is the realization of LABI - Laboratory of Image and Sound of UFAC Floresta.

figure 2

Txanu Huni Kuin,
Drawing Artists
Meeting Huni
Kuin, 2011.



TO PUT IN THE SENSE

The *huni meka* are songs of *nixi pae* (ayahuasca), sung in the ceremonies in which the mixture is consumed. They are sung in order to “control the force”, in which ‘force’ is referred to as the effects of ayahuasca on its drinkers. There are three types of songs, explained by Ibã: songs that call the ‘force’, the *pae txanima*; vision songs, *dautibuya*; and songs that diminish the ‘force’; *kayatibu*. These shamanic songs, which serve (among other shamanic tasks) to cure. To cure is a complex concept that involves an aesthetic case of perception (Keifenheim, 2002; Mattos and Ibã, 2015c).

2. www.youtube.com/watch?v=zRlbRpoi0cQ

3. www.youtube.com/watch?v=O_eEa3FBTec

Pôr no sentido (Put in the Sense) was the name given by Ibã in order to translate and explain the lyrics of the songs. The idea of *Put in the sense* in relation to the songs, is to decipher its language, which is part of the traditional learning process. The difference here is in combining it with the visual language of Banes research. Ibã presents the songs with the drawings, giving an understanding of a singular poetic art of cosmological vision mapping from the vine *nixi pae*. It was in this way that this articulation of songs-drawings-translation was composed, initially in video form⁴ and now in this book, which we are developing.

The book combines so many modes of expression and different contexts in that it has already started forming on its own: the *huni meka* songs, visual arts of drawing and painting, audiovisual, electronic art, exhibitions in museums and interviews, artistic occupations and installations, murals, artistic collectives, compositions or artistic partnerships and even research of the songs, presentations at meetings of ethnomusicology, publication in texts and articles, debates with researchers who dedicate their studies to Mahku, the *huni kuin* or other diverse themes. We refer to this book with the intention to define the purpose the group and I are elaborating these texts in conjunction with this article that is presented here. It is here we can see the general plan presented in *O sonho do nixi pae*, from the presentation of the *huni meka* research that Ibã started with his father, Tuin Huni Kuin, and the development of this research in its insertion in academia, the principal of them being the expansion of Mahku, a collective of the new generation of *huni kuin* of artists and researchers.

In addition to the renewal to the investigation and in the knowledge produced by the investigation proposed by Ibã, Bane, and the group, combined with the visual translations of the songs done artistically in the form of drawings, paintings and murals, another renewal was presented in an artistic and performatic form in the reworking of these songs into the Portuguese language: it is the combination of these practices that Ibã named *put in the sense*.

From what one can see and hear from Ibã and his father Tuin's research in the film *O sonho do nixi pae*, aside from accompanying the song and its repetition, a practice of exegesis of these songs, intricately coded in poetry, was central in the songs learning. Therefore, the practice of exegesis in the process of learning the songs is not new, continuing to be part of the Ibã's repertoire as song master guiding the new generation of young song researchers. What is characterized as new, is the notion of *put in the sense*, which would be contrasted to linguistic translation, especially those translations dedicated to the indigenous songs such as *huni meka*.

4. See *O sonho do nixi pae*.

Reflecting on the discussions had about the concept, everything indicates that Ibã used expression *pôr* or *colocar no sentido* (place or to put in the sense) in contrast with the idea of translation. These translations of indigenous songs, are generally signed and published by anthropologists, linguists, and other non-indigenous researchers.

Put in the sense, therefore, seemed to question the linguistic translation of the *huni meka* collected by Ibã, as an only destination of his research. Rather it was to question and point out other ways to maintain the focus on the indigenous researcher and in collective work.

In addition to the concept of raising a critique of how such translations eliminate the contribution and creative process which involve indigenous interlocutors, Ibã also references the particularities of this translational process in that occurs in compiling different codes, means, and systems of knowledge, arriving at the point of crossing the boundaries of interspecific knowledge's, that is, knowledge's of different species, such as is the case of *jiboia* (*python*), mythic owner of *nixi pae* and the *huni meka* songs.

The practice of *pôr no sentido*, initially favored the audiovisual space. It is in this space that Ibã exercises and executes this performance which goes beyond words, including gestures, facial expressions, sounds, simulation of images and movements in reference to the songs, utilizing a repertoire often borrowed by performance art in myth telling.

