

# The Challenge of Representing Ethno-Literature: The Case of Macunaima's Decolonial Glossary

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**Abstract:** Among the challenges in organizing ethnoknowledge is adhering to the theoretical methodological principle of literary warrant. This paper seeks to build a terminological tool that meets both the principle of literary warrant and the decolonial perspective. In Mário de Andrade's work *Macunaima*, we identified the connection with an ethno-literature that served us as a literary warrant for constructing a notional system grounded in a decolonial perspective. The corpus was compiled from the glossary produced by M. Cavalcanti Proença. Proença's research drew from Tupinologist sources, comprising records of an ethno-literature previously unknown to us. These records are rooted in narratives of the once-forgotten General Language of the Amazon, the Nheengatu. Proença's sources also include the Brazilian South Americanist Capistrano de Abreu, and the German ethnologist Theodor Koch-Grünberg. The research identified 2112 entries consisting of terms and synonyms. Each entry was accompanied by a definition that considered both the semantic aspect and the historical context. Collectively, these entries grant us with the depth and richness of Brazilian vocabulary at its roots. Despite encountering representation challenges akin to those in interdisciplinary spaces, the *Macunaima's Decolonial Glossary* will contribute to the documentation of the National Inventory of Linguistic Diversity.

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## 1.0 Introduction

Although information science has its roots in technical and positivist traditions, there is ample room within the field to reflect on issues of information and knowledge organization and representation, beyond its immediate role of offering solutions to purely technical problems. The ideological dimensions inherent in information and knowledge representation processes have also been a topic of research since Berman's (1993) study on the Library of Congress Subject Heading List, which highlighted numerous instances of

ethnocentrism, sexism, and racism in the methods used to represent and classify documents.

In this context, the creation of reference materials, including glossaries and other terminological resources, is also influenced by a critical stance on Eurocentrism in knowledge representation across Latin America.

The cultural and linguistic diversity of a region is often underrepresented, especially when considering the myriad of Amerindian and African languages and cultures that have endured despite suppression imposed by state institutions, the media and the education system.

As a reference material, the *Glossário Decolonial de Macunaima* [Macunaima's Decolonial Glossary] is a project to develop a terminological instrument for information retrieval, according to the decolonial perspective, within the framework of the Brazilian modernist movement, which is challenged by the need to break with this scenario of silencing and subjugation of peoples, ethnicities, classes and/or group identities. Among the many significant challenges, the project encountered was adhering to the theoretical-methodological principle of 'literary warrant', coined in 1911 by the British librarian E. Wyndham Hulme<sup>[1]</sup>. Barité et al. (2010) explain that, in its original conception, literary warrant designates that the literature of a specific knowledge domain should serve as the primary source for extracting and validating the terminology to be incorporated into a classification system or any other knowledge organization system. According to this principle, as Barité et al. (2010) argue, documentation acts as an instrument that synthesizes specialized scientific knowledge so that classificationists, using predefined methodologies established in norms, standards or even localized agreements, process the re-presentation of this knowledge in various knowledge organization systems. These systems include classification systems, terminologies, thesauri, lists of subject headings, taxonomies, thematic ontologies, and more.

In the discussion initiated by Barité et al. (2010) regarding a critical reassessment of the principle of literary warrant, it is highlighted that adherence to this principle is not rooted in a priori knowledge organization nor is it based on the formal aspects of classification theory, "since it is the documentation that effectively acts as a source of validation for the terms to be included in a knowledge organization system, as what is classified and indexed are themes present in the documents" (Barité et al. 2010, 125). In the literary work *Macunaima* and through the figure of Mário de Andrade, we discovered a foundation for a proposal to construct a terminological instrument that met both the principle of literary warrant and the decolonial perspective in term compilation. Mário de Andrade extensively documented the history, people, culture and especially the music of Brazil's countryside, covering regions in São Paulo, the Brazilian Northeast, and the Amazon. *O Turista Aprendiz* [The Apprentice Tourist] is the title of the modernist writer's travel journal across the Amazon in 1927. This trip was emblematic for the consolidation of his thoughts linked to national themes. From then on, he would publish classics such as *Clã do Jabuti* [The Jabuti Clan] (November 1927) and *Macunaima* (1928), in which references to the Amazon are evident. Drawing from an empirical reference the ideas of a Brazilian modernist group, especially as captured in Mario de Andrade's literary work *Macunaima*, a section of its aspect was defined in line with the decolonial view in its reading of the world and resignification of our culture.

