

DAHI'RATA NHIMIROWASU'U

Duréi Wasu'u

Ancient Legends of the Xavante People

A Collection of Ancient Legends of the Xavante People
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Often, after learning to read and write in his own language, the Brazilian indigenous student finds himself unable to continue making progress because of a lack of literature in his language to give him incentive to keep going. He also finds himself in a situation in which his own traditions and customs are disappearing, and along with them the memory of his legends and ancient stories.

Therefore, with the motivation that the indigenous student not become discouraged for lack of reading material, and also that this material contribute to the preservation of the oral traditions of the indigenous people, we present a collection of ancient legends, told by two members of the Xavante indigenous people of the state of Mato Grosso.

At the end of each part you will find a translation of the story into English.

Hu'u Nhib'unhama Wasu'u
(Origins Part I. The Origin of Fire)

Airton Pini'awẽ

Hu'u Nhib'unhama Wasu'u

Duréihã, marĩ õ di. Unhama ãna te 're dasi'ubumro. Robra di. Taha wa, duréihã te 're dahâimana za'ra.

E niha, aibã ma tô mo, aba. Tawamhã 'rada, 'rata 'ra ma tô wapa. Te te wapari wamhã, te mo 'ritême apã.

Tawamhã ti'ãrebaba ma, te tãma wasu'u:

— Ai'ãre, 'rata 'ra hã wa 'masã. ãté, hiridu prédu mono bâ, te wa'a prédu na, tiwa'a. Sô wane na. — ãne te tãma tinha, ti'ãrebaba ma.

Tawamhã i'ãrewa te tãma tinha:

— E romhutu di.

— ãhe, romhutu di. ãté zahadu ré, wa za sô aimasisi ni. Sô wane na, pé.

— Sô ãzaprõni.

Tawamhã isa'õmo te tãma tinha:

— Asõtõ hã na, duréi waneb da, duré sô wasimasisi da.

— A'ãza.

Tawamhã te sô ne, duréi.

Tawamhã ma tô sô aimasisi zahuré.

— ãhãta ãme — te tãma wasu'u, isa'õmo hã.

Tawamhã wede, ma 'manhizã, te te ãma sô sai'urizéb da hã, te te tãma sãrĩ da.

Tawamhã te tãma tinha:

— Sô sai'uri pé!

Tawamhã i'ãrewa te sô sai'u. ãne, ãtẽ'a si'rowi ma 'mai'ã.

Tawamhã ma sô watobro. Te tãma 'mahâ:

— Zahadu 'rere di! — ãne te 'mahâ.

Tawamhã ãsa'õmo te 'mahâ:

— Oro wa'a prédum na, nasi wa'a za'ra za!

— Mare di. Zahadu, 'rere di. — ãne te 'mahâ.

Tawamhã te tãma tinha:

— Wa za ãma aima time, pé.

Tawamhã ãsa'õmo te tãma tinha:

— Ma'ãpé, we me na!

Asa te tãma tinha, ããrewa:

— Sada aipai pese za!

— A'ãza. — ãne te tãma tinha.

Tawamhã ma tãma time.

Tawamhã ãsa'õmo hã ma ti'ã, ãne hã. Ma sib'rata zu. Te te sib'rata zu wamhã, te 're wab'ëtê. Hãzé te, te 're si'u'ëtê.

Tawamhã ãsa'õmo hã wede ma tiwi time, mreme sina.

— Maza! — ãne te tãma tinha.

Tawamhã te te tiwi mei wamhã, ãsa'õmo õne haré te mo, 'ritême.

Tawamhã ããrewa te 're sadari. ãne te 're sadari:

— ãza'õmore, ãza'õmore, ã pé 'rata 'ra, ã pé 'rata 'ra!

ãne te sadari sina: — 'Rata 'ra — tãma te te 're 'mahârã.

Tawamhã ãsa'õmo hã apã sô sipi'rai õ di. Õne haré ma wi. Wisi wamhã, te ãhidiba nori hã siwi sadanha, ãna te te sadanharã za'ra wa: — Oro ma ãza'õmo hã, siwaprosi wi! Sadanharã aba pé, ãza'õmo hã. — ãne te ti'ra ma, tinha.

Tawamhã ãra hã, timro, te sadanha:

— E mahāta ai'ārewa. — Āne te sadanha.

Tawamhā te tāma tinha:

— Oro we apā morī za. Morī a te, apā we asatō. Sire bādādi na te te we ahā.

Tawamhā i'ārewa hā, hāiwi haré te da'o, 'rata 'ra 'rata, ētē nhisi, urébé āma.

Tawamhā 'rubu te, ma tiwahi. 'Rubu uptabi di. Ni'wa, â te te tāma sōmri ō di.

Tawamhā 'rubu te, wahi wa, 'rubu te, apā te nasi tizé hāsi, tizé si â wapure nherē.

Tawamhā hu, hu ihire, duréihā a'uwē, a'uwē ré hā te wawa. Te wawa, hu'u na. E niha te wawa.

— Hā, hā, hā, hā, hā! — Āne te wawa.

Tawamhā i'sahāpā para wi te mo. Morī wamhā, wawai pipa te, te ai'repudu hā 're sadari. Te 're sadari, ai'repudu hā.

Tawamhā e niha te 're sadari:

— Hai, hai, hai, i'radare, i'radare! Ā pé 'rata 'ra, ā pé 'rata 'ra!

Tawamhā ihi te tinha:

— E marī da. Pere za 're i'nhimizawi mono! — Āne te tinha, ihi hā.

Tawamhā 'rata 'ra, ma tāma time. Awa'awi te nasi a'rāto'o, hu hā.

Ma duré tāma time.

Ma duré tīwī, duré.

Ma duré tāma time.

Ma duré 'rāto'o, duré.

Ma duré tāma time.

Duré 'rāto'o.

Āne te nasi tāma tinha:

— Āhāta, duré āre hā. Āhā, a te i'za sārīre na!

Tane nherẽ, ma tô tĩwĩ.

— Āhāta duré, āre hã. Āhāta, a te ĩza sãĩre na! Āhāta, oto misire.

Ma duré 'rãto'o, duré.

— Āre hã, oto danhozasuire.

Ma duré tãma time.

Tane nherẽ, misi te te sa sãĩ õ di. Uburé pese ma uprosi. E marĩ wa. Ō hã, hu sipãĩ nhimizawi õ wa. Taha wa, ma tô uburé pese, a'rãto'o.

Tawamhã wede, ma tãma tisã, te te ãma si'ra da.

Tawamhã ma si'ra, wara sina. Awa'awi ma waptãrã. E marĩ wa. 'Rubu te, ma tiwahire.

Tawamhã te anha:

— Īrada, e momo â hã.

— Â õ di. Â u, romhã di. Oto õme te ĩwawaire hã.

Tawamhã te 'mapra. Tinhisé te 'mapra. Wara sina, te te hõsẽ'ẽ:

— Hẽ, hẽ, hẽ, hẽ, hẽ, hẽ, hẽ. — Āne te hõsẽ'ẽ.

Tawamhã ma ãwisi, te te ĩwawai u. Te te ãwisi wamhã, õne haré ma tãma tihi. Te zã'rẽ. Ma uprosi. Te te wa'uihãrã wawa hã, sadarã wa, te te ĩwawa hã, ĩhi hã. Ma uprosi pese.

Tawamhã te te uprosi wamhã, te tãma tinha duré:

— E momo duré â õ di.

— Ōwa â hã, ĩsõ'u hã romhã di. Oto!

Tawamhã te duré 'mapra, tinhiudu hã. Te te hõsẽ'ẽ, ĩpẽ'ẽ 'remhã marĩ õ wa.

Tawamhã ma ãwisi.

— Āhāta â, āhāta ãme.

Tawamhã ma tãma tihi. Te zã'rẽ, 'rubu uptabi wa.

Tawamhã â na, â za'ětê uptabi nherê, â na ma aiwã. Siwãiwã wamhã, âma siwãiwã wamhã, hâimo te te wa'uihârâ. Nemo tebe te 're sarõtõ za'ra.

Tawamhã ï'rada te te a'rãto'o, pe'a hã.

Tawamhã ma oto 'mahâiwĩ. Ma pẽ'ẽwaze.

— Hẽẽ! — ãne ma pẽ'ẽwaze.

Tawamhã te oto ï'rada satõ:

— Oto asai hã. — ãne ï'rada te satõ.

Tawamhã te oto subza. Uihã na, morĩ õ di. Te subza oto, tinhorõwa u.

Ma ãwisi. Te te ãwisi wamhã, abaze nhi hã ahã uptabi di, uhã nhi hã te te ï'azebre hã, nasi. Õ hã siwaprosi, uzã te tãma tihãimana. Unhama õ di, duréhã. Ni'wa, uzã te te waihu'u õ di.

Tawamhã ma tô tihãipese oto. Hãi pese wa, tãma rowẽ di.

Tawamhã ï'rada te nasi sadanha:

— E ma tô awa'a ni.

— Ìhe, wa tô ïwa'a. — ãne te tãma tinha, ti'rata ma, asa.

Tawamhã ï'rada pi'õ te tãma tinha:

— Bãdi, we awatobro, te a'õno da.

Tawamhã te õno, tinhihudu hã. Te nasi tãma sadaza. E niha, ï'u te te nasi tãma wẽ newa. Tawamhã te nasi tãma sadaza.

Tawamhã te nasi tãma:

— Aha, aha.

— Hai, hai, hai! — ãne te nasi tãma tizadari.

— Amanawi, da'õno waré na! — ãne te nasi timro 'mahã.

— Taré da'u, nasi te dama wẽ wa, te nasi tazadari ni. — ãne ma tô sadanha.

Tawamhã tinhihudu, aibã, âiba te saprõ.

Te tãma tinha:

— E niha te nasi ama rob'manha.

— Te nasi ãma tazadaza'a ni. — ãne te tãma wasu'u, ãrada te te sadanharã wamhã.

Tawamhã asérere te tãma sada 'ma'umo, timro da.

Tawamhã ma tô umoi pa. Te te umoi pari wamhã, ãne te tãma roti:

— ã, ãma a te âri! Ama sadaza'a wamhã, a te ãma sadai'ré hiwĩrĩ. A te ãwap sisisi mono za! — ãne te tãma roti.

Tawamhã te duré sô hã:

— Bãdi, we awatobro, te a'õno da.

Tawamhã siré, ariwede te ti'ã oto.

Tawamhã tipẽ'ẽ zarina ma tihi.

Te õno duré.

Tawamhã te duré tãma sadaza:

— Aha aha!

— Hai, hai, hai! — ãne te nasi tãma tizadari, sadai'ré pipa te. ãté marĩ, ãsada'ré 'remhã.

Tawamhã ma oto hãimo sa'ré, ariwede hã.

Tawamhã te duré tãma sadaza. Te te tãma sadaza'a wamhã, õne haré ma sadai'ré hiwĩ, ariwede na.

Tawamhã õne haré te te ãwap sisisi.

Tawamhã pi'õ hã, ãhire te si'marõpãrĩ, ãne sadarã na.

Tawamhã ma udu. Te si'ãsi ãne. Ta hã ma sipadi oto. Pati na oto, ãsisi hã.

Taha wa, ariwede, ãsoto.

Taha wa, ãsoto pa uptabi di, duréi hã ã hã, hu.

Tawamhã sipati wamhã, ma tô sina tipahã. Aibã si oto, aibã si.

Tawamhã aibã si sãmra wamhã, ãrãda te duré sadanha:

— Bãdi, e ma tã awa'a ni.

— Ñhe, wa tã ãwa'a. — Ñne ti'rãta ma, te tinha.

Tawamhã oto ãrãda te sada amnhorã wedenhorã hã, abazi hã.

