


DECOLONIALITY IN JURANDIR'S NOVELISTIC CHARACTERS

DECOLONIALIDADE NAS PERSONAGENS ROMANESCAS DE JURANDIR

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ABSTRACT

The purpose of this article is to identify and analyze decolonial conceptions in three novels by Dalcídio Jurandir: "It Rains in the Fields of Cachoeira," "Marajó," and "Belém do Grão-Pará." Decoloniality is understood as a radical redefinition of coloniality that, even while utilizing its structures, seeks to overcome the colonial. Thus, from a religious perspective, decoloniality manifests itself with the overlap of Afro-Indigenous religiosity with Christianity. From a political perspective, decoloniality will occur when the "down-to-earth aristocracy" overcomes the colonial oligarchies. Similarly, from an educational perspective, colonial education is overcome by inventive education.

Keywords: Decoloniality. Afro-Indigenous Religiosity. Down-to-earth Aristocracy. Inventive Education.

RESUMO

A proposta deste artigo é identificar e analisar concepções decoloniais em três romances de Dalcídio Jurandir, a saber, *Chove nos Campos de Cachoeira*, *Marajó* e *Belém do Grão-Pará*. Compreende-se decolonialidade como ressignificação radical da colonialidade que, mesmo utilizando-se de suas estruturas, busca superar o colonial. Deste modo, na perspectiva religiosa, a decolonialidade se manifestará com a sobreposição da religiosidade afro-indígena em relação ao cristianismo. Na perspectiva política, haverá decolonialidade quando a "aristocracia de pé no chão" se sobrepor às oligarquias coloniais. Assim como, na perspectiva educacional, a educação colonial for superada pela educação inventiva.

Palavras-chave: Decolonialidade. Religiosidade Afro-indígena. Aristocracia de Pé no Chão. Educação Inventiva.

RESUMEN

El propósito de este artículo es identificar y analizar las concepciones decoloniales en tres novelas de Dalcídio Jurandir: "Llueve en los Campos de Cachoeira", "Marajó" y "Belém do Grão-Pará". La decolonialidad se entiende como una redefinición radical de la colonialidad que, aun utilizando sus estructuras, busca superar lo colonial. Así, desde una perspectiva religiosa, la decolonialidad se manifiesta con la superposición de la religiosidad afroindígena con el cristianismo. Desde una perspectiva política, la decolonialidad ocurrirá cuando la aristocracia con los pies en la tierra supere a las oligarquías coloniales. De igual manera, desde una perspectiva educativa, la educación colonial es superada por la educación inventiva.

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Palabras clave: Decolonialidad. Religiosidad Afroindígena. Aristocracia con los Pies en la Tierra. Educación Inventiva.

1 INTRODUCTION

Jurandir's Novelistic Cycle presents several aspects that place it in the context of modern European literature and Brazilian modernism, such as impressionism, social criticism, free indirect discourse, transience between narrated time and narrative time, introspection through the inner monologue, Alfredo's self-formative path, among others². Moreover, when this set of novels is analyzed from a philosophical perspective, other fundamental aspects can be identified, which make it possible to glimpse conjectures beyond modernity. From this perspective, the analysis of Jurandir's novels allows us to suggest decolonial conceptions. Thus, this article understands decoloniality as a type of conception that does not deny, but opposes colonial culture, through a resignification of everything that is imported from the colonizer, such as religion, politics, education and philosophy itself.

One of the decolonial aspects in Jurandir's novels consists of the projection of the Amazonian universe in the narratives that, even submitted to the God of European Christian religiosity, this divinity is resignified as decadent, powerless, a dead God. For this reason, in the popular characters, especially the Afro-indigenous caboclos, Christianity has almost no importance. Another aspect is in the conception that Jurandir has and that manifests itself most of the time in a veiled way in his novels, of a "down-to-earth Aristocracy", which can be identified as a type of caboclo government, very close to the Cabano government model, established in Belém-PA, in the years 1835 and 1840, by the revolutionary movement, called Cabanagem. And it is also possible to identify decoloniality in Jurandir's conception of "Inventive Education", which opposes colonial school education of scholastic matrix and proposes a type of self-education, with priority to imagination and inventive games.