To highlight this facet of the modernist movement that began in 1922, we utilized the domain analysis strategy. We sought to identify the Brazilian modernist semantic field by focusing on this seminal work of the movement. *Macunaima* is distinguished by its meticulous documentation of legends, superstitions, stock phrases, proverbs, and linguistic quirks unique to the Brazilian landscape. Moreover, its narrative offers a broad continental perspective that questions the borders of rigid modern nationalities imposed by European colonialism.

## 2.0 Brazilian Modernism and Modern Art Week

In 2022, within the framework of the bicentennial celebrations of Brazil's independence from the Kingdom of Portugal and Algarve, it is surprising that cultural and linguistic diversity are very little known in the country, especially when we focus on the realm of Amerindian and African languages and culture surviving the silencing imposed by the State, the Media and the Educational System.

In 1922, the celebrations of Brazil's independence provided the reason for a group of Brazilian intellectuals, in the year of its centenary, to mark the date with a proposal to break away from a classical paradigm and seek for their own unique identity. A Brazilian modernism emerged with an anthropophagic character, in which the indigenous individual became a reflection for all Brazilians, symbolizing the essence of our cultural process, which, in anthropophagic terms, is an assimilation of the other as a cultural process of altering oneself from extraneous elements. In Brazilian modernism's anthropophagic paradigm, the need to incorporate the strength of various cultural elements that make up Brazilian roots is evident, in a movement that underscores a gesture towards the decolonization of our culture.

### 2.1 Ideas for the 1922 Modern Art Week

As professor Eduardo Jardim (2022 cited in Moraes 2023), author of the biography *Eu sou trezentos: Mário de Andrade, vida e obra* [I am three hundred – Mário de Andrade, life and work], winner of the 2016 Jabuti Award for Best Non-Fiction Book of the Year mentions, Mário de Andrade discovered modern art through painter Anita Malfatti's exhibition in 1917, and, for him, witnessing Malfatti's expressionist painting was a profound and dazzling experience. The following year, he met another modern artist, Victor Brecheret. At that time, he was already friends with the writer Oswald de Andrade and bought a statue of the head of Christ from Brecheret, which caused a scandal in the family. He says that as a reaction to this scandal, he wrote his first book of modernist poems *Pauliceia desvairada* [Crazy Pauliceia].

*Pauliceia desvairada* was written in 1920 and has the phrase “São Paulo commotion of my life” as the first verse of the poem “Inspiration”. It is the first verse of the first poem in the first book of modernist poems, not just by Mário de Andrade. The book has two parts: one part is an essay entitled *Prefácio Interessantíssimo* [Extremely interesting preface], and a second part of poems, which consist of flashes of the city, such as *Paisagem* [Landscape], explains the biographer. According to Jardim, who participated in the first virtual meeting of our project held in 2022, Mário de Andrade took part in the preparations for the 1922 Modern Art Week and wrote a set of essays, which were published in a newspaper called “Masters of the Past”, against Parnassianism (Moraes 2023). And then comes the Week, which, according to Jardim’s assessment (2022 cited in Moraes 2023, 19): “we don’t really know who had the idea for the Week. They talk about the artist Di Cavalcanti, who lived in São Paulo at the time, others mention Marinete Prado, Paulo Prado’s wife”. The Week offered music, an art exhibition, and conferences for three days, and Mário de Andrade read excerpts which were later included in a book called *A escrava que não é Isaura* [The slave that is not Isaura]. Following the Modern Art Week, Mário de Andrade formed a group with Oswald de Andrade, Tarsila do Amaral, Anita Malfatti and Menotti del Picchia that met almost daily to discuss problems of aesthetics and art, which they named “Group of the Five”.

