

Eco-engagement in dance: Ancestral indigenous wisdoms as a phenomenon of resistance to Bill 490¹

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Abstract | This article shares considerations on the practices of combating the Bill 490/2007 that regulates the temporal mark and alters the legislation of the demarcation of indigenous lands in Brazil. The goal is to elaborate critical reflections on modern colonial exploitation as a domain of destruction and death. In addition, it is intended to draw attention to eco-engagement in dances as one of the policies for strengthening indigenous corporeities in our country.

KEYWORDS: Eco-engagement. Dance. Bill 490/2007.

Ecoengajamento na dança: sabedorias ancestrais indígenas como fenômeno de resistência ao PL 490

Resumo | Este artigo compartilha considerações sobre as práticas de combate ao Projeto de Lei 490/2007 que regulamenta o marco temporal e altera a legislação da demarcação das terras indígenas no Brasil. O objetivo é elaborar reflexões críticas sobre a exploração colonial moderna como domínio de destruição e morte. Pretende-se, igualmente, chamar a atenção para o ecoengajamento nas danças como uma das políticas de fortalecimento das corporeidades indígenas em nosso país.

PALAVRAS-CHAVE:
Ecoengajamento. Dança. PL 490.

Eco-compromiso en la danza: sabidurías ancestrales indígenas como fenómeno de resistencia a la PL 490

Resumen | Este artículo comparte consideraciones sobre las prácticas de combate al Proyecto de Ley 490/2007 que regula el "marco temporal" y altera la legislación de demarcación de tierras indígenas en Brasil. El objetivo es elaborar reflexiones críticas sobre la explotación colonial moderna como dominio de destrucción y muerte. También se pretende llamar la atención sobre el eco-compromiso en las danzas como una de las políticas para el fortalecimiento de las corporeidades indígenas en nuestro país.

PALABRAS CLAVE: Eco-compromiso. Danza. Proyecto de ley 490/2007.

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- - "The end of the world is near".

Scream the heralds of hopeless reality. The children run with their bellies full of hunger. The void of absence fills everything you see. Inside, disaffection, malnutrition, hunger, death. The world revolves around the sun, everything passes without leaving their place. The humanities evolve and celebrate a new discovery: the earth is flat. From the center of selfishness there is a climate of constant crisis that moves the body and makes the viscera dance with trembling and fear in the face of the apocalyptic future.

The crisis eats the world and devours people. Here it is: predatory. The sea advances, the ground melts and the children of ecological imbalances appear born by capitalist globalization, generating, more and more, social inequality and misery. Marginal bodies are situated on the edge of the abyss. They launch themselves, shattered, broken, torn apart by wholes that are never complete. The destruction of natural resources germinates acid flowers that aggravate the poverty of a large part of humanity on the planet.

The world grows, forests rot, people appear, cattle arise, pastures flourish. The farms concentrate all the wealth in backyards empty of people. Development organized by the senses of "extraction-production-disposal" makes the Earth's mass grow for ordinary work and exploitation, but it does not create the conditions for sharing the benefits. In the world, the powerful are magicians of Christ, but they are not interested in sharing wine, fish or bread. The growing demands of the world's population are not being met (MARTINE & ALVES, 2015). Treasures accumulate in chests that represent the death of trees, rivers, animals, men, women and children. Wealth carries with it a heap of dead bodies.

In this way, men and women become responsible for a vacuum of meanings in the world that draws a map of deep global inequality. An abyss that culminates in ecological chaos. The borders of the planet are drawn and dyed white by the snow peoples, but there are no solutions to the problems of the world. In a way, the feeling is of being lost in a labyrinth of white people who have created lines of division in the world since 1494 with the Tordesillas (SANTOS, 2010).

On the one hand, the hunger of the body, the lack of senses and the undernourishment of expressiveness undermine life. On the other hand, the uninterrupted use and abuse of natural resources produces the destruction of ecosystems, environmental disharmonies and unusual biological interactions. Everywhere, the scent of danger and the apocalyptic warnings of imminent threat. The clock contorts, it's almost midnight (MECKLIN, 2021).

Manuscripts of science declare that the appearance of new microorganisms can drive humanity away from Earth. The people dance samba with a thousand bags of oil in their palms and fish are devoured by waves of plastic microparticles. We eat cancer for lunch and we eat our own garbage for dinner. A new virus is born, the plague screams through everyone and spills over every man, woman and child, pushing liquid into the lungs. It is a wave that takes us through the air and that pours water inside us.

