COSMOGONIC CONFRONTATIONS, MULTINATURAL NEGOTIATIONS: LISTENING WITH THE WATERS OF MÁRCIA WAYNA KAMBEBA'S SABERES DA FLORESTA

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Abstract: Indigenous literatures from Amazonia in the twenty-first century textually invite readers into the cosmovisions of writers' respective communities. Ancestrality and territoriality, concepts defined by Graça Graúna (2013) and Robert David Sack (1986), respectively, guide a reading of Omágua/Kambeba writer Márcia Wayna Kambeba's poetry and essay collection *Saberes da floresta* (2020). In her writings, Kambeba critiques extractivist practices in Amazonia and decentralizes the significance of extractivism in her conceptions of Amazonia as a geocultural, social, and literary space. Ancestrality serves as a key mode of communication of her communities' cosmovisions and systems of knowledge; Kambeba emphasizes listening *with* rivers, treating waterways as more-than-human relatives. As she counternarrates predatory extractivism across Amazonia, Kambeba deploys a sensorial territoriality as a decolonizing gesture: she proposes learning as an embodied—not just intellectual—experience that activates and is activated by the senses. I argue that Kambeba's invitations to become more educated about the world through her communities' experiences and ancestral knowledges serve as decolonial gestures in which worldly and literary possibilities of knowledge proliferate. Her transformation of the tropes of confrontation to become cosmogonic and negotiation to become multinatural, to use Eduardo Viveiros de Castro's (2002/2020) term, emphasizes human and beyond-human perspectives in imagining Amazonia, fortifying decolonial pedagogical paths forward from Amazonia's ecological and sociopolitical crises.

Keywords: Amazonia, ancestrality, decoloniality, extractivism, Indigenous literature, Omágua/Kambeba, territoriality

Resumo: As literaturas indígenas da Amazônia no século XXI convidam textualmente os leitores a adentrar as cosmovisões das respectivas comunidades dos autores. A ancestralidade e

a territorialidade, conceitos definidos por Graça Graúna (2013) e Robert David Sack (1986), respectivamente, norteiam uma leitura da coletânea de poesia e ensaios *Saberes da floresta* (2020), da escritora Omágua/Kambeba Márcia Wayna Kambeba. Na sua escrita, Kambeba critica as práticas extrativistas na Amazônia e descentraliza a importância do extrativismo em suas concepções da Amazônia como um espaço geocultural, social e literário. A ancestralidade serve como um modo fundamental de comunicação das cosmovisões e sistemas de conhecimento de suas comunidades; Kambeba enfatiza escutar *com* os rios, tratando os cursos d'água como parentes mais-que-humanos. Ao contranarrar o extrativismo predatório na Amazônia, Kambeba emprega uma territorialidade sensorial como gesto descolonizador: ela propõe o aprendizado como uma experiência corporificada — e não apenas intelectual — que ativa e é ativada pelos sentidos. Eu argumento que os convites de Kambeba para nos tornarmos mais sábios sobre o mundo por meio das experiências de suas comunidades e das sabedorias ancestrais servem como gestos decoloniais nos quais proliferam possibilidades mundanas e literárias de conhecimento. A sua transformação dos tropos do confronto a ser cosmogônico e da negociação a ser multinatural, para usar o termo de Eduardo Viveiros de Castro (2002/2020), enfatiza perspectivas humanas e mais-que-humanas na imaginação da Amazônia, fortalecendo caminhos pedagógicos decoloniais para superar as crises ecológicas e sociopolíticas da região.
Palavras-chave: Amazônia, ancestralidade, decolonialidade, extrativismo, literatura indígena, Omágua/Kambeba, territorialidade

In the past four decades, writings by Indigenous peoples from Amazonia have centralized their viewpoints on their lives, communities, and beliefs, rather than outside perspectives, most notably those of anthropologists who viewed Indigenous systems of belief and knowledge as esteemed ethnographic artifacts. For instance, Lúcia Sá explains how the designation of "myth" has legitimized the exclusion of Indigenous texts from consideration as "literature" vis-à-vis Claude Lévi-Strauss's *Mythologiques*, which "[reduces] to manipulable 'mythic units' narratives that are specific with respect to territory, history, and politics, and turn extraordinary works of literature into summaries" (Sá xix). Now, in the twenty-first century, Indigenous voices turn to their communities' cosmovisions and experiences to stake their claims about their beliefs and understandings of their worlds across literary genres, from poetry and prose to essays and other non-fictional works.

Indigenous communities in Amazonia remain gravely threatened not only physically but also in regard to their ways of life, their cosmovisions, and their epistemes. Amidst the continued increment of predatory extractivist practices, how do Indigenous writers and artists communicate their communities' knowledges and ways of thinking? How do Indigenous writers and artists convey their conceptions of the world? How do these forms of knowledge disrupt Western epistemological underpinnings, and how is this disruption productive? These questions highlight the specificities of knowledge, history, and experience communicated in Indigenous narratives from which we in the West are invited to learn.

This essay examines Omágua/Kambeba writer, educator, and geographer Márcia Wayna Kambeba's 2020 poetry and essay collection *Saberes da floresta*. Kambeba was born in 1979 in Belém dos Solimões, in the Brazilian state of Amazonas, and belongs to the Omágua/Kambeba community of the Alto Solimões.[1] Currently residing in Castanhal, in the Brazilian state of Pará, Kambeba holds a Ph.D. from the Universidade Federal do Pará and continues to travel throughout Brazil as an educator, writer, and public speaker. In May 2022, she legally changed her name on her birth certificate to "Marcia Wayna Kyana Kambeba." In an Instagram post dated May 19, 2022, documenting this legal victory, she explains, "isso é uma conquista, uma vitória não só para mim como pessoa por ser um reparo de uma violência sofrida mas é vitória pra causa indígena. Por ser uma luta de todos… Agora não precisa ninguém dizer que meu nome Márcia Kambeba é artístico[,] é por meu direito" (Kambeba, "Vitória"). Kambeba's legal victory in officially changing her last name to include the name of her people and community highlights how an individual's legal name is now, indeed, a place for Indigenous identity to be celebrated and recognized, especially in the non-Indigenous legal sphere that is Brazilian bureaucracy.