The object of this study are the three novels by Jurandir, namely, *It rains in the fields of Cachoeira*, *Marajó* and *Belém do Grão-Pará*. And the methodology used is the philosophical analysis of these novels, in the light of Nietzsche's conceptions, in his work *Thus Spoke Zarathustra*. In this way, fictional narratives are analyzed to infer philosophical conceptions, to be consolidated as scientific truths, which, in this specific case, are the decolonial conceptions of Afro-indigenous religiosity, down-to-earth aristocracy and inventive education.

² On the modern aspects of Jurandir's work, see: ALONSO JR, Wenceslau Otero (Organizer). *Jurandir's work and the modern novel*. Belém: Paka-Tatu, 2012, 112 p.

2 AFRO-AMAZONIAN RELIGIOSITY

In Jurandir's novels there is an appreciation of knowledge and practices of the Afro-indigenous belief system, which mixes popular Catholicism and shamanism. In the absence of the Christian God, whose goodness does not seem to reach this people, support and cure for the ills of the shamans is sought. Christianity and its Catholic, Spiritist or Protestant version are less important than shamanism. The characters of the Amazonian novelist move through these religious systems, cling to the Christian God, but feel that there is no due reciprocity, so they soon seek shelter in shamanic rituals, as Silva well describes:

Most of Jurandir's characters, however, move in the religious sphere: litany prayers, promisers, devotees, guards of saints, members of brotherhoods... It is, however, a unilateral religiosity, maintained only by the human miracle of every dream, wanting and desiring a better life, and, in this, producing manifestations such as, for example, the festivals dedicated to the patron saints of towns and cities, which the writer knew so well how to mix with the lived life of his characters. From the divinity, however, nothing but silence, absence, helplessness. (SILVA, 2015, p. 432).

It is also possible to identify, in Jurandir's novels, several questions and ironies of the narrator, who relates Christianity to the condition of material poverty of his popular characters. The Christian religion is mocked for not being able to eliminate the hunger and misery of these literary people. Such ironies and questions are also manifested in the protagonists, who express a disbelief in the assistance of God and his saints. Euthanázio is one of the characters who mocks Christianity in several moments of *It Rains in the fields of Cachoeira*, such as, for example, when he reflects on the condition of poverty in which the prostitute who transmitted syphilis to him lives. Thus, Jurandir (2019, p. 39) describes it: "Why didn't Christ turn the small cross into bread for Felicia?"³element.

This nihilistic conception of Christianity, present in the narrator of the novels and in the protagonist characters, does not seem to affect the popular characters, the Afro-indigenous people. These inhabitants of the Amazon manage to transit and superimpose their mythical-religious experiences on Christianity, without appearing to have internal conflicts, as in the case of D. Geminiana, in *Chove nos campos de Cacheira*, who, even though she is devoted to the Christian religion, operates with her knowledge and healing practices. Unlike the protagonist Alfredo who, in this novel, strives to understand the various religious

³ On the issue of religiosity in this work by Jurandir, see: SANTOS, Juliana Gomes dos. *Literature and journalism: religious aspects in It rains in the fields of Cachoeira and Marajó de Dalcídio Jurandir*. 2017. 99 f. Dissertation (Master's Degree) – Federal University of Pará, Belém, 2015.

manifestations presented to him, sometimes by his father, a traditional Catholic, sometimes by his mother, a black descendant of slaves, sometimes in coexistence with the people. In the midst of this religious "hybridism", the boy tries to believe in the Christian God, but has doubts about which is the true God:

Lucíola, then, had given him a false, lying, complicated world, full of God, many angels, saints, fairies, guardian angels and demons, large snakes, visagens, werewolves, matintas, jacurututu and prohibitions of all kinds. He believed in God. It was that figure in the oratory that his father had. He was not sure if he was Christ or even God. (JURANDIR, 2019, p. 201).

