


BIOPOLITICS AND NECROPOLITICS IN THE AMAZON BY DALCÍDIO JURANDIR

BIOPOLÍTICA E NECROPOLÍTICA NA AMAZÔNIA DE DALCÍDIO JURANDIR

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ABSTRACT

This text aims to investigate the thoughts and conduct of Eutanásio, a character in the novel *Chove nos campos de Cachoeira*, by Dalcídio Jurandir, in order to, based on the musings and contradictory attitudes of this literary figure, justify the presence of biopolitics and necropolitics in the social relations of the Amazon at the beginning of the 20th century. During this period, biopower was evident in the villages of a small town in the Amazon region, Marajó Island, manifesting itself not only in its preliminary form, with disciplinary mechanisms, but also in its globalizing configurations, such as disease control. Necropower can also be identified in the new form of occupation of Amazonian lands post-colonization, which resulted in the formation of large estates.

Keywords: Amazon. Marajó. Biopolitics. Necropolitics.

RESUMO

Este texto tem como proposição investigar os pensamentos e a conduta de Eutanásio, personagem do romance *Chove nos campos de Cachoeira*, de Dalcídio Jurandir, para, a partir dos devaneios e das atitudes contraditórias dessa pessoa literária, justificar a presença de biopolítica e de necropolítica nas relações sociais da Amazônia do início do século XX. Constata-se, neste período, a presença de biopoder nos vilarejos de uma pequena localidade da região amazônica, a Ilha do Marajó, que se manifesta não apenas em sua forma preliminar, com os mecanismos disciplinares, mas também em suas configurações globalizantes, como o controle da morbidade. É possível também identificar necropoder na nova forma de ocupação das terras amazônicas pós-colonização, que tem como resultado a formação dos grandes latifúndios.

Palavras-chave: Amazônia. Marajó. Biopolítica. Necropolítica.

RESUMEN

Este texto busca investigar el pensamiento y la conducta de Eutanásio, personaje de la novela "*Chove nos Campos de Cachoeira*" de Dalcídio Jurandir. A partir de las reflexiones y las actitudes contradictorias de esta figura literaria, se busca justificar la presencia de la biopolítica y la necropolítica en las relaciones sociales de la Amazonía a principios del siglo XX. Durante este período, el biopoder era evidente en las aldeas de un pequeño pueblo de la región amazónica, la isla de Marajó, manifestándose no solo en su forma preliminar, con mecanismos disciplinarios, sino también en sus configuraciones globalizadoras, como el control de la morbilidad. El necropoder también puede identificarse en la nueva forma de

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ocupación de las tierras amazónicas tras la colonización, que resultó en la formación de latifundios.

Palabras clave: Amazonía. Marajó. Biopolítica. Necropolítica.

1 INTRODUCTION

The analysis of Euthanázio's thoughts and attitudes, which made it possible to identify the presence of biopower and vestiges of necropower in the social organization of the Amazon at the beginning of the twentieth century, is based on the conception of biopolitics as, according to Foucault (1999), the manifestation of power as a rationalized, scientific and continuous force that acts on the human species with technologies of regulation and control of life; and necropolitics such as, according to Mbembe (2016), the emergence of new technologies of this generalized power, which more than controlling life, specializes in destroying it.

Euthanázio is the character of Dalcídio Jurandir who best brings together in a poetic way, in his thoughts and conducts, the social, political and human conflicts, constituents of the Amazonian culture of the early twentieth century. evidence of a type of nihilism², which manifests itself in the post-colonial Amazon, as material poverty and a condition of social helplessness. This reality present throughout the vast Brazilian Amazon region is aesthetically resignified, in Jurandir's novels, from a specific location, the Island of Marajó.

Jurandir poetically recreates Marajó as a space where the decadence and emptiness of a failed economic model reigns: the rubber extractive cycle (1879-1912). A place where public policies, both of the extinct Empire and of the recent Republic of Brazil, are practically non-existent. Only one people remains, grouped in small villages, subject to the will of the cattle ranchers, who control the lands and the people. This is the scenario of *Chove nos campos de Cachoeira*, a novel set in a small village, located in the center of the island, called Cachoeira do Arari.