The practice of translation into the Portuguese language has its origin, at least in our readings and research activities, in the guidance of our work with *huni meka*, ayahuasca songs, at the University level, with the idea of creating a language adequate for academic research. The concept initially appeared in small videos, which we started in 2009, compositions of song, design, and translation/exegesis as a reference to its self-translation/exegesis. Hence the oral markers which persist (as an aesthetic proposal) in the text (in which we discuss) of *huni kuin* Portuguese and in those which we are interested in drawing the most attention.

The audiovisual has a fundamental role. Without control of the written language, Ibã is able to express himself in his deterritorialized Portuguese. From there, with time and dominion of performance on screen, Ibã was able to create intermediation, appropriating this language and this audiovisual technology as a means of expression to write his research. This performance and this script are shown in the films *O Espírito da Floresta* and *O sonho do nixi pae*.

Gilles Deleuze and Félix Guattari (2014) state the proposition of the deterritorialized German of Kafka: only the expression gives us the procedure. We think that this idea will permit us to imagine that this language when appropriated and rewritten by Ibã, is a way to translate, to the extent that it is reintroduced into the space and language of academic publication and aesthetic, as an expression of a procedure. We do not intend to derive however, a literary or linguistic approach of Ibã's speech, the research's of the group or the translation processes presented. On the contrary, we believe that Deleuze and Guattari's book has a lot to contribute to the understanding and development of the thought and proposed anthropological writing of the experiences and activities of Mahku.

Therefore, we discuss assemblage in the sense given to us by Deleuze and Guattari (2014, 38) from the book *Kafka – Toward a Minor literature*. We don't see this truly as a book of literature theory, but as rather as a precursor of the second volume of *Capitalism and Schizophrenia, A Thousand Plateaus* (1995; 1997). In the 1975 book, the authors think of Kafka's deterritorialized Prague German as a way to call *collective assemblage of enunciation*, aiming to define what denominates, jointly with the creator of K, *minor literature*. "A minor literature doesn't come from a minor language, but is rather a minor language, but it is rather which a minority constructs within a major language." (2014, 35).

The collective assemblage of enunciation is one of the three characteristics of minor literature and our interest here is exactly for the fact that there is *no subject* in the sense of *author* by Michel Foucault (2009), *there is only collective assemblages of enunciation*, therefore confusing the categories of *author and hero, narrator and personage, dreamer and dreamt*, or rather, subject of enunciation and subject of enunciate. This is much like the fact that "the political field has contaminated all enunciation" this creates "a condition to express another potential community, to forge the paths to another conscience and another sensibility" (Deleuze and Guattari 2014, 37-39).

It is this collective enunciation that we see inherent in the practice of *colocar os cantos no sentido* with *huni kuin* Portuguese, while also to make MAHKU a collective assemblage which constitutes a minor visual art, in the sense of minor proposed here. "It like saying that 'minor' does not qualify better literature, but the revolutionary conditions in all literature which we call big (or established)." (Deleuze and Guattari 2014, 39). Therefore, minor visual art, as a minor literature, is not a visual code attributed to a minority, something like indigenous or primitive art, but is what a minority does in an established visual code.

figure 3
Yube nawa
ainbu, Mana
Huni Kuin,
2014.



Much like *Ibã huni kuin* Portuguese which breaks grammatical rules, not only in the orality of video, but also when written and in book form, when it becomes academic research, indigenous anthropology, and even in this case, an article published in a scientific review, it occupies an ambiguous place between space attributed to native speech and academic discourse of an indigenous researcher (and artist). In this way, it is an equivalent way to the research of visual expression of Mahku, which are collocated in relation to the system of contemporary western art, which attest to another type of relationship with code and tradition in these visual arts, which creates the possibility to imagine a more complex relationship which is the incorporation of this proposal in the western art system as indigenous art.

Deleuze and Guattari (2014) demonstrate, using Kafka's expressions or those from his commentators, the use of the German language in Prague due to its sparseness, its limited vocabulary, resulted in the merging with other languages such as Czech or Yiddish, which gained political and collective dimensions.