Alfredo's understanding of God awakens a sense of inner transformation, of an old lost unity. The presence of the Christian God breaks with the sacred universe, essentially interconnected with nature. This disconnection from the original religiosity is felt by the boy as a kind of divine intrusion, which causes fear and confusion in the conscience. For the boy of the waters and the forests, the Christian divinity, omniscient and omnipresent, instead of transmitting security and peace, awakens suffering and intolerance. In this way, Jurandir states: "Knowing that there was an Almighty listening to his thoughts, seeing and measuring all his acts, taking note in his great book, of all those dangerous and secret things that he was already beginning to do, was in any case, painful and intolerable" (2019, p. 201).

Alfredo's afflictions are appeased when the little mestizo uses that capacity typical of the Afro-indigenous, inherited from his mother, and quickly displaces God to a secondary plane, at which time he seeks shelter in his magical tucumã seed. It is in this element of nature that the boy finds refuge, his truth, because playing with the tucumã seed, Alfredo reflects on the final judgment, the myth of creationism and the possibility of the existence of other gods. His uncle Euthanázio, a white man, who refuses to live as such, preferring a life on the margins, close to the caboclos, is totally disbelieving in God. His belief in salvation would occur through death, which becomes a reality from the moment he contracts syphilis. Euthanázio and Felicia, connected by syphilis, are the characters that best bring together Jurandir's criticisms and ironies of Christianity:

Felicia should at least be here next to the net. At least Felicia was like him: she had no teeth, full of wound marks, misery, her arms full of titingas, her dead smile. Felicia, why did you seem to me so chaste, so full of Christ that night? How I would like to see in your hunger the presence of Christ. But that crucifix was useless, there was no divine presence in it, there was only Felicia's eyes that humanized it. He was only great

because he was humanized by the eyes, by the wounds, by the presence of Felicia." (JURANDIR, 2019, p.91).

In *It rains in the fields of Cachoeira*, Christianity is described in its modern version by the character D. Campos, a substitute judge, drunk, corrupt, writer of articles for a magazine in the capital, bearer of a formal rhetoric that justifies the maintenance of inequality between colonizers and colonized. Dr. Campos' ideas and attitudes provoke, in Euthanázio, fury and the desire to kill, a hostile feeling that he is forced, by his living condition on the margins of society, to contain. But he replaces it with doses of irony, as it is possible to identify in this dialogue:

[...] Do you know Renan? I read some pages of *the Life of Jesus*. A cretin. Precious time is wasted reading these beasts. And then only the *Imitation of Christ* is worth everything. Read the *Imitation*! We will speak of metaphysics and the misery of man without God. My madam told me about it, when? Oh my god? Of the misery of man without God. Oh! She told me that this is Pascal's. Yes, Pascal's. The misery of man without God.

"And the misery of the man without money?"

"Oh!" Are you getting materialistic, Euthanázio? You, a poet! A sensitive! (JURANDIR, 2019, p. 123).

In the second novel of Jurandir's novelistic cycle, *Marajó*, there is an even vaster and more intense religious universe than in *It rains in the fields of Cachoeira*. The composition of this second narrative reveals an opposition between the sacred and the profane, present in popular festivals, beliefs, local legends, enchantments and healing sessions. In this religious hybridism, the social problems of the inhabitants of the Amazon flourish, resignified as the submission exercised by the agrarian elite over the caboclos. However, these peoples use native popular religiosity as a form of resistance to submission. The protagonist Missunga, a descendant of coronelismo, tries at almost every moment of this narrative to incorporate the original religiosity, but is unsuccessful. His constant visits to the terreiro of the renowned shaman, master Jesuíno, always end up increasing the inner conflicts, as Jurandir (2008, p. 418) demonstrates: "He lay down again. The nausea of Mestre Jesuíno's house came to him, his nerves under needles, his legs weighed down. A filthy night when the shaman danced on the brazier and the lard sizzled in the fire of suffering."

Not only in the novel *Marajó*, but in the entire novelistic cycle, the original religiosity flourishes from the popular characters, especially the female ones. The caboclo woman embodies criticism, irony and subversion of Christian religiosity. In this work, the scene in

which the mystic Ormindá has sexual intercourse in the tower of the Catholic church is perhaps the image that best brings together criticism, irony and subversion of Christianity. Thus, Jurandir (2008, p. 363) describes: "– In Cachoeira they saw her climb the church tower one night with the sacristan himself. On another day, Mestre Cândido, who has been doing work in the church, found the mark of her body on the floor of the tower."

