


FRUTUROS

TEMPOS AMAZÔNICOS

A stylized illustration in shades of orange and black. On the left, a child's profile is shown in silhouette, looking towards the right. Below the profile, a hand is shown holding a plant with large, dark leaves. The background is filled with intricate, light-colored line art patterns, including a large circular floral motif on the left and various leaf and branch patterns on the right.

EDUCATIONAL MATERIAL


7 TO 10 YEARS OLD



“There is a lot to discover in the Amazon. Keeping the forest standing is vital for everyone, inside and outside the Amazon.”

SECULAR AMAZON - FRUITS EXHIBITION





Indigenous languages hold within themselves very specific characteristics of the cosmovisions of their cultures and, despite the influences and transformations they have undergone, still preserve their very own ways of knowing and naming the world.

In this historical, social, and linguistic context of transformations, erasures and silencing of indigenous cultures, it is extremely important to promote access to the history and cultural wealth that exists among indigenous peoples in Brazil and even to contribute so that in the future, this variety of human expressions is something still present and alive.

Much of the Portuguese language spoken in Brazil bears traces of indigenous languages, such as Tupinambá. When we accentuate vowels as we speak, we are using this influence and this identity mark, which in such a unique way characterizes and distinguishes the Portuguese spoken in Brazil from other Portuguese-speaking countries.

Let's learn more!

WORKSHOP 1

NHEENGATU GOOD LANGUAGE

The colonial process in Brazil expresses the mark of the linguistic erasure of cultures that existed in the pre-colonial period. There is an unquestionably intimate relationship between “linguistic colonization,” if we can say so, and the dissolution of a community’s ways of living and thinking.

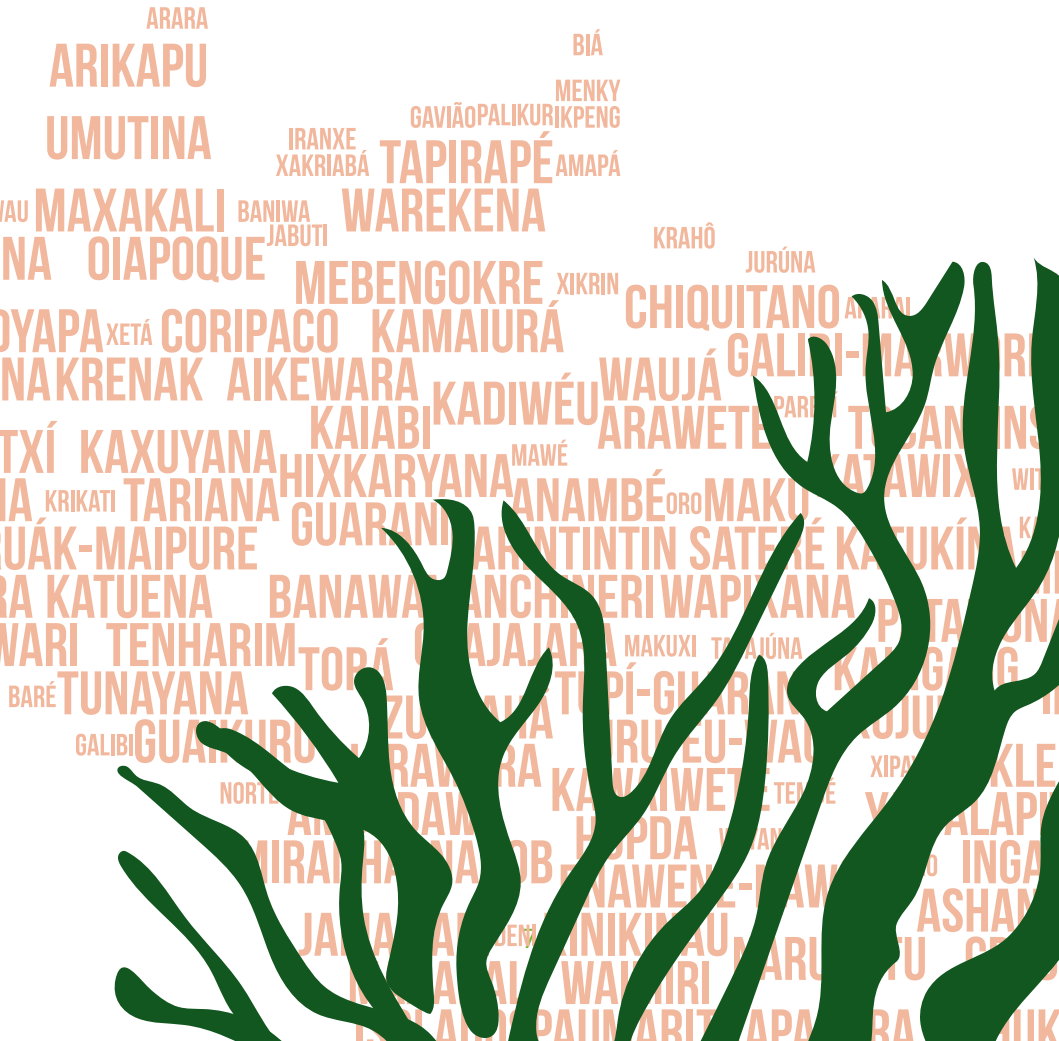
The way grammar is structured closely linked to the cosmovision of the culture that maintains it. Therefore, the imposition of one language on the other represents the establishment of a new structure for processing the world.