In the place of European languages cited by authors (2014, 47), we have other languages in which to interpret. The very language in which *Ibã* is *colocando no sentido* (put in the sense), creates an overlap of various languages, a unique language for this translation task, that does not exist outside of the specific context of indigenous research. 'Frontier' Portuguese, heavily affected in the last 100 years by northeastern immigrants enslaved for the extraction of latex, includes Spanish that was also spoken by other indigenous groups and even the *huni kuin* of Peru, which circulated the region. This passed through various complexes of

languages of the family tree, until it arrived at the python language or the language of the spirit, which speaks through these poetic visionaries of the songs. “To revise” the language proposed by Ibã for *colocar no sentido* would be to erase the overlap of languages that marks a linguistic and cultural context close to Kafka, noted by the authors referring to the “four languages” (2014, 50). The tension in the linguistic plan in relation to a major language, referred to by Deleuze and Guattari (2014, 39), with the example of German as a *major language*, an academic “language of paper”, which intended to refer to the tension between academic thinking and what could be considered primitive thinking in the research produced by indigenous academics.

To speak incorrectly is what drove Kafka from becoming-stranger to becoming-animal. This is, “to speak wrong”, and noticed here, in various ways, and above all, something more in the the borders of assignment of every variation. Such intensive use of language, utilizing these tensors, is exactly what we have in this assemblage in which Ibã *põe no sentido* (puts in place) the *huni meka* songs, the songs whose mythic origins is attributed to an animal language, a language of the animal, a language of the python, a language of the vine, a language of the spirit.

Wildcard words, verbs or prepositions assuming any type of meaning, conjunctions, exclamations, adverbs, terms that signify pain. I misuse prepositions, abuse of pronominal verbs, the use of wildcard verbs, the multiplications and the succession of adverbs, the employment of painful connotations, the importance of the accent as an interior tension of the word, the distribution of consonants and vowels as an internal dissidence. (2014, 46)

In which the authors conclude:

Wagenbach insists on this: all of these traces of poverty of a language are reunited in Kafka, but take a new creative use... in the service of a new sobriety, a new expressiveness, a new flexibility, a new intensity. (2014, 46-7)

One can say the same in relation to Ibã, with all of these traces of poverty gaining a new meaning when incorporated in the multimedia assemblage which he composes with artistic mediums to note a renewal, in the same line of thought proposed by Lévi-Strauss (Clastres, 1968, 90), renewal in anthropology at its very thought.

TO SING

If you asked me to succinctly present Ibã's work and that of Mahku, I would use a question put forth by ethnologist Anthony Seeger. In order to localize the problem of launching a comparative study about village musicology's, he asks in his work (Seeger 2015): Why Suyá sing?

But in order to grasp the problem posed by the ethnologist, it is necessary to explore the question that at first glance may appear simple. Why sing? This question implies the following problem: what do they do when they are singing? This is: what is singing, what type of meaning does singing have for them? It is therefore, the *problem to go beyond the forms of expression, which we call music in our society* (Seeger 2015, 266).

The question reminds us of the notion of homonymy deduced from the concept of equivocation controlled⁵ by Eduardo Viveiros de Castro (2004; 2015). However, we can perceive that homonymy in this case does not only refer to a concept, a word, and a noun. It is a verb, not just any verb; it is a complex verb of actions/agency, a Cosmo-practice (Cesarino 2006, 107-8; Viveiros de Castro 2015, 206, 226), a system of knowledge.

The translation of the question becomes more interesting if we explore the succinct definition that anthropologist Claude Lévi-Strauss (Viveiros de Castro, 2015, 30) makes of anthropology: a social science of the observed. From there one could translate the question *why do the huni kuin sing?* To the question: *what musical science are the huni kuin proposing?*

However, returning to Seeger's question: *Why sing?* This is again, a homonymy: when they make *musical science* (but *do not do it like us or on the same terms that we do it*) so what exactly to the huni kuin do?

5. The notion of *pôr no sentido* (put in the sense), the concept of controlled equivocation problematizes a common notion of translation and its presuppositions (Viveiros de Castro 2015, 67). The concept of homonym misunderstands as a proposal of a translation perspective, and therefore a multinaturalist, is contraposed to synonym (coreferential representations) in the section Multinaturalism, but would be better developed along the following section, Images of the savage mind. "The problem consists in knowing exactly what is, can, or should be a translation, and how to do such a task." (Viveiros de Castro 2015, 86).

figure 4
Nai basa
masher, Isaka
Huni Kuin,
2014.