Tawamhã uhã nhi te nasi tãma azebre. Te tãma tinha, ãrãda hã. Te tãma roti oto:

— Amorã wamhã, amorã wamhã, taré a te ãwasu'u wa, taré a te ãwasu'u wa, ãne te za ãwasu'u ni. "Taré êtẽipo wa'ro na, te nasi ãma abzebre ni. Êtẽipo wa'ro na, te nasi ãma abzebre ni." Ñne te za ãwasu'u ni za. Ñne te za ãwasu'u ni. Oto a te ãwasu'u wa, oto a te ãwasu'u wa, 're ãnhimizawi mono dare te, 're ãnhimizawi mono dare te. — Ñne te ãrãda hã tãma roti.

Tawamhã si'õtã hãpã te 'manha oto, ãrãda hã.

Tawamhã wedepro, wedepro hã e niha, uhã 'rã'rãta 're, ãrã'rãta hi 're ma tisẽ, wedepro hã misi.

Tawamhã te oto saprã, tinhihudu hã. Tinhihudu hã te oto saprã.

Tawamhã te te saprãni wamhã, te u'rẽ oto. U'rẽ siromo te saprã.

Tawamhã te tãma tinha:

— Ñ hãwi, ã hãwi amorã! Ñ hãwi, a te robduri!

Tawamhã ta hãwi, te robdu.

Tawamhã apã ãrãda te oto mo. Ñrãda ma sina siri.

Tawamhã te robdu õ hã, ai'repudu. Sa'êtẽ uptabi di oto, aibã. Aibã ãsa'ẽne.

Tawamhã ma wi. Wisi wamhã, wisi uptabi õ di. Wawai ãma te za. Wawai ãma te dazã rob'madã, tihidiba norã zã, tina zã. Te rob'madã. Te da'a'madã. Tane nherẽ, aimãwi si ãwãdi si te asama ãiba, ãiba hã.

Tawamhã ãhidiba te oto ã ti'ã, warã sina ãiba, wawai u.

Tawamhã ã te a'ã. Ma sã rowẽ'ẽ, tihidiba zã.

Tawamhã ãhidiba, ma tisã. Ma sã pahãmri, ãtẽme morã da.

Tawamhã ãtẽme te mo.

Tawamhã ihidiba ma tô sôpêtê.

Tawamhã ihidiba te ãma 're sadari, ti'a wi. Te ãma 're sadari. Te tãma tinha:

— E marĩ zô ma asi'rãpari aba mo. — ãne tihidiba te sadanha.

Tawamhã ihidiba te tãma tinha:

— E bété asô wasi'rãpari mono bâ! — ãne te tãma tinha.

Tawamhã uhâ pa, ma tãma waze, te te iduri hã.

Tawamhã te ti'rê. Tihidiba ma, te tinha:

— ã, amehê ma, rowasu'u na, we morĩre da! Ti'a wi pesere, tãma rowasu'u na. Aiwara sina, â âri! — ãne te tihidiba ma, roti.

Tawamhã ihidiba, wara sina â te ti'â. Te 'mapra. Te 'mapra.

Tawamhã wisi wamhã, tina ma, te rowasu'u:

— 'Rame, e bété ôme 'repudu sa bâ!

— E tô sena.

— Tô sena, ôme te za. Uhâ nhi, uhâ pa ma ãma tisô.

— E tô sena, tawamhã. — ãne ãna te nasi tãma tinha. Te te saze su'u ô di, ti'ra hã.

— Aimorĩ da, te we asô hã, sa'êtê aimorĩ da.

— E tô sena, tawamhã.

— Tô sena. Ma'ãpé, ãnhib'rata zadamrimi!

Tawamhã ãna, te sib'rata zadamri, uhâ nhi te te ãrênezé hã, sadaze zô.

Tawamhã ma oto saze. Te te sazei wamhã, ãna wara sina te wara.

Tawamhã ti'ra ma sôpêtê oto. Te ãma 're sadari, ti'ra ãma.

Tawamhã ãra te tãma tinha:

— Ti'a wi, ããma 're azadarire mono! — ãne te tãma tinha, tina ma.

Tawamhã tina te sadanha:

— E ãza'õmo te nhamra.

— ãsãmra za. — ãne te tãma tinha.

Ti'ra ma, te tãma wasu'u:

— Oto!

Tawamhã ãna si'õtõ hãpã te tidu. Te te duri wamhã, ma tã õwisi.

Awa'awi tisa'õmo zã ma ãzé, 'ri nhi'rata u.

Tawamhã ãpano na, ma waze. Rob u, ma 'marõwĩ. Te te 'marõwĩrĩ wamhã, zãhurure na te wara. Ma sizãhurure.

Tawamhã ãte abazizé ma duré tãma sãmra, duré. Ma tãma sãmra. ãne ma tã ai'repudu hã tisa'õmo ma, rob'manha. Ma tãma rob'manha, ãne. E marĩ wa. Ma tã wede tiwi time. 'Rubu te sãpata. Ma tã aré dãrã. Tawamhã ãne te tãma rob'manha. ãne ai'repudu hã te te ãrobzãpatazé hã, duréi hã.

Tawamhã uhã nhi te te ããwi hã ma tã ãsisãnawã sã si'rã'õtõ. ãsisãnawã te ãma ti'ry'ry, aihĩni. Aihĩni te ãma ti'ry'ry.

Tawamhã 'ry'ry pari wamhã, uhã nhi ma tã te te sima sãmri, ãne. Ma tã te te sima sãmri, ãsisãnawã mono hã. Ni'wa hã, ãrã ma tã ti'ã. Te te ãri wamhã, ma tã te te ãma ropé. Ma tã wedepro sabu. Wedepro ma tã sabu. Te te sabui wamhã, tãsisãnawãi u te ti'ã, tãsisãnawãi u.

Tawamhã tãsisãnawã te sadanha:

— E marĩ na, te nasi ãma abzebre ni.

— Taré, taré, ãtãipo wa'ro na, te nasi ãma abzebre ni, ãtãipo wa'ro na. — ãne te tãma wasu'u, tãsisãnawãi ma.

Tawamhã te sadanharĩ pese:

— E tã tawamhã, ãtãipo wa'ro na.

— ãhe, ãtãipo wa'ro na.

Tawamhã ãsisãnawã ma tãma waze:

— ã hã bété! E marĩ. E uzã. — ãne ma tã siwi sisi, unhamã na. Ni'wa te te tãma sisi za'ra õ di. Uihã na ma tã siwi sisi. Duré wedepro na ma tã duré siwi sisi, duré.

Tawamhã te oto wasu'u:

— Tô ta, tô ta. Wa za aima wasu'u wa'wa. Wa za aima wasu'u wa'wa, unhama na. Unhama na, te nasi ãma abzebre ni. Te nasi ãma abzebre ni. Te ãzadawa uwati pese ni aré, te rowasu'u tã da, te dawasu'u tã da, te dawasu'u wa, 're danhimizawi mono dai õ wa. 'Re danhimizawi mono dai õ wa, te aré ãzadawa uwati ni, te rowasu'u tã da. — ãne ma tô tãma rowasu'u za'ra. Ma tô tãma rowasu'u za'ra.

Tawamhã te oto sisô warã. Te oto sisô warã, uburé a'uwẽ. Te sisô warã. Te sima wasu'u za'ra oto, wedepro hã, uzã hã.

Tawamhã oto, uzã oto ma siwi sisi.

Tawamhã te sima rosa'rata za'ra. Te sipisutu za'ra, tiwara tete mono bã, sô ãsi'aba'rẽ da hã. Te sipisutu za'ra. Te nasi sipibu za'ra. Utã uimrẽhéne ma sipisutu:

— Wa hã, uhãdã. Wa hã, wa za sô mo. — ãne te nasi sipisutu za'ra.

Tawamhã te wara uhãdã hã, sipibu da.

Tawamhã ruru'u za'ẽtẽ uptabi di:

— Putu, putu, putu, putu! — ãne ruru'u za'ẽtẽ uptabi di.

Tawamhã te tãma nharĩ za'ra. Te nasi sima nharĩ za'ra:

— Tô'ã, 'wazé. Õnere, ai'aba'rẽi pese za! Airuru'u za'ẽtẽre! — ãne te tãma nharĩ za'ra.

Tawamhã duré te duré si'mahã:

— ãwétési ãwétési, pozé hã, pozé hã, ã!

Tawamhã te duré sipibu, duré. Wara tete di, pozé hã duré. Tane nherẽ, ma tô duré mazazã, duré.

Tawamhã te tãma nharĩ za'ra:

— Tô'ã, 'wazé. Õnere, ai'aba'rẽi pese za hã! Aiwara zaihãre! — ãne te nasi siwara wa'ẽ za'ra.

Taha pari wamhã duré, pone duré, ma duré tizusi, duré.

— ãwétési, ãwétési, pone, pone hã.

Tawamhã pone na ma tizusi duré.

Tawamhã te duré sima tãma nharĩ za'ra:

— Tô'ã, 'wazé. Õnere, ai'aba'rúi pese za hã! Aiwara butu hãpã pesere! — ãne te nasi siwara wa'ẽ za'ra.

Taha pari wamhã, duré aihã:

— Ìwétési, ìwétési, aihã hã, aihã hã. Wa za ìtehutu wa'wa, sô ìzab te.

Tawamhã aihã hã ma duré tìsusi, duré. Aihã, wara tete uptabi di. Wara tete uptabi di.

Tawamhã ma duré mazazã, duré.

— Tô'ã, 'wazé. Õnere, ai'aba'rúi pese za hã! Aiwara na're tobda'aire. — ãne te nasi siwara wa'ẽ za'ra.

Taha pari wamhã duré, ma, ma duré te sadarata wa, duré sô za duré, aihã me. Sô sidã zahuré.

Tawamhã ma, ma duré tìsusi, duré. Ma hã, wara tete uptabi di. Wara tete uptabi di. ãne te tinha:

— Ìwétési, ìwétési, ma hã, ma hã.

ã hã, ni'wa te te sisi õ di. Uihã na, te nasi siwaptẽrẽ za'ra, tinhisi mono bã.

Tawamhã ma hã, wara tete uptabi di. Simizazãri wamhã, te duré tinha duré:

— Tô'ã, 'wazé. Õnere, ai'aba'rúi pese za hã! Aiwara pazarare! — ãne te nasi siwa'ẽ za'ra.

Taha pari wamhã duré, oto 'rawa. 'Rawa hã, padawa sô ìsa hã.

— Ìwétési, ìwétési, 'rawa hã, 'rawa hã. Padawa, padawa wa za sô ìzab te, sô ìzab te.

Tawamhã 'rawa hã ma duré tìsusi, duré. Wara tete uptabi di, 'rawa hã duré. Tane nherẽ, â nhiti waptã'ã õ di.

Tawamhã ma duré mazazã.

— Tô'ã 'wazé, tô'ã 'wazé. Õnere, ai'aba'rúi pese za hã! Â nhiti, aiwaptã'ã õre! — ãne te siwara wa'ẽ za'ra, tipoto mono bã.

Tawamhã te oto sô ai'aba'rúi. Te sô ai'aba'rúi oto. Uhãdã hã, uhãdã te dama sô timorĩ 'rata.

Tawamhã hu te nhono. Te nhono, wetenhamri hã ãrãzaza, watenhamri du hã, ãrãzaza.

Tawamhã sô morĩ wamhã, hu te nhono. Te tinhisirõ. Te nasi tinhisirõ. Sisirõi wawẽ di, 're danhotõ za'ra mono wamhã.

Tawamhã te sô sahotu uhãdã hã, hu'u nhib'unhama zõ.

Tawamhã atãma hãire ma ti'ã uzã hã, parawã hã, ãsa'etẽ uptabi. Parawã ãsa'etẽ uptabi.

Tawamhã te ãrẽ sahotu. ãrẽ sahotu mono wamhã, ma oto ãma tipahã. Ma oto ãrẽ tisusi. Uhãdã hã wara tete uptabi di. Tane nherẽ, ruru'u za'etẽ uptabi di. Ruru'u za'etẽ di.