The baptism of the virus wakes up the world and takes place like a funeral. It is given a name: novel coronavirus (SARS-CoV-2) that causes the disease Covid-19. An origin is conceived: the contact of wild animals, possibly contaminated, with humans in the city of Wuhan in China in the year 2019. Lies are invented: it won't

make it here, too hot. However, in a short time, the pandemic spread all over the world. As fast as it is, it runs quickly, hurriedly. One feels a desire to unsee the horrors of existence and the consummation of the omen of the environmentalist oracles. There has never been so much desire to rip the eyes out since Oedipus in the lands of Greece.

We go back to the Greek tragedy to understand how Greek the pandemic is. It turns out that the etymology of the word reveals an abstract universalism of Greek origin, where *pan* corresponds to everything, the whole and *demos* means people. The idea of a pandemic reveals the expression of an infectious disease that becomes internationalized (KATZ, 2020; SANTOS, 2020). "All the people" suffer from breathless lungs, loss of smell and taste, body aches, fever.

But if, in abstraction, the song of the pandemic represents a danger of a universal order, in the experience of the lived world where the eyes fill with salt in the shape of water and life spills out under ciphers of corruption, violence, lies and sarcasm, it is known that the bodies, which fall into the bare ditches, have color. They are the black bodies, the color of night, they are the sons and daughters of African ancestors. They are the bodies of the territory, indigenous people of different histories, owners of the lands framed in blood in the imperial offices. It's the people we agreed with that it's going to rain, but that rain won't get us wet.

The acid storm, however, that is thrown from the sneezing and coughing winds covers the heads of those who do not have two nickels to rub together. The roof pierced by the corruption of historical times uncovers a vulnerable, peripheral and marginalized body. The rain of the pandemic falls on the lower layers. Black and indigenous bodies are lost with handfuls of sand without health care. The world is contorted, but the distortion occurs in people with their feet on the ground.

The universalization of the pandemic event is an act of embarrassment and cruelty because you know who is on the boat with holes in the hull. We ask for the common sense of powerful political representations. In Brazil, my Brazilian Brazil, the curtain of the past is opened and the historical causes of these inequalities can be found there. Indigenous peoples' day is celebrated, faces are painted, people dance with rattles, spaces are decorated with feathers, while the statues of the pioneers celebrate colonial invasions, rapes and deaths daily.

The cough continues to expose a body that is drowning within itself. Racial injustices in the context of the pandemic collaborate with the reduction of the lives of non-white people. Genocide continues to compose the narrative of history. Our forests have the most deaths since the invention of the Americas. The colonial invasion and the presumption of modernity draw the line of historical disruption between body and mind, environments and people.

The planet changes position. The medieval Earth lived as a mother and understood as a living, holistic, integrated and organic organism loses space for the modern understanding of the world. Modern science operates an understanding of the Earth through mechanistic, reductionist and utilitarian paradigms. From a mother, nature becomes a servant.

The desacralization of experience in the world sings the anthropocentric hymn and consolidates man's departure from the idea of nature through a logic of domination. The thinker shouts "*I think, therefore I am*", dethroning the nature of respectful exchanges and celebrating the mechanism in sciences that embrace the

body-mind dichotomy (BERNARDINO-COSTA et al., 2020; GROSGOUEL, 2006).

The stone that builds the bridge that crosses the river that flirts with the mountains is seen through a radical division. The thinker dictates norms about what is civilized or modern and what is simply natural. Living knowledge is shattered and thrown into the fire. Witches from other lands are persecuted. All knowledge situated outside the white yards, where those who play god hide, is recognized as incomprehensible, magical or idolatrous and associated with rudimentary processes of cognitive development.

Modern science builds temples of self-worship where fidelity to a kind of abstract universalism is produced, a kind of allegedly universal particularism, which seeks to decimate the diversity of knowledge and ways of life through a monoculture of knowledge (SANTOS, 2006). Modernity cuts through the world, creates abyssal lines and coordinates the negation and invisibility of any non-hegemonic life effort.

Eurocentric, modernity is rational and imposes itself on the capitalist world as the only valid rationality (QUIJANO, 2010), which consolidates an unprecedented crisis in the panorama of environmental debates. The reason dyed in white provides the heating of the world's ground, the death of birdsongs, the disappearance of the resources that maintain the enchantments, the exhaustion of dreams.

