


JURANDIR AND NIETZSCHE: NIHILISM IN THE AMAZON

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Oclécio das Chagas Lacerda¹

ABSTRACT

In this article, I intend to synthesize the main concepts developed in my doctoral thesis, defended in August 2022, entitled: "The reception of Nietzsche's thought in the literary work of Dalcídio Jurandir". For this purpose, I speak such conceptions, which should, in turn, justify the following thesis: the main characters of Jurandir manifest a type of nihilism, with signs and symptoms of European nihilism, diagnosed by Nietzsche. In this way, right from the start, I identify the type of reception of Nietzsche's philosophy, carried out by Jurandir. Then, I analyze the manifestation of nihilism in his novels, more specifically, in *Chove nos campos de Cachoeira*, *Marajó* e *Belém do Grão Pará*.

Keywords: Nihilism. Nietzsche. Jurandir. Amazon.

RESUMO

Neste artigo, pretendo realizar uma síntese das principais concepções desenvolvidas na minha tese de doutorado, defendida em agosto de 2022, com o título: "A recepção do pensamento de Nietzsche na obra literária de Dalcídio Jurandir". Para tanto, discorro sobre tais concepções, que devem, por sua vez, justificar a seguinte tese: os personagens protagonistas de Jurandir manifestam um tipo de niilismo, com signos e sintomas daquele niilismo europeu, diagnosticado por Nietzsche. Desta forma, logo de início, identifico o tipo de recepção da filosofia de Nietzsche, realizada por Jurandir. Em seguida, analiso a manifestação de niilismo nos seus romances, mais especificamente, em *Chove nos campos de Cachoeira*, *Marajó* e *Belém do Grão Pará*.

Palavras-chave: Niilismo. Nietzsche. Jurandir. Amazônia.

RESUMEN

En este artículo, pretendo resumir los principales conceptos desarrollados en mi tesis doctoral, defendida en agosto de 2022, titulada: "La recepción del pensamiento de Nietzsche en la obra literaria de Dalcídio Jurandir". Para ello, analizo estos conceptos, que, a su vez, justifican la siguiente tesis: los protagonistas de Jurandir manifiestan un tipo de nihilismo, con signos y síntomas del nihilismo europeo diagnosticado por Nietzsche. Así, primero identifico el tipo de recepción de la filosofía de Nietzsche que Jurandir lleva a cabo. A continuación, analizo la manifestación del nihilismo en sus novelas, más específicamente, en "*Llueve en los campos*" de Cachoeira, Marajó y Belém do Grão Pará.

Palabras clave: Nihilismo. Nietzsche. Jurandir. Amazonia.

¹ Doctor of Philosophy. Universidade Federal de São Paulo (UNIFESP). E-mail: ocleciolacerda@gmail.com
Orcid: <https://orcid.org/0009-0007-8339-6408> Lattes: <http://lattes.cnpq.br/1602133982891195>

1 INTRODUCTION

The manifestation of nihilism in Jurandir's novels has as its initial problem the assumption that this phenomenon has spread from its epicenter, Europe, to the other side of the Atlantic, the Americas. To justify such an assertion, I understand European nihilism as a "contagious infection", spreading to all continents of the globe. And one of the ways to propagate this "nihilistic contagion" is through the reception of works by "contaminated" authors, among which Nietzsche's writings are inserted. Therefore, it is necessary, first of all, to justify the existence of the reception of Nietzsche's philosophy in Jurandir's novels, which is possible with the identification of the references to the philosopher made by the novelist.

Next, I investigate the manifestation of nihilism, in terms of its symptoms, in Jurandir's literary characters, which are directly associated with suffering, psychic disturbances and contradictory behaviors. Such symptoms, identified in the protagonist characters, Euthanázio, Missunga and Alfredo, manifest themselves mainly in the moments of daydreams of these literary people, divided between the urban, modern world, centered on progress, and the rural, colonized and peripheral world, of forests and rivers. Thus, with the identification of these symptoms, I seek to demonstrate that these characters were "contaminated" by a nihilistic "infection" in the Amazon.

The character Euthanázio is described by Jurandir as a decadent hero, full of anguish and loneliness, who feeds deep hatred and disgust for the world, as well as self-contempt and self-annihilation. In his daydreams, Euthanázio lives a suffering with no prospect of cure, except for death. Missunga, on the other hand, is the unruly and irresponsible hero, son of the powerful landowner on Marajó Island, Colonel Coutinho, characterized by his sudden transformations, directly associated with nihilistic feelings. And the character Alfredo is described as one who has an emotional overload, which makes him, at all times, live in a tumult of nihilistic feelings.