2 EUTHANAZIUS: THE USELESS AND PASSIONATE WANDERER

Jurandir describes Euthanázio as a white man of forty-year-olds, small stature and considerably ugly, who lives in the house of his father, Major Alberto, with whom he has a relationship that involves indifference and aggressiveness. Alberto often acts violently, due to the fact that Euthanázio does not want to work, preferring to live at his father's expense. This attitude towards work makes him be considered by the Major as a vagabond man, a useless

² Nihilism is understood from the Nietzschean idea (1974) of the "death of God", to refer to a phenomenon typical of modernity in which life assumes an extreme condition, when pain becomes more real than pleasure and the instincts of destruction and denial become stronger than the instincts of creation and affirmation. An experience capable of leading modern human beings to conceive the values and meanings of their existence as unsustainable. This conception of nihilism, as a critique of modernity, is, according to Mbembe (2006, p. 129), "among the various traditional critiques of modernity".

son who, although he sought a profession, was unable to succeed. Thus, Jurandir (2019, p. 104) narrates: "It was only two years as a bookbinder and the rest was his solitary vagabondage, sometimes in Ponta de Pedras, sometimes in Muaná with his aunt at the time when the sisters were in Belém".

Euthanázio had the opportunity to study in the capital Belém, but soon developed an aversion to the way it was taught. He only studied because he was afraid of the paddle. In the beginning, I wanted to study to transform the world, change the movement of the sun, end the inequality between rich and poor, hunger and death. But he soon discovered that this was not the use of education. Then he began to learn from boredom or indifference, coldness or disappointment. And then he dropped out of school to be a bookbinder, but not being successful in this profession, he decided to live as a wanderer in Marajó, until he returned to his father's house. From then on, his life is limited to long walks along the trail that connects him to the house of his Cristóvão, father of Irene, a teenager for whom he has an atypical passion.

Euthanázio's passion for Irene is the great poetic image of this novel, capable of revealing the mixture of extremely contradictory feelings and attitudes. And it was in one of these extreme moments that the wanderer, when rejected by his beloved, walks to the tent of the prostitute Felicia and, dominated by inner disturbances, becomes involved in a sexual relationship, from which he contracts syphilis. Euthanázio would have arrived from Belém and brought gifts to Irene, who hysterically refused, calling him old and wishing him death. After this violent refusal, Euthanázio goes to the house of the prostitute Felicia, with whom he has sexual intercourse and contracts syphilis.

3 EUTHANASUS: SYPHILIS AND BIOPOLITICS

Euthanazio's illness demands outward attention for the control of his body. Not only does the family, upon discovering the disease, order him to go to Belém, to seek specialized treatment, but also the healer, in the absence of a doctor, assumes the responsibility of taking care of the patient. Dona Gemi, the healer, shows concern for Euthanázio's health, as she did not want him to rot in life, trying at all times to convince herself that it was not shameful for a man with that disease, but something natural. And that it was necessary to put the patient at ease. Euthanazio's suffering disturbed the healer who wanted, at all costs, to save this man, otherwise he would die. His concern was so much that he pained his conscience.

Would Euthanasio, by abandoning his studies and refusing to be a worker, have escaped disciplinary power, as the first manifestation of biopolitics? But now, this man considered useless is also a sick man, who risks losing his life if he does not accept a controlling intervention in his body. By contracting this disease, does Euthanasio's body definitively insert itself into the global relationship of biopower?

According to Foucault's philosophy, the technologies of biopolitics apply, among several phenomena, to the problem of morbidity, especially in relation to those diseases that are more difficult to extirpate. Diseases that come to be conceived, in this new power relationship, as a population phenomenon and no longer as a simple cause of deaths on a particular person. And it needs to be extinguished because, according to Foucault (1999, p. 290) it promotes the "subtraction of forces, reduction of working time, reduction of energy, economic costs, both because of the production not carried out and the treatments they may cost". As for Euthanasio, the disease, it further deepened his condition as a socially useless man. And the popular imagination justifies this social uselessness by considering him a lost person, rotten inside, bearer of an impure disease, because it comes from sex.

4 EUTHANAZIUS: LATINFUNDIO AND NECROPOLITICS

Euthanasio is not only considered by people as an impure man, but he also feels rotten inside, which increases his inner disturbances to the point of gaining prominence throughout the narrative. Would this event have deepened Euthanasio's loneliness, self-contempt, anguish and nausea, to the point that he developed a desire to kill? Couldn't the supposed fulfillment of this will change the course of the novel, leading it to a tragic end, with homicide and suicide? In this condition of deep disturbance, would it be possible for the manifestation, even if embryonic, of necropower in Euthanasio's body? In a moment of desperation, Euthanasio plans to kill the prostitute who transmitted him to syphilis, and then commit suicide. But she soon gives up the plan when she thinks about the terrible reality of extreme poverty in which she lives. Just as he thinks about killing his beloved and freeing himself from this unrequited passion. But he changes his mind because he believes that the best way to get rid of Irene's memory is to be with her.