In order to look at Ibã's work we can start with the question: *why do the Huni Kuin Sing?* Translating: *What exactly do the Huni Kuin do when they are singing the huni meka?* Avoiding generalization and understanding it to be an immense question (huni kuin music), which I would only dare to mention in Ibã's company, I could reduce it or fold it into the question: *why does Ibã sing? Why do Mahku sing?* That is: *what exactly is sung here, in the work of Ibã/Mahku?*

Wouldn't the designs produced here by the Mahku artists, jointly with the translations of the songs, be enough to demonstrate the multitude of dimensions of huni kuin singing?

However, when singing unfolds into a practice, and from there extends into a system of foreign knowledge, this leads us to ask: *why do Ibã, Mahku, or the huni kuin sing?* One can bring this beyond what we understand as *song*.

It would be the equivalent to ask yourself: *why does Ibã translate his songs? Why do Mahku draw/paint?* And, hence, proliferating questions which are still expanding from the first question: *why sing?*

We find that such a contrastive sense of singing (in relation to how us whites and academics understand what it is 'to sing') can act as myths, which refer directly or indirectly to music related practices or rituals and other complex agents or performers, among other types of knowledge (Seeger 2015, 266).

If singing is not restricted to what we understand as music in the form of organized music, extending to performance or the production of images and beyond, to other translative or transformational processes, the idea of *pôr no sentido* can be understood here as a more than a linguistic practice, but rather as a Cosmo-practice. As Cesarino says, when dealing with the songs in their Cosmo-practice dimension:

Features such as synesthesia, the parallelism and its stereoscopic effect point to an inter-translative character and transformational of shamanistic aesthetics, unrestricted by the limits of dominion (songs, designs, choreography are in fact separated?) Or of mere style. (Cesarino 2006, 125-6)

However, we must admit that such transformation of this system of knowledge, which we call 'musical' science or native 'musicology', are not exactly new. It has always occurred among the *huni kuin*, stimulated by contact with various societies, and continues to occur with western society, its musicology, but also with other semiotic 'codes' such as visual and audiovisual arts, anthropological thought and ethnographic writing.

Commenting on the rhizomatic character of the post-structuralism dimension of the work of Lévi-Strauss, Viveiros de Castro translates:

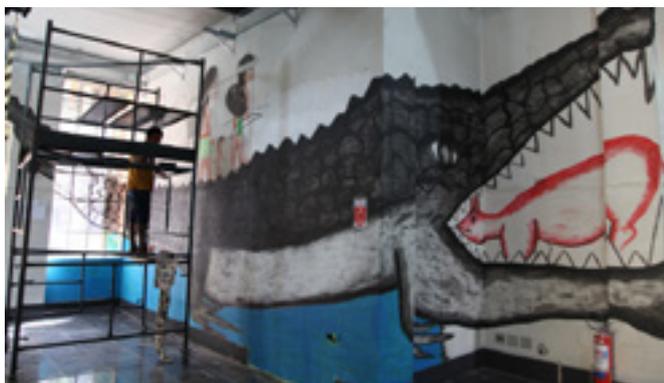
The movement of Mythological demonstrations, indeed, is a heterogenetic transversal generalization, where a peoples myth transforms the ritual of a second people and a technique of a third people; where the social organization of some is the corporal painting of others (to travel from the cosmological to the cosmetic without losing political bearing); where the different semiotic 'codes' mutually respond, but always have momentary lags, inversions, and retrogressions arranged along multiple axis; (Viveiros de Castro 2015, 242)

We can extend this native 'musicology' and its updates on song transcription work, translation into the Portuguese language, and visual or audiovisual language.

In this case, *Ibã* is not only an ethnomusicologist but also a shaman. More than that, we can see the mutual implication. *Ibã* is a researcher because he a shaman and a shaman because he is a researcher.

If the *huni meka* can be understood as a mythical saga of Yube Inu, who brought the songs from the python world to the *huni kuin*, to *txana*, the master of the songs would be able to compose his musicology with knowledge brought from other worlds, Academia, art, technology, or Whites.

figure 5
Kape tawā,
Mahku, 2014.



However, it is not a question of submitting their knowledge to western science, even to anthropological science, a common misunderstanding in relation to the work of Mahku research. This is before creating a procedure, tracing a line of retreat that extracts or subtracts from science or even art, both designed for us westerners as images of totality or of unity, multiplicity⁶.