In the professor and biographer’s opinion, Modernism in the 1920s has two phases. In the first modernist phase, the concern was to update Brazilian artistic production to the new era, the modern era, and the modernists intended to do this in contact with the European avant-garde (Moraes 2023). For Jardim (2022 cited in Moraes 2023), there is a kind of universalism there, which is maintained, in fact, in the history of Modernism. Mário de Andrade clarifies in a letter to Manuel Bandeira: “I know what people say about me – that I imitate Cocteau and Papini. It will be a merit to connect these two very different men like a graceful lagoon with an impetuous sea. It’s true that I move the same waters of modernity like them. This is not imitating: it is following the spirit of the times (Moraes 2023, 20)”. The aesthetic theses, in this first modernist period that goes from 1917 to 1924, are expressed especially in *Extremely interesting preface* and in *The slave that is not Isaura*. It is necessary to claim the distinction between natural beauty and beauty in art; art cannot reproduce nature, nor is that its purpose; next, we consider the tension between the vital impulse that constitutes inspiration itself, which is often chaotic, and the necessary technical discipline that allows to construct the work to be transmitted to the reader. There is still the idea, in these theses of Mário de Andrade’s aesthetics from this period that the form of the poem, the form of art, is conditioned by content. An anti-formalism is adopted

here. There is also an idea of art history, conceived by Mário de Andrade. He talks about three moments in the history of art: in the first moment, there is an absence of concern for establishing an autonomous aesthetic character; then, he refers to modernity, when aesthetics gains autonomy in art; finally, there is a third moment, which is the current one of modernism in general, when there is an overcoming of formalism (Moraes 2023). During this period of the first modernist era, Mário de Andrade participated in the publication of the first modernist magazine, *Klaxon*, which had nine issues.

However, as Jardim (2022 cited in Moraes 2023) emphasizes, there is a second modernist period, which begins in 1924 and whose date of birth is Oswald de Andrade’s *Manifesto da poesia pau-Brasil* [Manifesto of pau-Brasil poetry], when there is a reformulation of the problem of entering modernity. So, universalism is seen in another way: we will participate in the concert of educated nations to affirm the national traits of our art. The nationalist perspective that appears in modernism, and, in the specific case of Mário de Andrade’s, is that “Brazil, in order to be artistically civilized and enter into the concert of nations that today direct the civilization of the Earth, has to compete for this concert with its personal part, with what singularizes and individualizes it, this is the only part that can enrich and expand civilization (21).” This poses a problem for a nationalist perspective: how to define the national entity? Mário de Andrade adopts a point of view from which he establishes a kind of chain. It has to be modern. To do this you need to be national. The traces of nationality are contained in popular culture. The debate about the conflict between Amerindian, African, and European civilizations in the context of colonization contributed as a background to the work of *Macunaíma* from a decolonial perspective.

The contact of civilizations during the colonial period, mainly in Portuguese America, and the strength of indigenous cultures that witnessed the project of European domination, encourages us to identify the legacy of these worldviews. André Gardel (2023 cited in Moraes 2023), associate professor III of Languages and Performing Arts and Postgraduate Program in Performing Arts (PPGAC) at the Center for Languages and Arts at the Federal University of the State of Rio de Janeiro State (UNIRIO), was one of the guests to debate the project for a *Macunaíma’s Decolonial Glossary* in a virtual meeting. He raised interesting and important points in a colloquium about 100 years of Modernism in Brazil, whose theme was *O Recado do Xamã, de Makunaima à Macunaíma e vice-versa* [The Message of the Shaman, from Makunaima to Macunaíma and vice versa]. Gardel (2023 cited in Moraes 2023, 33), who has been working on shamanism, on what a Shaman is, emphasizes that the theme brings “something to think about the Amer-

indian civilization that was here in this geopolitical space that we now call Brazil, which we named by chance.”

The figure of a Shaman will emerge in the re-reading of *Macunaíma*, explains Gardel (2023 cited in Moraes 2023), when he becomes aware of the historical backgrounds of the narrative. Immediately, the issue is that Theodor Koch-Grünberg, a German naturalist ethnologist who made several trips to Brazil in 1911, met with Akule, a Taurepang Shaman. Taurepang is one of the people who are part of an ethnic group called Pemon, which is divided into Taurepangues and Arekunas. This group is part of a larger linguistic trunk called the Caribes. In the Amazon, the Caribes come from Amapá, passes through the Central Amazon and enters strongly into what we call the Orinoco culture space, which runs from the North of Brazil – Roraima – Venezuela, Guyana and part of Colombia. The Caribes are one of the strongest linguistic branches; we have several others, says Gardel (2023 cited in Moraes 2023). In the Amazon, we also have the Aruaques, the Tucanos, the Pano group and, mainly, the ones we know best because they were the people on the coast, the Tupinambás; Tupis who come from Madeira River, come down, go along the coast, and they were the people we first had contact with.