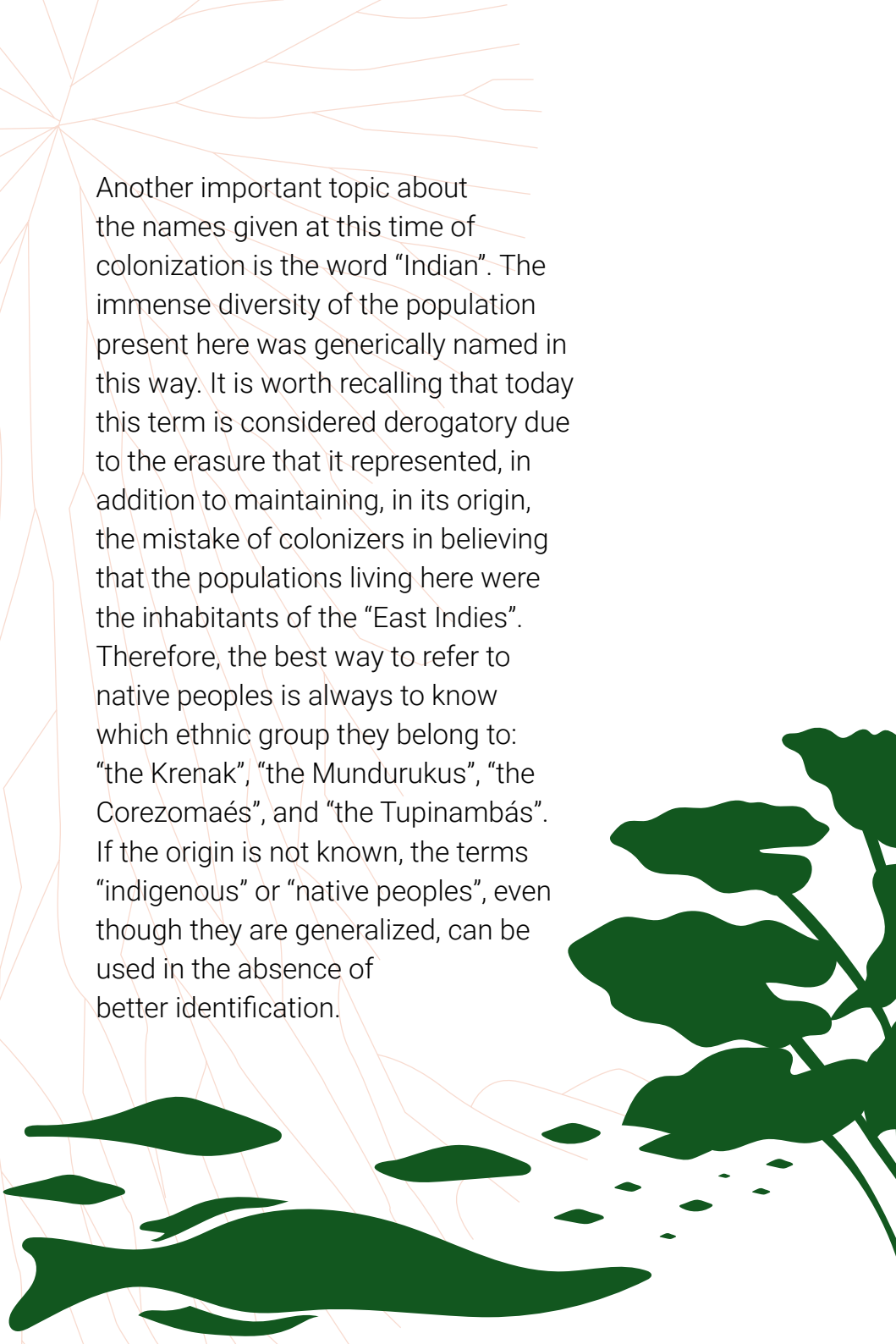
Therefore, when an entire linguistic group is forced to coercively assume another language as their mother tongue, such an imposition becomes a silent means of extinguishing different ways of being in the world.

The plurality and diversity of languages, thoughts and cosmovision have been reduced over time due to a unifying project that disrespects the wisdom of our native peoples. However, many of these languages resist, safeguard and create their knowledge. This is important for us to know in order to learn what was taught to us a lot about other ways of understanding the Earth.

TIMBIRA
ATROARI
KAMBEBA w
JVAE' YE'KUA
TSOHOM-D
KATUKI
APIAKÁ ARIKÉM
MATIPU DJEOROMI
AVÁ-CANOEIRO JUM
AR
ARAWÁ MEHINAKOBOP
XINGU V

With the imposition of the Portuguese language as the only and official language, the name Brazil was also born – previously, with z. A land originally called by some who lived here Pindorama, which in Tupi means “land of palm trees”





Another important topic about the names given at this time of colonization is the word “Indian”. The immense diversity of the population present here was generically named in this way. It is worth recalling that today this term is considered derogatory due to the erasure that it represented, in addition to maintaining, in its origin, the mistake of colonizers in believing that the populations living here were the inhabitants of the “East Indies”. Therefore, the best way to refer to native peoples is always to know which ethnic group they belong to: “the Krenak”, “the Mundurucus”, “the Corezomaés”, and “the Tupinambás”. If the origin is not known, the terms “indigenous” or “native peoples”, even though they are generalized, can be used in the absence of better identification.



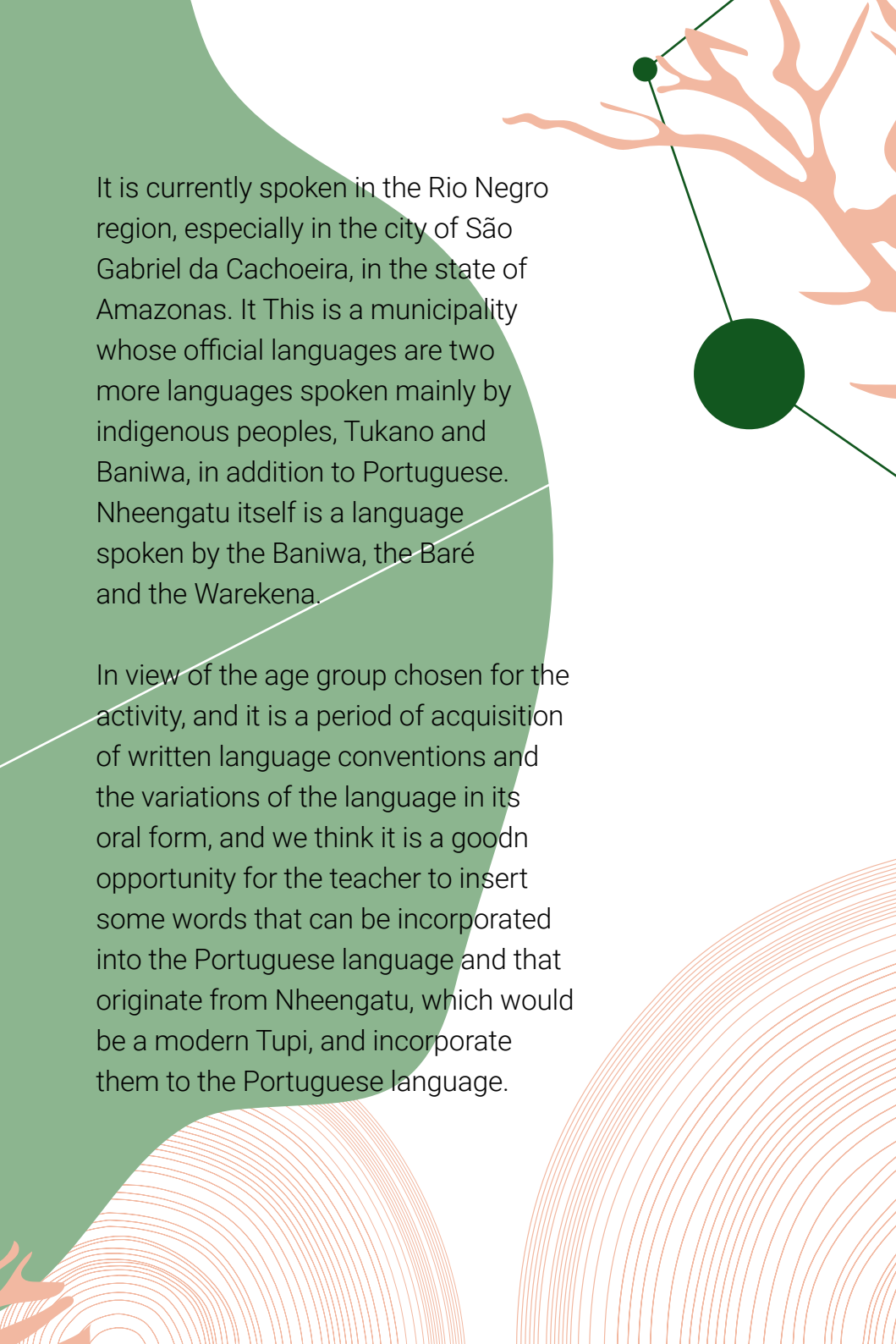
Let's learn a new language!