We need to make multiple, not always adding a superior dimension, but, on the contrary, in a simple way, with the strength sobriety, the level of available dimensions where $n-1$ (it is only that one is part of the multiple, always being subtracted). Subtract the one from the multitude constituted; write $n-1$. Such a system could be called a rhizome. (Deleuze and Guattari 1995, 21)

Therefore, as Yube Inu brought this knowledge and transmitted it to his people, this was translated so it could be used to transform their world, always in the direction of multiplicity.

To understand the shamanism of the *huni meka* songs, it is important to understand Ibã's initiative to translate them to Portuguese. In his videos and talks, Ibã constantly calls the *txais* (white friends/allies/associates) to watch over the music. Therefore, the people that should share the music are not restricted to the "huni kuin", or rather, the very notion of *huni kuin* gains a new inflection, integrating possible relations, including composing a *kuin* intensifier.

Thus, the world that must be transformed by this music, in a shamanic Cosmo-practice, is not the world of *huni kuin*, a world without whites (a world which today could be equated to ancient times), but is this world of current day, in which it is no longer possible to live without the presence of whites.

6. The Relationship between the royal state science and the minor science is that it was placed later, in relation to Kafka's work, in *One Thousand Plateaus, Treaty of Nomadology: The war machine, Axiom I, Proposition III*, when they deal with a "minor science" or "nomad".

Today is the 20th of September 2014. We are coming back to discuss the work of the research about the singing of *nixi pae*, which we have already been discussing along the length of this research. Realizing now where the music comes from, what the music means, and what the music's about.

Before starting work with *Espírito de Floresta*, I sing, and then I interpret what the music means, what it is saying.

The first song we will present is *Puke, ainbu dua* vision, and *dautibuya*. *Puke dua ainbu* comes from my father. My father learned from old Pedro Sereno.

Puke are visions, *dua* are animals, which we call *xixi* in our *hatxa kuin*, our language. The Portuguese language calls these *quati*. *Txai puke duake* enters. *Puke* calls the striped fur animals. It's not that, but it comes in vision. This comes in music, complete, of the language. It is us, singing. Connected with the animals called *xixi*, which taught, which came within these visions. This comes with the sacred drink, the *nixi pae*.

Txai puke dua. *Txain* is for these animals. *Dua* is for those owners of powers, which visions come from. Then *puke dua ainbu* is a light, which calls visions to show your work. Also to see relatives, something that's going on in the village or some other faraway place. See your work, your direction, peacefully, in time the *nixi pae* is showing you. So you offer this rhythm: *txai puke dua*.

figure 6
Puke dua ainbu,
Bane, 2007.



Txai puke dua is a very ancient song, which Tuin learned with Pedro Sereno, that Pedro Sereno has learned from his father, with his grandfather. So these songs come from the drink, from *nixi pae*, which has come for a long time. The drink is very old; it is the oldest speech, the speech of *nixi pae*. So that's what we sing. The *txai* is coming with a colored light: green, yellow, and blue, black, white... *Puke* is what transforms the light. This is what we are talking about in the song, in the language of *nixi pae*.

The elements of the music: *txain* comes from the person, until today we speak *txai*, but the music speaks *txain*. *Puke* is the curve that brings the vision, the curve of charms.

Wawani, he is making the symbol of the curve of the visions.

Yuxibuki tsauni are the charms above. *Tsauni* you stay seated, *yuxibu* is the spirit. Tells you that you see vision, telling you that you are on top of *yuxibu*.

Xinan is the thought, *Besua ketan* is the direction in which you will think, you vision dream, thought. *Tae debua tunbi*, *tae* is the foot, *debua tunbi* is where the spirit arrives: from the toe of the foot, rising up the entire body, the vision comes.

Himi is like blood arriving, nailed to the toe. It's a sign, the vision coming to the body. The spirit comes from the toe of the foot, the big toe, rising up, vision, light, until it arrives, *temash kutiri*, to the tip of the head. There's no place to go anymore. It is already following, leaving, diminishing force.

figure 7
Puke dua ainbu,
Bane, 2011.



figure 8
Puke dua ainbu,
Isaka, 2014.