The essays and poems within *Saberes da floresta* focus on Indigenous education, from the *aldeia* to the urban university. Kambeba triangulates her communities' knowledge and wisdom across cultural and social practices and develops a poetic *pedagogia das águas* that underscores the significance of waters and waterways for the Omágua/Kambeba. For Kambeba, education, writing, and public speaking all center on her and her Omágua/Kambeba people's relationship to their ancestral lands and cosmovision, opportunities to listen with perspectives beyond just that of the human. Throughout her work, her conception of territoriality broaches how she and

[1] The Omágua/Kambeba community carries two names due to geographical considerations despite being the same community: the Omágua historically reside in Peru, while the Kambeba historically reside in Brazil (Maciel).

her Omágua/Kambeba communities lay claims to their lands—and, indispensable for them, the waterways that surround these territories. Moreover, this relationship between people, land, and water reifies Kambeba and her community's identity as Omágua/Kambeba. For example, in the poem "Povo flutuante" from her 2021 poem and essay collection *O lugar do saber ancestral*, Kambeba writes, "Nas margens do rio, / Vivem os povos das águas, / A vida com desafio. / Acordam com a natureza, / Ao som das aves, assobios" (44). This type of relationship between human and beyond-human beings and natural formations fosters the formulation of a territoriality rooted in rivers as beyond-human relatives; Kambeba closes the poem declaring that the river is sustenance, home, friend, father, and companion on the journey that is the life full of challenges introduced in the first stanza (*O lugar* 44).

Kambeba's textual production contests historical, political, and cultural domains of the colonial matrix of power via this centralization of Indigenous voices, beliefs, and practices. Here, I look to Walter D. Mignolo and Catherine E. Walsh's engagement with the term colonial matrix of power (CMP). For Mignolo and Walsh, the CMP is a stand-in phrase for modernity/coloniality, a complex structure of management and control, which "[uncovers] the domains that the discourse of modernity produces in order to advance its overall project, hiding, destroying, demonizing, and disavowing whatever gets in its way" (142). Domains are categorizations and classifications within this structure—"the *content* of the conversation, or that which is *enunciated*" (Mignolo and Walsh 143; emphasis in the original). Broadly considered, examples of these domains of the CMP might involve barriers to Indigenous economic and political participation, or dominant historical and cultural narratives about Indigenous communities in Amazonia.

Extractivism and the CMP, including their expressions in literary works, go hand-in-hand. Extractivism, as Alberto Acosta reminds us, comprises "those activities which remove large quantities of natural resources that are not processed (or processed only to a limited degree), especially for export" and has been a mechanism of colonial and neocolonial plunder and appropriation, "favoring the Global North at the expense of the Global South" (62, 63). For Indigenous communities in Amazonia, predatory extractivism remains one of the most persistent and tangible manifestations of the CMP, as much in economic, spatial, and political practices as in imaginative formations.

Aníbal Quijano likewise reminds us of the deep-seated Eurocentrism foundational to the CMP, particularly in relation to knowledge production. The interface of Eurocentrism and

coloniality has resulted in "a specific rationality or perspective of knowledge that was made globally hegemonic, colonizing and overcoming other previous or different conceptual formations and their respective concrete knowledges, as much in Europe as in the rest of the world" (549–50). As Indigenous writers like Kambeba speak about extractivism in their writings, they highlight Indigenous knowledges and cosmologies rather than those of the West, spotlighting Indigenous communities' relationships to territory, counternarrating extractivist narratives of resource consumption, particularly in continued efforts to demarcate Indigenous lands across Amazonia (and Latin America more generally). Moreover, extractivism is a thematic and sociopolitical foil against which Indigenous knowledges are inscribed and which Indigenous territorialities contest, emphasizing larger manifestations of social power through geographical, historical, and political changes associated with territorial dynamics.

Indigenous Amazonian writers like Kambeba propose alternative ways to imagine Amazonia, its environments, and its human and beyond-human inhabitants, emphasizing Indigenous views on extractivist dynamics across the region and the effects of extractivism on Indigenous communities. Extractivist practices in Amazonia grossly affect Indigenous communities whose historical and present territories have become extractive zones, defined by Macarena Gómez-Barris as "the colonial paradigm, worldview, and technologies that mark out regions of 'high biodiversity' in order to reduce life to capitalist resource conversion" (xvi). Kambeba's writings studied in this essay critique extractivism overtly or decentralize its meaning in the conception of Amazonia as a geocultural, social, and literary space. In turn, Kambeba highlights Omágua/Kambeba submerged perspectives, defined by Gómez-Barris as "geographies that cannot be fully contained by the ethnocentricism of speciesism, scientific objectification, or by extractive technocracies that advance oil fields, construct pipelines, divert and diminish rivers, or cave-in mountains through mining" (12). Such submerged perspectives arise, I argue, from Kambeba's transformations of the tropes of confrontation and negotiation. Confrontations become cosmogonic—that is, they involve invitations into Indigenous cosmovisions and ancestral knowledges, for the Indigenous and non-Indigenous reader alike. She deploys ancestrality in her writings to communicate her communities' systems of belief and knowledge, cosmogonically confronting the reader with individual and collective experiences of

ancestral histories and presents, looking to forge ancestral futures.[2] Negotiations, in turn, become multinatural, to use Eduardo Viveiros de Castro's term, as they bridge the human and beyond-human worlds of Indigenous communities. Moreover, she proposes conceptions of territoriality that decolonize notions of land ownership and belonging, especially in relation to Indigenous communities in Amazonia, devaluing extractivism's currency with regard to the value of Indigenous territories. Submerged perspectives rising to the textual surface thus propel decolonial world-building founded on world-sharing in Kambeba's texts, resulting in imaginaries of Amazonia rooted in her peoples' cosmovisions, alternatives to colonial, extractivist logics.