There is no consensus on the number of indigenous languages existing in Brazil, as this varies according to the criteria used to define what is a language and what is a dialect. An estimated number varies between 150 and 199 languages.

Unfortunately, the lack of knowledge about them still comes from the absence of policies that encourage the acquisition of native languages by Brazilian citizens. Currently, 190 indigenous peoples are located in the Amazon region in about 424 demarcated Indigenous Territories (TIs seeking) to guarantee their right to the land, to the maintenance of their cultures, techniques and knowledge.

THE NHEENGATU

Among the living languages in Brazilian territory, within the Tupi family, we will work on the Nheengatu language, which means “good language” - *nhe’enga* = language, idiom, and “*katu*” = good. This name comes from the fact that this language was, in some way, a language of mediation during Colonial Brazil, facilitating communication between European, native and African peoples. Called one of the “general languages”, the general language of the Amazon and the general language of São Paulo, they existed until the mid-19th century and were also used for catechization purposes.



It is currently spoken in the Rio Negro region, especially in the city of São Gabriel da Cachoeira, in the state of Amazonas. It This is a municipality whose official languages are two more languages spoken mainly by indigenous peoples, Tukano and Baniwa, in addition to Portuguese. Nheengatu itself is a language spoken by the Baniwa, the Baré and the Warekena.

In view of the age group chosen for the activity, and it is a period of acquisition of written language conventions and the variations of the language in its oral form, and we think it is a goodn opportunity for the teacher to insert some words that can be incorporated into the Portuguese language and that originate from Nheengatu, which would be a modern Tupi, and incorporate them to the Portuguese language.

Focused on the function of valuing indigenous identity and expanding the cultural repertoire of students, this activity proposes to approach the Nheengatu vocabulary without going deep into the grammatical issues of the language.

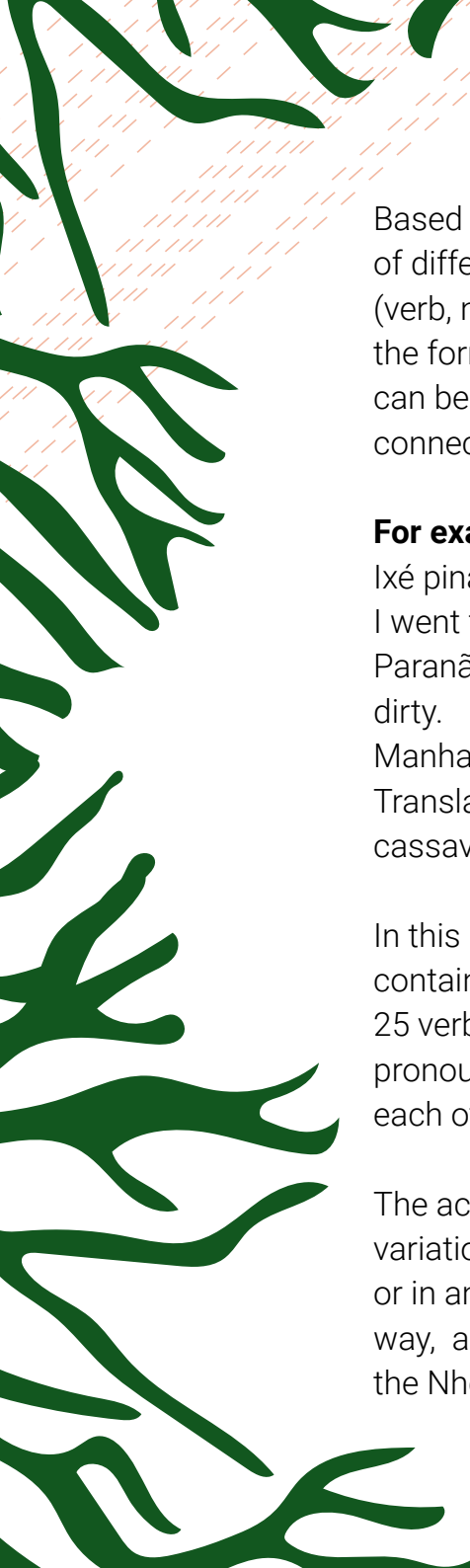


ACTIVITIES

After introducing students to the historical context described above, the teacher may ask the class the following questions:

- **How many indigenous languages of native peoples do you know?**
- **Do you know which indigenous peoples exist in Brazil today?**
- **Do you know these people, the region where they live, habits and behaves?**
- **Is Nheengatu the only language they speak?**

After collecting the students' answers, the teacher will be able to present the game, which must be previously printed, cut and, for greater durability, laminated. It is also possible to transcribe the words on a more resistant material, such as cardboard, together with their translations. We will call these printed or recorded material letters.



Based on letters containing words of different grammatical classes (verb, noun, adjective, and pronoun), the formation of simple sentences can be practiced without the use of connectives.

For example:


Ixé pinaitika pirá puranga. Translation: I went to catch beautiful fish.

Paranã iku kiá. Translation: River is dirty.

Manha umunhã maniaka apuã.
Translation: Mom makes round cassava.

In this proposal, we provide letters containing 25 nouns, 25 adjectives, 25 verbs and 6 straight personal pronouns, which can be combined with each other to build different sentences.

The activity does not present oral variations of time: (future or past), or in an(interrogative or negative) way, as it is a first sensitization to the Nheengatu language.



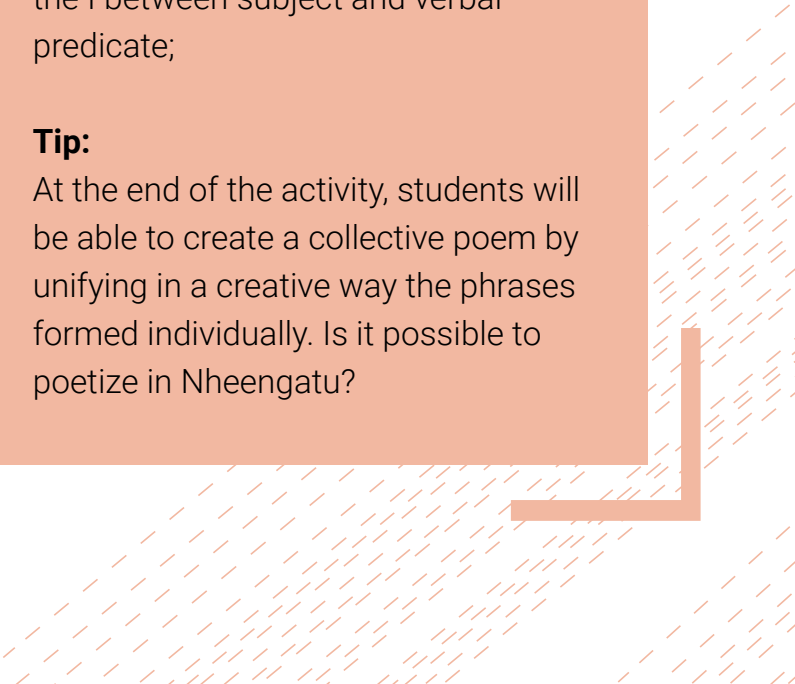
However, we provide bibliographic sources where a deeper understanding of Nheengatu grammar, if wished, is found.