According to Mbembe (2016), necropolitics manifests itself in three ways in the contemporary world: as war, as resistance, and as a fight against terror. Using legal mechanisms that justify the declaration of war or military interventions, the sovereign conquers and exercises the right to kill, thus contradicting the principle of the law of prohibition

of homicide. Sovereignty, for the Cameroonian philosopher, would be not only the exercise of the right to kill but also the choice of the place where one should die. Unlike biopower, which dissolves through biological bodies and can be everywhere, necropower needs a defined place to manifest itself: the death camps.

Necropower, which uses technological means and legal justification to effect the elimination of human life, did not reach, in Euthanázio, the condition of political manifestation. His desire to kill is more linked to a pathological state, which has not been consummated. However, it is possible that there are traces of a particular type of necropolitics in the social relations in which the Dalcidian character is involved. We can find, in the post-colonial Amazon, a judicialization of death, which originated from the war of the cabanos, between the years 1835 and 1840, as a new instrumentalization of the practice of killing, in which the professionals specialized in the use of firearms are workers at the service of the landowners, who use the forest as a field of death. to, in this place, consciously carry out the homicides of those who refuse to accept the demarcation of the limits of the latifundium.

This very particular form of necropolitics is justified by what Mbembe calls "cultural imaginaries"³ as the need to occupy unoccupied lands and thus, with the exploitation of its natural resources, generate wealth for men. This is one of the justifications that legitimizes the right to kill forest dwellers, Indians, blacks and caboclos. At the end of the novel, Euthanázio, already dying, with his disease in an advanced stage, receives a visit from Doctor Casemiro Lustosa, a successful lawyer, an apparently kind, simple and attentive man, who came to Marajó to install a large farm, capable of bringing together all the fields in a single property. And, with the justification that there was an empathy between this man and the people of the village, he managed, with everyone's consent, to demarcate his lands:

What simplicity in person! How he knew how to speak softly at the Registry Office, how he knew how to put his hand, lightly, on the shoulder of the people he knew how to involve and dominate in such a few minutes! The demarcation was made. The barbed wire fence came close to the bottom of the houses on Rua das Palhas. Then, Dr. Lustosa, tall and domineering, embracing those around and admiring him, said:
- Are you watching the show? See! The wire fence alone gives an idea of what the Common Good will be and how much Cachoeira will profit. The fence is beautiful. It

³ The cultural imaginary is a set of conceptions introduced into the popular imagination to justify racial and territorial segregation, the occupation of large areas of land and to legitimize the exercise of sovereignty and their right to kill: "These [cultural] imaginaries gave meaning to the Institution of different rights, for different categories of people, for different purposes within the same space; in short, the exercise of sovereignty" (MBEMBE, 2016, p. 135)

already gives an aspect of civilization, don't you think? It already reminds you of the American farms... (JURANDIR, 2019, p. 336)

To further increase the anguish and suffering of Euthanázio, who had no empathy for Doctor Lustrosa, he articulated with the state government the publication of a decree that elevated the village of Cachoeira to the category of *City*. This change in the form of social organization of the Marajoara people points to the creation of another cultural imaginary responsible for justifying the supposed presence of necropolitics in the Amazon, namely, that the beings that inhabit the forest, unlike the civilized people of the cities, are comparable to other animals, wild and harmful to human life. That is why some need to be eliminated, others segregated. In this justification is that Agambean conception of "bare life" (Zoé), used by Mbembe to support his idea of necropolitics.

Bare life is a type of life, according to Agamben (2002), included in the highly artificialized space dominated by biopower. Its inclusion occurs in the form of exclusion. It is a life to die for, which, by not submitting to the order of legal forms, loses the protection of sovereignty. The human being with bare life is the *homo sacer*, who has a killable and unsacrificeable life, who can receive the death of anyone, without this meaning for the murderer, crime, stain or sacrilege. In the Amazon, we can identify this type of human being with the Indians, blacks and caboclos of the post-slavery period, who inhabit the interior of the forest. In Jurandir's novel, the arrival of Dr. Lustosa in Marajó is the reference point for the establishment of this modern form of extermination of the Amazonian peoples.