2 THE RECEPTION OF NIETZSCHE'S PHILOSOPHY IN JURANDIR'S NOVELS

In a text published posthumously, and also in an article and a review for magazines and newspapers, written between 1929 and 1942, Nietzsche is not only quoted, but there are, in these writings of Jurandir, several reflections on the works of the German philosopher, namely, *Thus Spoke Zarathustra*, *The Gay Science* and *The Birth of Tragedy*. The identification of these references proves the existence of an intersection between the writers, which, in turn, justifies the reception. Thus, following a chronological order, the first direct

reference to Nietzsche, made by Jurandir, was in 1929, on the occasion of the death of a member of his generation of writers from Pará, the poet Antônio Tavernard, who died prematurely at the age of 28, victim of tuberculosis. In this text, Jurandir (1998, p. 46) qualifies Tavernard's solitude as a Nietzschean solitude: "His deformed and for that very reason tragic art, full of ups and downs, was saturated with an inoculable pessimism in his solitude. Nietzschean solitude, as if Tavernard lived on top of the mountain between Zarathustra and *Gay Science*, drunk with spaciousness...".

In another article, from 1942, published in the newspaper *Diretrizes* and entitled "John Dewey and the ridiculous aggression of Mr. Tristão de Ataíde", Jurandir refers to Nietzsche to combat the dissemination of Nazi-fascist ideology in the country. Nietzschean ideas are used by the novelist to support his combative attitude. The reference to the German philosopher is used by Jurandir in his criticism of Tristan de Ataíde, described, in this article, as a false Catholic, who uses faith to promote the division of the Church, an intellectual of false culture, responsible for opening the doors of the country to the Nazi-fascist movement. In this way, Jurandir (1942, p. 21) states: "The intellectual cultivates his carapace, his mask of death. He works with constant attention, the ornamentation of his tomb, but the dramatic personality of Man, as Nietzsche thought, [...] is not in this grotesque mask".

Also in 1942, Jurandir publishes, also in the Rio de Janeiro daily *Diretrizes*, a critical review, entitled "Nietzsche and the Nazi caricature of the superman". In this text about the book *Nietzsche*, by the American writer Crane Briton, the novelist proves to be an assiduous reader of *Thus Spoke Zarathustra*, concerned with demystifying that mistaken interpretation that persisted in the receptions of the first decades of the twentieth century, of the philosopher's supposed relationship with German Nazism.

In this review, Jurandir states that Briton's book is not a neutral or impartial study, but that it takes a position of combat against the Nazi appropriations made of Nietzsche's works. He also argues that Hitler would have appropriated what is most artistic in Nietzsche's philosophy, to impose ultra-reactionary and racist Nazi ideals on Germany and the world. For Jurandir (2015, p.144): "Hitler, lacking a doctrine and historical justifications for his political tactics, resorted to Nietzsche to preach and execute ultra-reactionary and racist domination over men."

The reflections developed by Jurandir on Nietzsche's thought demonstrate that there was a study of his work by the novelist, which allows us to affirm the existence of a complete reception, because according to Heller, this type of reception is related to the "philosophical

form". It is also understood as an aesthetic reception, since it has a "cathartic" effect on the receiver, who receives the philosophical work as something beautiful. For this reason, Heller (1983, p.35) also calls it "aesthetic reception, in which "the idea does not stimulate, in the first place, other ideas, but *feelings*". Jurandir then realizes a "cathartic" reception of the Nietzschean philosophical form, which is objectified in the daydreams and contradictory attitudes of its protagonist characters. This transposition of the domain of philosophy to art occurs through the stimulation of feelings, which are transformed, in novels, into lived experiences, ways of life and conceptions of the world of literary people.

The complete reception cannot be the result of random readings, but requires knowledge from organized studies. So, the next question would be: how did Jurandir read Nietzsche? We can arrive at this answer by analyzing the way the novelist reads his sources. Jurandir is an avid reader of foreign and Brazilian writers, who nurture their conceptions of the Amazon, flourishing in their novelistic cycle. His reading methodology coincides with the tendency of modernist writers, whose greatest expression is the "anthropophagic project", led by Mário de Andrade.