Ancestrality and the Textual Confrontation with Cosmogonic Knowledge

Ancestrality and ancestral knowledge saturate Indigenous writings. Macuxi writer Trudruá Dorrico argues that ancestrality is "[o] lugar de fala indígena" ("Vozes" 230).[3] Moreover, Indigenous writers from what is now Brazil "[r]eiteram que não são um monólito homogêneo e fenotípico que justifica o rótulo de *índio do Brasil*. Seus lugares de fala são suas ancestralidades e pertenças étnicas… Desse modo, a leitura das obras desses autores de etnias diferentes coopera para o conhecimento de diferentes lugares de fala cuja expressão se anuncia a partir da própria alteridade" (Dorrico, "Vozes" 230). Reading Indigenous writers from diverse communities foregrounds diverse Indigenous knowledges, each from its own perspectives and experiences of being Othered. Ancestrality crosses time, embracing past knowledge and history from Indigenous communities, engaging with these historical understandings in the present, and retaining and preserving this knowledge and history for the future.

Potiguara writer Graça Graúna likewise describes Indigenous literature as writing that "pulsa. A sua força atravessa fronteiras" (172). These boundaries include temporal dialogues between different Indigenous communities and their beliefs, "um processo que vem de tempos

[2] I borrow the terminology of an ancestral future from philosopher Ailton Krenak and his 2022 collection of essays aptly entitled *Futuro ancestral*. He opens the first essay in the collection, entitled, "Saudações aos rios," by contemplating rivers as living beings: "Os rios, esses seres que sempre habitaram os mundos em diferentes formas, são quem me sugerem que, se há futuro a ser cogitado, esse futuro é ancestral, porque já estava aqui" (Krenak 11). Throughout his essays, Krenak, like Kambeba, insists on listening with ancestral knowledge like that embodied within rivers, in order to understand our interactions with human and beyond-human beings full of dynamic affect. This type of sensorial experience can help "conjugar o *mundizar*, esse verbo que expressa a potência de experimentar outros mundos, que se abre para outras cosmovisões e consegue imaginar *pluriversos*" (Krenak 83).

[3] In an Instagram post dated July 14, 2022, Dorrico declared that she would go by the name Trudruá, meaning "formiga" in the Macuxi language, stating, "Sou formiga, macuxi, indígena muito antes de ser Julie, cidadã brasileira" (@trudruadorrico). The Works Cited page in this essay includes the name Julie in brackets to correspond with publication information.

remotos," and the notion of collective community as part of individual Indigenous authorship (Graúna 172). This is to say, ancestrality is essential to Indigenous writing and links Indigenous literature to other Indigenous communities worldwide and to times immemorial, past, present, and future. As Graúna further explains, "As vozes ancestrais sugerem mais e mais desafios que emanam da literatura indígena contemporânea: um mundo espelhado de mundos, de sonhos e realidades distintas; um mundo de pessoas que foram impedidas de expressar o seu pensamento ao longo dos mais de 500 anos de colonização" (172). Ancestrality has always existed and flourished within Indigenous communities, but now ancestral knowledges can be seen and read outside of the communities to which they belong in literary texts, as we can see in the case of Kambeba and her writings.[4]

Brazilian anthropologist Eduardo Viveiros de Castro's formulations of Amerindian perspectivism and multinaturalism provide a vocabulary to engage with Indigenous ancestral knowledges in the West, that is, from within the CMP. Amerindian perspectivism is a way of seeing the world common among Indigenous communities in the Americas that emphasizes animal perspectives as human perspectives disguised as beyond-human ones. Viveiros de Castro argues that this is not a form of relativism but rather a form of understanding different forms of interspecies relations (304–05). Thus arises the concept of multinaturalism. Unlike multiculturalism, which assumes that nature is one and organizes subjects' experiences in nature as divided yet diverse, multinaturalism emphasizes species' perspectives, "aplicada indiferentemente sobre uma diversidade real. Uma só 'cultura', múltiplas 'naturezas'; epistemologia constante, ontologia variável – o perspectivismo é um multinaturalismo, pois uma perspectiva não é uma representação" (Viveiros de Castro 329).[5]

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[4] Sateré-Mawé writer Tiago Hakiy likewise explains that Indigenous literature "tem em suas entrelinhas um sentido de ancestralidade, que encontrou nas palavras escritas, transpostas em livros, não só um meio para sua perpetuação, mas também para servir de mecanismo para que os não indígenas conheçam um pouco mais da riqueza cultural dos povos originários" (38). Hakiy's affirmation about how literature manifests the cultural richness of the *povos originários* of Brazil emphasizes how Indigenous literature can manifest itself as a mode of resistance to the CMP, contesting, in particular, historical and cultural domains that denigrate Indigenous peoples as "savages."

[5] An example may help distinguish multiculturalism and multinaturalism. A multiculturalist view of the world assumes that Macuxi people living on their demarcated lands in the Raposa Serra do Sol territory have a partial view of the one world we all inhabit, just like Brazilians living in Boa Vista, the capital city of the state of Roraima in which lies much of the Raposa Serra do Sol territory. Different cultures take different views of the same world paradigm. Macuxi people in Raposa Serra do Sol and Brazilians in Boa Vista are likewise all people, members of the same species, and they can see other people as human beings, animals as animals, plants as plants, etc. Yet, a multinatural view of the world may result in Macuxi people like writer Trudruá Dorrico looking out to the world and seeing animals, plants, and other non-human entities *as* human. For instance, in her poem, "As bananeiras do meu quintal," Dorrico relates how she became a plant and how plants' viewpoints reveal their "humanity": "Eram árvores até o infinito, eram plantas que cresciam amigas umas das outras," she writes, later describing some of her

Indeed, perspectives are not representations as multiculturalism may want us to claim them, and Viveiros de Castro's notion of multinaturalism underscores the imaginings, not representations, of Amazonia (and the world more broadly) found in Kambeba's writings to be analyzed in this essay. Multinaturalism emphasizes the Indigenous epistemologies that frame the writers' submerged perspectives, to use Gómez-Barris's term, which reveal what predatory extractivism ultimately cannot destroy.

