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## Kaptëlo: L'origine du ciel de case et du roseau à flèches chez les Wayana (Guyanes)

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his own voice is heard. For example, in considering the myth of Made-from-Bone and Anaconda-Person Hill notes how the Arapaço, a neighboring group in Brazil, tell a version of the same mythic narrative told from the Anaconda-Person's point of view. From this and other evidence he suggests that the myth can be understood as 'a historical metaphor for the initially hostile interethnic relations between Arawakan and Tukanoan peoples during the colonial period' (page 68). While a reader might have considered the myth to be concerned with interethnic relations such wider knowledge is of particular use in gaining a fuller appreciation of its meaning and import. As such, this reader was left wanting to hear more of Hill's own voice.

Overall, however, the book's highly accessible style as well as its emphasis on letting the indigenous myths speak for themselves means that it will be a useful resource for both teachers and researchers alike, valuable both as an introductory text to Wakuénai culture and Amazonian mythology and as a resource for deeper comparative analysis.

*Kaptëlo: L'origine du ciel de case et du roseau à flèches chez les Wayana (Guyanes).* Mataliwa Kulijaman and Eliane Camargo. French Guyana: GADEPAM. 2007. 111pp, 25 euros (paper) ISBN 978-2-7355-0646-0.

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'Kaptëlo' is comprised of two Wayana stories recounted by a young man (Mataliwa Kulijaman), with translation and ethnographic interpretation by Eliane Camargo, an ethnolinguist. A Wayana version is provided alongside the French for the purpose of documenting an oral language, which the authors claim is the beginning of a 'Wayana literature,' although it is unlikely to be read in Wayana by a wide audience. Nonetheless ethnographic interpretation is minimal and does not interrupt the flow of the text, and the result is a clear and personal portrayal of the commercialization of objects that Kulijaman values as cultural patrimony.

'Kaptëlo' consists of four chapters. The first introduces the Wayana, placing them in relation to their geographic, historical and linguistic neighbors, the Apalai. Chapter Two forms the bulk of the text and is the recitation of two stories in the title. In the stories the origins of two sets of objects, painted wooden discs (*maluwanas*), and reed-arrows, are related to spiritual beings. Chapter Three, 'Période moderne,' is where Kulijaman describes sociocultural changes that have occurred in Wayana society because of the selling of these objects. Chapter Four is comprised of Wayana drawings of colorful spiritual beings that are painted on *maluwanas*. In the annex, a detailed linguistic description is given, revealing Camargo's comprehensive understanding of Wayana lexicology and grammar.

Both stories in Chapter Two describe how knowledge of the properties and qualities of maluwanas and reed arrows was acquired by Wayana ancestors from spirit beings, and in both cases through dangerous or risky maneuvers. The location of maluwanas reflects their cosmological importance. They are placed on the underside of the *tukusipan* (communal house), where initiation ceremonies are carried out, and the painted images of zoomorphic figures can be dangerous or protective to those in their immediate vicinity. With reed arrows, it is knowledge of their physical properties which is important, as the neighboring Apalai do not possess this knowledge and therefore do not use the same reeds for arrows. The arrows are a communal identity marker, setting the Wayana apart from the Apalai.

Kulijaman explains in Chapter Three that the making of these objects were previously activities carried out solely by elder men. Now, young men make the arrows and wooden discs for sale to westerners, trivializing beliefs and altering Wayana power structures. Kulijaman explains that these changes have occurred as a result of increased contact with a monetary system.

Kaptëlo is a short book, well illustrated, which provides the reader with direct access to an indigenous account of the sociocultural effects of the commercialization of cultural patrimony. The links between environmental knowledge, material objects and cosmological beliefs are subtly embedded in the stories, and concisely interpreted by the ethnolinguist, combining to create a work that is appealing to an anthropological audience.

*Time and Memory in Indigenous Amazonia: Anthropological Perspectives.* Carlos Fausto and Michael Heckenberger, editors. Gainesville: University Press of Florida, 2007. Foreword by Manuela Carneiro da Cunha, ivx + 322 pp., maps, figures, tables, notes, references, index. \$ 65.00 ISBN 13: 978-0-8130-3060. [www.upf.com].

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This edited volume explores the native Amazonian sense of history in a way that enriches previous debates about 'cold' and 'hot' societies. It shows that, in the Amazonian context, and as Manuela Carneiro da Cunha notes in her foreword, history implicates deeper questions about what counts as time, change, continuity, agency and identity. The book, therefore, does more than simply engage ethnography with temporality; it demonstrates that 'historicity' and 'identity' are mutually constitutive. Moreover, the editors, Carlos Fausto and Michael Heckenberger, use 'diachronic research,' the book's central concern, as an opportunity to take stock of a wide range of issues that lie at the core of contemporary scholarship in Amazonianist anthropology.