Notes:

- Only nouns and verbs use personal pronouns of the 1st class;
- There is no verb TO BE in Nheengatu;
- Adjectives of the 2nd class will be indicated with (oneself) in parentheses;
- If the adjective is of 2nd class, use the I between subject and verbal predicate;

Tip:

At the end of the activity, students will be able to create a collective poem by unifying in a creative way the phrases formed individually. Is it possible to poetize in Nheengatu?



VERBS:

iku = be
akuau = know
upita = stay
unheẽ = to say
usu = go
usika = arrive
umunhã = do
uatá (v.) = walk, stride
mbaú = eat
memuĩ = cook
amaité = think
iaxiú = cry
iumbué = learn
kiri (v.) = sleep
puka (v.) = laugh
pinaitika (v.) = fish
uatá (v.) = walk, stride
purungitá (v.) = speak
saã (v.) = feel
uari (v.) = fall
saisu 2 (s.) = love

PRONOUNS

1st class

ixé = me
indé = you / you
aé = she / he
iaidé = us
penhẽ pe = you / you
aintá (or tá) = they / they

NOUNS

kurumĩ = boy
kunhã = woman
apigaua = man
igara = canoe
mena = husband
mirĩ = small
pirá (n.) = fish
taua = city
putira = flower
timbiú = food
pituna = night
aria = grandmother
íí = water
amana = rain
iuitu = wind
maniaka (n.) = cassava
manha (n.) = mother
paia (n.) = father
paranã (n.) = river
putira (n.) = flower
tipiaka (n.) = tapioca

ADJECTIVES

kuere (oneself) = tired
trim (oneself) = crooked
puranga = good, beautiful
pisasu = new
pusé = heavy
kiá = dirty
piranga = red
apuã = round
puku = long
uaimi (n. / adj.) = old woman
pixuma = black
puxiuerao = ugly
pirasua = poor
auaeté = brave
turusu = big
saku = hot
sasiara = sad
suriuara = happy
teresému (adj.) = full
aíua = bad
auaité (oneself) (adj.) = dangerous



Bibliographic References:

Brazil has five indigenous languages with more than 10 thousand speakers.

Available at: [https://agenciabrasil.ebc.com.br/cultura/noticia/2014-12/brasil-tem-cinco-linguas-indigenas-com-mais-de-10-mil-falantes#:~:text=Mais%20sete%20idiomas%20superam%20a,\(5%2C8%20mil\)](https://agenciabrasil.ebc.com.br/cultura/noticia/2014-12/brasil-tem-cinco-linguas-indigenas-com-mais-de-10-mil-falantes#:~:text=Mais%20sete%20idiomas%20superam%20a,(5%2C8%20mil))

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General Language Course (Nheengatu or Modern Tupi), Prof. Eduardo de Almeida Navarro. Available at: [https://tupi.fflch.usp.br/sites/tupi.fflch.usp.br/files/CURSO%20DE%20L%C3%8DNGUA%20GERAL%20\(NHEENGATU\).pdf](https://tupi.fflch.usp.br/sites/tupi.fflch.usp.br/files/CURSO%20DE%20L%C3%8DNGUA%20GERAL%20(NHEENGATU).pdf)

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Class 1. Available at: <https://www.youtube.com/watch?v=7OQuMDE7gr0>

CRUZ, Aline. Fonologia e Gramática do Nheengatu: A língua falada pelos povos Baré, Warekena e Baniwá, São Bernardo do Campo, 2011. Available

at: http://etnolinguistica.wdfiles.com/local--files/tese%3Acruz-2011/cruz_2011_nheengatu.pdf

Índio Não Fala Só Tupi - Uma Viagem Pelas Línguas Dos Povos Originários No Brasil, by Kristina Balykova, Bruna Franchetto. Editora 7 Letras (2021).

NHEENGATU GAME - CARDS

VERBS

IKU

BE

KNOW

AKUAU

UPITÁ

STAY

TO SAY

UNHEË

USU

GO

ARRIVE

USIKA

UMUNHÃ

DO

WALK, STRIDE

UATÁ (V.)

MBAÚ

EAT

COOK

MEMUĨ

AMAITÉ

THINK

CRY

IAXIÚ

IUMBUÉ

LEARN

SLEEP

KÍRI (V.)

PUKÁ (V.)

LAUGH

FISH

PINAITIKA (V.)

PURUNGITÁ (V.)

SPEAK

FEEL

SAÑ (V.)

UÁRI (V.)

FALL

LOVE

SAISU (S.)

NHEENGATU GAME - CARDS

PRONOUNS

| | |
|--------------------|----------------------|
| IXÉ | ME |
| YOU / YOU | INDÉ |
| AÉ | SHE / HE |
| US | IAND |
| PENHĚ PE | YOU / YOU |
| THEY / THEY | AINTÁ (OU TÁ) |

NHEENGATU GAME - CARDS

NOUNS

KURUMĨ

BOY

WOMAN

KUNHÃ

APIGAUA

MAN

CANOE

IGARA

MENA

HUSBAND

SMALL

MIRĨ

PIRÁ (S.)

FISH

TAUA

CITY

PUTIRA

FLOWER

FOOD

TIMBIÚ

PITUNA

NIGHT

GRANDMOTHER

ARÍA

ÍÍ

WATER

RAIN

AMANA

IUITU

WIND

CASSAVA

MANIAKA (S.)

MANHA (S.)

MOTHER

FATHER

PAIA (S.)

PARANÃ (S.)

RIVER

FLOWER

PUTIRA (S.)

TIPIAKA (S.)

TAPIOCA

NHEENGATU GAME - CARDS

ADJECTIVES

KUERE (SE)

TIRED

CROOKED

APARA (SE)

PURANGA

GOOD, BEAUTIFUL

NEW

PISASU

PUSÉ

HEAVY

DIRTY

KIÁ

PIRANGA

RED

ROUND

APUÃ

PUKU

LONG

OLD WOMAN

UAIMI (S./ADJ.)

PUPIXUMAKU

BLACK

UGLY

PUXIUERA

PIRASUA

POOR

BRAVE

AUAETÉ

TURUSU

BIG

HOT

SAKU

SASIARA

SAD

HAPPY

SURIUARA

TERESÉMU (ADJ.)

FULL

BAD

AÍUA

AUAITÉ (SE) (ADJ.)


DANGEROUS

WORKSHOP 2

SABORES DA AMAZÔNIA

Brazilian culture has is mainly formed through three major influences and roots: Indigenous, African and European. Although the contribution of indigenous peoples is often invisible in our history, it is present in various aspects of our daily lives, such as our the way of speaking, dressing, behaving, and even our way of eating and preparing our food.



The background features a white surface with scattered orange-outlined geometric shapes, including rectangles and squares of various sizes. On the left side, there are illustrations of green grape clusters and a green apple. At the bottom, there are several thick, dark green horizontal brushstrokes.

In Brazil, there are several foods and forms of preparation and consumption of indigenous origin, which over time have been incorporated into Brazilian cuisine in its typical and traditional dishes. Paçoca, tapioca, beiju, and porridge are just some of the best-known recipes that are directly influenced by our indigenous peoples.