Throughout *Saberes da floresta*, Kambeba textually confronts the reader with the power of ancestrality in Omágua/Kambeba culture today, particularly in relation to her *pedagogia das águas* and the role of Indigenous education in the development of her imaginary of Amazonia. Kambeba's textual invitations to learn, to become more educated about the world through the Omágua/Kambeba's people's experience, serve as decolonial gestures in which worldly and wordy possibilities of knowledge proliferate. Decolonial, in the sense that Kambeba highlights Omágua/Kambeba knowledges and experiences through inviting the reader to learn more about her community, contesting cultural domains of the CMP. Worldly, in the sense that the reader enters, begins to learn about, and perhaps even begins to understand more about Omágua/Kambeba worlds. Wordy (not pejorative, but rather complimentary), in the sense that the textual space of *Saberes da floresta* foregrounds an invitation into these Omágua/Kambeba worlds. Kambeba invites us to learn so as to partake in postponing the apocalyptic *queda do céu* about which Yanomami shaman Davi Kopenawa warns in his and Bruce Albert's text of the same name, to establish an encompassing foundation for a Krenakian ancestral future.

Regarding the relationship between worlds and words, Mary Louise Pratt argues:

> What is needed is a theory of linguistic representation which acknowledges that representative discourse is always engaged in both fitting words to world and fitting world to words; that language and linguistic institutions in part construct or constitute the world for people in speech communities, rather than merely depicting it. Representative discourses, fictional or nonfictional, must be treated as simultaneously world-creating, world-describing, and world-changing undertakings. (71)

company in the garden as "as gente-árvores que ouviam todas as minhas histórias de menina" (Dorrico, *Eu sou macuxi* 67, 71). Dorrico sees the trees as "gente-árvores," people-trees, with whom she is able to understandably communicate, a multinatural view and experience of human-plant recognition.

World-sharing marks Kambeba's representative discourse developed throughout her essays and poems, alongside textual world-building and world-changing undertakings for all of humanity, sprouting from her community's beliefs and practices. The modes of communication burgeoning from the river's educative currents are an open conversation of worlds and words, human and beyond-human entities.

Kambeba further deconstructs the notion of individualism in her work, contesting the idea of an individual authorial voice. Waterways, the waters with which we are to learn in *Saberes da floresta*, often serve as active participants in her essays and poems, alongside echoing voices of the forest throughout her writings. These notions of an Amazonian rainforest collective echo Graúna's assertion that "a noção de coletivo não está dissociada do livro individual de autoria indígena; nunca esteve, muito menos agora com a força do pensamento indígena configurando diferenciadas(os) estantes e instantes da palavra" (172). In *Saberes da floresta*, Kambeba's collective act of writing promotes alternative imaginaries of Amazonia and of Indigenous communities at large, the Omágua/Kambeba people serving as the focal example.

Much like Kopenawa calls for outsiders to listen to the rainforest throughout *A queda do céu*, Kambeba insists, "É preciso silenciar para ouvir as vozes da floresta ecoando em nossa alma, tornando-nos sensíveis para entender cada movimento, cada cor e os cantos dos pássaros e animais. As vozes das florestas servem de alerta para evitar muitos desastres, para educar, curar, orientar. É preciso estar com o coração e os ouvidos atentos para acolher e entender" (*Saberes* 18). Alongside human voices like Kambeba's, the multiple voices of the forest—and their perspectives—paint a portrait of an Amazonia rooted in listening, rather than exploiting, in learning from the voices of the forest rather than destroying the habitats where these voices sustain themselves.

Listening likewise grounds the modes of world-sharing and world-building that permeate Kambeba's textual habitats. She writes, "Ligar mundos, ser ponte para o outro, é tarefa que requer amor, humildade, sabedoria, caridade, vontade de partilhar saberes de importância certa na caminhada e na escolha sobre o caminho a seguir rumo ao novo horizonte, sempre além do imaginável, um novo nascer do sol e da lua nova" (Kambeba, *Saberes* 51). World-sharing and world-building push us toward the future, toward new possibilities once not thought possible (or perhaps not yet imagined), as well as linking not only worlds, but also words. The incorporation of words descended from and inspired by orality and sensorial experience brings the reader into Kambeba's many worlds in and out of the text.

Listening, rather than speaking (for), can also be construed as a decolonial gesture, in that it decenters human protagonists, such as Kambeba, in the creative process. Listening runs counter to an extractivist logic, which silences, both literally and in more symbolic terms. For example, in the poem "O silêncio da aldeia Mapuera," Kambeba uses both silence and the act of being silenced to describe how ancestral forces propel the Mapuera *aldeia* forward in the present. She writes, "O silêncio que em mim habita / Que é sentido até por quem nos visita / Vem das pedras e da imensidão. / De manhã é silêncio da aurora / À tarde é silêncio do vento / Que murmura para folha que se agita" (Kambeba, *Saberes* 160). Silence consists of a multinatural negotiation of the self among the beyond-human beings and phenomena of one's environment, and listening opens up new worlds to be shared and made.