Every night someone dies black, indigenous or poor there. The uses and abuses of natural resources demand the fabrication of bodies on the edge of the abyss: they are police invasions where there are the cracks of whips, they are viruses disenchanting with life and devouring of dignity, they are conquests of the cross over the macumbaria. The righteous fall. Xangô's axe is expected to honor these heroes and heroines who live in a state of mutilation.

The enchanted ones cry, the wheels stop turning and the body experiences crisis. The stones of Aruanda announce that before the revolution of machines, people already represented a threat to the world. The panorama of people deterritorialized, kidnapped and enslaved through the impositions of modern colonialism is the hallmark of the Anthropocene, a new geological era determined by destructive environmental transformations.

The environmental crisis is, therefore, a corner of death and historical danger located in the colonial rage. Farewell Northern White Rhino (2018), Pieris wollastoni (2007), Caloenas maculata (2008), Pinta Island tortoise (2012), Caribbean Monk Seal (2008), Western Black Rhino (2006), Po'ouli (2004), Pyrenean Ibex (2000). The merciless man, in the cowardice of greed, brought these to death. How bad, there are no more saving arks since Noah.

This dramatic context expresses the worsening of a pre-existing and permanent situation with sovereign states defining what matters and who matters (MBEMBE, 2020). Therefore, they steal respirators, oxygen is lacking, they kill plants and animals and the number of billionaires increases in our country. Environmental standards are increasingly relaxed. The money is invested in tax havens. The coal clouds the sky with ash, the herd passes by destroying senses of organic solidarity.

Depletion of natural resources has more serious effects on communities exposed to poverty (PLEYERS, 2020). They are people who find it difficult to dream, think and achieve. The environmental crisis dances hand to hand with a structural crisis whose basis is social and historical. The wind does not leave the place while the sun burns everything. The logic of predatory production and development that

does not consider the importance of natural resources and the dignity of life consolidates processes of colonization and capitalism.

The exploitation of people over people, the reign of people over nature, the existential dissociation effected between people and nature express processes of cruelty and domination. Every transgenic seed embedded in the earth's floor that has raised forests of diversity dates back to a history of power organized by a voracious political and economic system that knows no bounds, a system in which human life, the life of other creatures, beauty and wealth of the land itself are representations of resources and externality.

Beans are exchanged for weapons and the bible wielded in powerful hands deals blows on ways of living in harmony with the world. The damned of Earth cry out for help. The sky of the world seems to collapse, filling people's eyes with hopelessness. The drastic reduction of biodiversity and global warming are felt once again in the economy. Hunger undermines existence and inequality grows continuously, mercilessly.

Perfections are projected in virtual environments, but in the world of lived experience, selective garbage collection challenges people's attitudes. Environmental exploitation evolves in a way contrary to the sustainability of life. The fall of trees alters the landscape, has implications for biodiversity and contaminates the surface and groundwater of the soil, due to the excess of chemical fertilizers, mineral correctives, herbicides and pesticides.

All humanity is responsible for the serious environmental crisis. But it is known at the bottom of the river that the maintenance of life depends on complex socio-economic, micro and macro-political operations that involve classes and *commodities*, imperialisms and empires, biotechnology and militarism. The destruction of Earth's resources is coextensive with the installation of patriarchy and racism as stabilizing policies of world normativity.

The pact of racism and patriarchy organizes the understanding that it is simpler to perceive the end of the world than the end of abuse. The civilization that perpetuates itself by destroying life and establishing monocultures over the world becomes indefensible (CÉSAIRE, 2020). It is known that the bodies that crossed the Atlantic in search of power, held the flag of conquest and domination over nature. Poor beings with pale faces, destroyers of souls, who live under the illusion that the world is far from the people.

These people left the world there, rotting away. Therefore, colonization is associated with the utilitarian conception of nature as an externality and with the imaginary distortions about rationality, modernity and civilization. The disintegration of man-nature relations has historically been perceived as a curse of white people and assumed different names, perspectives or analytical categories in the context of theories critical to colonization.

Here, the fear of the black-faced ox at the foot of the bed or the spotted cat at night behind the yard expresses a point of historical perversion identified as coloniality (QUIJANO, 2010). Coloniality is a concept that emerges from the *Modernity/Coloniality* Research Program predominantly made up of Latin American intellectuals who seek an epistemological project that is alternative to Eurocentric modernity.