Tawamhã oto sô ãsidã'wa hã, pozẽ, taha ma, ma oto time, durẽ. Ma tãma time. Ta hã te oto durẽ 'mapra durẽ, pozẽ hã. Pozẽ hã oto durẽ, pone'ẽ ma, ma durẽ tãma time. Pone te oto durẽ 'mapra, durẽ, pone hã.

Tawamhã durẽ aihã ma, ma oto time durẽ. Aihã hã te durẽ 'mapra, durẽ. Te te 'mapraba wamhã, mai ma, ma time oto, tinhidã'wai ma. Ma te oto 'mapra, ma hã.

Tawamhã durẽ oto sô ãsidã'wa padawamhã, padawamhã, 'rawa ma. 'Rawa ma, ma oto time. 'Rawa hã ma arẽ ãiba dawi ãrẽ waptãrã. ãiba ma arẽ ãrẽ waptãrã. Tane nherẽ, ma apã tiwi sapari za'ra. ã nhidã nare ma tiwi sapari za'ra. ãne durẽi hã, uzã da te dasiwi ãmaprabazẽ.

Tawamhã sire hã, a'a'aprẽ norĩ hã, prẽ'a hã, ãrere'e mono hã, tinhonhi're 're te 'mapraba za'ra. Nemo te ãma prẽ a'a za'ra.

Tawamhã oto 'ritẽme te te siwi ãwisi wamhã, ma oto siwi time. Nemo te prẽ'a hã da te dasiwi sate, danhib'unhama da. Te da te dasiwi sate.

Taha wa, hu nhib'uzã, ta hã ãsãna'rada, uzã hã. Ta hawi ãsãna'rada hã. Ta hawi te oto unhama na, da te 're sisi za'ra. Te oto 're dahãi'ro za'ra.

Tane nherẽ, marĩ hã da te ãma 're sebre za'ra mono õ di. Dasai õ di. Dasai õ di.

ãne unhama na'rada hã durẽi hã, durẽi hã, hu nhib'uzã hã te te siwi ãmapraba hã, a'uwe hã. Ta hawi ma tã uzã da te waihu'u oto, uzã hã, 'rẽbẽ hã.

ãne hu'u nhib'uzã hã.

The Origin of Fire

Note: The text in italics is not part of the original legend. It contains background and implied information intended to assist the reader in understanding the legend.

A long time ago there was nothing (to cook with). People lived (habitually) without fire.

It was dark. So (this is how it was) a long time ago.

And so, how was it? Oh ya, a man went hunting.

Then (one day) he heard some young red parrots (squawking). When he heard them, he went back home. Then he said to his brother-in-law, "My brother-in-law, I saw some young parrots. They are squawking with mature squawks, and perhaps they are all fairly developed. Let's go after them!" This is what he said to his brother-in-law.

Then his brother-in-law said to him, "Is it close by?"

"Yes, it's close. Maybe while it's still (early) we two will arrive there to get them. So, let's go get them!"

"Take me to get them."

Then his brother-in-law said to him, "Sleep well and get up early, so we can go and get there early." *Here the kinship term 'ĩtsa'õmo' is a man's sister's husband. This same term is also used for "son-in-law." A man's son-in-laws and his sister's husbands both have certain obligations to him, like working in the field for him, etc.*

"Ok."

Then they went after them early (a long time before dawn). Then they arrived there.

"Here they are, right here," said his brother-in-law.

Then he cut down a tree, to make something to climb up with, to stand up (against the ledge). *The parrot's nest was up on top of a rocky ledge, out of reach.*

Then he said to him, "So climb up after them (now that I have made it possible)."

Then his brother-in-law climbed up after them. He picked up a white rock and, covering it up, took it with him. *As he climbed up the ladder, he had a white rock hidden in the palm of his hand. The rock looked like a bird egg.* Then he got off (the tree and onto the ledge) to get them.

He called down to him, "They are still small eggs!" *Even though they were actually hatched, he lied and said they were still unhatched. He is planning to play a trick on him.*

This is how he called out.

Then his brother-in-law shouted, "That's funny, I sure thought they were squawking constantly with mature squawks." *He can't believe that they haven't hatched yet because of the sounds he had heard when he had found them before.*

"No. They are still little eggs." This is what he shouted.

Then he said to him, "I'm going to throw it to you there then."

Then his brother-in-law said to him, "Ok, you can throw it here!"

His brother-in-law said to him in reply, "Get ready to catch it well!"

"Ok." This is what he said to him.

Then he threw it to him.

Then his brother-in-law caught the rock. *The one up on the ledge threw down the white rock, and his brother-in-law caught it with both hands, thinking it was a parrot egg.*

It smacked his hand. When it smacked his hands, he groaned. Because it hurt so much, he doubled over/stiffened up (in pain).

Then his brother-in-law pushed the tree over (so he couldn't get down), saying (the following) at the same time. *In anger and revenge he took away his brother-in-law's way of retreat back down from the ledge.*

"Take that!" This is what he said to him.

So when he pushed the log over, the brother-in-law went straight towards home.

Then his brother-in-law (stranded on the ledge) started shouting. This is what he shouted, "My brother-in-law, my brother-in-law, look here a minute! Here are the baby parrots! Here are the baby parrots!" *The joke had gone too far, and he was trying to get his brother-in-law to come back.*

As he was yelling he shouted, "(Here are) the baby parrots!"

Then his brother-in-law did not even turn around (and go back) for him. He went straight home. When he arrived, the sisters (of the one stranded) questioned him, because their mother had previously asked them, "How is it that only my son-in-law has arrived (and not my son also)?" *When he arrived in the village, the mother and sisters of the one left stranded on the rocky ledge noticed that their brother was not with him, even though they had left the village together.*

(Then she had told them), "Well, then, go and ask my son-in-law about (the whereabouts of my son)." This is what she said to her children (daughters).

Then the mother's daughter asked her own husband (who had just arrived), "Where is your brother-in-law?" *Notice that she didn't ask, "Where is my brother?" The Xavante commonly refer to a person according to his kinship relationship to the one he is talking to, not himself.* This is what she asked.

Then he said to her, "What? I thought he came back?" *Obviously, he is trying to pretend he doesn't know he is missing.* Because he was tired of walking, he brought himself home. He was killing little birds on the trail on the way back."

Now his brother-in-law was still way up on top of the rock, on the ledge, close to the baby parrots. Then because he was real thirsty, he got skinny. He was extremely thirsty. Nobody gave him water. Then because he was thirsty and skinny, he kept drinking his own urine, even though it was warm.

Then an old Xavante man (who lived a long time ago) was growling like a jaguar. *He had a body like a man but wore a covering to look like a jaguar, and acted like a jaguar.* He growled (by means of/with) a jaguar's growl.

How did he growl? "Hã, hã, hã, hã, hã!" This is how he growled. Then he paced around the bottom/base of the ledge. *The jaguar man had discovered the man stranded on the ledge and was pacing about around underneath.* As he paced about, the boy (stranded) started yelling because he was frightened by the growling. The boy was crying out.

Then he cried out, how is it, like this, "Hai, hai, hai, my grandfather, my grandfather!" *Although the boy is not related to the jaguar/man in any way, he is trying to pacify and befriend him.* Here are the baby parrots. Here are the baby parrots, so (you can have them)." *He is trying to please the jaguar, and perhaps satisfy his hunger.*

Then the old man (jaguar) said, "What for? Heh, you think I'm man's friend or something? No way!" This is what the old man said.

Then he threw a baby parrot down to him. Immediately the jaguar struck it's head repeatedly, killing it. He threw another one down to him. He killed it also. *He was eating them as he went.* He threw another one down to him. He struck it on the head also. He threw another one down. He killed it also. This is what he kept saying to him (the jaguar), "Here, take another one! Here, please set this one aside for me." *He called down from the ledge.* But even though (he asked him to keep it for him), he killed it.

"Here is another one. Take it! Please place this one aside for me. Now there's just one left here." Again he killed it.

"Take this one, it's the last one." He threw it down to him also. But he didn't even keep a single one for him. He finished off every last one of them. Why? Because the jaguar was not a sparer of life. So he killed them all (beat them on the head).

Then the jaguar man put the tree back up (against the ledge) so the boy could get down on it. *The jaguar man has decided to help the boy.*

Then he climbed down quickly, running as he went. He fell right away. For what reason? Because he was so thirsty, he got real thin and weak.

Then he inquired of his (adopted) grandfather, "Grandfather, where is there some water?" *They immediately establish a grandfather-grandson relationship. In this way they know how to relate to each other.*

"There is no water. The only water is far from here. Let's go over there where there is a little water hole that I dug."

Then he took him (in the direction of the water hole). He carried him on his own shoulder. The boy was groaning in quick intervals (like this), "Hē, hē, hē, hē, hē, hē, hē." *He was extremely dehydrated and weak, and it hurt to be carried.* This is how he groaned.

Then he brought him to the place where he had dug the well. When he brought him there, he put him right down to the water. He drank. He drank it all. He sucked up all the water from the water hole that the old man had dug (earlier). He finished off the whole thing.

Then when he had finished if off, he said to him again, "Where might there not be some more water?"

"There is water that way, a stream, but it's far away."

"Let's go!"

Then he carried his grandson again. He groaned on and on because he didn't have anything in his stomach. *He was still extremely thirsty, and was feeling like he hadn't drunk anything at all yet.*

Then he brought him (to the stream).

"Here is some water, right here."

Then he put him down to the water. He drank, because he was very thirsty.

Then the stream divided/parted and formed pools, even though it was a big stream. When it divided at that spot, he went upstream and sucked more water. Lots of fish were

jumping around (on dry land). *The fish were left stranded on dry land when he drunk up the stream.*

Then his grandfather killed the fish. Then he was satisfied (in this case from thirst). He recovered.

"Hēē!" (*a sigh of relief*) This is how he recovered.

Then his grandfather sent him, saying, "Let's go, you need to eat." This is how his grandfather sent him.

Then he carried him. The boy couldn't walk by himself (he was so weak).

Then he took him to his own house. *The jaguar man lived alone away from other Xavante villages.* He brought him (home).

When he brought him, there was a lot of game meat and wild pig meat that he had been cooking frequently. He alone had fire, all by himself. *At this point in history, only the "jaguar man" possessed the secret of fire and used it to his advantage.* There was no fire a long time ago (as far as man in general was concerned). Nobody knew about fire.

Then the boy got fattened up. Because he got fattened up (recooperated), he was fine.

Then his grandfather kept asking him, "Are you tired (of being here)?"

"Yes, I'm tired of waiting. I want to go." This is what he said to his grandfather in reply.

Then his grandmother said to him, "My precious grandson, come out here so I can pick your lice." *The jaguar man had a wife that lived with him, and she was sitting outside their hut and called for the boy to come out.*

Then she picked her grandchild's lice. *Once again, she is not his true grandmother, but is playing the part (as the man and the boy are) in an attempt to befriend the boy. In the Xavante culture, the grandchild-grandparent is a very strong, affectionate one.* She kept opening her mouth (real wide). *This was an attempt to frighten the boy.* She kept pretending like she was handing him the lice (that she was picking from his hair), but she really wasn't doing it. Then she kept opening her mouth real wide at him.

Then she repeatedly went "Aha, aha!" to him. *This was the harsh, frightening breathing sound she made as she opened her mouth.*

"Hai, hai, hai!" *This was the boy's response in fright.* This is how he kept yelling out to her (in fright).

"Delouse him correctly!" *The jaguar man was inside the hut listening to what was going on outside, and yells at his wife to do a good job of delousing him, without upsetting him.* This is how he called out repeatedly to his wife.

"Oh, it's nothing. He keeps yelling because I'm (picking his lice) and showing them to him." *She is, of course, lying. It isn't clear (to me) why she wanted to frighten the boy, but she certainly didn't want her husband to know that she was doing it.* This is how he kept asking her, (and she kept responding).

