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Learning Arara Language with Txakira (Arara Community, Cachoeira Seca, Pará, Brazil, 2019)

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During my first visit to the Arara de Cachoeira Seca community, located in Terra do Meio, in Pará, Brazil, I met a girl named *Txakira*, who was around seven or eight years old at the time. We developed a strong bond. I traveled to Cachoeira Seca with photographer and anthropologist Milton Guran to carry out a project supported by UNESCO and the Museum of Indigenous Peoples (Rio de Janeiro) in collaboration with the Laboratory of Oral History and Image at Fluminense Federal University (LABHOI-UFF).

The project, titled *The First 30 Years of Contact of the Arara de Cachoeira Seca in Their Own Words*, was designed to promote the construction of a self-narrative about the years following these people's first contact with national society. This encounter occurred in 1987 when a group of twenty Arara finally accepted the guardianship of the National Foundation of Indigenous Peoples (FUNAI) after decades of conflict. That same year, the entire process of leaving the forest was photographically documented by Milton Guran, who was then a photographer at the Museum of Indigenous Peoples.

Thirty years after his first contact, Guran had the opportunity to return to the community to produce a documentary, but the project did not materialize. However, the impact of his return led him to seek resources to support the initiative of organizing this history – a unique narrative precisely because it had been documented photographically. When presented to the Arara many years later, this

visual record initiated a pendulum process: recognition among the elders and a sense of estrangement among the younger generations. In response to this reaction, the idea for the initiative was conceived.

The project was divided into two dimensions. The first, based on oral history methodology, focused on the recollections of the community's elders – those who had lived in the forest and later accepted the protection of government institutions. The second dimension centered on the younger Arara, born in Cachoeira Seca, who lacked an organized narrative about their people's history. For this group, we organized a workshop that integrated oral history and photography, enabling them to build an archive of oral and visual records for their community through interviews and photographs they produced themselves.

Our visits to Cachoeira Seca occurred in two stages, first in October 2019 and then in February 2020. On the first trip, I met *Txakira* and a group of Indigenous children who chose to participate in the project. *Txakira* became my closest collaborator, helping me understand the community's daily life, habits, emotions, and, most importantly, their language. I spent significant time with the children – singing, swimming in the river, drawing, sharing meals, and learning alongside them. These moments were recorded in audio, photos, and videos. Upon my return, I realized I had gathered an exceptional body of material, revealing a dynamic in which the traditional researcher-participant roles were reversed as I became a learner in their environment.

One of these moments became a six-minute mini-documentary structured around an audio recording of a session in which *Txakira* taught me the Arara language. I collaborated with Ana Paula Serrano, a digital historian and longtime partner in audiovisual projects to produce the mini-documentary. She crafted a narrative that combined photographs, videos, and the recorded lesson, employing digital editing techniques to prepare the material for dissemination on the Arara community's social networks. This project is part of a broader effort to valorize Arara culture

while also serving as a statement in defense of the Amazon and Indigenous peoples.

This article aims to frame this experience in three key moments: first, a brief history of Milton Guran's initial encounter with the Arara in 1987, examining the motivations that led him to return and organize the project in which I participated, beginning with a historical analysis of the impact of government intervention in the Amazon region of Pará; second, a conceptual evaluation of the project, emphasizing the dimensions of remembrance and forgetting in the construction of collective memory, with a reflection on the role of children in this process; and finally, a detailed account of the production process of the mini-documentary[1] about *Txakira* and its dissemination on digital platforms dedicated to public histories.

I. The Encounter, the Reencounter, and the Disorder

In 2006, filmmaker Andrea Tonacci released the documentary *Serra da Desordem*, which narrates the massacre of the Awá-Guajá tribe in the 1970s in the Amazon through the story of Carapirú, a survivor of the attack.