The avidity of Jurandir's readings does not mean randomness, but they are part of a novelistic project that he carried out at all times of his life, including when he was incarcerated for three months, a victim of the military dictatorship, for denouncing the atrocities of Nazi-fascism and its threat to Brazil, and also for defending the socialist revolution in the country. when, in 1936, he joined the Communist Party and militated in the National Liberation Alliance movement. Jurandir (2006, p.33) writes to his wife, Guiomarina: "Send me Goethe's 2nd Faust, in French – green cape". In another letter, the wronged prisoner demonstrates his way of reading, as a study, and his type of reading that mixes Brazilian and foreign literature: "Vai *Mundo mortos* – which I managed to read over and *Mixuangos* which I did not read [...] see if you find the *opium eater*, [...]. Send [...] to look for [...] the books *Negros brasileiros e Religião Negras (Brazilian Blacks)* and *Black Religions* that I need to study here." (*Idem*)

From these observations, I can then affirm that Nietzsche's philosophy is present in Jurandir's literature as a "philosophical form", which is objectified in a time and territory different from those in which it was gestated, which would justify the hypothesis, according to which the problem of Amazonian modernity, present in Jurandir's novelistic cycle, can be interpreted, through the study of reception, as an aesthetic resignification of the Nietzschean diagnosis of modern Europe.

Furthermore, the literary activity of incorporating foreign writings, carried out by Jurandir, leads to the affirmation that the reception of Nietzsche's philosophy in his works can be defined as an appropriation of the theoretical analyses of European modernity, which are resignified in a very specific part of Brazil, the Amazon. The purpose of this "anthropophagic reception" would be to promote a transformation in the structures of the social organization of the post-colonial Amazon. An enterprise that, in the context of Jurandir's modernism, would have its genesis in a renewed aesthetic, whose fundamental assumption is the valorization of the intuitive character of apprehension of the Amazonian reality, capable of promoting a "renaturalization" of its inhabitants, as well as a radical transformation in the way of life shaped by Western culture.

To understand reception, it is also important to examine the historical context of its occurrence. Because, since the end of the nineteenth century, the work of the German philosopher has been widely disseminated by the Brazilian press. At the beginning of the twentieth century, his main books circulated throughout the country in Portuguese². Although there is resistance in formal circles, the poetic composition of Nietzschean philosophy makes many artists of the new world incorporate their ideas into the most diverse types of artistic productions, such as literature, poetry, theater, music and cinema. This reception of Nietzsche's thought, outside the academic circuit, leads to the defense of his thought against unfounded attacks.

In Brazil, especially from 1930 onwards, with the insertion of social and cultural criticism in literary writings, we have many authors "reinterpreting" Nietzsche and moving him away from the stigmas of Nazism and madness. Among these writers is Jurandir, with novels that, although they present traces of romanticism, were built in the context of modernist literature. And, one of the characteristics of this literary school is the appropriation of the instruments of analysis of the Europeans, with the aim of creating conditions for the emergence of genuinely Brazilian conceptions.

3 SYMPTOMS OF NIHILISM IN JURANDIR'S LITERARY CHARACTERS

Having made the considerations of the historical context of Nietzsche's reception in Brazil, I continue with the analysis of Jurandir's three novels, *It rains in the fields of Cachoeira*,

² C.f. G. Dias, "'Nietzsche, interpreter of Brazil'? The reception of Nietzsche in the Rio de Janeiro and São Paulo press in the late nineteenth and early twentieth centuries", *Cadernos Nietzsche*, vol. 01, n. 35, Dec. 2014, pp. 89-107. And also: L. Rubira. "Nietzsche in Brazil (1933-1943): From the rise of nationalism-socialism to the Great German Reich", *Cadernos Nietzsche*, vol. 37, n. 03, Oct/Dec. 2016, pp. 18-64.

Marajó and *Belém do Grão Pará*. This analysis focuses on the inner monologues of the protagonist characters, as they have a greater manifestation in the narrative. In these monologues I identify the recurrence of conflicts that manifest certain sufferings and disturbances, understood as signs and symptoms of nihilism. The signs are words written in novels that refer to nihilism, and the symptoms are feelings and disturbances of these characters, identified as nihilists.