The transgression of the limits of the sacred for the Christian religion, carried out by the one who should protect these limits, the sacristan, is propagated through the imagination of the locality as a desecration of the caboclo Ormindá, not only because it represents that seduction of Eve that, in the Christian tradition, gives rise to sin. But, because Ormindá possesses those powers typical of caboclo religiosity, which not only denies Christianity but also takes an attitude of attack against this religion, because it understands that it justifies the submission exercised by its defenders, the white colonizers and their descendants. Thus, Ormindá's profane attitude is felt as an attack on Christianity, in the same way as did the cabanos who, in the period of the revolution, destroyed Catholic churches and images.

This relationship made by Jurandir between the denial of Christianity and the cabano movement is also present in the third novel of the Cycle, *Belém do Grão Pará*. In this narrative, the novelist emphasizes the popular imaginary constructed by the colonizer and his descendants, which associates class with race in order to intensify the concealment of Afro-indigenous religious manifestations in the city of Belém. Jurandir resignifies, in this urban novel, the tension raised by institutional religious racism, which results, in 1937, in the closure of all Afro-Amazonian terreiros in Belém⁴. This event is the culmination of a racial and religious segregation that determines the division of the city in which the terreiros are removed from the center, a place intended only for Catholic religious manifestations.

However, in this sanitized center of Belém, in the midst of large architectural constructions – the dark and lifeless churches, shelter of the dead God – the popular characters move between Catholicism and Afro-indigenous religiosity. The most imposing of these characters is Luciana, better known as Mother Ciana⁵. In this character, the oldest of the entire Novelistic Cycle, the strength of Amazonian

⁴ On the subject, see: SOUZA, Clei. *Paths of Afro-Amazonian religiosity in the Amazonian belle époque*. **Revista Blecaute** - Literatura e Artes, Campina Grande (PB), v. 07, n. 20, p. 33-41. Available at: < <http://www.revistablecaute.com.br>>. Accessed on 02 Feb. 2021.

⁵ According to Souza (p. 36), "[t]he word 'mother' placed in her nickname has a matriarchal connotation, but it can also be a subtle allusion to the terreiros de babassuês frequented by Mãe Ciana, in which the direction of the terreiros is made by "fathers" and "mothers" of saints. [...] Regarding the name "Cyana", an anagram of the word "elder" can be read.

ethnocultural diversity flourishes. For this reason, she represents the field of Afro-Amazonian collective memory, responsible for transmitting it to her descendants, just as she does with her nephew Alfredo who, in contact with her stories, begins to recognize his black descent, until then a reason for doubts and inner conflicts:

Once in a while, he frequented the terreiros of d. Luís de França in Cremação, or there next to the Asylum of the Lazarus. He knew news of the shamans, he knew a lot by name of Maria Brasilina, from the Lower Amazon, who listened to the Caruanas and maintained her kingdom between Óbidos and Parintins. He also knew how to dose his bark and roots for medicines. Not always, but by order, he would get this and that lady a dolphin's eye, the bark of the acapura to heal the wound, the resin of the canauaru frog (JURANDIR, 2005, p. 187).

Mother Ciana is described in *Belém do Grão Pará* as an Afro-indigenous old woman, inhabitant of the peripheral region of Belém, belongs to the family of D. Amélia, Alfredo's mother. And, because she did not have a regular job, a reality for most women from the lower classes at the end of the nineteenth century, she was a washerwoman, cook, seller of tacacá, porridge, açaí. But her profession par excellence is the production of paper of aromatic and medicinal smells and herbs, a skill that gave her the title of sorceress. Mother Ciana has an unrequited love for her Lício, a revolutionary whom she always helps in her escapes to the interior of the forests around the city, where the rebels gather.