Carapirú, an Awá-Guajá indigenous man, witnesses his tribe being invaded and decimated by ranchers and loggers who take over their land. He manages to escape and embarks on a long journey through the hinterlands, cities, and forests of various regions, from Maranhão to the south of Bahia, in search of survival. At one point, in southern Bahia, he is taken in by a local family and later sent by FUNAI to Brasília to establish his identity and regularize his situation. For this purpose, a contract is made with a representative of his tribe. By coincidence, the Indigenous person chosen to go to Brasília to identify him is Txiramukum, his son, who had been captured on the day of the massacre and, now an adult, was part of the Guajá Post (Tonacci, 2006).

[1] This is one of the modalities of videographic writing developed by the Laboratory of Oral History and Image (LABHOI-UFF) as a way of returning the oral history interviews, according to the concept of videographic writing proposed by Mauad and Knauss (2006).

Carapirú's saga, wandering through the forests of northern Brazil, exemplifies the experiences of many other ethnic groups, including the Arara of Cachoeira Seca,[2] who were affected by projects to occupy the Amazon during the Civil-Military dictatorship (1964-1984). Among these projects were the construction of the Transamazônica Highway, BR-230, and the Belo Monte Hydroelectric Plant, which was proposed in 1975 but only inaugurated in 2015 under the Growth Acceleration Program (PAC) during President Dilma Rousseff's second term. The disorder experienced by the Arara people of Cachoeira Seca is highlighted by two key elements, which I present here to better understand the complex situation of this ethnic group.

On September 27, 1972, the first 1,254 km stretch of the BR-230 highway was inaugurated, becoming known as the Transamazônica Highway, one of the emblematic development projects of the Civil-Military Dictatorship (1964-1985). The highway was conceived as part of the National Integration Program (PIN), established by Decree-Law No. 1,106, to link the Atlantic to the Pacific throughout 8,000 kilometers across South America. This project aimed to integrate Brazil's North and Northeast regions, reinforcing the notion that the solution to the drought problems in the Northeast was to relocate populations northward, particularly to the Amazon, which was regarded as a "demographic desert."

The press at the time echoed the nationalistic discourse of the military government, which framed Brazil as a "country of the future." Within this narrative, the Transamazônica Highway became a symbol of modernization, representing the triumph of civilization over the "green hell" of the forest (Fico, 1997, 2024; Cordeiro, 2015). News outlets emphasized the need to occupy and colonize the Amazon, replicating a discourse first articulated during the "rubber war" of the 1940s (Weinstein, 2007; Secreto, 2007). Government slogans circulating at the time, including "a land without men for men without land," reinforced the notion of

[2] The Arara ethnic group is divided into two groups along the Iriri River, a tributary of the Xingu River, identified as the Arara de Cachoeira Seca and the Arara de Laranjal. There is also a group of the same ethnicity in the Volta Grande do Xingu region, precisely the area most affected by Belo Monte.

an "empty" Amazon, which, in the national imagination, was devoid of its indigenous populations.

This discourse contributed to a disruption of the region's local environmental logic and the displacement of populations who had a different relationship with the land, one based on gathering, hunting, and fishing. The social impact was profound, including an increase in armed conflicts, the chaotic occupation of the forest, and the genocide of indigenous groups that had not yet made first contact with the outside world. More than 50 years after the opening of the Transamazônica Highway, only a stretch between the cities of Altamira and Medicilândia, approximately 300 km, is paved. The remainder of the nearly 4,000 km is notoriously impassable, with truck drivers referring to it as a quagmire. It was precisely on this stretch that the territory of the Arara ethnic group was located, a region that was fragmented by the highway's construction.

Another project conceived during the dictatorship was the Belo Monte Hydroelectric Plant. The initial studies for its construction date back to 1975; however, only in 1988, during the period of political opening, did the Department of Water and Electric Energy (DNAEE) present the "Altamira Complex" project. This proposal included the Juruá Dam/Kararaô Mill, with a generating capacity of 11,000 MW, forming an artificial lake spanning 1,100 to 1,200 km², located 250 km from the mouth of the Xingu River in Amazonas. The project also envisioned the Babaquara Dam, with 6,600 MW of power, which would create a vast lake of 5,600 to 6,200 km² just above the city of Altamira (Estronioli 2024, 2).