Meke debua tunbi: vision, which enters the foot, also leaves at the very tip of the toe. *Meke* is the toe, *bua tunbi*, is the very tip of the toe, where the vision is leaving. At the same time you are feeling *himi nea ketã*: *himi* is the blood, which is nailed up, bloodstain at the tip of your toe. *Kesha debua tunbi*: *kesha* is the bottom lip; *debua tunbi* is the very tip of the lip in which we paint red. *Himi* is always inside the light, transforms vision like blood. After that, *puke dua* again, a curve the animals *quati* turn into visions.

Ni bani banari: *ni* is the forest. *Bani* is the pupunha planted in the forest giving bunches of fruit. Then comes the monkey: *hushu xinu mixtini*. *Hushu* is white, *mistini* is small, the monkey. *Tetxu penan beime*: looking at all the visions, you come opening, each leaf, but it is not a leaf, each time you open, in the music, and start to look at the neck, and will be opening the whole body. *Nai kankan nea*: *nai* is the sky; *kankan* is the pineapple of the sky, which is always in the sky, wild pineapple that we see in the eye of the stick, always stuck there. Everything that comes calling comes from the highest, from the high. Descending until arrives at the ground. There it gets us, comes inside us. Why do you take the ayahuasca sacrament, this is reason, to feel the force that comes.

Kaxka means that they are opening the mouth, a bunch of monkeys come opening the mouth, screaming. *Kaxka* means the speech of animals. After *kaxka*, comes a woman grinding corn, a noise that's always made. Grinder with corn, a beautiful sound, grating, a charming sound. *Nue sheki nisa*: invokes the sounds of grinding corn. *Beu waketã* means to sit and grind the corn. *Kere sheta ainbu*: *kere* are the teeth. *Sheeta* are the teeth of the women when she opens her mouth, you see the sharpened teeth of the charm, similar to a woman.

figure 9
Puke dua ainbu,
Isaka, 2014.



Now comes the painting of jenipapo. It says that you will be like you had your entire body painted. From the feet until the head, painted with jenipapo: *nane kene nukuni*. *Nane* is the picture of jenipapo, which is arriving in front of you, inside your body, and you are feeling. You are seeing your body painted entirely.

The basket called *Kakan* comes, *kakan pixta*: *kakan* is a basket and *pixta* is small. Beautiful well made basket. You are seeing inside the basket a nambu moqueado. This nambu moqueado in the basket is spinning in the entire world for everyone to feel.

You take the communion together, 10 or 15 people; you sit as if you were staring. It is this that says the charm. At least in the sense that we have, at least you will be dreaming, at least you have that.

That's what speaks the language of *nixi pae*. It is not translation, I am making sense for the students, and my people feel and accompany these drawings. So each element has an explanation, each drawing. This is why we have a drawing showing the music *txai puke dua*.

Puke comes from woman's work, but at the same time, *puke dua* is the spirit of the animals, the *xixi*, that we call *quati*. That's what relates this singing *txai puke dua*.

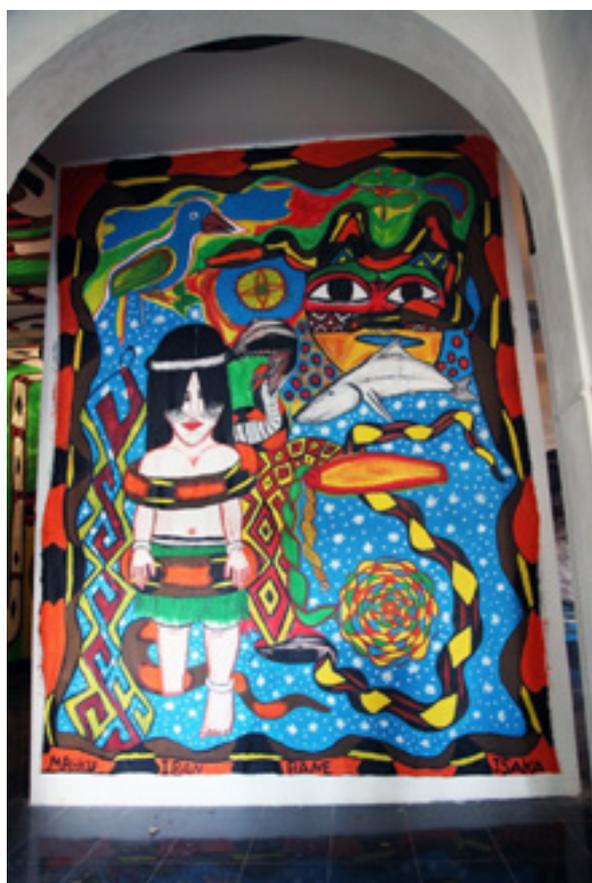
Like my father learned from Pedro Sereno and later passed onto me, I am singing these songs and explaining.