For Gardel (2023 cited in Moraes 2023), the Caribes are a very interesting group because the Caribe Shamans are their cultural heroes, that is, those who organize and form the specificities of that people as a nation. And the Caribes people have a very interesting specificity, identified as a figure called Trickster by anthropology. The Caribe people have a Trickster as their cultural hero. A cultural hero who grounds all space and territoriality, character formation, social formation, and prohibitions under the baton of a Trickster. He is this prankster.

Mário de Andrade, in tune with this worldview, introduced this being as a hero without any character as opposed to having no character, which is something absolutely positive for the Caribe people, which is not any amorality nor morality, it is simply another conception of the human. Understanding what constitutes a hero without any character in Mário de Andrade's work is realizing that Mário is demonstrating a symptom, not a symbol of Brazilians. A symptom of our conflicting culture, of the clash of different worldviews, says the professor.

### 3.0 The composition of the Corpus for terminological analysis

In adherence to the principle of literary warrant, we constructed a corpus drawing from the glossary produced by M. Cavalcanti Proença (1978). Proença's (1978) research relied on Tupinologist sources, comprising records from an ethno-literature that became known to us primarily through publications based on narratives from the once-for-

gotten General Language of the Amazon, Nheengatu. Proença's (1978) references also include works from the South Brazilian Americanist, Capistrano de Abreu, and the German ethnographer, Theodor Koch-Grünberg, who was a primary source for Mário de Andrade. We also enriched the corpus by consulting the 520 notes and compiling 706 entries, which deepened our understanding of one of the most intriguing works in Brazilian literature.

The components are integral to the edition of *Macunaíma* by FTD Publisher, which features annotations by Brazilian Literature Professor Noemi Jaffe, who not only references many terms found in Proença's glossary but also introduces additional ones.

M. Cavalcanti Proença (1978), the author of *Roteiro de Macunaíma* [Macunaíma's Script], notes that the guidebooks for Mário de Andrade's *Macunaíma* drew inspiration from several sources. In addition to the work by the German ethnographer Koch-Grünberg, these sources included Couto de Magalhães<sup>[2]</sup> and his *O Selvagem* [The Savage]; Capistrano de Abreu's *Língua dos Kaxinawás* [Kaxinawás' Language], also Gustavo Barroso, Basílio de Magalhães, and Silvio Romero, among others.

According to Lúcia Sá (2012), author of the book *Literaturas da Floresta: textos amazônicos e cultura latino-americana* [Forest Literatures: Amazonian texts and Latin American culture], Cavalcanti Proença mapped the sources of the work in *Macunaíma's Script*, creating a remarkable study pinpointing the intricate net of texts and subtexts that shape Mário de Andrade's rhapsody. These encompass the indigenous narratives that provide the author with his main characters and most of the plots. Lúcia Sá (2012) emphasizes that Koch Grünberg inspired a significant portion of the narrative, although some tales from other contributors such as Capistrano de Abreu, Barbosa Rodrigues, Brandão de Amorim<sup>[3]</sup>, and Couto de Magalhães also played a role.

In an enlightening re-reading of *Macunaíma's* indigenous sources, Lucia Sá (2012) comments that modernists were enchanted by the collection of Amazonian indigenous legends collected by Brandão Amorim and published, posthumously, in 1928, in Brazilian prose. At the time, the author observes, there was nothing comparable in terms of capturing and representing the popular sentiment and language, in this case, the Amazonian. Mário de Andrade, Oswald de Andrade, Cassiano Ricardo, Menotti del Picchia read the 33 legends gathered by Amorim (1928), published both in Portuguese and Nheengatu.

According to Sá's (2012) evaluation, such a collection of legends, written in the language spoken in the country's north, should not be merely considered a source text from which various modernist authors used to prepare their works. Instead, it stands as one of the most significant modernist works in its own right.