In *It rains in the fields of Cachoeira*, the prominent character is Euthanázio, who poetically brings together, in his thoughts and attitudes, the social, political and human conflicts of the inhabitants of the Amazon, at the beginning of the twentieth century. A white man, who refuses to live as such, an anti-hero full of anguish and loneliness, this protagonist is consumed by disruptive feelings, which manifest themselves as hatred and disgust of the world and also as a contempt for himself. In the solitude of his hammock, in a dark room of the cottage where he lives, he is struck by intense disturbances that lead him, through self-analysis, to conclude that he is a hypochondriac. Thus, Jurandir (2019, p.41) states: "He brought from Belém a word that he only pronounced for himself, found in an old dictionary: hypochondriac. Every day he repeats the word several times".

Euthanázio's sufferings gain prominence in the narrative from the moment he is contaminated by syphilis, a disease of the white man, unknown to the Amazonian caboclo and surrounded by a series of Christian valuations, among them the one that denies sexual appetites. Thus, the patient refuses to understand his illness and does not seek a cure for it. Euthanázio, in his apparent common sense, concludes that he has a "disease of the soul". These disturbances lead Euthanázio to produce daydreams. On one of his walks, when intensely disturbed by the rejections of his beloved, the young Irene, he meets a drunk who questions him about books and the human being, who would live, according to this mysterious passerby, on the margins of consciousness. Jurandir (2019, p.51) narrates this moment in the following terms: "Say... Why do the... books stay... Are... On the sidelines? Why also... The man... It is also... On the shore of the... Of... life? From our own da... our own... Consciousness?" ³

Euthanazius also develops a deep pessimism. And one of the moments in which this feeling manifests itself with all its intensity is when, at the window of the chalet, disturbed by the presence of the healer Gemi, who insists on convincing him to accept the remedies for

³ One can make here several intercessions between the drunkard of Euthanazius and the drunkard of Zarathustra.

his illness, he remembers having found, in the bookstores in Belém, the book *Dores do Mundo*, by Schopenhauer. In this sense, Jurandir (2019, p.32) states: "He at the window began to think about a book he had seen in bookstores in Belém. He remembers it well. *Dores do Mundo*, the title. The author was a difficult name. I didn't want to know about the author, I wanted to know about the book." And this pessimism is mixed with the feeling of nausea, coercing Euthanázio into a deep silence.

Euthanázio's pessimism and nausea are associated with a desire for solitude, which awakens the most distant and traumatic memories, leading him to understand his existence as being on the margins of the life to be assumed, as a white man, heir to the colonizers. This refusal to accept the way of life to which he is driven by his social position raises doubts in the sick conscience of the wanderer of the forests if it is not only syphilis that is the cause of his suffering, but something inherited from birth, as described by Jurandir (2019, p.31): "Who knows, maybe his mother put him in the world like one puts excrement?"

As the nihilistic feelings intensify in Euthanázio, this character sees himself as an impure man, rotting inside. And this sick understanding of oneself deepens loneliness, self-contempt and nausea, to the point that the sick person develops, in his interiority, a desire to kill. In this condition of deep disturbances, Euthanázio plans to murder the prostitute who transmitted syphilis to him and then commit suicide. But she soon gives up the plan, thinking about the terrible reality of extreme poverty in which Felicia lives.

Euthanázio's posture in not accepting the cure for the disease and preferring to die slowly, not preventing the approach of death, indicates a passive process of euthanasia, as if his will were inscribed in his own name. Thus, the death of this character corroborates Nietzsche's thesis that the will is causally determined, that is, the will is not free, as the defenders of free will think, so it is not the resulting action that determines it, but a complex of bodily relations, as Nietzsche (1992, p.24) states: "the sensation of the state that is left, the sensation of the state to which one is going, the sensation of this 'leaving' and 'going', and even a concomitant muscular sensation [...]"⁴element.

The next protagonist to be analyzed is Missunga, a character present in a single novel by Jurandir, *Marajó*, which narrates a story independent of the main saga, of the protagonist Alfredo. However, according to its interpreters, this narrative, due to the circumstances in which it was written – almost parallel to the first novel of the Cycle, *Chove nos campos de*

⁴ On the conception of a "physiological determinism" in Nietzsche, see: B. Leiter. "The Nietzschean theory of the will", *Cadernos Nietzsche*, vol. 38, n. 03, September/December, 2017, pp. 17-49.

Cachoeira and by mentions made by the author himself in letters and interviews⁵ – is considered the second novel of the Cycle of the Extreme North.

The young Missunga, a nickname that designates the white boy with the language of a black, is the son of Coronel Coutinho, a large landowner in the locality. This protagonist is flooded by disruptive emotions and contradictory thoughts, which interfere with his conduct, providing a type of growing malaise. The moment of intensification of these feelings can be demarcated when the young Coutinho decides to implement, on one of his father's farms, the agricultural colony project, which he calls "Happiness".