The **#SaboresDaAmazônia** workshop aims to encourage students to think about the biodiversity in the Amazon through two games created from fruits and ingredients typical of the local cuisine. In these games, players will discover more details about some species found in different regions of the biome and will test their memory, skill and speed with the cards.



It is recommended that the games be played in sequence because, at first, the memory game will help the participants memorize the image, name, and characteristics of the ingredients; and then they can play “Two or Nothing”, which requires quick assimilation between the image and the name of the fruit/ingredient in question.

During the activity, it is important to encourage the fact that many families in the Amazon live from family farming, taking advantage of biodiversity as raw material for food and traditional medicine in a non-predatory way. It is knowledge and practices passed from generation to generation that are extremely important for the conservation of the Amazon.

The fruits and ingredients selected for the activity are present in typical and characteristic dishes of Amazonian cuisine, from the simplest through the traditional ones and even those used by great Brazilian Chefs in their restaurants. The workshop brings the possibility of exploring the kitchen and cooking as places of production and preservation of culture. **Let's go?**



HOW TO PLAY?


The sets must be previously printed, cut and, for greater durability, laminated. The memory game is played in the classic format, where whoever finds the largest number of pairs of similar cards wins. However, this is not the main objective of the activity, but rather to expand the cultural repertoire of the students, who, during the activity, will learn more about the fruits and ingredients present in the game cards and encourage a reflection on biodiversity in the Amazon.





To start the game, you will need two sets of cards will be needed (which are at the end of the activity), the first with the images and names of the fruits and ingredients selected for the activity, and the second with the descriptions of each product.

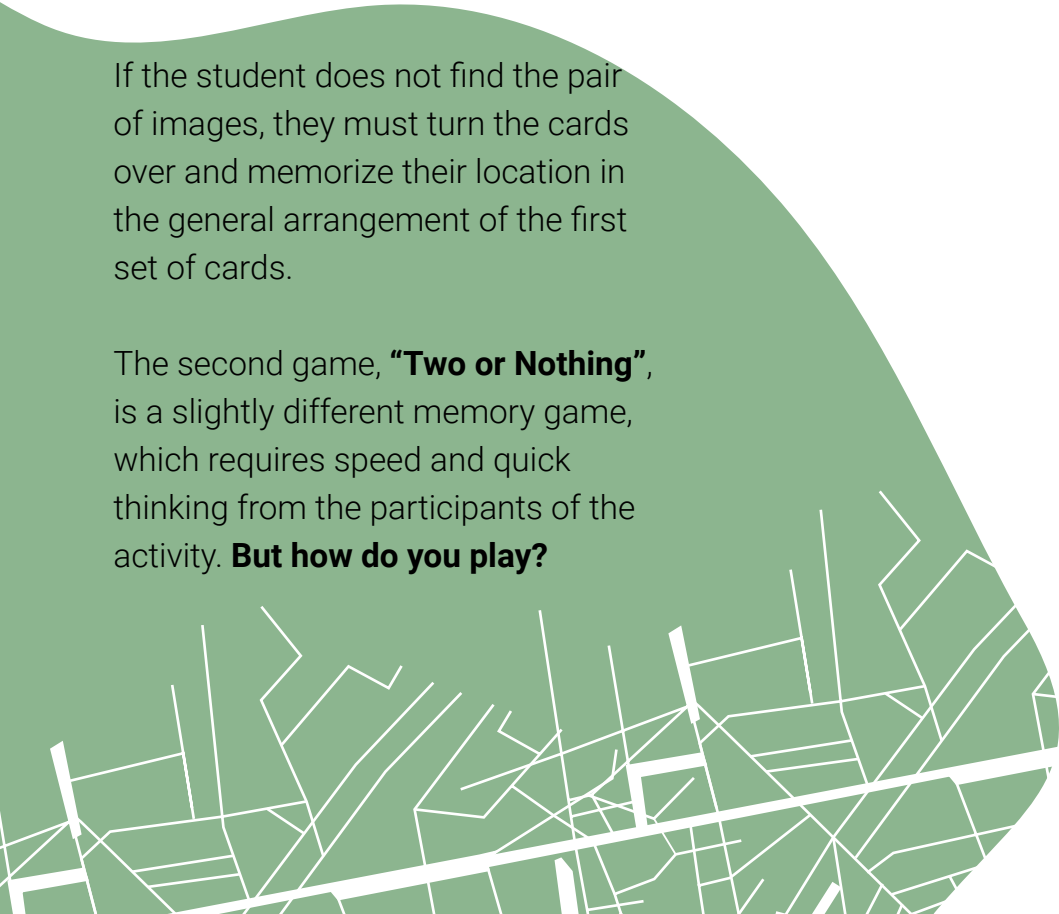
The game starts with the cards of the first set shuffled and face down, while the second set of cards is arranged in numerical order and with the person conducting the activity.




The game takes place in turns, and in each turn, a student is entitled to turn over two cards from the first set of cards. When the matching pair of images are found, the student earns a point and must read the description of the ingredient they found aloud to the classmates. In this case, the description will be in the second set of cards.

If the student does not find the pair of images, they must turn the cards over and memorize their location in the general arrangement of the first set of cards.

The second game, **“Two or Nothing”**, is a slightly different memory game, which requires speed and quick thinking from the participants of the activity. **But how do you play?**