### 3.1 Tupinologists and South Americanists: the inspiring ethno-literature of Mário de Andrade

The colonialist discourse disqualified indigenous poetry and myths and historiography threw into oblivion the existence of the General Language of the Amazon and its characteristics as a means of interethnic communication for 200 years, the Nheengatu.

Professor Jose Ribamar Bessa Freire, affiliated with the Social Memory program at the Federal University of the State of Rio de Janeiro State (UNIRIO) and a retired professor from Rio de Janeiro State University (UERJ), spent 30 years coordinating the Indigenous Peoples Studies Program (PROINDIO) in the late 20th century. Freire (2014) points out that when we observe this group of scholars interested in indigenous literature, we come across the so-called "Tupinologists" because most of them, with the exceptions of Theodor Koch-Grünberg and Capistrano de Abreu, were experts in Nheengatu. According to Freire (2014), they developed an interest in the general language primarily through their exposure to ethno-literature, that is, narratives that in oralized cultures are encyclopedias, stories, and reference works encapsulating the vast knowledge contained in that narrative.

They were scholars who collected indigenous narratives in the second half of the 19th until the end of the 20th century, recording, in writing, stories narrated orally almost all in Nheengatu and translating them into Portuguese. According to Professor Freire (2023 cited in Moraes 2023), they are: Couto de Magalhães (1837-1898), born on his grandfather's cattle farm, in Diamantina (MG), where he spent his childhood surrounded by "touching and poetic legends, half Christian, half indigenous (47)" told by cowboys. Graduated in law, he looked for "the colors of the country" not only in archives and libraries, but also on ten trips through the depths of Brazil, when he heard "Tupi legends" which he transcribed in *O Selvagem*, published in several languages: French, English, German and Italian. His interest grew when he was appointed president of the Province of Pará by Emperor Pedro II.

Canadian geologist Charles Hartt (1840-1878), who came on naturalist Louis Agassiz's scientific mission to inventory the riches of the Amazon. When the ship stopped in Óbidos (Pará State) he heard an old lady telling stories in Nheengatu on the sidewalk of her house, surrounded by children and young people. When they translated the stories, fascinated, he learned the language and collected Amazonian myths with the tortoise as the central character. He discovered that this was the region's most important wealth: its wisdom-filled literature and the language used to circulate it (Hartt 1885).

Italian Count Ermano Stradelli (1852-1926), born in a castle in Borgo Val di Taro, a commune in Italy. His inten-

tion was to visit the Amazon for a few weeks. At night, in a hut on Rio Negro, lying in his hammock, he heard the indigenous people tell stories, which made him change his plan when he found out about the translation. He spent the rest of his life in Amazon until his death in Manaus. He learned the language, created a Nheengatu-Portuguese-Nheengatu dictionary, recorded the traditions, including *O Mito de Jurupari* [The Jurupari Myth] and *Lendas dos Tariana* [Tariana's Legends], between one sugar cane brand gourd and another (Revista IHGB 1929, Stradelli 1929).

João Barbosa Rodrigues (1842- 1909), a botanist from Minas Gerais, son of a Portuguese merchant, could not resist the charms of oral narratives. A professor at Colégio Pedro II, in Rio de Janeiro, he moved to Manaus in 1872, hired to create the Botanical Museum. He learned Nheengatu and in this language, he collected songs and tales he considered "flowers of the imagination of a people" published by Poranduba Amazonense. When he asked the name of a plant unknown to him, they responded with a tale in which the plant was described. He realized that in oral societies, tales constituted popular encyclopedias (Moraes 2023).

We must mention Brandão de Amorim (1865-1926) born in Manaus, son of a Portuguese merchant who created the company that sailed directly from Liverpool to Manaus. He published 33 narratives from the upper Rio Negro in a bilingual edition, without mentioning that they had been collected by Maximiano José Roberto, an indigenous descendant of the "Manauá" and "Tariana of the Uaupés River". In her book, Lúcia Sá (2012) prompts us to reflect on a striking observation: this ethno-literature, or even literature, often merely viewed as basic ethnographic material, only gains recognition within the realm of art when interpreted and presented by non-indigenous scholars.