In chapter forty-one of *Belém do Grão Pará*, Jurandir reconstructs an important moment of manifestation of the Christian religion in the Amazon, the translation, a procession of Our Lady of Nazareth that takes place on the night before the candle. It is at this moment, in the middle of a Catholic religious act, when Mother Ciana walks through the streets of downtown Belém, with her feet on the ground, a common practice of the caboclos at the time, that her memory flows with intensity, subverting the Christian logic through the religiosity of the Afro-indigenous peoples:

The transfer reached the point, in the Cathedral, now it was draining. The Cathedral kept the image. It was covered with visions of its past, the Old City. Mother Ciana saw the old time coming. They were born again, silvering under the old trees, those streams in which the Indian walked, cabano saw. At the foot of the Castle, the elderly gurijubas scribbled. The shamans of Salgado disembarked, their pipes lit, the maracas, their prayers. From the old boats of Portugal jumped the sailors. And blacks from Mazagão with their drums, their cows of promise roared in the port. The drums, inside the Cathedral, the way they rumbled. Mother Ciana also brought from Araquicaú, the drowned and disappeared she took from the bottom and the invisible, all of them in the

Cathedral, guarding the image, speaking their many complaints, their woes. And those from Guamá, too? The sleep of the Snake Norato under the Cathedral, mother Ciana listened to (JURANDIR, 2005, p. 484).

Thus, for the popular characters, even under the domination of Christianity, Afro-Amazonian religiosity and belief in shajeism is more important. From this perspective, the crisis and ruin of Christian values does not result in the flourishing of nihilism, since such values have never occupied a high position in these literary people. In this way, the "death of God" does not have the same effect on Afro-indigenous people as it does on Europeans, because it is, for them, a secondary and distant God.

3 THE ARISTOCRACY DOWN TO EARTH

In the three novels by Jurandir, analyzed in this research, his protagonists, Euthanázio, Missunga and Alfredo are, at all times, confronted with numerous characters that appear in the narratives, especially the popular and female characters, to the point of producing 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. Thus, Jurandir (1996, p. 33) states: "These small people that I try to represent in my novels I call down-to-earth aristocracy".

In *Belém de Grão Pará* it is possible to identify several "down-to-earth aristocrats", such as the boy Antônio, who flees the mistreatment of the family neighboring the Alcântaras and comes to live with them, sharing the alcove with Alfredo. A boy full of enchanted stories, beliefs and dreamlike visions that keeps Afro-Amazonian culture alive in this novel. Antônio, as well as his peers, the "down-to-earth aristocrats", are not of many words, so they give the impression of being minor characters. However, this does not mean the loss of speech space, but it is a strategy of using this communication instrument at the appropriate time, so Antônio prefers to speak at night, when the bosses sleep:

During the day, Antônio did not chirp, quietly, a little owl in the hollow of his cock. What stood out from him was the yellow of his face, the yellow of andiroba, the bones showing, and only his little black eyes seemed to live for all that creature. Well, very owl eyes that talked, saying what they wanted, sweeping people. Alfredo looked at him. Anyone who saw that closed mouth now could never guess what it was at night (JURANDIR, 2005, p. 354).

Another character, in *Belém do Grão Pará*, who very well represents the "down-to-earth aristocracy" is Libânia, an aggregate of the Alcântara family, who also shares the alcove with Alfredo and Antônio. This young woman knows all parts of the city of Belém and leads the protagonist not only through the urban center, but also to the peripheral regions. Libânia, always hunting, but firm and courageous among the whites. An example of her strength is when, in Ver-o-Peso, she suffers harassment from two Portuguese, when she is pinched in the thigh by one of them. The cabocla reacts violently, screaming, throwing a broom and spitting, making the harassers run as if they were fleeing from a jaguar.

The character who best represents the "down-to-earth aristocracy" in *Belém do Grão Pará* is Mãe Ciana, for keeping alive the memory and the Afro-Amazonian tradition in the city and, also, for having the recognition of the cause, that is, a transformative ideology. This lady, who never rode the streetcar, always on foot and barefoot through the streets of Belém, selling her smells, has a troubled relationship with the mysterious and contradictory Seu Lício. This mestizo, of Afro-European origin, a man of many experiences, together with Mother Ciana represent the values of the "down-to-earth aristocracy". It is in this man, the son of caboclos, exploited to death, that the ideas responsible for attributing meaning to the strength of Afro-descendants are concentrated.