The following year, in 1989, the *First Meeting of Indigenous Peoples* took place, marking a clear demonstration of the strength and organization of various ethnic groups in the context of Brazil's political opening process, the Constituent Assembly, and the promulgation of the 1988 Constitution. This meeting, held in Altamira, was led by the Kaiapó ethnic group but was widely attended by indigenous communities from across the country, gaining international attention as

a precursor to ECO 92. The gathering became an important milestone in the indigenous movement, not only for asserting their rights but also for questioning the name of the hydroelectric dam, which was initially to be named after an indigenous word.

The Brazilian economic crisis delayed the dam's construction for many years, with the project being halted multiple times due to the pressure exerted by indigenous and social movements, including the *Movimento Xingu Vivo para Sempre* (MXVPS), which brought together those affected by the dams, the progressive Catholic Church, and other social groups. However, in 2010, under the government of President Luiz Inácio Lula da Silva, the Belo Monte hydroelectric project was designated a priority within the federal government's Growth Acceleration Program (PAC). That same year, a consortium of companies, Norte Energia S.A. (NESA), was created to oversee the dam's construction and manage its socio-environmental impacts.

The Belo Monte Hydroelectric Plant was inaugurated in 2015 by President Dilma Rousseff amid widespread criticism and accusations from both social movements and state agencies such as IBAMA (Brazilian Institute of the Environment) and FUNAI (National Indian Foundation). Concerns were raised about the disconnect between the dam's construction and the effective implementation of impact mitigation and compensation measures (Leite 2013, 1). Managing the socio-environmental impact of the Belo Monte project on local communities, including the indigenous ethnic groups living along the Xingu River and its tributaries, the riverside populations dependent on the river for fishing and gathering, and the city of Altamira, which had already been significantly affected by conflicts stemming from the construction of the Trans-Amazonian Highway, became one of the most significant challenges of the project. As journalist and writer Eliane Brum aptly states, the Amazon is the center of the world that Brazil strives to destroy (Brum, 2019).

The Ugoro'gmo Saga

In 1987, the Arara people of Cachoeira Seca, who self-identify as Ugoro'gmo, surrendered to an advanced team from FUNAI on the banks of the Iriri River, located in the Terra do Meio region of the state of Pará. After years of persecution and periodic contact with the "Liberdade" advanced post, they were drawn to the area where they reside today. The process of recognizing the Arara Indigenous Lands (TI) of Laranjal and Cachoeira Seca, both along the Iriri River, a tributary of the Xingu River, has been prolonged and remains highly contentious. It was only in 2015, just before leaving office, President Dilma Rousseff signed the demarcation term for the Arara territory, which was homologated in April 2016. Following this, the de-intrusion process commenced, involving removing land grabbers, loggers, and squatters who had illegally occupied the area. However, the unfavorable political context in 2018, as highlighted by data from the Socioenvironmental Institute (Letter 17/2018), turned the Arara TI into one of the most deforested and invaded regions, indicating that the legalization process was being reversed. Instead of recovering the land, the community was forced to focus on resisting the expulsion of new and long-standing invaders.

The group, initially numbering about 30 individuals, including adults, youth, and children, formed the core of the Arara TI of Cachoeira Seca, located on the banks of the Iriri River, approximately two days upstream by boat, or 900 kilometers from the city of Altamira. The Arara TI of Laranjal, closer to Altamira, is considered an older core from which the group that founded the Cachoeira Seca TI had originated. The reasons for separation, settlement process, population growth, and integration into national society are imbued with complexities and allegations, intricately woven into the fabric of memory and forgetting that shape the history of this community.

Among the group that first contacted FUNAI in 1987 was Milton Guran, then a photographer for the Museum of Indigenous Peoples, who documented the movements of the group's arrival, their interaction with the indigenous agents, the

exchange of gifts, and their eventual return to the forest with a promise to return. Among the indigenous agents were two young Arara from Laranjal, ensuring effective communication with the isolated group.