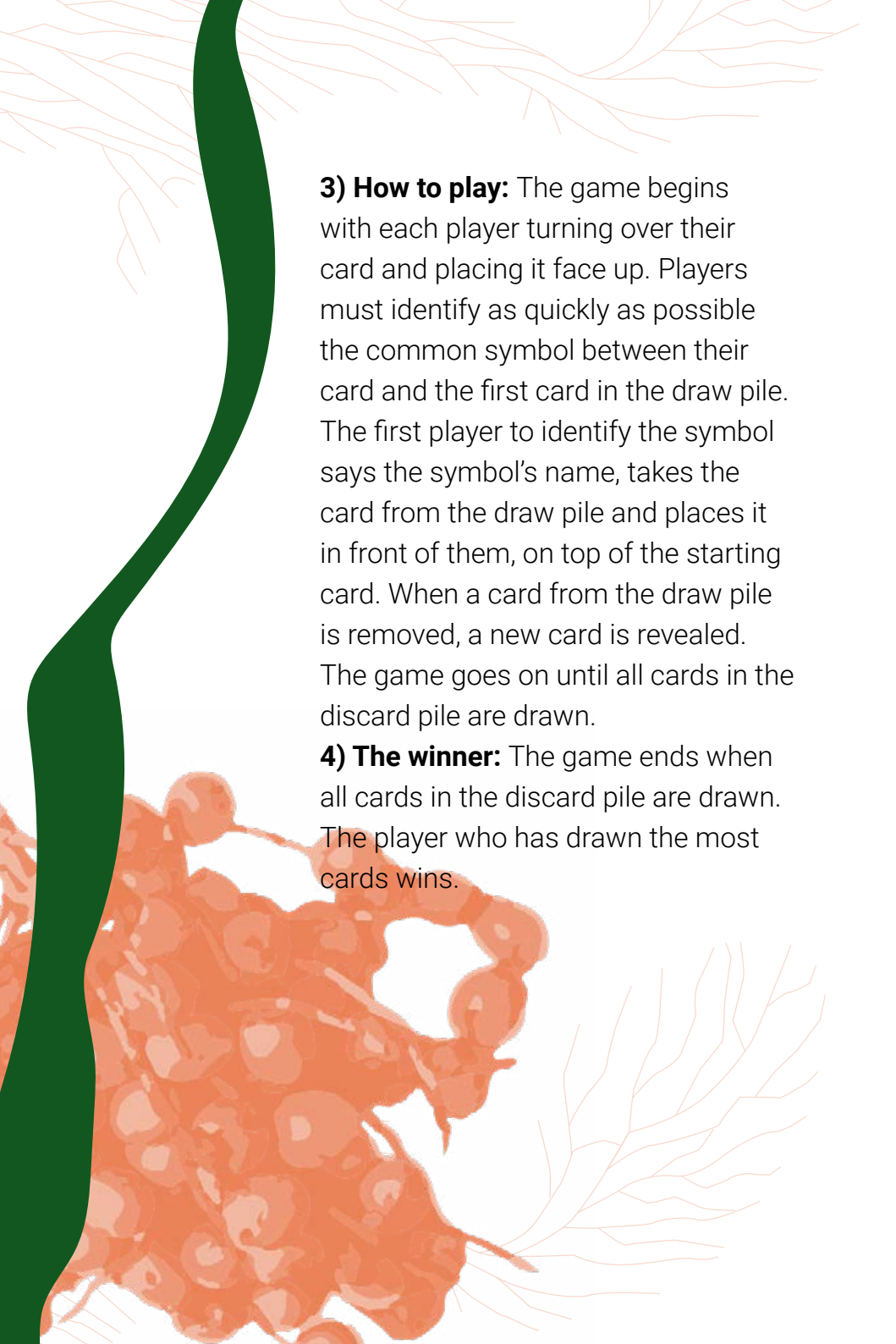
It's very easy to see: each game card will contain five images of the ingredients and fruits of the activity (the same ones in the previous memory game; whoever identifies the symbol in common between two cards first wins. With the cards ready (arranged at the end of the activity), there are several speed minigames or different ways to play. Let's look at the top five:

THE TOWER OF CHAOS

1) Preparation: Shuffle the cards, place one of them face down in front of each player and form a draw pile with the remaining cards. This pile must be placed face up in the center of the play area.

2) Purpose: Being the player who wins the most cards from the draw pile at the end of the game.





3) How to play: The game begins with each player turning over their card and placing it face up. Players must identify as quickly as possible the common symbol between their card and the first card in the draw pile. The first player to identify the symbol says the symbol's name, takes the card from the draw pile and places it in front of them, on top of the starting card. When a card from the draw pile is removed, a new card is revealed. The game goes on until all cards in the discard pile are drawn.

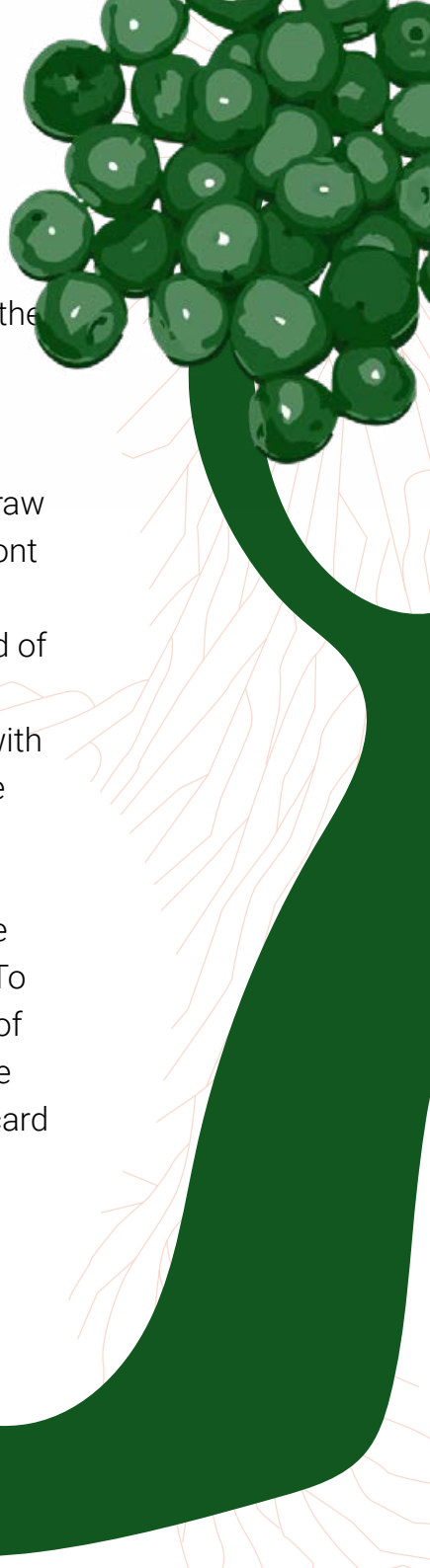
4) The winner: The game ends when all cards in the discard pile are drawn. The player who has drawn the most cards wins.


THE WELL

1) Preparation: Deal all cards to players one at a time, starting with the player who won the last minigame. Place the last card face up in the center of the play area. Each player shuffles their own cards, forms a draw pile and places its faces down in front of them.

2) Purpose: Being the first to get rid of all your cards.

3) How to play: The game begins with players turning their draw piles face up. Each player must discard cards from their draw pile as quickly as possible, placing them on top of the card in the center of the play area. To do this, they need to say the name of the symbol in common between the top card of their draw pile and the card in the center.





Players need to be quick, as the card in the center changes as soon as a player places one of their cards on top of it.

4) The loser: The last player to get rid of their cards loses the game.



The background is a solid green color. It is decorated with various white geometric shapes, including rectangles, squares, and lines, arranged in a pattern that resembles a stylized map or a collection of abstract shapes. Some shapes are clustered together, while others are scattered. There is also a small, partially visible orange shape in the bottom left corner.

HOT POTATO

1) Preparation: At each round, deal a card to each player. Players must hide the card in their hands without looking at its contents. Set the remaining cards aside. They will be used in subsequent rounds.

2) Purpose: Get rid of your letter as fast as possible.

3) How to play: The game begins with players revealing their cards so that the symbols can be seen by everyone. Once a player finds a symbol in common between their card and an opponent's card, they must say the name of the symbol and place their card on top of the opponent's card, who in turn must find a symbol in common between their new card and the cards of the other players. If they succeed, they will hand over all their cards at once to the other player.


4) The loser: The last player (the one with all the cards in their hand) loses the round and puts their cards on the table. Players start as many rounds as they like (a minimum of 5 rounds). When there are no more cards to deal with, the minigame ends. The loser is the one with the most cards.

WE HAVE TO CATCH

1) Preparation: At each round, place a face-up card in the center of the play area and place a number of cards around this card equal to the number of players face down. Set the remaining cards aside. They will be used in subsequent rounds.

2) Purpose: Get more cards as fast as possible.