One of the virtues of Seu Lício is obstinacy. Always putting themselves ahead of their responsibilities, assuming them as exclusively theirs. This obstinate position of his is associated with the tasks he assumes as a member of the "roceiros do Guamá", an insurgent group that, in the novel, impresses fear in some characters and, in others, hope for a great popular uprising, a political revolution. The attachment to this cause gives rise to another virtue in Seu Lício, the detachment from the feeling of guilt. In the name of the struggle of the Guamá farmers, Seu Lício does not feel guilty for not reciprocating Mãe Ciana's love, as Jurandir (2005, p. 395-396) describes: "Seu Lício denied, for example, that it was his fault that Mãe Ciana served him and loved him in that way. He did not deserve it, nor could he repay it with the same coin, and he even ran away from it."

The unemployed Mr. Lício, without a job, wrote *articles against the plutocracy* for a newspaper O semeador. As a young man, he celebrated the abolition of slavery, which directly benefited his grandmother. He had hurried to read, especially poetry. But it was through contact with the Europeans that he absorbed the fundamental ideas for his obstinate struggle with the plantations of Guamá. His revolutionary ideas, which came to him from the Europeans, are those which developed mainly in Russia. But such ideas only make sense to

Mr. Lício when they are at the service of the plantations of Guamá, these mysterious rebels who, although they do not appear in the narrative, are present in the memory of the people as new cabanos, ready to start a new hut.

In *Belém do Grão Pará*, Jurandir performs a kind of symbiosis between the Amazonian popular movements and the Russian socialist movement, which is re-signified in the complicated love relationship between Mãe Ciana and her Lício. The Afro-descendant with the mestizo worker, who cannot identify himself with the trades of the profession, except with the work of words, a mysterious and distant man, unable to correspond to the immense love of the mother of all cabanos. It is Mother Ciana who brings to the streets of Belém the revolutionary memory of her people.

The down-to-earth aristocracy is not represented by protagonist characters, as they are contaminated by nihilism. But by popular characters who flood the narratives with voices and actions that represent a set of Afro-indigenous values, coming from their experiences in rivers and forests. This Amazonian "culture", which flourishes in Jurandir's novels, must supersede Western culture, which would occur through a revolution capable of making the "down-to-earth aristocrats" the political protagonists of the Amazon.

4 INVENTIVE EDUCATION

One of the central themes of Jurandir's Novelistic Cycle is the proposition of a type of education that is opposed to the model of school education, instituted in Brazil since colonial times. Thus, in *Belém do Grão Pará*, school education, despite the changes brought about by modernity, continues to be, for the protagonist Alfredo, a hostile space, just like his first school in Cachoeira. However, the saga of this character and his incessant search for training is maintained throughout the set of narratives. The fanciful belief in republican school education, taught in the eminent schools of the metropolises, is only the beginning of this search that entangles all the narratives of the cycle of the Far North, with the exception of *Marajó*.

In *Belém do Grão Pará*, Alfredo fulfills his dream of studying at a renowned institution, "Grupo Escolar Barão do Rio Branco". But soon he loses the charm for this type of education. The school becomes a place of disenchantment, which feeds his feelings of disintegration, already intensified with the migration to the city. And, disillusioned with this type of education

to the point of later abandoning school definitively⁶, Alfredo deepens the search for his own education, which develops into a type of self-formation. According to Pressler (2018), Alfredo's self-formative path characterizes Jurandir's Novelistic Cycle as a *Bildungsroman*, as they fulfill what R. Selbmann (1994) considers the obligatory instance of a novel of formation (*Bildungsroman*), the presence of training (school and/or professional).