The photographic records produced by Milton Guran in 1987 offer a visual narrative, serving as a space for the initial contact experience. Subsequently, this led to the formation of a new horizon of expectations for the group—one that had, until then, been wandering as victims of the encroaching occupation fronts following the construction of the Transamazônica highway.
Over thirty years later, in 2018, Milton Guran, now an anthropologist and photographer, returned with an audio and video team to document his reunion with the original group. Armed with enlarged photographs of each individual from the first contact, he produced new records, capturing each person holding their image. The children from 1987, now adults, were identified through their parents, as they had always been nearby, often carried in their parents' arms. This reunion created a new space of shared experience, triggering a process of recollection and recognition, which the anthropologist swiftly perceived.[3]

On the one hand, the older individuals, who were around 30 years old at the time, recognized in the images stories that needed to be told. On the other hand, the younger ones, born in the Arara land of Cachoeira Seca within the past 20 years, were unaware that their ancestors had once walked around naked. This phenomenon, which Guran identified as ethnocide, led him to propose, in collaboration with a study group from the National Museum led by anthropologist

[3] In general terms, the German historian Koselleck (2006) draws attention to the fact that the space of experience and the horizon of expectation are meta-historical categories in the anthropological sense, meaning they are part of cultural systems as ways of giving meaning to life itself. He reflects that these are not symmetrical concepts, but rather structural categories of history, which is why he opts for the spatial metaphor to refer to the space of experience and the horizon of expectation. These are conditions in which the presence of the past is different from the presence of the future, opening the way for changes in history itself. Studies in anthropology guide us to understand that indigenous perspectivism (Viveiros de Castro, 2015) cannot be reduced to the time measures of Western modernity. Koselleck's spatial metaphors, as anthropological categories, help us think about the tensions that unfold in the space of experience of indigenous peoples with long histories, whose horizon of expectation — the fall of the sky — may be just around the corner, in some possible future.

Carlos Fausto, a new project titled *The First 30 Years of Contact of the Arara of Cachoeira Seca by Themselves*. This initiative was supported by UNESCO and the Museum of Indigenous Peoples (Rio de Janeiro) and conducted in partnership with the Oral History and Image Laboratory of the Fluminense Federal University.
The project was organized into two 15-day trips: one in October 2019 and the other in February 2020. These trips aimed to implement a photography and oral history training workshop designed to train Arara researchers who could reconstruct the history of their people. The group of 12 young men and women aged between 13 and 23 participated in sessions with two workshop instructors: Milton Guran, who focused on photography training, and Ana Maria Mauad, who concentrated on the relationship between oral records (interviews) and memory work. On the second trip, in February 2020, Marcus Oliveira, a young Black historian and history teacher, joined the team, contributing to significant discussions on racial and ethnic issues (Mauad, Guran, Oliveira, 2022).

During the workshops, several principles and guidelines were established. One was the generational divide, with interviews conducted with the community elders, focusing on their time in the forest, survival methods, and arrival at the current location. For those who had left the forest as children and grown up in the settlement, thematic interviews were selected to explore current ways of life, including beadwork and straw crafts, body painting, music, medicinal plants, festivals, and daily life in the community, such as hunting, fishing, and gathering nuts, açaí, and genipap. Each participant in the workshop received a scholarship of R$ 200.00 for each session attended.

As a final project, a hanging exhibition featuring enlarged photographs was set up. Guran curated the Exhibition, selecting images of high technical and aesthetic quality from each group based on what had been taught during the workshops. Additionally, we prepared a projection, consisting of images chosen by each group in collaboration with me, to create a slideshow presentation for the entire community.

Both products consolidated forms of recognition for the young group born and raised in the TI (Indigenous Land) of Cachoeira Seca, who identified themselves as Arara. Despite wearing clothes, using cell phones, JBL speakers, and purchasing goods at the "regatão" (river trade, which sold everything, including alcoholic beverages), their connection to their history, activated through intergenerational dialogue and the confrontation between their past and present, affirmed the group's sense of Arara identity, defined by cultural practices and land ownership.

In parallel to the workshops, Guran and I interviewed and photographed community members, primarily the elders. The aim was to uncover the reasons behind the group's separation, pinpoint the moment when the groups split, and document the survival strategies employed when the Cachoeira Seca group wandered through the forest, as well as the kinship networks that were established in the current community organization.