On the other hand, Indigenous peoples who have been silenced, particularly at the hands of extractivist and genocidal violence since the advent of colonization in the Americas, look to reclaim their histories, territories, and collective selves. Kambeba writes, "Silenciados buscamos nossa história / De migrações e de lutas com vitórias / Onde a união nos fez seguir e formar nação / Dela fazem parte vários povos vivendo como irmãos" (*Saberes* 160). For Kambeba, searching for and listening with silenced Indigenous peoples and their histories—ancestors with their own knowledges—remains as essential as listening with the present silences of one's natural environment. Alongside these silenced histories that remain to be found in historical documents and cultural artifacts, decolonizing the notion of "discovery" as attached to the colonization of the Americas, Kambeba's move to listen with the silences and the silenced beings of Amazonia highlights what can be learned from local histories and presents. These invitations into different Amazonian worlds, resilient to the impositions of the extractive zone, fortify new paths of futurity in the region and the rest of the world.

Territoriality and Multinatural Negotiations of Ancestral Knowledge

As Rita Olivieri-Godet explains in reference to Indigenous women's writing in Brazil and Quebec, Canada, there is a certain

> contramemória que emana desses textos, marcados pelo hibridismo de vozes e gêneros, ao examinar o mecanismo de transmissão da memória familiar. A reapropriação memorial dos referentes culturais ameríndios (a "memória cultural", inscrita na longa duração) traz à tona outro fenômeno, o da

> reterritorialização simbólica que a escrita busca instaurar, apossando-se da memória de seu patrimônio ancestral para criar seu próprio habitat. (16)6

The question of textual habitats underscores how Indigenous knowledges serve as historical, geographical, and political markers for spatial, social, and temporal dynamics within Indigenous conceptions of territory and territoriality, informed by ancestrality. Indeed, the decolonial gesture of listening extends to landscapes and natural phenomena.

David Storey reminds us that territory does not need to be intimately known for territorial claims to be expressed. Lying claim to uncharted land was commonplace during the era of imperialism, leading to often unpredictable long-term consequences, while, ultimately, "territorial strategies are employed by individuals or groups in order to attain or to maintain control. Whether explicit or implicit, control over territory is a key political motivating force and the apportioning of space or specified territory results from the interplay of social and political forces" (Storey 24, 8).

Stuart Elden further argues that our understandings of territory must embrace territory in itself as a "political technology," at once a historical, geographical, and political question rooted in "conceptual specificity" (812). For Elden, much as for Storey, context remains key in understanding territory and territorial claims and strategies. Elden's view of territory as encompassing dynamic historical, geographical, and political questions of impressive breadth and depth underscores how specificity remains paramount to making pertinent territorial claims, on micro- and macro-scales. This tripartite view of territory expands outward rather than reverting to static, determinist arguments that ignore context-specific, lived experiences and context-driven resultant imaginaries of territory (Elden 802).

How, then, does territory relate to territoriality? Robert David Sack provides a political theorization of territoriality, "a powerful geographic strategy to control people and things by controlling area," and "a primary geographical expression of social power. It is the means by which space and society are interrelated. Territoriality's changing functions help us to understand the historical relationships between society, space, and time" (5). Dynamism imbues Sack's understanding of territoriality, limited not to a singular moment in time but rather in motion

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[6] Among Indigenous women writers from Brazil, Olivieri-Godet specifically refers to Eliane Potiguara and Graça Graúna in her study. Poitguara and Graúna's works, notably the former's *Metade cara, metade máscara* (2004) and the latter's *Contrapontos da literatura indígena contemporânea no Brasil* (2013) serve as critical historical markers in understanding the sociopolitical contexts of Indigenous writings from Brazil.

alongside societal, spatial, and temporal contexts at micro- and macro-scales. The flux in these contexts and their interrelated changes lend themselves to changes in power through which Sack views territoriality.

Indigenous writers' conceptions of territory and territoriality dialogue with Storey and Sack's respective strategic notions and Elden's context-driven, systemically expansive ideas. These conceptions contest political, historical, and cultural domains of the CMP and, notably, question extractivism's place in imagining Amazonian territories. Kambeba, for instance, broaches territoriality from her individual experiences as Omágua/Kambeba. In turn, her conception of territoriality contributes to a dynamic textual foregrounding of Omágua/Kambeba beliefs, at once historical, geographical, and political, as Elden suggests in his understanding of territory.

Throughout her writings, Kambeba provides a decolonial pedagogy to learn from Indigenous knowledges, of which the gesture of listening with voices, silences, landscapes, and nature takes center stage. Much as Viveiros de Castro points to multinaturalism as a radical transformation of multiculturalism, Kambeba points to Indigenous education, as well as individual and collective educational experiences, as a radical counterpoint to Western imperial interference, past, present, and even perhaps future. With the Omágua/Kambeba cosmovision and decolonial praxis at the forefront of conversation and interaction, Kambeba counternarrates Amazonian extractivism by centering on Omágua/Kambeba ancestral knowledge and territorial claims and the implementation of Indigenous education. For Kambeba, territoriality remains inextricable from ancestrality, and multinaturalist views of the world permeate the Omágua/Kambeba ancestral wisdom that guides her and her communities.

Kambeba explicitly addresses territory and territoriality in her poem aptly entitled "Territorialidade." She writes, "O território é por assim dizer / Um espaço geográfico / Onde realizamos nossas atividades / Onde rememoramos nossa cultura" (*Saberes* 52). Leaning in to geography—Kambeba is, after all, a trained geographer—territory signifies a geographical space, much as it is an affective and symbolic terrain. She then explains that Indigenous territories are "De onde tiramos nosso sustento / Que pode ser partilhado e celebrado," while territoriality "é o resultado dessas práticas" (Kambeba, *Saberes* 52). Territory is not to be restricted or closed off, but rather should be shared and collectively celebrated. These practices and attachments to Indigenous lands result in territoriality. This mode of world-building is strengthened by the junction of Omágua/Kambeba submerged perspectives, gesturing toward a multinatural view of

the world, perhaps even an ancestral future, undergirded by Indigenous knowledges like that of the Omágua/Kambeba.