Then the man took his grandson to the river. He said to him, "What is it she keeps doing to you?" *He took the boy away from his grandmother so he could ask what was going on.*

"She keeps opening her mouth real wide at me." This is what he said to him, because his grandfather asked him about it.

Then he carved an arrow point (out of a special kind of wood), to use on his wife. Then he finished carving/whittling it. When he finished carving it, this is what he said to him, "Here, take this there to her. When she opens her mouth at you again, (jab) the inside of her mouth (with the arrow point) with the intent of killing her. Jab it hard inside (her mouth) continuously." This is what he advised him to do.

Then she called him again, "My sweet grandson, come out here so I can delouse you."

Then he took the arrow point (made out of 'ariwede' wood) with him. Then he kept it close to his side. *The boy held the sharp arrow point (vertically) close to his side around his stomach, to keep it hidden from the woman.*

She started to delouse him again. Then she opened her mouth wide open at him again, "Aha, aha!"

"Hai, hai, hai!" This is how he repeatedly cried out in fear, because her mouth was so scary. Maybe there was something scary inside her mouth. *The Xavante speculate that it may have been very dark, or very red inside her mouth.*

Then he moved the arrow point up (into position for the attack).

Then she opened her mouth up real wide to him again. When she opened her mouth at him, he immediately jabbed her in the mouth with the arrow point. Then he kept jabbing her (in the mouth) continuously.

Then the old woman threw herself down on the tall grass like this. *In the telling of this legend, the author went through the motions of throwing oneself to the ground, hence the phrase "like this."*

Then she got up. She staggered around like this. *Once again the narrator of the story showed how she staggered around.* She then became an anteater. She is now called an

anteater. And so the arrow point became its tongue. *This particular type of arrow point is long, thin, and round, shaped remarkably like the tongue of an anteater. In the process of becoming an anteater, the arrow point that had been jabbed into her mouth became her tongue, and that's how anteaters got such long, thin tongues.* And so that's how a long time ago, this jaguar (woman) got such a long tongue. When she became an anteater, she wandered off (to live as an anteater for the rest of her life). Only the man was left, only the man.

Then when only the man was left, he (the grandfather) asked him again, "My precious grandson, are you tired of being here?"

"Yes, I'm tired of being here. I want to go." This is what he said to his grandfather.

Then his grandfather made some bands out of cotton for him for his trip home. *For most ceremonies, the Xavante make ankle, wrist, and neck bands out of cotton and tree bark or plant fibers. In this case, the old man is preparing the boy for a long journey back home, and wants him to look impressive when he arrives back in the village.*

Then he cooked a lot of wild pig meat for him (to take on his trip). The grandfather talked to him. He advised him saying, "When you go, when you go, because you are going to lie about me, because you are going to lie about me, this is what you are going to say about me." *In sending the boy away, he doesn't want the secret to get out that he has fire. He tells the boy that he needs to lie to his own people about the old man and his fire. The following sentence is an embedded quote.*

"He just cooked a lot of food for me on a hot, flat rock." *The man is still talking here, telling the boy what to say when he gets back to his own village.* "He cooked it for me every time on a hot, flat rock, that's all."

"This is what you are going to say about me. This is what you are going to say about me.

Now, because (I know) that you are going to tell them about me, I am going to become very mean (man's enemy)." *The jaguar man is about to become a jaguar and become man's enemy, because he will have lost sole possession of fire.* This is how his grandfather counselled him.

Then his grandfather wove a large basket. *This "flat basket" is actually very large, like the ones used during a wedding ceremony by a groom to carry a large amount of meat to his parent-in-law's house.*

Then he (the boy) put a piece of charcoal inside the spinal cord of a wild pig, inside the upper end of the spinal cord where it connects to the head. *The boy smuggled out a piece of charcoal, perhaps to have proof of what he had seen.*

Then he escorted his grandchild. He took his grandchild (a ways).

Then when he took him (out of his own village), he painted him up. *The old man painted up the boy so that he would look impressive as he entered his own village.* He led him away already painted up.

Then he said to him, "Go from here, go from here! Carry the stuff from here." So then he carried all the stuff from there.

Then his grandfather went back home. Then the grandfather back tracked and returned home.

Then that one, that boy, carried the stuff (meat). He was a big man now. *Eating all that good meat, and being treated well by the old man helped him become a strong man. This reveals that he had spent quite a long time with the old man.* He was big.

Then he arrived. When he arrived, he didn't really arrive in the village. He stood at the water hole. At the water hole he kept watching everybody, looking for his sisters and his mother. *He was hidden so nobody could see him.* He was looking. He looked at a lot of people (as they went by). But even though (he looked), to this point only friends and others were going back and forth to the river.

Then his sister carried a water (jug) quickly to the water hole. Then she got some water. He snapped something (a twig) to get his sister's attention.

Then she saw him. He waved at her, motioning for her to come to him.

Then she went to him. Then his sister met up with him (they were reunited). Then she cried over him quietly. *She is keeping quiet so no one else will see them.* She cried about him (for joy).

Then he said to her, "Why did you all shave your heads?" *The Xavante shave their heads in mourning.* This is what he asked his sister.

Then she said to him, "You don't suppose we've shaved our heads because of you, do you!" *She said this sarcastically because it's pretty obvious they are all mourning what they thought was his death.* This is what she said to him.

Then he took out a wild pig liver he had brought for her. Then she ate it.

He said to his sister, "Here, (take the water) and go tell mom to come here! Speak to her very quietly, in secret. Carry the water quickly." This is how he advised his sister.

Then his sister took the water quickly. She carried it (home). She took it home.

So then when she arrived home, she said to her mother, "Mom, would you believe the boy is standing right over there?" *This was of course, her son, whom she thought was long since dead by now.*

"Are you sure?"

"Yes, it's true. He's standing right over there. He gave me some wild pig meat; a liver."

"Is it really true, then?" This is what the mother kept saying to her. She didn't believe her right away.

"He is calling for you, for you to go quickly."

"Are you absolutely sure, then?"

"I'm positive! Here, (if you don't believe me) then smell my hand!"

Then her mother smelled her hand that had held the wild pig meat that she had eaten, to see if it indeed smelled good (like pig meat). Then she believed her. When she believed her, her mother ran quickly (to him). Then she met up with her son. She wailed and cried over her child.

Then her son said to her, "Cry over me quietly!" *Once again, he didn't want to attract a lot of attention. They didn't want everybody to know they had all that meat.* This is what he said to his mother.

Then he asked his mother, "Is my brother around?" *He has not forgotten how his brother-in-law abandoned him to die on the ledge, and is already thinking revenge.*

"He's here all right." This is what she said to him.

Then she said to him, "Let's go!"

Then she carried the basket. When she carried it, she arrived home with it. Immediately he went into a room of the house after his brother-in-law. *He had come up with his mother and entered behind her.*

Then he pulled him up and out (of the house) by his arm. He threw him down on the ground. When he threw him down, he (turned into) a cotia and ran around. *A 'cotia' is a medium sized rodent.* He turned into a little cotia.

Then he threw (his brother-in-law's) baskets (with all his belongings) outside there also. He threw them out there. This is what the boy did to his brother-in-law. This is how he wronged him. Why? He knocked the tree over (so he couldn't get down). He suffered from thirst. He almost died. And so this is what he did to harm him. This is how the boy's suffering was, a long time ago.

Then all his relatives gathered together to get some of the wild pig meat that he had brought. *Secrets can never be held for very long in a Xavante village, and soon word got around that there was meat to be had.* All of his relatives wailed for him. *In the Xavante*

culture, whenever there is a change of status (like a death, arrival or departure of someone, bad news, etc.) there is mourning. They all wailed for him.

Then when they were finished wailing, they passed out the wild pig meat to each other.

Each one of his relatives was handed out some meat. Someone took the head. *(The piece that had the charcoal hidden in it.)*

When he took it, they all went back to their houses. He saw the piece of charcoal. He saw the charcoal. When he saw it, he took it to his relative (the boy who brought the meat). Then he asked him, "What was this (meat) cooked with?"

"It was just cooked on a hot, flat, rock." *He does follow the instructions given him by the old man for a while.* This is what he said to his relative (the boy).

Then he pressed him further, "Are you telling the absolute truth, then, that it was with a flat, hot rock.?"

"Yes, with a hot, flat rock."

Then he took out (the charcoal) to show him and said, "Here, so what about this then?! What is it?" *The relative had the evidence that it was not a rock he had been cooking meat on, but he still didn't know what it was.* "Is it fire?" This is what they all together (as a group) had named it, "fire". Nobody else had named it that way for them. They named it by themselves. And they also named "charcoal" together, too.

Then he said, "Ya, OK, that's right, that's right." *Now we return to the story line.* *He realized there was nothing left to do but tell them the truth.* "I'm going to tell you (all about it). I'm going to tell you all about fire. He cooked for me with fire. He cooked repeatedly for me. He had previously forbidden me to speak about it and about him, because he said if I told about him, he would become everyone's enemy. Because he would no longer be at peace with man, he had previously prohibited me from talking about it." This is what he told them. He told them.

Then they called for a meeting in the center of the village. They called for everyone to come meet in the middle. They called for a meeting. So they talked to each other about the charcoal and fire. Then they named the fire. Then they thought about it together.

Then one by one they volunteered, to see who was a fast runner, in order to be the one to go after it (the fire). They volunteered to do it. They repeatedly tested themselves (to see who was fast). The first one to volunteer to be tested was someone who ran like a tapir, "I'll go as a tapir." *Real tapir and other game already existed, so they were not turning into animals, but taking on characteristics of the animals they wanted to.* "I'm going to go after it." *He wanted to prove himself worthy and get the chance to go steal the fire.* This is how they kept volunteering.

Then the tapir ran around to test himself. Then he made a very loud noise as he ran, "Putu, putu, putu, putu!" This is how the loud noise was.

Then they talked to him. They kept saying to each other, "That's enough, that's enough! Heh, you sure run fast!" *The old men observing are making fun of those who are testing themselves. Much of what is said in Xavante conversations has sarcastic overtones, and this is no exception.* "You sure make a terrible racket!" This is what they said to him.

Then someone else called out for himself, "I alone am going to be a large deer." Then he also tested himself. He also ran very fast, this large deer. But he stopped also.

Then they said to him, "That's enough! Heh, you sure run fast! But you sure take big, awkward, steps!" *The old men were having fun picking fun at everyone who tried running.* This is how they kept making fun of the way each one ran.

After this the smaller kind of deer sprinted also. "I alone am going as the small deer." Then he ran as a small deer.

Then again they said to each other about him, "That's enough! Heh, you sure run fast! But you ran with your neck bent way low to the ground!" This is how they repeatedly made fun of the ones testing themselves by running.

After this it was the plains deer, "I alone am going as the plains deer. I'm going to stand out in the middle of the open tall grass for it (the fire)." Then the plains deer sprinted also. The plains deer runs extremely fast. It runs very fast. Then it stopped also.

"That's enough! Heh, you sure run fast! But you sure bobble your rear end up in the air a lot!" This is how they made fun of him.

After this it was the ema that stood in wait for it on an incline, along with the deer. (*the rhea, or Braziliam ostrich*) They were paired off together. *They were paired off together much like the men do in their traditional log race, where two teams carry a log relay style, passing it from one to another as they go.*

Then the ema sprinted also. The ema is an extremely fast runner. He runs very fast. This is what he said, "I alone am the ema, the ema." Nobody had named him previously. They themselves kept naming themselves these things as they went along, all of these different names. Then the ema ran very fast.

When he stopped, someone said, "That's enough! Heh, you sure run fast! But you run with your wings extended way out!" This is how they made fun of each other.

After this came the paca (*another medium-sized rodent*). The paca is the one that is going to stand in wait for (the fire) on the river bank.