The stories told during these interviews were consistent: a love dispute, the sharing of a tatu (armadillo), the kidnapping of women by non-Indigenous people (Karei), separation caused by the construction of the road, and the maintenance of the nucleus that eventually formed the current people, which received support from FUNAI groups composed of "sertanistas" who built outposts to ensure at least minimal control and protection. Much of the group's survival was based on their deep knowledge of the forest and the proper use of bow and arrow. Death, though ever-present, was rarely spoken of, except in the case of one leader, who, while settled, was beaten to death by illegal fishermen. The political dimension of the presence of invaders had redefined the meaning of death and murder for the Arara group.

Kinship relations extended throughout the people, with everyone being related to one another. Over time, however, these relations expanded to include other ethnic groups and river dwellers. One of the strategies we employed in contacting the

group was the creation of genealogical trees for all the community members, including children, which allowed for a partial mapping of the kinship networks.

The arrival of a Pentecostal church that established a headquarters in the community further sealed the silencing of unions between siblings, the birth of children from unions between granddaughters and grandfathers, and the exchange of women. When asked why he wanted to baptize all the Arara people, Chief Mobu'Odó Arara explained that violence related to alcohol was increasing significantly, and he believed that the introduction of religion could provide a solution, although he did not undergo baptism.

Before the arrival of the Pentecostal church, Catholic missionaries through the CIMI (Indigenous Missionary Council) had cared for the group. CIMI, along with the sertanista from FUNAI, who lived in a house by the river, was responsible for mediating the relationship between the Arara of Cachoeira Seca and the non-Indigenous world until 2007. After this point, the presence of the sertanistas in the communities was suspended. With the commencement of the Belo Monte dam construction, the Catholic Church gradually lost influence to emerging political forces.

II. Memory and Forgetting

The oral history exercise developed in the workshops, as a research tool for producing historical records, enabled participants to envision the possibility of constructing the community's history based on the memories narrated by the generation that had left the forest. The recognition, in the processes of attentive listening to the interviews conducted by the groups, of the themes addressed by each interviewee highlighted the strengthening of memory work through the intervention of the community's youth and our presence.

The workshop groups interpreted the recollection processes triggered by the interviews through two primary lenses: tradition and struggle. Rather than a

singular memory, considering that the ways of recounting and encapsulating time in non-sequential events varied significantly, there was a clear preference for memory performances (Connerton, 2002). Rituals of dance, chants, body painting, and the production of traditional objects have incorporated elements arising from contact with other groups of the Arara ethnicity over the past thirty years, becoming crystallized in what the community recognizes as tradition. Performances of possible pasts were staged according to the role the narrative of past experiences needed to assume.

Regarding the chants, Paudem Arara, a 22-year-old who assumed the role of research assistant in translating the Arara language from the interviews conducted by the workshop students, explained that each chant had a specific function: "to guide, to celebrate, to heal." Guidance occurs when a mother sings to her daughter before marriage, offering advice based on her own experiences. The celebration occurs when hunters return from the hunt and are welcomed with drinks by the women. Paudem explained that when a jaguar is hunted, the hunter responsible is honored at the circle's center while everyone dances around him. The "Friend's Song" also falls under this category. Healing is connected to shamanic practices, involving both the use of medicinal plants and communication with the spirits of the forest – hunted animals are believed to wander the land and may possess children, causing illness.

Body painting, made with dye derived from the genipap seed, has developed a new pattern distinct from that seen in photographs from 1987. The current designs incorporate the geometry of intercultural relations with other ethnic groups, reflecting the movement between indigenous communities, driven primarily by the need to defend their land. This development led to another key theme: resistance.

Much like that of tradition, the narrative of resistance was shaped by the challenges brought about by contact with the non-indigenous world. Since the intense invasion caused by the construction of the Transamazônica Highway, the

Arara group of Cachoeira Seca separated from those now inhabiting the TI Laranjal and underwent a long period of constant displacement in the region, repeatedly pursued by land grabbers, poachers, and loggers who invaded their territory. In the interviews, the theme of escape is ever-present, along with the struggle for survival and resistance, forming an episodic narrative in which the final event was their arrival at the Funai outpost in 1987, the current site of the Cachoeira Seca community. While it is impossible to determine precisely how long they remained isolated from others, it was undoubtedly for several decades.