Today, within the school, it is better to explain this for the students in order for them not to forget what is the word *txai puke dua*. Some people interpret it differently, but I am researching, always deepening the explanation of the elements of the songs.

That's what it means: txain is what we call txai, the music says txain, word from the music. Today we say txai: it is the cousin, the brother-in-law, and the brother. This is the word of a language older than the huni kuin learned: language of the jaguar, python, armadillo, paca, and nambu. They spoke to us by calling: txai. Today everyone is talking a lot of txai. You can't say Manoel, João, etc. better call txai. This language is stronger, this language is older, the language of the spirit called txai. This is why this song is called txai puke duake. Before we were born this came, for a long time coming from the music. With '75 until now, we were prohibited to speak out language. '84

Onwards, we began to speak and share our knowledge of traditional parties. In 2000, we were developing the *hantxa kuin* work, which was coming back from our *hantxa kuin*, through the research of music that I was distributing throughout the community. Then coming back: now comes painting, comes traditional clothes, comes our headdress material, comes speaking to singing, our *hantxa kuin*. Since the beginning we are barred, our language, '75 until now. By 2000, we are barring, principally 2005. 2000 we started to unlock our language. Today now so much, now more open to language, now more has guaranteed, I'm distributing the book.

figure 10
Nai māpu
yubekā,
Mahku, 2014.



Me today, the youth, are celebrating. We didn't even have painting, now we have painting. We couldn't talk within society, now we have the liberty to speak. So the research of huni kuin pedagogy, this is what gives a lot of value and gives a lot of incentive in the present. Travels, in whatever place you speak. Still there is some prejudice, but the same thing happened with prejudice before... we already, more or less, we already had this. Inside of my concern of the community, generally speaking, inside of my community where we are most behind on the barred language. Today it is not barred no. Today we celebrate our language. Returning to our languages ancient music, pedagogy, which we are bringing to the music. And this is what we have... this is what we see. This is what we have to do. I have really taken advantage of the work of my father.

As I was learning like old Romão, time from the seringa plantation, seringa plantation worker (seringalista). My father worked in the seringa plantation. It was really hard. The seringalista did not allow any more parties, no participation. He placed it away, deeply away. My dad was never sad, never forgot, the thing he guarded inside his heart, the secret that was his music. It was prohibited to speak, but he guarded it inside him. But in some corner, he made a party. And that's when we were barred. That's when we were embarrassed to speak, losing our dear important language. We wanted only the language of nawa. The nawa wanted to do away with our knowledge. That's where we went, today we are ashamed to lose everything that we have, weaving, and body painting, even our vital language. That's what we were missing. That's what old Romão gave to old Ibã. From there old Ibã began to transcribe these conversations, the language, everything, and put it in a school. There came our language, guaranteed, that my father researched, developing my research. My father learned his research with his people; he passed it on to me, saved us. A long time ago. Always made some time to hide away and do his party and now the same is passed on to us. Today, now, I am responsible for this pedagogy, this is what I research. And now I am passing it along to my student who comes, the way of developing knowledge. That's what my area of work is, what I research, the research of 32 years working in the forest.

translation

Justyn Robert

Grove

text received

03.15.2016

text approved

10.31.2016

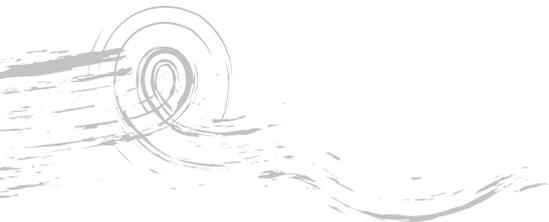


BIBLIOGRAPHICAL REFERENCES

Cesarino, Pedro de Niemeyer. 2006. "De duplos e estereoscópios: paralelismo e personificação nos cantos xamanísticos ameríndios". In: *Mana*, Rio de Janeiro, v. 12, n.1, pp. 105-134.

Clastres, Pierre. 1968. Entre silêncio e diálogo. In: Lévi-Strauss. *L'Arc Documentos*. São Paulo: Editora Documentos.