Mário de Andrade drew from numerous sources while creating *Macunaima*, but Capistrano de Abreu's book, *Língua dos Caxinauás* [Caxinauás' Language], is especially noteworthy. This work is the result of his studies on Brazilian indigenous languages (Kaxinawás and Bacacris), aligning with the South Americanist movement, which brought together a group of specialists on South American culture and languages from 1890 to 1929 (when the German ethnographers' expeditions to the Amazon region took place) and the context of European dominance in the ethnographic and linguistic knowledge of the American people. Capistrano de Abreu, as a South Americanist, was an interlocutor of German ethnography most notably with the work of Theodor Koch-Grünberg, an important source for Mário de Andrade. Capistrano's contributions directly inspired chapter 4 (*Boiuna Luna*) and chapter 13 (*A Piolbenta do Jiguê*) of *Macunaima*.

Beatriz Protti Christino (2007), Associate Professor II of the Department of Vernacular Literature (Portuguese Lan-

guage Sector) at the Federal University of Rio de Janeiro, investigated the production and reception circuit of the research on South American languages from 1890 to 1929 and, in particular, the work of Capistrano de Abreu on the Kaxinawá language, in her doctoral dissertation entitled *A rede de Capistrano de Abreu (1853-1927): uma análise historiográfica do rã-txa hu-ni-ku-~i em face da Sul-americanística dos anos 1890-1929* [The network of Capistrano de Abreu (1853-1927): a historiographical analysis of the rã-txa hu-ni-ku-~i in the face of South Americanism from the years 1890-1929]. According to Christino (2007), this community of specialists who identified themselves as Americanists – a term also used by scholars studying Central America and North American peoples. However, she chose to emphasize the term ‘South Americanists’ as the dialogue especially involved experts from the same continent and had the characteristic of moving away from the Eurocentric perspective, in that period between 1890 and 1929.

During this period, researchers from South America also became part of this network, mentions Christino (2007). The network of this community of experts also included Chileans such as the anthropologist Robert Lehmann-Nitsche, and Venezuelans such as Luís Ramón Oramas. In this scenario, several researchers focused on South American people began to work, including, in South America and in close and collaborative dialogues with researchers based in Europe, who came for fieldwork trips or who then organized data from their desk research in Europe.

According to Christino (2007), this generation of 1890 constituted the first one that focused on the cultures and languages of various peoples as the main object of study. Prior to this, researchers came from natural science backgrounds who also collected information about local peoples and languages during their research trips, albeit not their primary objective. A paradigmatic scholar from the previous generation is Carl Friedrich Philipp Von Martius, who compiled the *Glossaria Linguarum Brasiliensium*, which brought together all existing sources on Brazilian languages from the imperial era. During his travels, he also collected various words and vocabularies from the people he encountered. Another example from this time is the zoologist Johann Baptist von Spix, primarily a botanist who authored several volumes of a catalog on the Brazilian flora. The generation following this, according to Christino (2007), are the South Americanists who include Capistrano de Abreu and Theodor Koch Grünberg, whose work *Vom Roraima zum Orinoco*, vol. II (1917) inspired Mário de Andrade. These specialists recognized the urgent need for ethnographic and linguistic documentation. They were bearing witness to a profound process of genocide, and at the onset of the 20th century, many believed they might be encountering the last representatives of many indigenous peoples. Capistrano de Abreu held the belief that his documentation

of the cultures of the Kaxinawá and Bakairi he intended to make might soon represent records of peoples eradicated due to genocide and ethnocide. The current situation, then, especially in the traditional region of the “Kaxinawá”, the “Juruá River”, underwent a historical transformation. In a brief period, it transitioned from a region largely untouched by international capitalism to becoming a supplier of the cutting-edge industry at that time – the automobile industry. This great demand for rubber led to the invasion of the Kaxinawá lands, along with those of other indigenous peoples in the region; they were enslaved and displaced. The researcher highlights that it was an alarming situation, and South Americanists perceived an urgent need to document these cultures, as if seizing the last possible opportunity to do so.