The meaning of resistance was further shaped by two critical moments: in 2009 when Funai withdrew from the community, and between 2010 and 2012 when the Belo Monte Hydroelectric Plant entered the scene with a negotiation strategy vastly different from that of the government agency. Although the details of this process cannot be fully explored here, it is important to highlight, in the speeches of the leaders – many of whom were children when they emerged from the forest – the framing of memory around the political processes of the region's recent history: land demarcation, removal of invaders, and negotiations with Belo Monte and its representatives.

The contact between the Arara people and the non-Indigenous community led to a confrontation between radically different ways of life. Initially, the vulnerability of the Arara upon leaving the forest was primarily physical. However, over time, their contact with the non-Indigenous world became increasingly shaped by the influence of the modern world. The attractions of consumer society proved to be equally seductive, leading to a process of forgetting traditional ways of life.

Specific patterns of forgetting were observed and linked to the process of community modernization. The first aspect concerns the organization of living spaces. The initial houses, built along the Iriri River following traditional models, were abandoned with the arrival of the hydroelectric plant (UHE) and its proposal for new homes. According to the company's project, the Arara people were

relocated from the riverbank to approximately five hundred meters inside the forest, adopting a circular layout similar to the Kayapó model. The houses were constructed using Brazilian nut wood, modeled after settler homes from southern Brazil, and had asbestos roofing. These structures, however, proved inadequate for sustaining the way of life that had been consolidated since the group's settlement in 1987. Perhaps for this reason, the proposal to photograph families in front of their homes was not well received by the elderly, nor did it make sense to the younger generation.

Another pattern of forgetting relates to clothing. Imposed by contact with the outside world, this change was intensified by the excessive consumption of goods, driven by the influx of financial resources into the communities as part of successive assistance plans from the company responsible for mitigating the environmental impacts of the Belo Monte hydroelectric plant. Over time, clothing styles gradually layered over the memory of the naked body and its cultural significance.

Lastly, food represents a third pattern of forgetting. The distribution of essential food baskets, composed primarily of processed foods, had harmful effects on the health of the Cachoeira Seca population, leading to a significant increase in diabetes, obesity, and dental problems, among other health issues. Furthermore, introducing these products generated industrial waste that was difficult to manage, as the community had been accustomed to organic waste that the forest naturally absorbed, such as fruit peels and hunting remains.

Parallel to food distribution, the hydroelectric plant (UHE), responsible for negotiations with Indigenous leaders, has been investing in transforming the settlement’s productive structure, generating significant cultural and political impacts. The proposal seeks to shift the way of life of hunters, fishers, and gatherers toward a peasant economy based on intensive land use. This model contrasts sharply with the extensive occupation of territory, which has historically

ensured that the settlement's demarcation covers a vast area essential for the reproduction of social life.

This structural change would promote the adoption of agricultural techniques, which in turn reduces the justification for maintaining the demarcated territorial extension. Furthermore, the transformation of Brazil nuts into a commodity redefines the meaning of gathering, intensifying disputes between Indigenous people and invading riverine communities.

From a cultural perspective, the devaluation of traditional hunting, fishing, and gathering practices has created a generational conflict. Younger members of the community begin to question ancestral habits and knowledge in light of the conveniences offered by modern life.

Finally, we observed the replacement of FUNAI's oversight and the support of councils linked to the progressive Catholic Church, which had been present in the area until 2009, by the Pentecostal church, with its exclusionary values. In this context, the forgetting of traditional performances is reinforced by the performative effects of Pentecostal services, including codes on how to dress for attending the service and the imposition of prescriptive practices, such as the spread of the notion of sin and the promotion of wealth accumulation as an ethical principle.