- Deleuze, Gilles. 2011. *Crítica e clínica*. Trad. Peter Pál Pelbart. São Paulo: Editora 34.
- Deleuze, G. e GUATTARI, F. 1997. *Mil platôs: capitalismo e esquizofrenia* 2, vol. 4. Trad. Suely Rolnik. São Paulo: Ed. 34.
- _____. 1995. *Mil platôs: capitalismo e esquizofrenia*, vol. 1. Trad. Ana Lucia de Oliveira, Aurélio Guerra Neto e Celia Pinto Costa. São Paulo: Ed. 34.
- _____. 2014. *Kafka: por uma literatura menor*. Trad. Cintia Vieira da Silva. Belo Horizonte: Autêntica Editora.
- Foucault, Michel. 2009. "O que é um autor?" In: Motta, Manoel Barros da (org.). *Ditos e Escritos*, Vol. 3, Estética: Literatura e pintura, música e cinema. Trad. Inês Aufran Dourado Barbosa. Rio de Janeiro: Forense Universitária.
- Ibã, Isaias Sales. 2006. *Nixi pae, o espírito da floresta*, Rio Branco: CPI/OPIAC.
- _____. 2007. *Huni Meka, os cantos do cipó*. Rio Branco: IPHAN/CPI.
- Keifenheim, Barbara. 2002. Nixi pae como participação sensível no princípio de transformação da criação primordial entre os índios kaxinawa no leste do Peru, In: Labate, B. C.; Araujo, W. S. (orgs.). *O Uso Ritual da Ayahuasca*. Campinas: Mercado de Letras/São Paulo: Fapesp.
- Kopenawa, Davi; Albert, Bruce. 2015. *A queda do céu; palavras de um xamã yanomami*. Trad. Beatriz Perrone-Moisés. São Paulo: Companhia das Letras.
- Mattos, Amilton P. Ibã, Huni Kuin (Isaias Sales). 2015a. "Transformações da música entre os Huni Kuin: O MAHKU – Movimento dos Artistas Huni Kuin" In: Dominguez, M. E. (Org.). VII ENABET. Anais. Florianópolis, PPGAS/UFSC.
- _____. 2015b. "Quem é quem no pensamento huni kuin? O Movimento dos Artistas Huni Kuin". *Cadernos de Subjetividade*, São Paulo: NES/PUC.
- _____. 2015c. "O sonho do nixi pae. A arte do MAHKU – Movimento dos Artistas Huni Kuin". *Revista ACENO*. Dossiê: Políticas e Poéticas do Audiovisual na contemporaneidade: por uma antropologia do cinema. v. 2, n. 3.
- Seeger, Anthony. 2015. *Por que cantam os Kisêdjê – uma antropologia musical de um povo amazônico*. Trad. Guilherme Werlang. São Paulo: Cosac e Naify.
- Viveiros de Castro, Eduardo. 2002. *A inconstância da alma selvagem*, São Paulo: Cosac & Naify, 2002.



_____. 2004. "Perspectival anthropology and the method of controlled equivocation".
In: *Tipiti*, v. 2, n. 1: 3–22.

_____. 2015. *Metafísicas canibais*: Elementos para uma antropologia pós-estrutural.
São Paulo: Cosac Naify.

AMILTON PELEGRINO PELEGRINO DE MATTOS

Since 2008, he has been a Professor of the Bachelor of Education Program for Indigenous People at the Federal University of Acre - Floresta, in Cruzeiro do Sul, where he coordinates LABI – the Laboratory of Image and Sound. He made the films *The spirit of the forest* (2012) and *The dream of nixi pae* (2015). For more than 8 years he has been researching with Ibã Huni Kuin, with whom he created the collective Mahku (2011) and the Independent Mahku Center (2015).

IBÃ HUNI KUIN

Son of Tuin Huni Kuin (Romão Sales), he belongs to the Huni Kuin people of the Jordan. As a teacher, he has worked for about thirty years at the Chico Curumin School, Alto Rio Jordão Indigenous Land. As a researcher, he has worked at the Forest Spirit Project at the Federal University of Acre - Campus Floresta in Cruzeiro do Sul since 2009. He coordinates the Mahku Collective - Huni Kuin Artists Movement and the Independent Mahku Center (Jordan, Acre).