Territoriality shares a direct connection with ancestrality throughout Kambeba's writings. In "Territorialidade," the "fogo sagrado" is a symbolic, ancestral fire lit under Kambeba and her people: "E aquece-nos do frio do preconceito / Na imortalidade do que representa / A cultura material e imaterial / Presente na força ancestral" (*Saberes* 53). Territoriality extends to both tangible, material culture, such as the waterways that demarcate Omágua/Kambeba territories in Amazonia, and less-than-tangible culture, like the sacred flame, that are nonetheless part of the Omágua/Kambeba ancestrality. This inextricable link between territoriality and ancestrality underscores the ancestral forces imbued in the cosmogonic confrontation between Omágua/Kambeba knowledge and the earthly world in which Omágua/Kambeba communities find themselves.

In crafting an imaginary of Amazonia rooted in listening with ancestral knowledges and beyond-human entities, Kambeba contests Western notions of the primacy of the human voice, human observation, and human autonomy, instead reinforcing what human beings can learn from beyond-human beings and their environments throughout Amazonia. In the river, learning is feeling and listening, not speaking. This *pedagogia das águas* aims to decolonize human perceptions of nature and beyond-human entities through listening. A decolonizing gesture, this sensorial emphasis proposes learning as an embodied, not just intellectual, experience that activates and is activated by the senses.

For the Omágua/Kambeba people, water serves as an essential cosmological substance, which likewise constitutes the essential sensorial substance of Kambeba's *pedagogia das águas*. For example, Kambeba describes the origin/creation story of how the Omágua/Kambeba people came to be—in fact, a retelling of this story that a female community elder once told the author. Two water droplets "tocaram as águas e sumiram. Tudo parecia calmo, mas, de repente, por detrás de um grande tronco de árvore, surgiram o homem e a mulher, que juntos deixaram as águas, adentraram a floresta e começaram a fundar nossa nação" (Kambeba, *Saberes* 20). The creation story of the Omágua/Kambeba people lends itself to an emphasis on Amazonian waterways and the vitality, literal and figurative, with which these waterways provide the Omágua/Kambeba people. In focusing on the waterways' sustenance of life, this story counteracts extractivist narratives and practices that pollute and poison Amazonian rivers.

The river's pedagogy is one based on human-environmental interaction. That is to say, the pedagogical approach of the river's teaching traces back to the Omágua/Kambeba people's cosmovision. Much as the first man and woman of the Omágua/Kambeba community emerged from the river nude, the undressed body learns from the beating of the waves and the sun, impermeabilized like rubber, a staple Amazonian plant (Kambeba, *Saberes* 20). For Kambeba, human beings learn about the world from their experiences in their environments, and for the Omágua/Kambeba community, the river and its banks constitute one of their principal learning environments. In this sense, we see the development of Kambeba's conception of territoriality in her emphasis on human-environmental interactions and what humans can learn from their environments, rather than extracting from them. Kambeba centralizes the education that the river provides vis-à-vis activated sensorial experiences, not the resources it may provide, and these sensorial experiences remain central to bringing the submerged perspectives of the Omágua/Kambeba people from the ancestral depths of Amazonian waterways to Kambeba's textual surface.

Kambeba's poem "Temor pela Amazônia" emphasizes the global effects of the pollution and poisoning of Amazonian environments. The *temor* of the poem's title is multiple: "Temos muito o que 'temer,'" Kambeba writes, "Tememos que um dia não haja / Rio limpo para correr. / Tememos pelo fim de nossas árvores / O agronegócio nos faz 'temer' / Tirar do solo a matéria orgânica / Fará a população microbiana morrer" (*Saberes* 124). Kambeba utilizes the sense of fear, even terror, that extractivist agrobusiness has fomented among her and other Indigenous communities to spur further activism to save Amazonia's multinatural splendor, in which human and beyond-human beings exist alongside one another. She declares in the closing stanzas of the poem:

> Salve a Amazônia!
> Para não "temer" o que tememos
> Para não morrer de calor
> O mundo precisa entender
> A Amazônia no seu esplendor.
>
> Árvore em pé, animais vivos
> Povos nas aldeias, no seu lar

E uma casinha espelhada na água.

Sozinha? Não sei
Por perto tem a mata, rio
O boto para nadar
Um templo para cuidar. (Saberes 125)

The human and beyond-human entities that inhabit Amazonian rivers are dynamically alive; no being or entity is alone in the river. Home *is* the river, within the larger rainforest. The image of a temple for which to care highlights the necessary treatment of the river like a home, the ancestral sacredness of the river and the rainforest, and water's cosmological relevance for the Omágua/Kambeba. Water remains essential for the sustenance of life on the earthly plane as well. Working to save Amazonia's splendor can lead to the eradication of fear of a future world marked by the effects of climate change, notably dramatic decreases in quality of life for human and more-than-human beings that rely on—that live in—Amazonian rivers and forests, across microbial and environmental scales.

Kambeba's *pedagogia das águas* gestures toward how water, plant, and animal life are part of a (sacred) continuum. Disruption of this vital network, a desecration of the Amazonian temple, is potentially fatal. These interconnections fan synthetic qualities, from the tactile (water and swimming), bodily sensations (*calor*), and sight (*uma casinha espelhada*). No one mode of perception is privileged, as no one mode of existence is better than the other. These modes of perception inform one another, and it is by embracing and listening *with* these synthetic, sensorial experiences that one can begin to build an ancestral future.