At various times, when he tries to develop his project, Missunga is affected by disturbing feelings, such as restlessness, which acquires intensity as the enterprise materializes. However, when young people are faced with the increase in the number of people crowded on the farm, in search of work, they begin to reflect intensely on their inability to coordinate that gathering of poor and miserable people, extremely dependent on their financial resources, which promotes "dilation" of consciousness and deformation of thoughts, as described by Jurandir (2008, p. 199): "[...] Listening to the women cleaning the cow's guts, [...] Missunga felt his uneasiness growing. [...] The quarters of red flesh were strangely in the sun and seemed to increase in size [...], bloody and thin".

The young protagonist tries, clinging to his companion Alaíde, to get rid of restlessness and fear, which increase more and more to the point of causing insomnia. On sleepless nights, she seeks support from Alaíde, who sleeps happily for living with her caboclo peers. Faced with the deep sleep of the one who could be the main person capable of giving some security and mitigating her disturbances, he decides not to wake her up, a moment when loneliness flourishes. And so, feeling completely lonely, without a companion to walk through the forest, as Jurandir (2008, p. 202) narrates, that Missunga "was alone, smoking, he remembered old Felipe and the Bible. His insomnia, like a betrayal, conspired against the peace and hope of those who slept." Insomnia, fear and loneliness are mixed, in Missunga's interiority, with a desire to escape. The young Coutinho daydreams about the possibility of abandoning the project and going to live in a distant place in the forest.

⁵ It is an interview conducted by Eneida de Moraes and published in the newspaper *Folha do Norte*, on 10/23/1960, when Jurandir, in the "chat" that preceded the questions, inserts *Marajó* in the Novelistic Cycle, as an extension of *Chove in the fields of Cachoeira*. In this interview, the writer understands his first narrative as "embryonic", since from it all the themes of the following novels are born, including *Marajó*: "The entire series of novels that I am writing is nothing more than the development of the themes presented or sketched in *Chove nos campos de Cachoeira*, which appeared in 1941" (E. Moraes, "Eneida interviews Dalcídio", *Asas da Palavra Magazine*, vol. 03, n. 04, June 1996, p. 32).

The end of "Happiness" expands the process of denial, which develops in Missunga's inner world and constrains him to deny everything that leads him to this failed project. The young Coutinho then believes that the disturbances and disruptive feelings are directly associated with the submission exercised by his father, who, in turn, continues to insist incessantly for his son to return to Belém. So, Missunga plans to break with his father, but this radical break is not possible, because to do so he would need to break with himself. And the proof of this impossibility of the young man comes when the letter arrives from Lafaiete communicating the death of the Colonel, who left his only son the entire inheritance. Thus, not being able to deny himself, as Euthanázio did when he surrendered to death, Missunga accepts the condition of receptacle of submission, which diminishes, but does not eliminate, his nihilistic symptoms.

The third and last protagonist to be analyzed is Alfredo, the main character of the Far North Cycle. The analysis focuses on this literary person at the moment when, as a boy, he arrives in the city of Belém, coming from Marajó to continue his studies. The beginning of Alfredo's adventures and misadventures in the Amazonian metropolis is narrated in the novel *Belém do Grão Pará*⁶. In this first moment in the city, the protagonist is affected by an intense feeling of loneliness, which manifests itself primarily as longing for the rural environment of Marajoara and his family, especially his mother. But, over time, this feeling develops, causing disturbances. However, the more Alfredo deepens his life in the city, the more the longing turns into loneliness, a moment in which he begins to feel fear, as Jurandir (2005, p.112) describes: "loneliness in other people's houses, longing, hair growing, fear of the exam – where's the study? – that concern for his mother. What would she be doing in the cottage?"

In the city, Alfredo also develops a feeling of obscurity. The distance from the rivers and the forest awakens in the boy a dim vision of his new environment. As if he were away from the light and started to see all things in the form of a shadow. This darkness is not in the objects, but in their interiority. However, Alfredo, confused, feels that the darkness emanates from the mansions of Portuguese architecture, located in the narrow streets of the old city neighborhood, where the city of Belém began, as described by Jurandir (2005, p. 86): "Belém became darker, despite the sun, or for this very reason those mansions and those silences left him with a dark heart, the confused walk. And coming back from there, you know?"