In *It rains in the fields of Cachoeira*, Dalcídio describes a Marajó segregated between whites, landowners and caboclos, descendants of Indians and blacks, who inhabit the forest or live in small villages. A type of segregation, heir to the colonial period, based on what Mbembe (2016) calls, based on Fanonian philosophy, the "principle of reciprocal exclusion".⁴ This principle establishes the compartmentalized division of the colonial space invaded by the colonizer. Compartmentalization is responsible for the establishment of borders, properties, social relations, hierarchies, resource extraction, and the production of cultural imaginaries. The barbed wire fence demarcates the space where the caboclos can no longer have access. This area has a rightful owner, who, with the documents registered at the notary's office, imposes his rules. And, in the event of resistance by the settlers to withdraw from the land, the services of the gunmen, hired by the landowners to maintain the security

⁴ *The Wretched of the Earth*, I, p. 27

of the property, can be used, and they are guaranteed the right to kill those who refuse to accept the new land order. Murder is usually justified in local communities, as an act of guaranteeing the right to private property. Thus, we have the establishment of sovereignty in the Amazon of the twentieth century.

5 THE EXPERIENCES OF EUTHANASIOS

Euthanázio moves through the segregated spaces: sometimes he lives in the white man's house, sometimes he walks through the forest until he reaches the black house, where Irene and her large family live. They are places separated by the forest and interconnected by paths. This movement of the Dalcidian character can have an influence on his subjectivity to the point of characterizing him as one who has three types of experiences: the family, with his father, Major Alberto, his two brothers, Mariinha and Alfredo, the major's wife, D. Amélia and the family friend, D. Gemi, the healer; the other life is the solitary one, which often occurs during his walks through the fields and trails of the village; and the third type of experience is that of his constant visits to the house of his Cristóvão, Irene's grandfather. In this house also live D. Djanira, wife of Mr. Cristóvão, D. Tomázia, mother of Irene, Raquel and Mariana, daughters of Mr. Cristóvão's first marriage, Rosalia, Irene's twin sister, and Bitá, daughter of Mr. Cristóvão's current marriage.

These three experiences are characterized as distinct moments in Euthanázio's existence, both from the social point of view, which encompasses his conduct, and also from the psychological point of view, with regard to his inner disturbances. But in what sense can the analysis of these experiences be interpreted in the context of the relationship of biopower and necropower?

5.1 FIRST EXPERIENCE

In the first type of experience, it is possible to identify the manifestation of biopower in the structure of Euthanázio's housing and family organization. The house is a chalet, different from the other houses in the village, and the head of the family, Major Alberto, exercises a power of control rather than domination, both in the family and in the inhabitants of the village. The biopower that is manifested through Alberto's body is due to the public position he occupies, intendant and assistant to the public prosecutor, and also by his knowledge coming mainly from national and international magazines and newspapers, to which he has contact because he owns a typography that prints local newspapers. Their knowledge is at the

service of domination, especially when it makes possible, in the municipal registry office, the fraudulent appropriation of land to deliver to the landowners.

The resistance to the power of domination and control exercised by Major Alberto inside the chalet occurs in at least two ways: one of them is in his marriage to D. Amélia, a black woman and descendant of slaves who, at certain moments, imposes herself and ends up exercising dominance over her white husband, especially in what corresponds to Alfredo's studies. And the other is its impossibility to prohibit certain behaviors of Euthanázio, as well as to impose on him another type of conduct. The father coerces his son to seek treatment for his illness, but is not attended. On the contrary, the son does not accept the help of Mrs. Gemi, who always brings medicine, and he refuses to take it. Major Alberto imposed a time for Euthanázio to return home after his walks and, as he constantly does not obey such rules, the nights are always accompanied by long and severe discussions.

Euthanázio's family life in the chalet is marked by continuous conflicts. Even Alfredo nurtures a conflictual relationship with his older brother. In his interior monologues, the boy questions the genial behavior of Euthanázio, who is always in a dark room, remaining almost unnoticed by all the members of the family. His enigmatic illness, which seems to invade the entire chalet, is a mystery to the boy, compared to the wounds on his body, which despite being healed have left marks on his legs and neck.