Historian Rebeca Gontijo (2013), associate professor at the Department of History and the Graduate Program in History at the Federal Rural University of Rio de Janeiro (UFRRJ), presented the trajectory and legacy of Capistrano de Abreu, an icon of national historiography, considered ‘the founding father’ of a modern and scientific history in Brazil in the book *O Velho Vaqueano: Capistrano de Abreu: historiografia, memória e escrita de si* [The Old Cowboy: Capistrano de Abreu: historiography, memory and writing of the self], published by 7 Letras in 2013.

According to the historian, from the late 19th century onward, Capistrano de Abreu devoted himself to the study of Brazil's history (specifically the 16th and 17th centuries) as well as indigenous languages (Gontijo, 2013). Capistrano de Abreu's initial text on the Bakairis dates back to 1895, and throughout the first decade of the 20th century, he immersed in these studies. It is posited that the study of indigenous languages is part of a larger study project on Brazilian history, and not a detour as some interpreters once believed. Capistrano's primary objective was to understand Brazil's population dynamics, specifically the settlement patterns in the interior and the backlands. This topic is the focus of his investigations and, to understand this process, the author considered it necessary to understand the relationships established with indigenous peoples, especially in the two large settlement centers in the backlands, Pernambuco and São Paulo. He assumed that something different happened in these regions, and, in his understanding, relations with indigenous peoples favored the occupation of the backlands. The absence of studies on indigenous people left a gap in Brazilian history. Capistrano inserted indigenous people into history, not as an erudite curiosity or as an exotic element of national formation, but as necessary agents of this history, whose actions were constitutive of nationality itself. For Capistrano, without understanding the relationship with indigenous people, the history of Brazil would be incomplete, as Rebeca Gontijo (2013) observes.

### 3.2 The challenge of the literary warrant of indigenous peoples' ethnoknowledge

According to Barité et al. (2010), the fact of grounding the literary warrant on what is documented reinforces the conception that the realm of documentation has norms, or at least, manifestations distinct from those found in knowledge classifications. Notably, Documentation is governed by logics related to methods authors propose, define, prioritize, share, agree upon, link, and critically assess the topics they study, in their concepts and terms. Barité et al. (2010), argue that documentation expresses both topics whose study does not lose validity over time and those that are already considered obsolete, and those that receive intense treatment due to the actual situations or concrete needs. Moreover, this occurs in any area because of its evolution or specialization, which generates significantly numerous documents (thematic, regulatory, interpretative, of dissemination, etc.).

Also according to Barité et al. (2010), Hulme's intention in positioning documentation as a foundational pillar for a validation principle was not to undermine the significance of even the superiority of scientific classifications nor to question their role as reference frameworks for knowledge organization systems. Instead, his aim was to introduce a novel approach, which centered on seeking and extracting terminology from the analysis of documentation, thereby conferring upon it both an empirical status and a role in knowledge representation. In this sense, literary warrant is closely related to the semantic aspects of the forms of representation specific to classification and indexing (descriptors, subject headings, classificatory notations).

According to Guedes and Moura (2016), viewing language as a medium through which knowledge is expressed – a vehicle for thought – and recognizing the role of knowledge management (specifically how knowledge is represented using a system of signs to organize it) brings linguistic-philosophical questions to knowledge organization (KO). From this perspective, the precept of semantic warrant as a validation principle for documentary language has been utilized over the years in the realm of information science practices. This is because knowledge representation emerges from a specific viewpoint, grounded in a sociocultural context shaped by historical conditions. In this way, the warrant would be the ontological commitment that would ensure that the terminological units incorporated into a KOS carry the appropriate meaning for the purpose and utility of such a device, with the KOS acceptance and reliability stemming from the semantic alignment established between the system and the target audience.

Semantic warrant implies that an instrument intended to represent knowledge through a structure of concepts is only effective if its contingent of terms can portray both the se-

mantic field of the represented domain and the contextual reality of those who use it.

In line with this perspective, Freire (2014) highlights that a language contains the entire territory where it is spoken, as it classifies, names, describes, evaluates, hierarchizes and gives meaning to everything that exists in it: flora, fauna, geographical features, enchanted and disenchanted beings that populate it, as well as beliefs and knowledge that reveal the relationship between them. Languages, according to Freire (2014), not only communicate information, but carry out a whole series of social practices, building discourses that establish social bonds, ritualize, tell stories, sing, fight, love and contribute to creating communities that are formed from of these affinities. Finally, they serve as a criterion for recognizing the identity of their speakers and their borders. In this case, the extent and nature of the territory are assessed by the degree of intercommunication between those who live in a certain geographic space, identified as linguistic borders.

