THE OWNERS OF KINSHIP
In tribute to the foundational, yet productively contentious, nature of the ethnographic imagination in anthropology, this series honors the creator of the term “ethnographic theory” himself. Monographs included in this series represent unique contributions to anthropology and showcase groundbreaking work that contributes to the emergence of new ethnographically-inspired theories or challenge the way the “ethnographic” is conceived today.
THE OWNERS OF KINSHIP
ASYMMETRICAL RELATIONS IN INDIGENOUS AMAZONIA

Luiz Costa
To Joana, Antonio, and Manoel
Dominance may be cruel and exploitative, with no hint of affection in it. What it produces is the victim. On the other hand, dominance may be combined with affection, and what it produces is the pet.

Yi-Fu Tuan, *Dominance and affection: The making of pets*
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This book is based on research carried out for my doctoral thesis, presented at the Museu Nacional, Universidade Federal do Rio de Janeiro (National Museum, UFRJ, Federal University of Rio de Janeiro), in 2007. My time as a graduate student was made possible by a scholarship from the Conselho Nacional de Desenvolvimento Científico e Tecnológico (CNPq, the National Council for Scientific and Technological Development). Fieldwork among the Kanamari of the Itaquai River was funded by the CNPq, the Wenner-Gren Foundation for Anthropological Research, the Programa de Pós-Graduação em Antropologia Social do Museu Nacional (PPGAS, Graduate Program in Social Anthropology at the National Museum), and the Centro de Trabalho Indigenista (CTI, Center for Indigenist Work). Subsequent postdoctoral work was funded by the Fundação de Amparo à Pesquisa do Estado do Rio de Janeiro (FAPERJ, Research Support Foundation of the State of Rio de Janeiro) and the Coordenação de Aperfeiçoamento de Pessoal de Nível Superior (Capes, Coordinating Agency for Advanced Training in Graduate Education). I thank all of these institutions for their support.

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Living with the Kanamari is a wonderful experience. I cannot think of a single one among them who did not help me at some point, and even those who appeared to be suspicious of my real motives treated me with dignity and even affection. As I come to name those that helped me most, I realize how unfair I will have to be. But since this book results from the conversations that I had with some of them, for many months on end, I specially thank Dyumi,

It was Poroya, however, who had been waiting for me on that evening in April of 2002. It was dark and we could not see each other, but the following morning he saw my sullen, sleepy face and laughed, as if he knew everything all along. In time, he made himself into my grandfather. I once told him that I happened upon the Kanamari by chance, that I very nearly went to live with their neighbors, the Marubo. He explained to me that I was mistaken, because a long time ago he had foreseen my arrival in a vision and had been waiting for me to show up, to learn the stories of the Kanamari and teach them to white people, so that we, too, would know a little about them. This book carries with it a heavy responsibility.

_Han paiko. Itanti inowa ankira nuk tyo._
Orthography

The orthography of Katukina-Kanamari that I use in this book is mostly based on that developed by Francisco Queixalós and Zoraide dos Anjos. It includes some differences in relation to their published phonetic studies (e.g., Queixalós and Dos Anjos 2006; Dos Anjos 2012), since I have taken into account the orthographic solutions that were being advanced by young Kanamari school teachers at the time.

Vowels
- a like the a in “pattern”
- i varying between the i in “bit” and the ee “meet”
- o like the ow in “slow”
- u like the u in “strut”
- y like the y in “player”

Consonants
- b like the b in “bat”
- d like the d in “dance”
- h like the b in “behind”
- k like the k in “karma”
- m like the m in “man”
- n like the n in “nice”
- t like the t in “tan”
- r alveolar tap, like the tt in American English “latter”
Some of the Kanamari nouns that I discuss in this book occur as elements of noun phrases, where they are always preceded by morphemes or lexemes. When I discuss these nouns without their complements, I mark the absence by a hyphen (−warah, −tawari). The use of the hyphen is important to my analysis, because some words that occur within noun phrases, where they are necessarily bound, can also occur as independent nouns or even as verbs, where they display different semantic qualities. In these cases, I drop the hyphen (cf. −warah and warah).

Since many of the ethnographies from which I quote passages are in Portuguese or French, I have supplied my own translations into English as needed, without further parenthetical annotation.