With an even more conflicted feeling than Alfredo, D. Amélia develops a kind of tolerance, to the limit, in relation to the excess of attention and visit of Euthanázio to the house of her Cristóvão, to the point of neglecting her own health. Often the wanderer arrives at the cottage exhausted, in severe pain, weak, and the "little black woman standing on the ground",⁵ always willing to help. But there came a time when Dona Amelia broke the silence and said a few hard and quick words without Euthanázio having time to respond and in this way, the two broke off any kind of relationship.

5.2 SECOND EXPERIENCE

The second type of experience is manifested in Euthanázio's solitary moments, especially during his walks through the fields of Cachoeira de Arari or the trail that takes him from the chalet to his Cristóvão's house and vice versa. Always walking slowly, a little curved, with his cane and tie. In this lonely condition, his deepest and most painful reflections emerge, such as the reasons that led him to contract syphilis, his desire sometimes to dominate his

⁵ This term was created by Dalcídio Jurandir to identify the caboclo marajoara.

passion for Irene, sometimes to give himself totally to her, his conflicting relationship with his father and with Dona Gemi and the desire to show her his disease.

Solitude awakens, in Euthanázio, the most distant and traumatic memories, to the point of imagining that his physical illness would be a disease of the soul, which he has carried since childhood. But remembering your childhood is like plunging into a sea of sadness, indecision, and unhappiness. One of these memories is that of constantly being assaulted by his father. Another is the slap she received from the boy Marcelo, at school. This aggression distanced him from friendships and made him feed a type of loneliness that left him apart, delighting in the fights of his colleagues, as described by Jurandir (2019, p. 50): "Euthanázio was left aside delighting in the fights. It was a party for him. And, neutral, very satisfied, he squeezed his belly, with short and muffled laughter, lonely and happy, enjoying the fight".

Euthanázio, continuing his walk to his Cristóvão's house, still remembers the first profession idealized in childhood. He thinks about being a general, because he feels a strong and dark vocation for slaughter. She also remembers her taste for fights, especially with her sisters, of looking in books for engravings of battles and deaths because war was her fascination. And, in moments of anger, the boy plans to destroy, fight and punish other people, showing a liking to painting battles, massacres and devastation. Shortly after, he abandoned this idea to be a nurse, and began to take care of animals. However, his desire was soon extinguished when a rooster pinched him and ended up being violently repelled by his nurse. Only after his disillusionment with animals did he decide to be a bookbinder, believing that books could reveal the pain of the human race, another life, which unfolds within every creature in this world.

This solitary moment of Euthanázio, which leads him in his walks to remember traumatic moments of his childhood, works as a kind of self-analysis, in the Freudian sense. Its effects are, on the one hand, the exhaustion of the body, on the other hand, they make its obsession, its confused sensations, and its inner conflicts flourish to consciousness. This solitary walk, which lasts around half an hour, is a cathartic therapy for Euthanázio, insofar as these fleeting moments become momentary states of happiness, a kind of peace and bliss that comes from the Amazon rainforest.

5.3 THIRD EXPERIENCE

Euthanázio's third experience takes place in the house of Seu Cristóvão. His uncontrollable passion for Irene leads him to frequent this residence, where at least three

families of caboclos live in a deep state of material poverty. But this desire to be at any cost with his beloved, characteristic of love-passion⁶, is never consummated. Euthanázio indirectly manifests his desire for Irene, often with gifts and looks that are always answered with laughter of derision, disgust, and words of contempt. Euthanázio brought gifts from Belém to Irene, who did not accept it because it was of low value.

Euthanázio's passion for Irene, compared to an uncontrolled addiction, promotes several transformations in his body and in his subjectivity. One of them corresponds to his illness with syphilis, whose reaction was not to seek treatment, but to repress his sexual desires, to the point that, most of the time, he did not desire his beloved. Another transformation occurs in Euthanázio's behavior and is directly associated with the two residences he frequents. While in the chalet he is always a serious and grumpy man, in Mr. Cristóvão's house he is a solicitous and attentive person, always bringing gifts to the women who live there. What would be the reasons for this change in behavior?

Perhaps because, in the house of Mr. Cristóvão, power relations allow Euthanázio more favorable conditions of control and manifestation of force. Irene's contempt and rejection exert a repressive power on her lover that, involved in the pathology of love, turns into self-repression. This self-repressive attitude is responsible for the emergence of deeper reflections, the effect of which is to control behavior. But Euthanázio also exercises power in the house of his Cristóvão, which materializes mainly in the gifts, whose main function is to reduce Irene's excess of hostility and maintain the relationship of affection with the other members of the family.