According to Freire (2014, 365), in the 16th century, in the territory that is today Brazil, Pindorama, more than 1,300 languages from different families and linguistic trunks were spoken, all of them carrying oral narratives, knowledge and memory. However, far from being considered a heritage to be cared for and preserved, they were treated as an obstacle to the development of the colony, and later, to national unity. Perhaps for this reason, no inventory of these languages was carried out in the colonial period, and therefore many of them are now extinct. Their records and documentation were fragmented and dispersed, produced especially by missionaries and, to a lesser extent, by chroniclers and travelers. Curt Nimuendaju's Ethno-historical map from 1942 stands as a pivotal document. It was an effort to identify territories where specific languages were spoken, resulting in a linguistic cartography. Additionally, missionaries have contributed creating catechisms, grammars, dictionaries, and vocabularies, producing a meta-discourse about the languages prevalent in their areas of activity. However, the existing documentation is dispersed and rare. Given this backdrop of documentary deficit concerning an ethno-knowledge rooted in orality, we revisit the question also raised by Barité et al. (2010) regarding the existence of a 'problematic area' for a literary warrant within interdisciplinary or interdiscipline spaces. Zipp (1999) suggests that as these interdisciplinary areas grow and solidify, libraries and documentation centers emerge to address these interdiscipline areas. However, they often face significant challenges in representing the knowledge found in documents from new areas.

As in the case of indigenous peoples' ethnoknowledge representation, Barité et al. (2010) identify various challenges related to knowledge representation within interdisciplinary spaces, especially when attempting to integrate

specific forms of literary warrant. Among them, the author underscores the difficulties in establishing a representative and balanced documentary corpus, given the varied disciplinary origins of specialized works within an interdiscipline, which, in addition, is expressed in the dispersion of its documentation across specialized libraries focused on distinct subjects.

#### 4.0 Conclusion

As a reference work, the *Macunaima's Decolonial Glossary* aims to contribute to the documentation of the National Inventory of Linguistic Diversity, as an instrument for identifying, documenting, recognizing and valuing languages that bear reference to the identity, action and memory of the distinct groups that form the Brazilian society, an inventory established by Decree No. 7,387 on December 9, 2010. The decree aimed at actions to strengthen identity languages and support studies in related areas, given their transversal epistemological nature, enriching educational policies. One of the biggest demands from groups of speakers of minority languages is related to the right to access public services in their reference language and the implementation of projects to support literary and audiovisual production to favor preservation and intergenerational transmission.

The research identified 2,112 entries from a compilation of terms and synonyms, each one followed by a definition that considers the semantic aspects and the historical context, which together give us the dimension of the richness of the Brazilian vocabulary in its roots.

The 2,112 entries that make up the glossary were categorized using the faceted analysis of the Indian mathematician and librarian Shiyali Ramamrita Ranganathan (1967), which is one of the strategies for representing a given corpus. Ranganathan (1967) established five fundamental categories for his faceted classification system: Personality, Matter, Energy, Space and Time, known by the acronym PMEST. These categories are mutually excluding, that is, what is personality is not matter, nor energy, nor space, nor time. However, a word in a lexicon can be categorized into any of them, depending on its meaning and context.

The category Personality, for the purpose of organizing *Macunaima's* lexicon, grouped all terms related to fauna, flora, entities, characters, and institutions. The category Energy covers actions, reactions, activities, operations, processes, techniques, treatments, problems, etc. The category Matter consists of all types of materials and substances that make up things. The category Space corresponds to geographic divisions and the category Time to chronological divisions. With this categorization, we carried out a semantic control of the words that appear in the literary work *Macunaima*. This included synonyms from *Macunaima's Script* glossary and those sourced from other references. In this

Glossary, we rely on Mário de Andrade's work to provide the necessary documentation to support the literary warrant of an ethno-literature. This literature often lacks documentation and suggests a distinct intertextuality, as it includes many narratives from indigenous peoples.

#### Endnotes

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