Kambeba's aquatic imaginary is a non-instrumental, multinatural vision of beyond-human existences. She explains, "Por essa razão o rio tem espírito, é encante, formador de uma educação que não obedece a um *curriculum* escolar. . . . Esse ensino as aldeias respeitam, os povos entendem numa conversa de mundos, de entes, de ancestralidade" (Kambeba, *Saberes* 20). There is much to unpack in Kambeba's statement. First, the river is a beyond-human, living, conscious entity, *encante* in the sense of enchanting. Kambeba's understanding of the river as *encante* is nonetheless distinct from Candace Slater's understanding of the Encante (with a capital E) in Amazonia. For Slater, the Encante

> provides a sort of mirror image of El Dorado. Situated not on land, but at the bottom of a lake or river… The Encante resembles El Dorado in its spectacular riches, its alluring mystery, and its persistent elusiveness. It is "just like" earthly cities, except for its fabulous wealth. Although it lies beneath the waters of a river, lake, or *igarapé* (a seasonal creek) with which storytellers are deeply familiar, it, like El Dorado, remains just out of reach. (26)

Slater highlights how the Encante's enduring elusiveness and startling similarities to human cities and settlements on the banks of Amazonian rivers pervade Amazonian storytelling and local knowledges shared within. For Kambeba, the river is *encante* in the sense that it is instructive, an education founded by a beyond-human living being rather than a dominant Western pedagogy. The Encante and the *rio encante* may both provide understandings of the transmission of local knowledges and beliefs in Amazonia. However, Kambeba's *rio encante* serves an educational, pedagogical purpose and is recognized as a beyond-human living entity.

This type of recognition of beyond-human living entities as fundamental to learning and living in Amazonia poses a counterpoint to extractivist imaginaries of the region. Kambeba's poem "O ensino das águas" relates learning from the *encantados*, the ancestral, enchanted spirits of the river, about the sustenance of life in the river and, more broadly speaking, the rest of the rainforest. She writes, "o rio é uma escola / Nele se aprende a nadar. / A conhecer os encantados / Com esses seres conversar / Por eles vêm os ensinamentos / E para ouvir é preciso silenciar" (Kambeba, *Saberes* 36). Listening *with* the river and the *encantados* inhabiting it underscores the negotiation that comes from immersing oneself in the river, from silencing the self in order to engage the river and its knowledge more fully. Upon physical confrontation with the river, one learns to navigate the river's physical course overlaid with its cosmogonic contributions to knowledge- and world-sharing and building, the decolonial *pedagogia das águas* in action. In contesting cultural and historical domains of the CMP by insisting on listening with Amazonian waterways, Kambeba proposes a pedagogy rooted in her community's riverine knowledge negotiated from this type of human confrontation (and sensorial contact) with the river.

Kambeba further notes, "Tudo está na mata / Dela vem o sustento do lar / Madeira, palha e paxiúba / Alimento que a terra nos dá. / É nela que o menino aprende / Que já é homem e precisa aceitar / As transformações do seu corpo / Seguindo as pegadas de uma educação milenar" (*Saberes* 36). Kambeba implicitly questions why one must extract from the rainforest

and pollute rivers if everything needed for sustainable living is already amply provided in the rainforest. And it is in this same rainforest that Omágua/Kambeba youths become adults, learning from a cosmologically substantive and sustainable Indigenous education.

World-Building and World-Sharing from Indigenous Submerged Perspectives in Amazonia

These acts of listening with Amazonian rivers, the rainforest, and ancestral Omágua/Kambeba knowledge accompany acts of translation and transmission on the part of the listener. For example, Kambeba's written translation into Portuguese of what has been transmitted orally among her Omágua/Kambeba community provides insight into broaching her many worlds and words within the text to the worlds and words outside of the text. Graúna notes that the transformation of Indigenous oral histories into writing does not diminish the value of said narratives, but rather demonstrates a conscientious respect for the transformative manifestation of Indigenous knowledges in writing, perhaps even in a different language. She argues, "Ao tomar o rumo da escrita no formato de livro, os mitos de origem não perdem a função, nem o sentido, pois continuam sendo transmitidos de geração em geração, em variados caminhos" (Graúna 172). This act of translation becomes significant due to the inclusion of non-Portuguese words and expressions throughout *Saberes da floresta* (and Kambeba's other works, broadly speaking). Even in the introduction in the telling of the Omágua/Kambeba creation story originally told to Kambeba by a community elder, the former employs the use of Tupi and immediately translates the phrase to Portuguese: "Nos falou a anciã que *tana kanata ayetu*, nossa luz radiante, enviou uma grande gota d'água" (*Saberes* 19; emphasis mine). This act of translation and transmission opens the door into the linguistic and cultural world of the Omágua/Kambeba. In using the transcribed and translated Tupi language to transmit ancestral Omágua/Kambeba knowledge to a Portuguese-reading audience, Kambeba destabilizes the established dynamics of coloniality present in the translation of Indigenous languages to Western languages, here from Tupi to Portuguese. Kambeba utilizes the textual space to propose an imaginary of Amazonia based on Omágua/Kambeba ancestral knowledge here transmitted to any reader of Portuguese,

Indigenous or not, rather than a colonial imaginary laced in extractivist logic that reduces or even erases Indigenous populations.[7]

Kambeba's pedagogical approach also underscores the urgency with which Indigenous peoples should learn about the Western world, the world of the white man, while still centralizing their Indigenous communities' beliefs and systems of knowledge. In her poem "Educação indígena," Kambeba states, "Mas é preciso ir para o banco da escola / E sair da aldeia é uma forma de buscar / Conviver com outra cultura / Sem esquecer sua Uka, o seu lugar" (*Saberes* 25). Leaving the Indigenous community to receive a Western education is, for Indigenous peoples, a form of conviviality with a culture distinct from their own. This participation is outside the Indigenous community, perhaps the *aldeia* of the interior rainforest, and leads to confrontations with Western structures of knowledge and with non-Indigenous political systems, here the Brazilian education system. The use of the Tupi word *Uka*, meaning house or home, rather than the Portuguese word *casa*, emphasizes the Omágua/Kambeba conception of house and home and Indigenous conceptions of house and home more broadly. The *Uka* remains present in the student's life, their ancestral and territorial *lugar*, as they carry ancestrality with them into their new non-Indigenous classrooms.