"I alone am a paca. I'm going to stand in wait for it at the bank of the river." Then the paca sprinted also. The paca is also a fast runner. But even though (he is a fast runner), he doesn't wander far from the river. Then he stopped also.

"That's enough! That's enough! Heh, you sure run fast! But you won't even leave the river!" This is how they made fun of all the creatures that were running.

Then they went after it. *The testing time and fun is over, and it's time to go try and steal the fire.* They are going after it now.

The tapir went first to go get it for them. Then the jaguar was sleeping. *Meanwhile the jaguar was back at his own house fast asleep.* He was sleeping; the one with the old mat that he was using as a head covering (to look like a jaguar). *Remember that he was not a real jaguar, but a man disguised as one, with certain jaguar-like characteristics.*

Then when he (the tapir) went after it, the jaguar was sleeping. He was snoring. He kept snoring repeatedly. (This is why) people snore loudly now when they sleep. *Old people learned to snore loudly from this jaguar (snoring being similar to the jaguar's growl).*

Then the tapir snuck up on him, to get the jaguar's fire. Then very slowly he picked up a very large piece of firewood. It was a big piece of firewood.

Then he snuck away with it. When he snuck away with it, he put some distance between himself and (the jaguar). Then he sprinted with it. *Once he got far enough away, he started to sprint with the burning stick.* The tapir was a very fast runner. But even though (he was a fast runner), he made a lot of noise (as he ran). There was a lot of noise.

Then he handed it off to the large deer that was standing in wait for it. He passed it off to him. So he in turn carried it also.

Then the large deer passed it off to the small deer. Then the small deer carried it also.

Then he threw it to the plains deer. The plains deer then carried it also. *They were passing the burning stick to each other and running as fast as possible to get away from the jaguar.*

When he carried it, he passed it off to his partner, the ema, who was waiting for it. Now the ema was carrying it too. Then the paca was also standing in wait for it on the bank of the river. Then it was passed off to the paca. The paca almost fell into the river with it. He almost fell into the river with it. But (his companions) grabbed it from him before he went under. They grabbed it from him just before he went under. This is how it was a long time ago, when the people carried the fire.

Then some little birds, the red crested curassow, carried the coals that had dropped off (the piece of firewood) under their beaks. *There are a variety of Brazilian curassow (mutum), this one having a red patch under its chin. The Xavante have a term*

'ĩtsõnhi're', which refers to the area where the neck joins the head under the chin. While the burning piece of firewood was being carried and passed along, the pieces of coal that dropped off of it were picked up and carried under the chin by these birds, and that is how the curassow got its bright red feathers under its chin.

A lot of coals had fallen along the way. Then when they had brought (the piece of firewood) to the village, they threw it down. They sent the hot coals around to all the people, so that now all of them could become the possessors of fire. They divided up the coals among all the people.

So at first, (in the beginning) fire belonged to him, the jaguar. That is where it came from at first. That is where people got the name "fire." Now people warm themselves (with fire). Now they warm themselves with it. But even though (they now had fire), they didn't cook anything with fire (yet). *Part II, The Origin of Corn, tells of how the Xavante discovered corn, and thus had something to cook on the fire.* The people didn't eat. *Meaning they didn't eat anything cooked on a fire. They were still hunters and gatherers.* There was nothing (to be cooked on a fire). This is how it was a long time ago with the origin of fire, when it belonged to the jaguar, and then the Xavante carried it off together. It was from him that people learned about fire; about how to make fire. This is how it was; the jaguar's fire.

**'Rêre Nhimro, Nonhama Wasu'u
(Origins Part II. The Origin of Corn)**

Airton Pini'awê

'Rêre Nhimro, Nonhama Wasu'u

Tawamhã uzâ te oto da te 're pré za'ra. Marĩ da te ãma 're sebre za'ra mono õ di.

Tawamhã oto duré, pi'õ hã wai'a sipi'õ ma tô marĩ sôpêtê. E marĩ ma sôpêtê. Nozâ, nozâ ma sôpêtê. Taha wa, ma tô sôpêtê nozâ hã, 'rêre, 'rêre ãtede'wa.

Tawamhã ãsada wa situri u te mo. Te sima rosa'rata:

— E tiha na te õ hã, sadawa hatu. Wa za pé sô mo.

Tawamhã sô morĩ wamhã, ma tô sabu, nozâ. Tazahã, ãtede'wa hã 'rêre, ta hã ma tô sisadaihu'u zahuré. Ma tô sisadaihu'u zahuré. Tawamhã ta hã, pi'õ hã romhõsi'wa duréi hã, romhõsi'wa.

Tawamhã ma 'maiwa. 'Ritême ma ãwisi. Te te ãwisi wamhã, pi'uriwi te ãma tisa, timro norĩ me si, ti'ra norĩ me si. Pi'uriwi te ãma hãimana.

Tawamhã awê sidâpâsi te nasi 'maiwa. Te nasi 'maiwa nozâ hã, 'rêre nhimnozâ hã, a'õi wede na, nozâ hã.

Tawamhã ãma hã'hã wamhã, te oto rosa'rata:

— Si'õtõre ma anhidã.

Tawamhã oto sada're te a'u'êtê. Te a'u'êtê oto.

Tawamhã ãmro hã ti'ra ma, te amnhorõ, ti'ra te te u're da, ãré. Tawamhã ti'ra te u're, ãré.

Tawamhã te te u'rei wamhã, te tãma tinha:

— ã, 're romhã mono, ãne 'ri nho're baba. 'Ri nho're baba, 're romhã mono. ã hã, 're asi mono. 'Re asi mono pari wamhã, asisa 're nomri mono, ãne. Asisa 're nomri mono. Tawamhã ni'wa aiwi sô hãrã wamhã, te za ãã za, tãma. Te za tãma ãã.

Tawamhã te te 're romhã. Te te 're romhã, 'ri nho're baba. Te te 're asi. Te te sisa 're nomri.

Tawamhã 'ritéi'wa te sisô warã, sima so're da. E niha te sisô warã. Te sisô warã ãne:

— Kai, kai, kai, kai, kai! — Āne te sisô warã za'ra, 'ritéi'wa hã.

Tawamhã ma siwi tisã. Īmama wapté ma, te 'mahârã za'ra:

— E ôhõ marĩ, te te 're a'rêne, ai'ra wapté hã.

Tawamhã ma sisa tihi. Te sima nharĩ za'ra:

— Sô aihârã pé, wa te sabu za'ra da!

Tawamhã te sô hã:

— Ī'rapté, e marĩ te 're ĩ'a'rêne mo. We âri pé, te sabu da!

Tawamhã te ti'â. Timama wapté ma wapa, ĩmama te te tãma ĩroti zarina. Ma tãma tisõ.

— E marĩ.

— Sada'ré.

— E marĩ tô.

— Nozã.

— E ma hawimhã. — Āne ĩmama wapté te sadanha.

— Ame te te ĩ'ãwi.

Tawamhã te siwi sabu. Te siwi ti'rẽ, 'ritéi'wa hã.

Tawamhã ta hawi ma oto wahudu, ĩhitébré hã.

Te ai'aba'ré ĩtẽme hã, tihidiba u. Te ai'aba'ré.

Tawamhã tihitébré norĩ zõ, ma te te upsãtã, sada'ré hã. Īhãiba mono bâ, ma tô te te tãma sõmri.

Tawamhã te oto ĩtẽme asamarĩ ni. Te ĩtẽme asamarĩ ni.

Tawamhã te oto sisô warã, uburé aihĩni norĩ hã, ĩhi hã. Te sisô warã.

Tawamhã te siwi sadanha oto, pi'õ hã:

— E mamemhã, e mamemhã, nozã, nozã. — Āne duréi hã, dasisadhanarĩ prédub di. Dasisadhanarĩ prédub di.

— Āhāta, āhāta, te nasi dazadawa a'a te, te dazadawa a'a te, ihawimhā, ihawimhā. —
Āne pi'ō te dama rowasu'u.

Tawamhā te tāma nharī za'ra:

— Āma dazadhanarī, āma dazadhanarī, da te sa'ré da, da te sa'ré da.

Tawamhā pi'ō hā te mo, te te āma sadanharī da, te te a'uwē hā siwi ē da.

Tawamhā ma sa'rēi waré za'ra, 'rēre hā, tinho hā. Ma sa'rēi waré za'ra. Āne te 'rēre
nharī za'ra:

— Da te dasiwi ē, da te dasiwi ē! Rob'rā si, rob'rā si, za oto te te wazadai'ré zé te, za
te te wazadai'ré zé te. — Āne te 'rēre hā pi'ōi ma, roti za'ra.

Tawamhā apā te mo, pi'ō hā. Morī wamhā, ma tō dama rowasu'u:

— Te 'rui waré ni, te 'rui waré ni, da te dasiwi ē da, da te dasiwi ē da. — Āne te pi'ō
hā tāma rowasu'u.

Tawamhā uburé ma sada dasi'u'ré. Ma sada dasi'u'ré ihire norī hā, ihire norī hā,
pohāi ré. Pohā hā nemo te 're 'wasari ni, sada.

Tawamhā sō dasisa'rēi mono ō di. Dawaimri te sada asōré ni.

Tawamhā te oto tāma sō tamorī ni. Te oto tāma sō tamorī ni, nonhama zō.

Tawamhā pi'ō hā ma duré sadaihu'u, duré. Ma duré āma sadaihu'u. Tazahā, ōne si
īmreme hā, ma sa'rēi waré.

Tawamhā oto 'rēre hā ma oto tiwahutu za'ra oto. Ma oto tiwahutu za'ra. Te oto
sisa're oto. Te oto sisa're, īsiti.

Tawamhā rob'rā te oto te te 're huri. Rob'rā te za oto te te 're sadai'ré zé za'ra. Te za
oto te te 're sadai'ré zé za'ra.

Tawamhā te oto siwi ti'ē. Te siwi sō pahā, a'ōi wede hā. Nemo te pohāi wa, īsāna
wazarimhā ihire te te ub'rā za'ra. Te te ub'rā za'ra. Taha wa, ma tō siwi ti'ē.

Āhāta durēi hā dasai ō di. Dasai ō di. Taha wa, nozā ma watobro. Dasi'uihā na danho
ō di. 'Rēre nho, ta hā nozā hā. Ta hā ma tō oto da te 're zuri. Ta hā te oto da te
dasiwi 're 're za'ra. Ta hā te oto da te 're huri. Taha wa, oto mrab ō di. Mrab ō di.

Āne durēi hā, romhōsi'wa hā ma tō 'rēre nho hā, sōpētē. Ma tō sōpētē.

Ãne pi'õ nhimiromhõ hã, duréi hã wai'a sipi'õ hã te te ãromhõ hã, marĩ te te ãsõpẽne hã.

Ãne nonhama wasu'u hã.

Ã hã te oto da te 're huri, nozâ hã.

The Origin of Corn

Note: The text in italics is not part of the original legend. It contains background and implied information intended to assist the reader in understanding the legend.

So now people were making fires all the time. *This story is a continuation of the Origin of Fire. Having discovered fire, they are now finding new ways to benefit from it. But they still weren't cooking anything with it.*

Then a woman (who had been to the men's "wai'a" ceremony, and had received special powers) encountered something. *This Xavante woman was taken to a "wai'a" ceremony traditionally off limits to women, where men acquire special powers. She somehow was given the special powers normally available only to men.* What did she find? She discovered corn. *In this case, the multi-colored indigenous corn.* So she discovered this corn that belonged to the parakeet. *Just as the jaguar man possessed fire before the Xavante, the parakeet had possession of corn.*

Then she went to where she could hear the parakeets making noise (squawking). She thought to herself, "What are they making all that noise about? Then I'll just go see what it is."

Then when she went to see what it was, she saw the corn. But first of all she and the parakeet, the owner of the corn, met and got to know each other a little. They became familiar with each other. Then this lady, she was a wonder doer; she had special powers.