3) How to play: The game starts with each player turning, at the same time, one of the cards that are around the central card. Players must find the common symbol between the card in the center of the play area and the cards they have just revealed. As soon as a player identifies a common symbol, they say the symbol's name, receive the corresponding card and leaves it nearby (attention: never remove the center card).

4) The winner: Once all revealed cards are dealt with, players place the card in the center under the draw pile and start a new round. Players keep the cards they won. When there are no more cards to draw, the minigame ends. The player who managed to win the most cards is the winner!

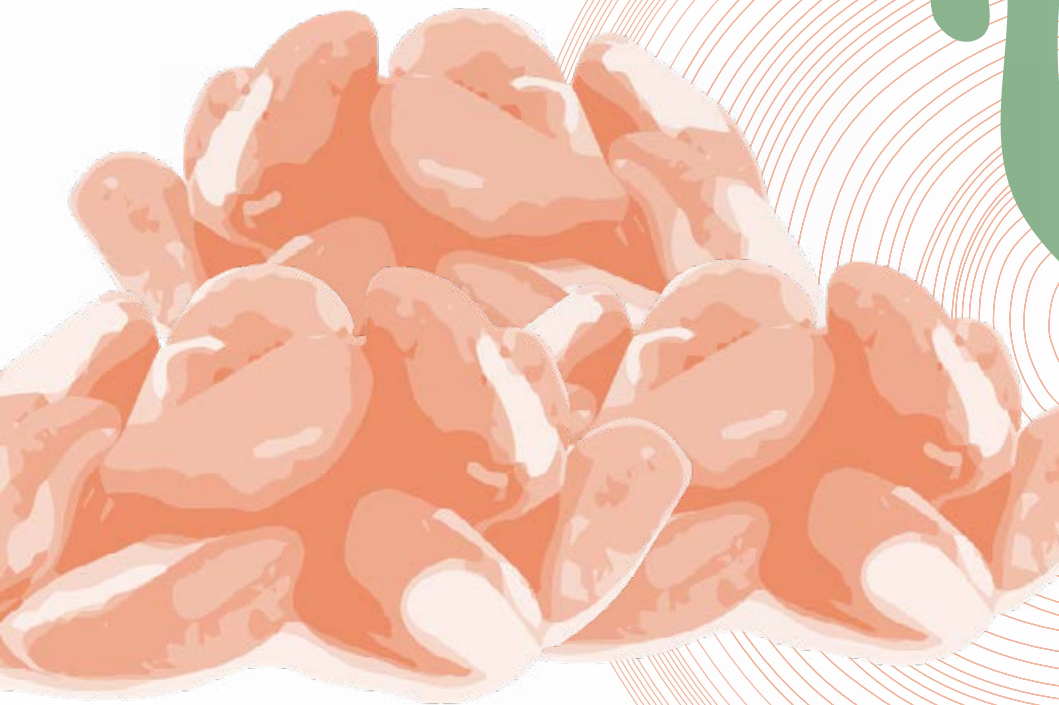
FALSE FRIEND

1) Preparation: Shuffle the cards, place one of them face down in front of each player and form a draw pile with the remaining cards. This pile must be placed face up in the center of the play area.

2) Purpose: Being the player to win the fewest cards from the draw pile at the end of the game.

3) How to play: The game begins with players turning their cards face up. Each player must identify the common symbol between any other player's cards and the cards in the draw pile. The first player to find a common symbol says the symbol's name, draws the center card and places it on top of the corresponding player's card. When the center card is drawn, a new card is revealed. The minigame continues until all cards in the draw pile are received by the players.

4) The winner: The minigame ends when all cards in the draw pile are received by the players. The player with the fewest cards wins.



MEMORY GAME

ILLUSTRATIVE CARDS

AÇAÍ



BURITI



ANDIROBA



BACURI



BRAZIL NUT



CUPUAÇU



SOURSOP



JAMBU



PEACH PALM



TUCUMÃ



CREEPING CUCUMBER



MURICI



TUCUPI



GUARANÁ



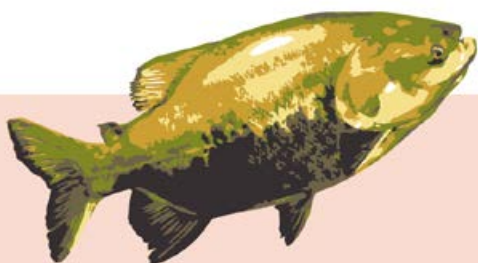
BLACK CAIMAN



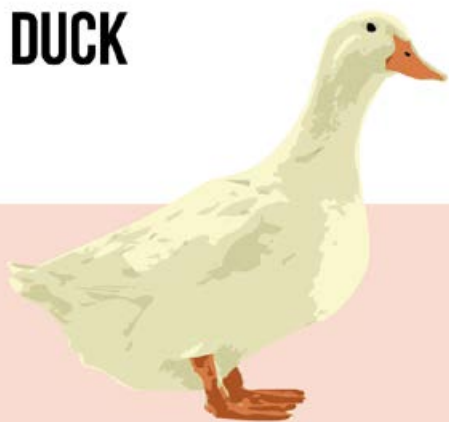
MANIWARA ANT



TAMBAQUI (FISH)



DUCK



SHRIMP



BABAÇU



INGÁ



MEMORY GAME

DESCRIPTIVE LETTERS

AÇAÍ

Açaí is a type of palm tree very common in the Amazon region that produces a purple fruit, widely used in the preparation of food and drinks for various typical dishes of the region. The word açaí comes from the Tupi "yasa'i" and means "fruit that cries earth."

In the Amazon, açaí is traditionally consumed along with cassava or tapioca flour, but it has several other uses. Its seed, for example, is widely used in handicrafts and hats, baskets, brooms and even roofs can be made from its leaves.

ANDIROBA

Andirobeira is a tree of various uses, being used for oil, medicinal bark and wood. Andiroba seeds provide one of the most used medicinal oils in the Amazon, whether as an insect repellent or medication for swelling and rheumatism –, but and they can also be used to make soap. According to folk medicine, its bark also helps against fever and against worms and bacteria. The indigenous people use andiroba and annatto oil to make skin tinctures.

BURITI

Buritizeiro is one of the largest palm trees in the Amazon, reaching up to 35 meters in height. A demanding species, it likes fresh water a lot. It is always found in regions of streams and riverbanks, and water courses help in seed dispersal, so buriti can be found in almost the entire Amazon region.

Its leaves can be used to produce handcrafted items such as baskets, bags and sandals; Buriti pulp oil can be used as a sunscreen and even to generate efficient, low-cost electricity in isolated communities. The pulp, in turn, is a secret ingredient in sweets and drinks.

BACURI

Fruit of the bacuri tree, bacuri seed is born in the midst of a large pulp, much relished by the inhabitants of the Amazon. Juice, ice cream, pie, yogurt and even liqueur can be made from it. Even the bark becomes sweet.

The seed is not edible, but the oil extracted from it is used as an anti-inflammatory and healing agent by folk medicine (either in humans or animals). The latex extracted from the tree is used in some regions to treat eczema, herpes virus and other skin problems.

BRAZIL NUT

The Brazil nut tree is one of the most valuable trees in the Amazon, so much so that its felling is prohibited by law – the species is considered endangered. Recognizing it amidst the vegetation is not so difficult: grandiose, it reaches between 30 and 50 meters in height. Its seed - the Brazil nut - grows into urchins that need to be broken to extract the fruit.