⁶ From this third book of the saga, Alfredo consolidates himself as the central character of the Cycle, a moment in which the urban narrative begins, which advances through six more novels.

Affected by disturbances and feelings of obscurity, Alfredo begins to have insomnia. The experiences in the city transform the urban environment into a more familiar space, which increases his distance from his first life in Marajó. The boy manages to maintain a certain distance from rural life, but is constantly flooded with memories and nostalgia for the rivers and the forest. Alfredo lives, in his inner world, a conflicting relationship between contrary environments and this makes negative feelings flourish in his interiority that disturb him to the point of interrupting sleep, as it is possible to identify in the following statement by Jurandir (2008, p. 386): "He spied the time, it cleared. He lay down again, for suddenly everything in his heart was darkened, yes, there came to him a sadness just like that, a taste of crying well felt, [...]".

In the city of Belém, Alfredo also develops the feeling of helplessness. The distance from Marajó and his mother, as well as the displacement to another unfamiliar environment, are responsible for the flourishing of a profound absence in the boy from Marajó. Alfredo's helplessness arises from this double absence, from Marajó and from a new environment that can feel at home. The urban environment cannot replace the rural environment. And, even living the city intensely, the boy cannot prevent conflicts with his first life, which surface, especially at night, at sleep time, causing unpleasant feelings.

Alfredo's inner world begins to disintegrate and mixes with the ruin of the house where they went to live, on the road to Nazareth. Then, affected by the feeling of internal ruin, the protagonist feels that his forces are disintegrating in search of that natural life, which every day seems more distant. All that remains, then, is to return to Marajó and take this denial to the ultimate consequences or accept to live with these negative feelings, which flourish as a result of their life in the city.

Alfredo decides to live on the outskirts of Belém, with the caboclos. And, immersed in these sufferings and disturbances, the character seeks a middle ground between the total denial of the world and of himself and the alienation of his forces in exchange for survival. The walks through the city, the change of residence from the center to the peripheral neighborhoods, the vacation trips to Marajó keep the memories alive, which function as resistance to modern life, without denying it completely, but living with it, experiencing it, for who knows how to find another way, capable of reducing or eliminating these negative feelings. In this way, Alfredo develops a type of coexistence with nihilism, that is, the character assumes the attitude of resistance to this phenomenon. Such an attitude that the boy finds in his peers, the popular characters.

The large number of popular characters, men and women, produce, in Jurandir's narratives, an intersection of voices and attitudes, giving the impression that there is not only one protagonist, but several, which makes the novels dense and difficult to understand. These various literary people are the aesthetic resignification of the common people, the caboclos, especially the Afro-indigenous, workers, unemployed, poor and miserable, descendants of slavery. It is these inhabitants of the Amazon, with their values, that Jurandir (1996, p.33) calls the "down-to-earth aristocracy".

The down-to-earth aristocracy is thus represented by characters who flood Jurandir's narratives with voices and actions, bearers of a set of Afro-indigenous values, coming from their experiences in the rivers and forests. These characters are the legitimate representatives of the Amazonian "culture", which must supersede Western culture, which would occur through a "trans-valorative revolution", capable of making the aristocrats down to earth the political protagonists of the Amazon.

4 CONCLUSION

With this study of reception it was possible to infer that there is a problem specific to modernity, present both in Nietzsche's philosophy and in Jurandir's literature, namely, the problem of nihilism. For, safeguarding the specificities and differences in relation to time, space and the type of textual production of these authors, it is possible to identify, in Jurandir's novelistic fiction, signs and symptoms of nihilism that, from the perspective of reception, enable an intersection with Nietzsche's philosophical conception of this phenomenon in the Europe of his time. And yet, it is also possible to affirm the existence of an "Amazonian nihilism", with its own characteristics, which distinguishes it from European nihilism. For, in Jurandir's protagonists, the nihilistic phenomenon is directly associated with the denial of colonial values, which, in turn, are Christian values, justified by the colonizer as high values. So, denying such values also means denying the white European man and his descendants. With this, I can also affirm that coloniality imprints differences regarding the proposed solution to this problem of modernity. While Nietzsche, faced with the ruin of the prevailing moral values, proposes a transvaluation, that is, the creation of new values, directly associated with his idea of the will to power, Jurandir directs himself to the values of the colonized Amazonian peoples, the Afro-indigenous, who could lead the Amazon with a "down-to-earth aristocracy", that is, with a type of caboclo governance.

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