Then she broke off some corn. She took it home. When she brought it home, she ate it in secret with only her husband and children. It all happened in secrecy. It was done in secret. *At first she was being selfish, knowing their wasn't enough to go around.*

Then every day she went and picked some corn. *The corn was located near where the parakeets lived.* She kept picking the parakeet's corn that was kept at the palm trees (where the parakeets lived).

Then when her house was full (of corn), she thought about it. She thought to herself, "The baskets are all full (closed/covered because they are so full). The little baskets are all stuffed." Then she made some corn bread. It hardened.

Then her husband made some wrist and ankle bands for his son, to get him painted up to go around with (the corn). *They decided to reveal their secret to the others in the village, but in a dramatic fashion, dressing up their son in ceremonial style to draw attention.* Then he painted up his son, who had the corn. He put body paint on his son.

When he painted him, he said to him, "Here, take this and shoot it in front of all the houses around the village. *His instructions were to tie pieces of the hard corn bread onto arrows and shoot them in front of the houses in the village.* Shoot them around to all the houses. Eat this also as you go." *As he went from house to house shooting, he was to stop*

and take a bite out of a piece as he went. After you are done taking a bite of the corn, put it down on the ground (so you can shoot the bow and arrow well). Keep putting the corn down for yourself. When someone calls to you wanting some, you will take it to him. You will take some to him."

So then he started shooting the arrows (with pieces of corn on them). He shot the arrows around in front of the houses. He ate it as he went. As he went he put the corn down on the ground (to shoot).

Then the recently initiated boys called for a meeting in the center of the village, to sing to each other. How did they call out to each other? They called for each other like this, "Kai, kai, kai, kai, kai!" *This is a distinct call, used only by males in that age group. There are many different kinds of calls used, depending on the age of the caller, and the function of the calling.* This is how the young men called out to each other to have a meeting.

Then they saw him (and the corn). *They just happened to have called a meeting at the time the boy was dispersing the corn, so naturally they spotted him as they came out of their houses.*

Then they called out to the boy's uncle, "What is that over there that your nephew is eating?"

Then he put (the corn) down in front of himself.

They said to each other, "Why don't you call him then, so we can see it!" *They are still talking to the boy's uncle, who doesn't know what is going on either.*

Then he called him, "My nephew, what is it you are eating? Bring it here then, so I can see it." Then he took it (to him). He obeyed (listened to) his uncle, in accordance with what his father had advised him to do. He gave it to him.

"What is it?"

"It's corn bread."

"What is it really?"

"Corn."

"Where did it come from?" This is what his uncle asked him.

"It was mom that brought it."

Then they all saw it. Then all of the recent initiates ate it together.

Then her brother got up from there. *The boy's uncle (his mother's brother) got up to go question the family.* They all went to his sister's house. They all went.

(Meanwhile) she had divided up the corn bread into piles for all of her brothers. She gave some to every one of them.

Then people from all over made their way over to her. They followed each other over to her.

Then they called for a meeting with everyone, with the old people. They called for each other to meet in the center of the village. *Until now only the youth were gathered in the social hub of the village. Now that this was determined to be something of great importance, the leaders (older generations) called everyone for a meeting.*

Then they questioned the woman. They asked her, "Where is the corn, where is the corn?" This is how the people questioned her thoroughly, a long time ago. It was a thorough interrogation.

"They are singing and squawking from right over there, from right over there nearby." This is what the woman told them about.

Then they said to her, "Ask them about it, ask them about it, to grant us (our request)."

Then the woman went to ask (the parakeets) about it, to get permission for the people to come pick the corn. Then the parakeets gave up their corn (grain) immediately. They gave in right away. This is what the parakeets said to each other, "Have the people pick the corn, have the people pick the corn. Now we are going to eat only fruit, (even though) it hurts our mouths, although it hurts our mouths." *This is how the Xavante explain that despite the fact that parakeets have hard beaks (like other parrots), they eat only soft fruit.* This is how the parakeets informed the woman.

Then the woman went back home. When she went, she told the people, "They gave the command, they gave the command, for everyone to pick the corn, for everyone to pick the corn." This is what the woman told them.

Then everybody got painted up for the occasion. *This was quite an event, one to be celebrated like a dance.* All the old people painted themselves up for it, and took deer skins with them. Everyone carried a deer skin for the purpose of (collecting the corn). Then they didn't run on their way. *This is an impressive statement. Despite the fact that there was plentiful food to be had, they managed to stay organized and orderly.* Everybody lined up calmly.

Then the people headed out to get the corn. They went there after the corn.

Then the woman greeted the parakeets once again. Once again she inquired of the corn. But their word was the same, and they consented right away. *The woman was concerned that they might have changed their mind in the interim.*

Then the parakeets all flew away. They all left. They went off. They flew away from them.

Now the parakeet (habitually) eats fruit. Now parakeets hurt the inside of their mouths with (acidic?) fruit. Now they are going to be hurting inside their mouths from eating fruit.

Then everyone picked the corn. They all went over to the palm tree for the corn. The old people piled up the corn mixed with droppings in their deer skins. *The parakeets lived in the palm trees above the corn, so there were droppings everywhere. But the old people didn't care. They picked it up along with the corn, and didn't bother to separate it.* They made big piles of it. And so they picked the corn.

At this time a long time ago people had no (real) food. *Before crops like corn, they were strictly hunters and gatherers.* They didn't have food. So then corn became available. People did not have crops of their own accord. The corn belonged to the parakeet. That is what the people now plant. That is what people plant together all the time. That is what people eat now all the time.

So people are not hungry now. There is no hunger now. This is how a long time ago the wonder-doer discovered the parakeets grain (corn). She discovered it. This is how the woman's wonder working was; the woman that obtained the powers of the "wai'a", and discovered this thing. This is the story of corn. And now this corn is what people eat all the time.

Aibâ Te Te Siwi Āma Īsai'uri, Sipahutu Wasu'u
(The Vulture Story)

Airton Pini'awē

Aibâ Te Te Siwi Āma Īsai'uri, Sipahutu Wasu'u

Duréhã aibã ma tô ti'uburõ. Dazâmori ré, ma tô ti'uburõ.

Tawamhã te te siwi 'wapé. Te te siwi 'wapéi mono wamhã, 'wapéi wa'a te, te sima nharĩ za'ra, te te siwi rēme da, 'ri'ré wa, nomro da.

Tawamhã ma tô siwi tirē. Te te siwi rēme wamhã, 'ripara te nomro, 'ri'ré wa. Taré ma siwi upsi.

Tawamhã te oto tazâmori ni. Dazâmori wamhã, te danhimizahãri oto. Danhimizahãri mono wamhã, ma tô sina tipahã za'ra. Sina pahã za'ra wamhã, sipahudu ma tô 'ri'ré u, ana. Sina wamhã, 'ri'ré mono bâ ma tô te te ropé romhi zô, danhoihi zô, te te sazuri za'ra da.

Tawamhã misi ma tô āzé aibã u, i'uburõi u. Sébré wamhã, ma tô ãna're wi hãto'o. Te te hãto'o wamhã, ma tô darõno. Sarõtõ wamhã, ma tô waihu'u, ãhãiba ré na.

Tawamhã ma tô watobro, sipahudu hã. Romhã na, ma tô za. Ma tô nasi sisõ hã, a'uwē hãrã na.

— Kai! — Āne ma tô nasi sisõ hã.

Tawamhã te we sitēme sisa're, hãwi hawi. Ma tô sitēme ana. Ma tô sima rowasu'u za'ra:

— Ōme te tanomro ni, dahãzé ré hã.

— E niha za. — Āne ma tô sima nharĩ za'ra.

Tawamhã ma tô sarõtõ za'ra itēme, 'ri'ré u.

Tawamhã te siwi sadanha:

— E marĩ dahãzé hã.

— Ī'uburõ.

Tawamhã te tãma nharĩ za'ra:

— E rowē õ di, wa te da'ãma sai'uri da, hãimo.

— Ma'ãpé, da te ããma sai'uri. — ãne ma tô sipahutu norĩ ma, tinha.

Tawamhã ma tô ubumro. Ma ubumroi pese.

Tawamhã ma tô tãma nharĩ za'ra:

— Hãimo si, da te rob'madã'ã mono! Ti'ai u hã, we apã da te rob'madã'ã tô!

Tawamhã ma tô oto siwi sarõtõ. Sipahudu hã, ahã uptabi di. Nemo te ãma si'uirĩ. Te oto siwi ãma sai'u hãimo, tiba na, tinhisé na.

Tawamhã ãra ma tô aipi'ra siwa'rãmi, 'ri'ré u.

Tawamhã ãra te tinha:

— Té, ãmama ãma te sipahudu si'uirĩre. — ãne ma tô ãra tinha.

Tawamhã ma tô ãma rotété za'ra, hãiwa u. Hãiwa nhidãnare ma tô tiwi tiwaptãã za'ra apã. Ma tô tãma tinhiwasi, wasutu zé te.

Tawamhã aibã te wara, ti'ai u. Sa'ëté sipahudu hã, ma tô ãsarina ti'wamhi za'ra. Ma tô ti'ai u sina rosahutu aré.

Tane nheré, ma tô ti'a, ti'a nhidãnare siwi sapa. Ma tô siwi tihi. Nemo te si'ãma te te 're pri'i za'ra, sipahutu norĩ hã. Nemo te 're wasutu hãsi, wasutu zé te. ãne sipahutu norĩ hã ma tô aibã hã, siwi ãma sai'u.

Tawamhã ma tô tiwasutu zani za'ra. Wasutu zani za'ra wamhã, te ãma siwada'uri pese za'ra:

— Da'ãma ai'rudu 'rutu aba, wawi dawaptãã tõ da! — ãne te ãma siwada'uri za'ra.

Tawamhã ma tô tiwasutu zani pese za'ra oto.

Tawamhã ma tô duré siwi sarõtõ, hãimo apã.

Tawamhã te siwi ãma sai'u duré, tiba na. Nemo te ãma si'uirĩ. Ma tô oto siwi 'mazé, hãiwa u. Te te siwi 'mazébré wamhã, ma tô siwi ãwisi, tinhorõwa u. ãsõrõwa ãma hã, 'ri 're uzé uptabi di. Tame ma tô tihãimana. Abaze nhi na, uhã nhi na, ãsisõpãrĩ na, sipahutu sisõpãrĩ na, ma tô oto tãma tirowé, aibã ma. ãuburõ ma tô tãma apa, ãuzé na. ãne aibã ma tô tipese.

Tawamhã te siwi sadanha:

— E ma tô tawa'a ni.

— Īhe, wa tō ĩwa'a.

— Oto, wa te da'ãma si'ra da! — ãne ma tō tãma nharĩ za'ra sipahudu hã, aibã ma.

Tawamhã ma tō ãma si'ra za'ra apã, ti'ai u. Te siwi upari.

Tawamhã hãimo si, te te rob'madã'ã. Ti'ai u hã, te te rob'madã'ã õ di. Ma tō ãma siwi si'ra, te te ãma siwi ĩsai'urizéb u apã, 'ri'ré u.

Tawamhã ma siwi tisã oto. Te tãma nharĩ za'ra:

— Damorĩ oto. Dasi'madã'ã pese mono!

Tawamhã te oto mo, aibã hã. Morĩ wamhã, 'ri'ré te te aza're.

Tawamhã oto duré ahãmhã amo na, 'ri'ré té oto. Oto duré ahãmhã, 'ri'ré. Duré oto bãtã na, ma tō oto da'ãma wi.

Tawamhã ĩ'ra norĩ, ma sima sãmri za'ra:

— Té ĩmama õhõta te we timorĩre. — ãne te sima 'mahãrã za'ra.

Tawamhã ĩ'ra norĩ hã te sô sisa're. Ma tō siwi ti'ã, tinho'utu. Ma tō ãma 're sadari za'ra. Ma tō ãma ti'ry'ry.