Kambeba further notes that participation in white, Western education constitutes a political gesture: "A universidade na vida do indígena / É um direito e já é algo bem notório / O conhecimento do 'branco' é importante / Para que a palavra seja a arma na defesa do território" (*Saberes* 25). She promotes a salient political stance on Indigenous rights not only to university education in Brazil but also to Indigenous lands and the defense of such lands, regularly encroached on by land grabbers, especially throughout Amazonia, part of which contains the ancestral homelands of the Omágua/Kambeba peoples. In the *Uka* or in the city, education becomes a political gesture in which Indigenous individuals and communities actively

[7] In the early twentieth century, Euclides da Cunha would describe Amazonia as "talvez a terra mais nova do mundo," while "o homem, ali, é ainda um intruso impertinente. Chegou sem ser esperado nem querido" (3, 2). However, Pedro Maligo explains that, "in spite of their reliance on historical discourse for information, Euclides'[s] texts on Amazonia are only minimally interested in the past; they are primarily exercises in interpretation with a view to the future" (42). Amazonia's "modern" future was noted as fluid—perhaps a preserved Paradise, perhaps a green Hell, perhaps paradoxically both—but this fluid imagining of the Amazonia is tied to intrusive human behavior in the region, most notably extractivist industries booming in the region. Moreover, da Cunha's analysis erases the presence of Indigenous communities in Amazonia, like the Omágua/Kambeba. Kambeba's contestations throughout *Saberes da floresta* upend da Cunha's notion that all human populations in Amazonia are intruders, as the Omágua/Kambeba, genealogically linked to the *tana kanata ayetu* since the beginning of time, have thrived in and respected their Amazonian environments.

engage their ancestral and non-Western knowledges as part of sociopolitical mobilizations and struggles for their territorial and sociopolitical rights.

The role of education and Kambeba's *pedagogia das águas* for Indigenous communities like that of the Omágua/Kambeba underscores future world-building based on the submerged perspectives that rise to the surface of the Amazon River by listening with its fluvial knowledge. Kambeba gestures toward the "Amazonization" of the world, propelling her contestations of extractivism to a larger scale beyond just Amazonia. Her poem "Rio Negro" underscores the power of the *pedagogia das águas* toward a more sustainable future of living and learning alongside and in partnership with the waters. She declares:

> Rio Negro tuas águas contam histórias
> Das memórias que Ajuricaba deixou
> Das lutas que ele travou
> E como onça era temido pelo explorador.
>
> Oh, Rio Negro, que tu possas correr sem poluição
> Carregando em tua canoa fertilidade
> Que faz a vida germinar a vida
> Amazonizando a nação
> Em cada pulsar do teu negro coração. (Kambeba, *Saberes* 162)

Kambeba explains in the glossary of *Saberes da floresta* that Ajuricaba "Foi um líder indígena do século XVIII, que se revoltou contra os colonizadores portugueses, tornando-se símbolo de resistência" (164). Kambeba's textual evocation of Ajuricaba here underscores historic and present Indigenous resistance to colonization and symbolically demarcates the Rio Negro as a site of the memories of these confrontations and negotiations between Indigenous communities and colonizing outsiders. Moreover, Ajuricaba appears to have taken the form of the *onça*, emphasizing his own multinatural experiences, negotiating human and beyond-human perspectives, from the eighteenth century to now.

Moreover, Kambeba hopes that the Rio Negro is able to continue flowing and pulsating outward, bringing forth fertility to its tributaries that flow out throughout the South American continent into the Atlantic and Pacific Oceans, and thus out across the globe. *Amazonizando* Brazil but also the world, here the outward flow of the Rio Negro emphasizes the potential of

sustainable, fruitful life amidst world-sharing and world-building between human and beyond-human beings and entities. With the name of the Amazonian region transformed into a verb, the idea of an agentic Amazonia serves to counteract the logic that underpins predatory extractivism. Kambeba's *pedagogia das águas* invites the reader to listen and to learn *with* waterways like that of the Rio Negro, in partnership on a path toward a more hopeful, less polluted future.

These acts of world-sharing and world-building that mark Kambeba's writings contest hegemonic perceptions of Indigenous communities across Amazonia and imaginaries of Amazonia itself. Kambeba's textual habitats become spaces of decolonial literary and epistemic praxis, refuting dominant and persistent colonial logics that undermine their Indigenous communities' humanity and that treat Amazonia as a region from which to extract and consume. Her transformations of the tropes of confrontation and negotiation across Amazonian waterways, notably the Rio Negro, serve to imagine Amazonia as connecting worlds that embrace and respect ancestral Indigenous knowledges and Indigenous territorialities focused on continued learning from local environments. These Omágua/Kambeba submerged perspectives bubble at the textual surface, offering counternarratives to extractivism and its expression in literary works.

Kambeba's literary acts of world-sharing and world-building further emphasize the possibility of a decolonial, ancestral future in Amazonia. Decentralizing extractivism, these submerged perspectives rooted in ancestrality and territoriality gesture towards a multinatural Amazonian future in which we affirm Indigenous identities and listen with the sonorous silences of waterways. Kambeba's works may focus in great part on her individual and her communities' collective experiences in Amazonia, but her decolonial imaginaries of the region gesture towards the decolonization of the reader's greater world. World-building extends beyond Amazonia; as she says, "Precisamos de guias que nos ajudem a caminhar e encontrar respostas e não nos deem respostas prontas. Sejamos guias no caminho da educação" (Kambeba, *Saberes* 112). Kambeba guides us in forging our own future worlds, somewhere in Amazonia or here in the United States, listening with and learning from submerged perspectives, with more questions than answers on our paths forward in the name of world-sharing and world-building.

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