Alfredo's self-education occurs in opposition to school education, but without dispensing with it. It manifests itself first, in a utopian way, in the imaginative journeys of this protagonist and his magical tucumã seed, narrated in *It rains in the fields of Cachoeira*. In this work, the boy, without yet experiencing the discouragements of the metropolis, lives intensely the rural environment, which inspires the development of his desire for education. It is in this natural space that Alfredo, full of magic, invents another reality, with a different time and space, outside the processes of institutional systematization. And, from these magical realities, he questions the real conditions of school education of his time, identified in this novel in the classes of his Proença:

[...] He did everything to make Alfredo soak himself with dreams, with imaginations. The ball rose and fell in the palm of his hand. The reality of that trip to school was only in the cashews. Alfredo had camaraderie for the cashew trees. They taught more than Mr. Proença. It was the cashews and the cold water in the gourd of the house of siá Águeda. I went there on purpose to drink water. A full gourd. What water! The pots were old, with slime and, at the back of the yard, the well. The daughters of siá Águeda drew water with a bucket of gourds. That water made him forget the terrible expectation of one day coming to pick a cake from his Proença (JURANDIR, 2019, p. 175-176).

Alfredo's search for education breaks down the barriers between the real and the imaginary and projects a type of education that integrates local experiences and cultural knowledge, apprehended by the ways of life of the Afro-Amazonian peoples. It is a training that does not definitively deny institutional education, but reinvents it based on the cultivation of new values, those of the "down-to-earth aristocrats". These values should promote wisdom beyond the knowledge experienced and learned in educational establishments. A therapeutic knowledge, capable of dissolving those feelings of disintegration.

⁶ In the ninth and penultimate novel of the saga, *Chão de Lobos*, Alfredo leaves the Gymnasium and boards a ship bound for Rio de Janeiro. Upon arriving in the country's capital, the young wanderer through the city, sleeps in the square, gets a job in the kitchen of a restaurant, washing dishes and taking care of the fire, which he soon abandons, in a rhythm of escape and, sharing space in the square with a beggar, sees a man from Pará to whom he asks for a ticket back to the Amazon.

Education as an invention, developed by Alfredo in his fanciful travels with his tucumã seed, can be a proposal for the extinction or reduction of internal conflicts, typical of modern times. And it can also elevate, through training, the Afro-Amazonians to the condition of protagonists of their history, which would contribute significantly to ending the misery and inequalities arising from colonization and justified by institutional education. From this perspective, not only is it possible to unveil the issues of domination and inferiorization of the black and indigenous races, but it also allows the inversion of values, in which the Afro-Amazonian becomes a unique subject, through an education that reinvents his potentialities, previously used only as a production of wealth for the colonizer.

This idea of education as invention can also be analyzed from the perspective of an aesthetic resignification of the Nietzschean conception of transvaluation, which the philosopher develops in his work *Thus Spoke Zarathustra*. In the section entitled "On the three transmutations", Nietzsche (2011, p. 27), metaphorically, identifies the three moments of this transvaluation process: "how the spirit becomes a camel, and in a lion the camel, and in a child, finally, the lion".

The spirit (*Geist*) can be interpreted, in this Nietzschean metaphor, as the dilated consciousness of the modern European, in which there is an accumulation of knowledge, memories and imaginations that go beyond the limits of subjectivity and overflow into the objective world, dividing it into two divergent parts. On the one hand, a sovereign consciousness⁷, which unifies the wills dispersed in the idea of the unlimited and the absolute and, with these universalist conceptions, believes it has the responsibility to maintain cohesion among humans, which requires influence over the consciousness of other individuals. On the other hand, the wills that wander in infinite directions, in an apparently random way. In this indefinite condition live the great number of Europeans, under the effect of submission, exercised by the absolute will, so they are unable to know, nor to become

⁷ The concept of "sovereign consciousness", appropriated in this research from Nietzsche's notes, resembles, in some aspects, the conception of Marilena Chauí, who defines it as a product of the humanist movement of the sixteenth century, responsible for articulating power and knowledge in the ideal of technical mastery of nature and society. According to the philosopher, the subject of knowledge achieves a sovereign consciousness when he acts to dominate and control nature and human beings: "As the subject of knowledge, man stands as a sovereign consciousness capable of achieving the practical mastery of all reality, reduced to the objectivity of knowledge and technique. This sovereign consciousness, separated from the world as a pure neutral observer, manipulates the real and controls it" (CHAUÍ, Marilena. *In defense of public, free and democratic education*. Belo Horizonte: Autêntica Editora, 2018, p. 486). It is assumed that this objective consciousness is responsible for conducting an almost omnipotent and omniscient set of forces, the "absolute will", which has the function of exercising the submission of all bodies capable of producing work.

master of their own wills, to which an abyss has been created, understood as Nietzsche's metaphorical desert, so as not to allow their wills to be led by themselves.