Taha wa, oto ĩ'ra norĩ ma, tãma rowẽ za'ra di. ĩmama hã, rowẽ na ĩtẽme wisi za'ra wẽ te, tãma rowẽ za'ra di.

ãne aibã ma tō tipese. Si, si ĩrãdã'ã norĩ hã ma tō siwi pese, hãiwa u.

ãne aibã wasu'u hã, duré sipahutu wasu'u hã.

The Vulture Story

Note: The text in italics is not part of the original legend. It contains background and implied information intended to assist the reader in understanding the legend.

A long time ago a man got abscesses (all over his body). He got them when he was on a long journey (hunting trip) with a lot of other people. So they carried him. But because they got tired of carrying him, they talked among themselves and decided to leave him behind in one of the shelters. *The Xavante build temporary hunting shelters, a fairly simple thatched lean-to construction.*

Then they abandoned him. When they abandoned him, he layed there inside the shelter. All they did was cover him (with a mat). *They left him there to die.*

Then they continued off on their hunting trip.

After they went journeying for a while, they stopped. When they stopped, they were a long ways away from him.

After they had gone a long ways off, some vultures landed at the campsite (where the man was laying in a shelter). When they landed, they dispersed and went from shelter to shelter looking for bones that the people had left behind, in order to pick the meat off the bones.

Then one vulture entered (the shelter) where the man with the abscesses was. When he entered, he pecked him on the rear end (thinking he was dead). *The Xavante who told this story told me that a vulture always starts eating a carcass at the hindquarters, or rear end.* When he pecked him, he (the man) jumped. *He must have been unconscious because he didn't notice the vulture's presence until he pecked him.* When he jumped, the vulture discovered that he was alive.

Then the vulture went outside. He stood back a ways. He kept calling repeatedly for the other vultures to come to him, and he called like we people do. *These vultures could talk like humans.* He called, "Kai!" This is how he called out for them.

Then they started flying to the same spot from all over the sky. They landed all in the same spot. They said to each other, "There he is over there, the one that is sick. So what now?" This is what they said to each other.

Then they all hopped over to where he was at the shelter. Then together they asked him, "What kind of sickness is it that you have?"

"I have abscesses."

Then they said to him, "Is it alright if we take you up into the sky?" *The vultures have decided to try and help him.*

"Please, take me up." This is what he said to the flock of vultures.

Then they gathered together. They all gathered together.

Then they said to him, "Only look up! Do not look back down to earth!"

Then together they lifted off. There were a lot of vultures. There were hundreds of them circling around. *Some were carrying him, and some were circling around him.* They took him up to the sky on their backs, on their shoulders.

Then his daughter turned around and looked the way she had come, in the direction of the shelter. *The man's family had left him there to die, and now his daughter looks back, perhaps one last time.* Then she said, "Wow, look at that! Those vultures are circling around my father!" This is what his daughter said.

Then they made it part of the way up into the sky. When they were real close to the 'sky', he fell back down. *The vultures lived in a place up in the sky.* They let go of him because they were exhausted.

Then the man fell rapidly to earth.

Then the vultures quickly dove down in his direction. The man had gotten real close to the ground before (they arrived). But they managed to grab him and hang onto him just before he reached the ground. They put him down (on the ground).

Then these many vultures started scolding each other for letting him fall, (putting blame on each other). All the scores of vultures groaned in agony, because they were exhausted. This is how the vultures carried the man up into the sky.

Then they got rested up. When they had recuperated, they ordered each other (concerning him), "Get close to him and everyone stay together, so he doesn't fall (from us)." This is how they ordered each other. Now they had completely recuperated, and were totally rested up.

Then they all lifted off together again. Then once again they ascended with him, carrying him on their backs. There were lots of them circling around him. They took him up into the sky. *They took him to their home up in the sky.*

When they took him up inside, they brought him to their house. Inside their house the smell was awful. That's where the man stayed.

Then the man got better (eating) meat that the vultures had killed, wild pig meat and other kinds of game that they had killed. *It is interesting that in the context of this legend the Xavante perceived of vultures as being capable of killing game.* The smell (from the vulture's house) caused the man's boils to clear up. *The strong smell killed the infection causing the boils, and the man got better very quickly.* This is how the man was healed.

Then they asked him, "Are you tired of being here?"

"Yes, I am tired (of being here)."

"We're going to take you down now!" This is what the vultures said to the man.

Then they took him back down to earth. They supported him on all sides together (as they descended).

Then he only looked up (as they carried him down). He did not look down to the earth. They took him down to the shelter where they had originally carried him up from.

Then they put him down. They said to him, "Go now! Take care of yourself!"

Then the man left. As he went he passed a lot of shelters. *He set out to find his hunting party, and passes a lot of abandoned temporary camps with hunting shelters.*

Then (he came upon) a new shelter, one where they had been just two days ago. Then (he found) a camp (where they had been) just the day before. Then finally arrived to where the people were during the daytime.

Then his children say him themselves, "Wow, there's my father my father over there coming this way!" This is how they called out to each other.

Then his children ran to him. They grabbed him and hugged him. They cried over him. They wailed over him. And so the children were happy again. Because their father arrived all better, they were happy now. This is how the man was healed. Those birds, those black birds (vultures), healed him up in the sky.

This is how it was; the story of the man and the vultures.

Wasi, We Te Te Ai'reputu Zô Īsi'rai Wasu'u
(The Star-woman Story)

Coronel Wi'i

Wasi, We Te Te Ai'reputu Zô Īsi'rai Wasu'u

Wapté wasu'u, wa za wapari za'ra ni.

Wapté te daba'wara, rowi. Rowi simi'wara wamhã, wasi hã ma tô sima wasu'u za'ra.

— Ôhã, tōmo wẽ utabi di. Pre we niha, ã te ĩzô ĩsi'ra.

Tawamhã ma tô sima wẽ uta.

Te te wapari wamhã, barana ma we ĩtēme si'ra. Ma tô ãma ti'awẽ. Āma awẽ wamhã, ĩsi'usu hã mararé ma tô 'ri tēme aipé. Siwaprosi te nomro oto.

Tawamhã ĩna hã te sô anha. Īno te sô satō.

— 'Reputu zô robzabu na, hã ba.

Tawamhã ma tô wara, ĩno hã. Ma tô sô sabu.

— 'Repudu, asa zô aimorĩ.

— We ĩma âri aba.

Apâ te wara.

— Wa te, u, tãma âri aba.

— We sô morĩ.

Apâ te duré wara, ĩtēme.

— Sô aimorĩ, u.

— 'Ri tēme, we ĩma âri aba.

Tawamhã te duré apâ ĩtēme mo, tina u.

— E mahãta.

— Wa te, u, tãma âri aba.

— We sô morĩ.

Apâ te duré wara, ãtẽme.

— 'Repudu, asa zô aimorĩ.

— We ãma âri aba.

Ma tô duré apâ mo.

Tawamhã tina ma, te wasu'u:

— Wa te, u, tãma âri aba.

— We sô morĩ.

Tawamhã ãna hã te oto tãma tinha:

— Ma'ãpé, suwa za'o na.

Tawamhã apâ te oto ãtẽme mo. Ma sô ãzé. Te timorĩ waré oto.

Tawamhã:

— Asa zô aimorĩ, 'repudu.

— We ãma âri aba.

Tawamhã ma tô oto suwa za'o. Pi'õ hã, pi'õi ré te nomro.

Tawamhã apâ te wara, te te 'madâ'â pari. Tina ma, te wasu'u.

Tawamhã ma tô tãma rob'ru:

— Aiwatobro, ãnhowa!

Tawamhã ma tô tãma roti.

— Amo pibui mono za.

Tawamhã ma tô watobro, ãno hã tina ma, te te wasu'u wa.

— 'Repudu hã, pi'õ te ãré nomro. Pi'õ te ãsababa nomro.

— E tô sena. E taré.

— Tô sena. Pi'õ hã, ubdâ'wa ré te nomro.

Tawamhã ãna hã ãsadawa zarina, ma tô hã ba, wara.

Tawamhã ma tô ãzé, ãtême. Te tãma tinha:

— Ano te te rowasu'u wa, wa we atême mo. E mahãta pi'õ.

— Taré te rowasu'ure.

— Pi'õï ré anomro na, te te aiwasu'u wa.

— Mare di, taré te rowasu'ure.

Tawamhã ma tô saze, ãna hã.

Tawamhã te apã ãna hã, mo. Morã wamhã, ãno hã ma tô duré ãtême apã wi.

Tawamhã te satõ.

— Oto wane na, õwa. Uibroire, ãma âri.

Tawamhã ma tô tineb zahuré. Marã'rã'wa hã, ma tô tãma pisutu.

Tawamhã te saprõ. Te te tãma ãpisutuzéb uwaibaba, ma tô te te pibu.

Tawamhã duréi te ãma nhamra, wa'a nhitoro 're. Pi'õ hã, te nhamra.

Tawamhã ma tô sô hã.

— We oto asarõtõ!

Tawamhã ma tô ãma darõno. Te aimasisi, siré.

Tawamhã tinoi ma, ma tô tinha:

— ãne te za we ãré ãwede ta'a mo. «Aiwede pa na. Aiwede pa na. Zahadu, aiwede 'ruture di. Zahadu, aiwede 'ruture di. Aiwede pa na. Aiwede pa na. Zahadu, aiwede 'ruture di. Zahadu, aiwede 'ruture di. Aiwede pa na.» ãne te za we ãwede ta'a mo, ãré.

Tawamhã ma tô ãré wede ta'a.

— Aiwede pa na. Aiwede pa na. Zahadu, aiwede 'ruture di. Zahadu, aiwede 'ruture di. Aiwede pa na. Aiwede pa na.

— Sa'ětě, sa'ětě we wede ta'a mono!

— Aiwede pa na. Aiwede pa na. Zahadu, aiwede 'ruture di. Zahadu, aiwede 'ruture di. Aiwede pa na. Aiwede pa na.

Ma tô ĩré darõno. Ma tô sina ai'ré. Zahadu sa'rã za'ětěre wa, te duré ĩré wede ta'a.

— We wede ta'a u'âsi mono!

— Aiwede pa na. Aiwede pa na. Zahadu, aiwede 'ruture di. Zahadu, aiwede 'ruture di. Aiwede pa na.

Ma tô sa'rã ha'ré.

— Aiwede pa na. Zahadu, aiwede 'ruture di. Zahadu, aiwede 'ruture di.

Ma tô tiwi ãzé. Ma tô tãma marẽ.

— Hai, hai, hai, 'repudu, 'repudu, we apã si'ra na, hai, hai, hai, hai!

Te wara, 'ri tẽme. 'Ri tẽme te oto wara, sadari sina. Ma tô wi, ĩna u.

— 'Repudu hã, e bété hãiwa u, te te ĩwi sai'uri bã.

Tawamhã:

— E mame.

— Ôme. Tãibã, ma tô watobro. Pi'õi ré, pi'õi me te aimasisi, wa'a nhitoro 're.

Taha wa, ma tô ĩna hã, aiwa'õ. ĩna ma tô aiwa'õ.

Ãne ai'repudu hã, wasi hã ma tô ãma sai'u. Te te ãma sai'uri wamhã, siré te oto aimasisi zahuré hãiwa ãma, hãiwa amoi ãma. Tane me ma tô 'mazé, ĩsiwẽ hã.

Tawamhã 'ri para 'rinhi'rata wa, te da'wa. Te uwati pese.

Tawamhã ĩsib'apito za'ra hã, 'ri baba te 're mo.

Tawamhã ma tãma waihu'u:

— Apito hã we 're morĩ wamhã, sô sabui tõi! Sô sabui wamhã, te za aipẽ'ẽwara.

Tawamhã ma tô tãma roti, ãne.

Tawamhã ma tô ãzé. Te te sô sabui õ di. Ma tô satõ. Ma tô tãma tinha:

— Asāmra u'âsi. Wa za mo.