This form of moral authority, exercised by Euthanázio, is a manifestation of power, acquired by his condition as a white man and can be a poetic representation of the social division, justified by post-colonial racism in the Amazon at the time of Jurandir, namely, the whites, owners of the land, the means of production and the administration of the Republic, and the blacks, legally free, but living in conditions of poverty, grouped in wooden houses in the villages, or isolated in the taperas on the⁷ banks of the Marajoara rivers. But still maintaining a relationship of dependence, mainly financial, with its former colonizer.

The white man's house is the chalet, with a different architecture, isolated from the other houses in the village, especially in winter, when the tide rises flooding the fields. Even

⁶ According to Stendhal, there are four different types of love: love-passion, love-taste, physical love, and vanity love. About the first, the novelist (2011, p. 11) states: "love-passion leads us to cross all our interests".

⁷ Small structured stilts of açai palm trees, with walls and thatched roofs

so, in this house, the catalogs of Rio de Janeiro and Europe arrive. It is connected to the rest of the country and the world, as it is the extension of the Republic in the locality. Mr. Cristóvão's house, on the other hand, is the place of the black man, a cluster of people struggling to survive, dividing the rooms of the house meter by meter, in the midst of various types of diseases, without sanitation and without income, without education and without good manners, as described by Jurandir (2019, p. 45): "Irene stomps her feet for D. Tomázia and eats without terms at the table. He eats with his hand and with the knife, once he ate with his foot, a piece of banana between his fingers".

6 EUTHANAZIUS: LETTING ONESELF DIE IN ORDER TO MAKE ONESELF LIVE

Euthanázio's walks from the chalet to his Cristóvão's house, on a flooded trail, difficult to access, become, with the worsening of his illness, a painful sacrifice. Is it only the passion for Irene that leads him, even though he is ill, to keep walking? What makes you change your behavior when you are among the caboclos? What is the poetic meaning of this desire to be close to Irene to the point of wearing her body to the limit? This path is, for Euthanázio, the path of death. Instead of looking for a cure for his disease and, thus, inserting himself in the context of modern man, who seeks to live at any cost, he slowly accepts the flow of nature, because for Jurandir (2019, p. 342): "Death is the return to the natural state".

Faced with the maxim of biopolitics, interpreted by Foucault (1999, p. 287): "To make live and let die", Euthanázio, a white man, son of Major Alberto, should be included in the first statement, but, of his own volition, accepts death. And, enraptured with love for Irene, he inserts himself into the world of blacks, Indians and caboclos, left to die. Thus, his body, in the form of resistance, becomes part of the network of relationships of biopower. A body endowed with reason, which instead of seeking life as the negation of death, preferred to live death itself, experiencing it to its ultimate consequences, to the point of achieving, at the moment of the passage from the animate to the inanimate, another principle, which initiates a new cyclical movement of nature, the cycle from death to life.

This conception, whose imperative is "To let oneself die, to make oneself live" would perhaps be present in Jurandir's novels as coming from the shaman and shaman belief. According to this conception of the ancient peoples of the Amazon, the dead have a space on Earth and, therefore, it is necessary to keep them alive in memory. In this "cult of the dead", the rivers and the forest have human consciousness. Everything lives according to the waters. The forest is conceived as the space of solitude, where human beings and mythical

beings occupy the same environment. It is from the forest that the possible cure for diseases comes. It is a space for creation, cultivation and worship. In their continuous movement, passing from one day to the next, the mythical beings are renewed.

7 CONCLUSION

The main conception defended in this text is that there is a type of biopolitics, with traces of necropolitics, developing in the Amazon at the beginning of the twentieth century. Dalcídio Jurandir's literary text provides poetic images that corroborate this thesis. Finally, we could also draw the following conclusion from this study: A century after the emergence of this political phenomenon in the Amazon, it is possible to verify the existence of both biopower and its most nefarious version, necropower, which, in its development, reached extremely high proportions of destruction. Currently, the land is transformed into agribusiness and cities are increasingly driven by the industrial extraction of natural resources. This mode of production is implemented on the corpses of traditional peoples and Amazonian biodiversity. Perhaps, Euthanásio's inner disturbances could, in a poetic way, indicate the advent of this rationalized exercise of the right to kill.

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