The work carried out during the two stages of the workshop uncovered the layers of this forgetting and enhanced memory performance. The outcomes of the negotiated teaching-learning process with the two older teachers and their young assistant can be observed through our continued contact and in the photographs they send us via cell phone. The challenges, however, persist for the Arara people of Cachoeira Seca.

III. A Meeting Within the Reunion: The Partnership with *Txakira* and Videographic Writing.

A short video emerged from my experience living in the Arara community of Cachoeira Seca, mainly through interactions with the children. This video would follow the format developed in the LABHOI research as a form of videographic writing.[4] The work aimed to dimension the intersubjective relationship between the researcher and the individuals who are part of the research process, recognizing that it is dynamic and constantly in dialogue. The interviewee responded significantly to obtain information that would support the research. In this testimony, the inversion of roles and *Txakira*'s presence of mind set the tone of horizontality in the relationship built between the two. Thus, in the video editing, we sought to capture this dynamic role reversal, as well as bring the dialogical perspective of the relationship established between the researchers and the Arara community, including images and elements that portray the coexistence between both throughout the visit, in a sort of “making of” of the research work done.

The work to develop the video started with listening to the audio of *Txakira* teaching Arara, which became the guiding thread for the editing, adding other images and graphic elements to the conversation. In addition to the audio, the research for the editing also included a set of photographs and videos taken during the visit of the research group to the Cachoeira Seca community and the transcription of the audio and translation of some words from the Arara language carried out by Onat Jodó Arara and Ana Carolina Ferreira Alves (UFAM). The central idea was to present, through the combination of images produced during field research and the recorded speech during the interview, a snapshot of the experience of coexistence between those who came from outside to conduct research and those who lived there. This allowed the various verbal, sound, and visual texts to weave a web of meanings, allowing for the emergence of otherness, similarities, enthusiasm with novelty, complicity, and exchange between the parties.

[4] On videographic writing in distinct formats, cf. Mauad, Knauss, 2006.

This approach is present from the first moments of the video, where the photographs by Ana and the children are arranged in a movement sequence. Sunglasses emerge as a common element among all the participants at that moment. Through the object – by wearing the sunglasses –the child and the historian come closer and establish a connection that unfolds throughout the video. At the same time, the sunglasses, an item external to the community's culture, highlight the differences between the participants in the scene and reinforce the idea of role reversal between them. Furthermore, editing prioritizes bringing movement to the video by manipulating static images (photographs) that appear on screen, showing a sequence by juxtaposition in which the Arara children and the researcher strike the same pose for a photo. The presence of posed photographs, arranged in a rhythmic movement in the video, serves as an element of playfulness, fun, and closeness between those, establishing a bond for research and coexistence. Additionally, an effort was made to bring lightness, humor, and relaxation to the upcoming moments of the video.

In the second part of the video, *Txakira* teaches Ana some words in Arara. Here, we highlight two aspects the film sought to emphasize through editing. The first is that the two were gathered in the community's old school, and the date was October 15th – Teacher's Day in Brazil. The second is that, as the conversation unfolds, it takes on an almost school-like tone, similar to a teacher instructing students, especially in the early grades. However, in this case, it is *Txakira*, the young girl, who teaches the researcher, and to some extent, all of us viewers, a small quantity of the Arara language. Thus, in the editing, the combination of the word being taught and the images or photographs that illustrated the meaning of the words was intentionally organized to engage with this school-like idea. In addition to the images and audio, we incorporated graphic elements that display the Arara word written, composing this moment where we, as viewers, are all students of *Txakira*, learning the basics of the language she masters.

Through the girl's gaze, spontaneity, and charisma, she, in a sense, teaches us the alphabet of one of the fundamental pillars of any culture: language. However, beyond that, language—through which we create communities of meaning and identify ourselves as a group—appears in this short film as a representation of what we, white people (*karei*), have long ignored about Brazilian Indigenous culture, which, to some extent, is rooted in our Brazilian ancestry. *Txakira's* teaching of Arara also teaches us something we have long forgotten: Indigenous culture and technology have power, and it is high time we learn how to create a possible future from them.

Link to the video "Learning Arara with *Txakira*"- https://youtu.be/34mB_nAbn6Y

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