Called vegetable meat, the nut is used in delicacies such as flour, oils, chocolates, ice cream and milk to season foods. Its oil becomes the raw material for shampoo and soaps. The Brazil nut bark is a natural medication to treat gastrointestinal diseases.

CUPUAÇU

Cupuaçu is a typical fruit from the Northern region of Brazil, a relative of cocoa.

In the wild, the trunk of its tree can reach up to 20 meters in height.

In cooking, cupuaçu is generally used in the preparation of ice cream, juices and vitamins. Its seeds, when dried, can be refined in a process similar to that carried out with cocoa, giving rise to a type of chocolate better known as cupulate.

SOURSOP

Also known as Pará's Jackfruit, Soursop is widely used to make creams, juices and ice creams. Soursop trees are usually small, reaching a height of 4 meters on average. In addition to its culinary use, soursop is also used for the production of vitamin C supplements. It also has antioxidant properties, which help improve the functioning of our immune system.

JAMBU

Jambu is a typical herb from the Northern region of Brazil used as a characteristic ingredient in Amazonian cuisine. In Pará, there are several dishes in which jambu is present; such as the famous "tucupí sauce", tacacá, Pará rice, the traditional duck in tucupí and the Pará stew.

A strong characteristic of jambu is that it makes the lips go numb when eaten, causing an unprecedented sensation in those who try it for the first time. Such a characteristic even inspired the carimbó singer Dona Onete to compose one of her greatest hits: "Jamburana".

PEACH PALM

The peach palm was one of the first plants to be domesticated by indigenous peoples. It grows on the peach palm tree, which is found throughout the Amazon. While its fruit can be the main ingredient of flour for bread or cake, the palm heart, extracted from the tree, is very relished in Brazilian cuisine in several dishes. The oil extracted from the pulp of ripe fruits can even be used as medicine.

TUCUMÃ

Palm tree is easy to find in the Amazon, and its fruit is used in the famous "X-caboquinho" sandwich, a very popular breakfast of the Amazonians, which is served with tucumã, chips, coalho cheese and butter. The pit is commonly used to feed livestock and smoking of rubber.




CREEPING CUCUMBER

Native to the Amazon, the creeping cucumber is not as common and well-known as the Japanese cucumber. This species can be found mainly in upland regions and has a hard and resistant consistency; when cut, this cucumber releases a kind of latex. Despite being milky, it is used in the preparation of salads, creams and sweets.

MURICI

The murici is the fruit of the muricizeiro, a tree with a height that varies between two and six meters. It is widely used and consumed in the Amazon and Northeast Brazil. It is known for having an intense flavor with a slight sourness and has been widely used in cooking for its aroma and salty taste, in addition to being used as a therapeutic agent, mainly for its healing and anti-inflammatory action.

In Santarém, murici appears as one of the ingredients used in the manufacture of a local craft beer, known as "Alter do Chão," in honor of one of the most famous freshwater beaches in Brazil and the world



TUCUPI

Tucupi is a liquid extracted from the root of wild cassava when peeled, grated and squeezed. After being extracted, the broth "rests" so that the starch separates from the liquid, which is the tucupi. Initially poisonous due to the presence of hydrocyanic acid, the poison is removed by boiling and fermenting the liquid for 3 three to 5 five days and to remove the poison, then it can be used as an ingredient in cooking

The starch, also called polvilho, is separated from the liquid, washed and decanted in different waters. After being dried, it is heated in the oven and forms tapioca;. It is also historically used by indigenous populations to preserve smoked meat (, and jambu was a later addition to the recipe).

GUARANÁ

Guaraná is a typical fruit from the Amazon, found in Brazil and in Venezuela. It is small and red, similar to pitanga, has a substance called guaraná, and because of this property, the ingestion of guaraná increases resistance in mental and muscular efforts, reducing fatigue.

The fruit is born from the guaraná tree in bunches, and its tree can reach 10 meters in height, with large, white and fragrant flowers. Its stimulating property was appreciated by Brazilian indigenous long before the arrival of the Portuguese. It is currently used to make syrups, bars and soft drinks.

BLACK CAIMAN

The black caiman inhabits rivers and lakes in the Amazon basin, where it is also known as the black caiman, aruana caiman or giant caiman. It can reach up to six meters in length and three hundred kilograms in weight. Because it has tasty meat and its leather is used to make bags and shoes, the black caiman was almost extinct between 50's and 70's, causing its hunting to be prohibited in 67. The creation of conservation units in the area allowed the recovery of the species that today, with the recently implemented Black Caiman Management Plan, appears as a new income alternative for the riverside populations in the interior of the Amazon. In 2020, the first legalized management was carried out, which established quotas, minimum size and appropriate time for slaughtering the animal.

MANIWARA ANT

Maniwara is one of the ant species used as food in communities in the Alto Rio Negro region in Manaus (AM). The preparation of the insect, known as "saúva que ferra" is simple: The maniwara is soaked in salted water, and only its head is eaten. Among the Baniwa ethnicity, for example, they are eaten roasted.

TAMBAQUI (FISH)

Also known as pacu-vermelho, this species of fish is one of the most consumed and relished in Amazonian cuisine. Fried, roasted or cooked fish is one of the alternatives for good family lunch; it is also in the most successful recipes among the tourists visiting the region, such as Caldeirada do Pará.

DUCK

Like much of the cuisine of Pará, Amapá and Amazonas, duck appears as a food due to the ancestry of indigenous cuisine. It is a typical Brazilian dish from the North region of Brazil cuisine, but especially in the state of Pará . Duck in tucupi is one of the main dishes served at the traditional lunch at Círio de Nazaré (catholic religious manifestation devoted to Nossa Senhora de Nazaré), along with maniçoba. It is made with tucupi, a yellow liquid extracted from the root of wild cassava and with jambu, a typical herb from the Northern Region. It can have white rice or cassava flour as a side dish.

SHRIMP

Shrimp is an arthropod that can be both marine and freshwater. Its average size is quite small, making it a very practical food in everyday life, but there is shrimp in different sizes. Due to its success in cooking, shrimp today means millions around the world, being consumed in large tons. Not by chance; nowadays, there are even professional shrimp breeders. The farming of this type of animal is known as shrimp farming, which is very popular in Brazil.

BABAÇU

The babassu is a fruit with a slight almond flavor, it is sold for the production of babassu oil. Its leaves are used both for teas and for art crafts; its stem is even used to build some typical houses in the Amazon, and from its bud, a palm heart of excellent quality may be extracted.



INGÁ

A palavra ingá tem origem indígena e significa "embebido, ensopado", uma referência a sua polpa aquosa. Difícil encontrar quem não goste desse fruto adocicado. Dependendo da espécie, o ingá pode ter vários tamanhos, o que não influencia em seu sabor único e irresistível. O ingazeiro cresce, principalmente, próximo a igarapés ou em locais bastante úmidos. É consumido in natura, rico em sais minerais e ótimo para o bom funcionamento do organismo. Sua casca serve para cicatrização de feridas e o fruto é utilizado para a fabricação de xaropes para o tratamento de bronquite.

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