Tawamhã sisa'u te tãma roti, sô simipari mono da nasi.

Tawamhã ma tô mo. Ma tô sô mapa. Ma tô te te ãwisi.

Tawamhã awa'awi ma tô ãzé, ãtême. Te nomro.

Tawamhã duré, awësidâpâsi ma tô duré ubdi zô mo, te te tãma sa'wari mono da. Ma tô duré 're mo.

Tawamhã te te sô sabui tã da, ma tô duré tãma roti.

— Apito hã, we 're morĩ wamhã, sô sabui tã.

Tawamhã ma tô duré tãma roti.

Tawamhã 'ri baba te duré dazô 're mo. Ma tô te te ubumro.

Tawamhã 'ri baba zasi mono wa, ma tô sô sabu. Tawamhã te te sô sabui wamhã, ma tô pê'ëwara. Pipa di. Ubunhimha pipa di.

Tawamhã tãma pê'ëwara wamhã, ma tô sima rosa'rata, pipa te.

Tawamhã ma tô mo, ãsiwë hã. Sisa'u te te tãma roti pese nherë, te te pê'ëwara wa, ãsib'apito hã.

Tawamhã ãsãna're, 'ri zapu'u, ma tô watobro.

Tawamhã ma tô wasihu, te te ãma ãwede wasisizé hã.

Tawamhã ma tô pi'reba ãré apã mo.

Tawamhã ãsiwë hã ma tô ãwisi. Ma tô awa'awi ãzé. Robaba di. Awa'awi te 're sadari. Pë'ëzé uptabi di.

Tawamhã te te tãma ãrotizé hã, ma tô waihu'u. Te te si'rai wamhã, te za dârã. ãne te te tãma ãwaihu'uzém na, ma tô waihu'u, ãne.

Tawamhã pê'ëzé uptabi di, ãsiwë hã. Te 're sadari. Te 're si'marõpãrĩ. Te 're sisadari oto. Pë'ëzé uptabi di.

Tawamhã ma tô wi, ai'repudu hã. Wisi wamhã, te te tãma ãwaihu'uzém na, awa'awi ma tô dârã. Ma tô dârã, awa'awi.

Tawamhã ma tô oto sina aimasisi. Ma tô sina aimasisi oto. Tâibâ oto. Ìwisizé hã, ai'repudu hã wisi wamhã, ti'ai ãma 're sãmra mono õ di. Dâ'â wamhã, ma tô ãma wi oto. Sina timro uptabi zahuré oto.

Ãne ma tô ai'repudu hã, wasi hã ãma sai'u, hâiba ré ré.

Taha wa oto, te te azâri wamhã, te te azâri wa, te te tãma ïropipazém na, te oto dá'â wa, siré 're simasisi u'âsi zahuré oto.

Taha wa oto, wasi ma hã, wasi hã pẽ'êzé õ di oto, ïsiwẽ hã.

Taha wa oto, tâibâ. We oto ti'ai u te te si'rai parimhã, ma tô dârâ. Ma tô azâ, timreme na. Ãne ma tô tãma waihu'u.

Ãne. Tâibâ. Ãne si.

The Star-woman Story

Note: The text in italics is not part of the original legend. It contains background and implied information intended to assist the reader in understanding the legend.

We are going to listen to the story of the initiate.

The initiates were lying down outside (their hut). *For several months, Xavante initiates live together in a small, round hut off to one side of the village. As they were sitting around outside, they talked to each other about the star. They were looking up at a particular star and admiring it.*

"That star over there is beautiful!" *One of the initiates said this.* "Wow, what if that one came down here for me!" *The star was actually a woman.* So then the initiate wanted very much for the star (woman) to come down.

When (the star) heard the initiate, she came down to him. The next day came. When the next day came, in the morning all of the initiate's companions went home. Now we was lying all alone.

Then his mother began to inquire about him. She sent his younger brother after him. "Go to the initiate's hut and look for the boy."

So he (the initiate's younger brother) ran. He looked for him. "Boy, go get your food!"

"Bring it here to me!" *The initiate is ordering his younger brother and his mother (who is not present).*

He ran back (home).

"He said he wants us to bring it to him."

(His mother said), "Have him come get it!"

He ran back to him again.

"She says you are to go and get it."

"Go home and bring it back to me!"

So then again he went back to his (own) mother.

"Where is he?" (his mother said).

"He says he for us to bring it to him."

"He will come get it himself!"

Again he ran back (to his brother).

"Boy, go get your food!"

"Bring it to me!"

He went back again.

Then he said to his mother, "He said we need to bring it to him."

"He needs to come get it (himself)!"

Then his mother said to him, "Go then, and lift up the mat." *The mother is getting impatient and now wants the younger brother to take action to get his older brother to come.*

Then he went back to him. He went in to get him. He went straight over (to where the initiate was).

Then (he said), "Go get your food, boy!"

"You bring it here to me!"

Then he lifted up the mat. *The Xavante sleep on mats on the floor, and sometimes use them to cover themselves for warmth while sleeping.* He was lying down with a woman. *The woman is the star that descended from the sky. The Xavante say she was his bride.*

Then when he had seen the woman, he ran back (home). He told his mother. Then he ordered her, "Go on and get out ahead of me!" *The initiate told the woman to leave. He knew his mother would be coming to investigate.*

He gave her some advice. "My companion, be careful." *The initiate urges his bride to take care as she goes on ahead before him.*

And so she left, because (he knew) his younger brother had told his mother (about her).

"The boy is lying down with a woman." *The younger brother reports to his mother.*

"Are you sure? Are you just kidding?"

"It's true! The woman was lying there with a capivara tooth (necklace)." *During one of the phases of a Xavante marriage, a young woman wears a necklace with a capivara (a large rodent) tooth hanging from it. In this story, this fact signifies that she came to the initiate as a bride.*

So in accordance with what he told her (by way of mouth), she went running to the initiate's hut. Then she went in to where he was. She said to him, "Because your brother has told me, I have come to see you. Where is the woman?"

"He's just talking."

"(I am inquiring) because he said you were with a woman."

"No, (it's not true). He's just talking."

Then his mother believed him. Then she went back (home). When she went, the younger brother went back to the initiate again.

Then the initiate sent his brother. "Let's go over there! Take the small club there with you." *At this point the initiate has confided in his younger brother, and has asked him to join him as he goes to rejoin his bride. The small club is used for one of the initiate's ceremonies.* And so they went off together (the two brothers).

Then he showed him (where the woman was) at the edge of the woods. *The initiate and his bride had previously agreed on a meeting place. Here the initiate is leading his younger brother to the place where she is waiting for him.* Then he led him there. He followed the instructions that she (the Star woman) had given him. The woman had been sitting for quite a while there, up in the palm tree (at the base of the palm fronds). The woman was sitting there.

Then she called out for him. *She is sitting way up in the palm tree and calling down so he can find her.*

"Come jump up here!"

So he went on up there. They are sitting with each other (in the tree).

Then he said to his younger brother, "This is how you are going to knock on the tree that I am in." *The younger brother is at the bottom of the palm tree holding the club. He will start knocking the club against the tree and chant.*

"Grow long!" *The initiate is telling his younger brother what to say as he chants. The speech is directed at the tree itself.*

"Grow long! Your tree is still short! Your tree is still short! Grow long! Grow long! Your tree is still short! Your tree is still short! Grow long!"

"This is how you are going to knock on the tree with me in it."

So then he knocked on the tree with him in it (with the club).

"Grow long!" *The younger brother is now chanting and hitting the tree.* "Grow long! Your tree is still short! Your tree is still short! Grow long! Grow long! Harder, harder! Knock on the tree harder! Grow long! Grow long! Your tree is still short! Your tree is still short! Grow long! Grow long!"

The tree with them in it climbed up (into the sky). It became more and more distant (from earth). Because the shadow of the tree was still somewhat large, he kept knocking on the tree.

"Keep hitting on the tree!" *Although the tree was fairly far away, it was still close enough for the initiate to call down and urge that he keep hitting and chanting.*

"Grow long!Grow long! Your tree is still short! Your tree is still short! Grow long!"

The shadow (of the tree) got further and further away.

"Grow long! Your tree is still short! Your tree is still short!"

It went out of sight. *The Xavante believed (some still do) that there is another world above the clouds, beyond our sight. It is to this world that the Star woman is taking the initiate.*

He stopped (hitting it).

"Oh no, oh no! My brother, my brother, come back down! Augh, Augh!" *The younger brother has suddenly realized that he just lost his brother to the unknown world above the clouds.*

He ran home. He ran home, yelling as he went. He arrived to where the boy's mother was.

"Would you believe the boy went up into the sky, away from me?" *The younger brother reports the bad news to his mother in desperation.*

And then (she said), "Where?"

"Over there. He's gone for good! He is with the woman in the top of a palm tree."

So (because of what had happened) his mother cried. His mother cried. This is how the boy ascended up (to the sky). Since he has gone up, they are now with each other in the sky; in the other sky. *She has taken him up to live with her in her world.* She took her lover into that place.

Then they were lying down together in one of the divisions in the house. *This "other sky" has villages, houses, and fields.* She prohibited him (from leaving).

Then their chief was walking from house to house (around the village).

So she said to him (the initiate), "When the chief comes by here, don't look at him!" *The chief is very frightening looking, and she doesn't want him to be frightened and thus want to return to earth.*

"If/when you look at him, you will be frightened." So this is how she advised him.

Then he (the chief) entered (the house where they were). He didn't look at him.

(The chief) sent the woman out to get (some food). She said to him (the initiate), "You stay here. I'm going."

Then she advised him (for after she was gone) to stay and wait for her. Then she left. He waited for her. She brought back (some food).

Then she entered and went to him immediately. He was lying down.

And so everyday she went out in search of potatoes, to stock up on them for him.

(The chief) came by again. Then she advised him again, so that he wouldn't look at (the chief). "When the chief comes by here, don't look at him!" So she advised him again.

Then once again the chief went walking around the village from house to house looking for people. He gathered the people together. Then because the chief went into all the houses, he saw him. Then when he saw the chief, he was frightened. It was frightening. His wrinkled face (like the skin on a rooster's face) was frightening. So when he was frightened, he began to think (about fleeing), because he was so scared. Then his lover went out. Even though she had strongly warned him (about what not to do after she left), (he went away) because he was frightened of her chief.

Then after (the chief left) he slipped out through a hole in the wall. *Xavante houses traditionally have thatch walls, and it would have been easy to slip through a hole in the thatch.*

Then he went and untied (the rope) at the place where they had tied the tree down. *When the tree had reached the "other sky", they had fastened it down to be able to go back down.*

Then the tree went back down with him in it.

Then his lover (the woman) brought (some food) home. She immediately went inside. There was nobody there. Immediately she started yelling. She was extremely sad.

Then she recalled the advice that she given him. If he goes back down (the tree), he is going to die. *She evidently warned him of the consequences of trying to escape. Here she is thinking to herself.* This is what she recalled that she had told him about.

Then the lover got very, very sad. She cried out (in anguish). She threw herself down to the ground (in a fit). And then she yelled out (about herself/her own grief). She was very upset/sad.

Then the boy arrived (down to earth). When he arrived, he died instantly as was made known to him (by the woman). He died immediately. Then they were together again. *The boy immediately went back up to be with the woman forever, in a post-death state.*

They were with each other now. This is the end of the story.

Concerning the boy's arrival, when he arrived (back to earth), he didn't live there on earth permanently. When he died, he arrived back there (in the sky). Now they have truly married each other.

This is how the boy ascended up to the other world, while he still had a body. *Evidently he doesn't have an earthly body now, as he lives forever with the woman.* And so when she punished him, because she struck him down with her frightening (words), they are now living together forever, because he died. And so now the star woman is not sad any longer; that is, the lover.

So this is the end. After he descended back down to earth, he died. She struck him down with her words.

This is what the woman told the boy ("You will die if you leave.") This is how it was.

The end. This is all.