The exercise of submission interferes in the development of the consciousness of cohesive individuals, to the point that these human beings, although with many spiritual abilities, become beings that act as a servile animal, the camel. Then there is the first transmutation. However, this submissive animal, in order to resist the arid work to which it is subjected, begins, in its own desert, to develop other skills, which gradually leads it to recognize the hostile interference in its individuality and, at the moment when it recognizes itself as submissive, it struggles to accumulate strength and take for itself what is "heavier". And "in the most solitary desert" the second metamorphosis takes place, his transmutation into a lion. The spirit becomes ferocious and seeks to destroy what makes it submissive, namely, the truths imposed by the absolute will, which Nietzsche identifies as moral values.

The destructive purpose of the spirit, which becomes conscious of itself and seeks independence from the absolute will, is not to free itself from submission, but to subvert its order. The submissive wants to become master. But this high condition, required by the camel when it transforms itself into a lion, would be a rebellion of the will when it sees itself in the image of the dragon and seeks to break with submission. But this recognition does not mean conquering the kingdom of nature, but rather preparing the land for the cultivation of new values.

Only with the conquest of autonomy of the will can traditional values be destroyed and the spirit that is a lion would become a child. This third transmutation represents the overcoming of nihilism, a moment in which the human being would be able not only to destroy the logic of submission, legitimized by moral values, but also to build new values. The image of the child symbolizes the radicality of the enterprise. The new values must arise from another soil, no longer from the exaggerated modern consciousness, but from the less rationalized nature of the human being, his will, hence the need for childish forgetfulness.

Inventive education, concentrated on self-formation, which must emerge from Alfredo's tucumã seed, can be approximated, in this perspective of aesthetic reception, to Zarathustra's game of destiny, a type of formation that is born of innocence in creation, the innocence of the child, of oblivion, which constitutes itself as a new beginning, a game, a wheel turning by itself, a first movement, a saying yes. In the same way that Zarathustra sings and dances with his animals, Alfredo walks and runs through the fields of Cachoeira, with his tucumã seed. But to achieve this magical condition of creation, it is necessary to overcome a desert

of values and submission, which, for this, requires resistance in the face of suffering. And this resistance, when built with inventiveness, is transformed into autonomy of the will. In this inventive condition, escape is an act of creating a singular, unique and transformative life:

Magic and indefatigable ball. It was more powerful than Aladdin's lamp, which he did not know. With it, the wounds, the jar ointment, Gualdina's spanking in the city of her Ulysses disappeared. And so he pretended. A waterfall that was in winter with the fields underwater had to be free of flooding (JURANDIR, 2019, p. 178).

In this way, the analysis of the conception of education as invention, interpreted in Jurandir's novelistic narratives, when understood as an aesthetic resignification of the Nietzschean idea of transvaluation, points to the possibility of combating the symptoms of nihilism, even living in the territory contaminated by this phenomenon, the city, as happens with the protagonist Alfredo. But, for this, it is necessary to bring the wisdom of the forest and the rivers to the city, just as Zarathustra also did in his journey from the mountain to the city. And consciousness must assume a significant importance, as the conduit of this wisdom, enabling the free circulation of the creative imagination and its transmutations.

5 CONCLUSION

In short, it can be deduced from the analyses of Jurandir's novels, intersected with the idea of transvaluation developed by Nietzsche, the proposal for the construction of new, decolonial values for the Amazon, which should be conveyed by new men, the "down-to-earth aristocrats", with their Afro-indigenous religion and their inventive education. In this way, decoloniality in Jurandir's novels consists in the valorization of a new religiosity, based on the Afro-indigenous belief, without denying Christianity, but transposing this religion to an inferior condition. In the same way in politics, which should no longer be conducted by the colonizing landowners, but by the caboclos. And, finally, education must undergo a radical change in which the formative elements are no longer those of the colonizer, but the creative imagination, which develops from the relationship of the caboclo with the rivers and the Amazon forest.

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