Introduced in the panorama of Social Sciences, in the late 1980s, by the

Peruvian sociologist Anibal Quijano, the idea of coloniality is one of the constitutive and specific elements of the capitalist world pattern and has been a key concept for thinking about the relations of power and authority that established themselves through capitalism and modernity. Wherever it is, the idea of coloniality draws maps of absurdities, disenchantments and deaths.

Territories are invaded, souls are conquered, the fair burden is fought, gold and the very sustainability of life are ripped off in the name of empires. The perspective of coloniality expresses a set of processes that transcends the particularities of historical colonialism and does not disappear with the procedures that formalized the independence of colonized nations. Coloniality is the deadly continuity of colonialism and its maintenance as a project of domination. Therefore, it relates to ecocide, inequality, racism, machismo, the destruction of the powers of diversity.

Chapada dos Veadeiros burns in flames, jaguars and forest lives are fallen and dyed gray. Right there, where agribusiness grows. The world pattern of Eurocentric and colonial capitalist power organizes differentiated social classifications between Eurocenters and periphery, facilitating the control of territories and production resources in nature by people dyed in white.

Existence evokes forces of resistance to continue to exist. Thinkers point to corporeality as the decisive level of power relations. It is in the body that powers are related that weaken thought, dominate the forces of creation and consolidate political de-activism. The body is crossed by the effects of ecocide, by gender discussions and by the dynamics of racial relations, by the processes of disincorporation of knowledge, by torture in the face of attempts at insubordination (QUIJANO, 2010).

In contrast to the structuring monoculture of white life, there are ways of observing diversity that seek to fracture the foundations of ontological, epistemological and ethical domination. These modes, which start from diversifying and pluriversal principles, organize modalities of resistance to coloniality and confront Eurocentric rationality, ethnic-racial domination and the depletion of natural resources. One of these movements to overcome the archaisms of modernity is called decoloniality.

The wheel begins by saluting the ancestors. The perspective of decoloniality is a force in motion whose effort is to combat the disembodiment of ethical-transformative-consciousness. It can be seen that the ground of the Americas sings, through the concept of decoloniality, a geography of confrontation with the domination of subjectivities.

Decoloniality is a turn that seeks to remove the disqualification of the humanities, knowledge and counter-hegemonic political engagements historically torn apart by colonialism (MALDONADO-TORRES, 2020). Therefore, decoloniality is anti-colonial, non-Eurocentric, anti-racist, anti-patriarchal, anti-capitalist and assumes a critical confrontation against any and all forms of exclusion and destruction whose origin is colonial exploitation. Look beyond: terreiros, backyards and circles are territorialities of decoloniality before life became a concept.

As is known, territorialities that operate with cultural bases of African and indigenous descent are on the front line in defense of the environment, through cosmovisions that understand the link between people and the forces of Nature. Also, through a set of criticisms of the impositions of colonial exploitation and

capitalism expressed in the presence of the regime conceptualized as coloniality.

In these territories, corporeity is a combative expression against colonialism and, therefore, it can be said that the dances represent a poetics of cosmoperceptions that integrate the dimensions of being, knowledge and power through other relational orientations with nature, people and things. From this perspective, dances are associated with living experience and ancestry.

The grandmother gets up, drags her feet on the floor and pulls the elders' chanting. The experience lived by racially minority subjectivities produces a quality of bodily knowledge that is not abstract, but is linked to collective practices of struggle. They are knowledge with historical foundations that relate to concrete resistance to slavery, the dispossession of territories, the assets of cultures, the weakening of identities and the persecution of religious and festive practices (ARROYO, 2012).

This knowledge as modalities of expressiveness and resistance are incorporated in choreographic dynamics that, in turn, indicate eco-dependent meanings between men, women, children and nature. Political and poetic tours settle down that deal with other ways to exist and to practice the world.

The eco-engagement in dance through the dynamics of the territory draws countless turns of time, invokes spiritualities of battle and healing, sings a community-based policy and education among all beings and ancestors, inscribes everyday life as a rite of reading and writing in different poetic systems and strives for the intelligibility of the cycles of nature (SIMAS & RUFINO, 2020). It is a gesture of ancestral awareness, a way of knowing that is alive, enchanted and pulsating.

The placid margins of the Ipirang heard that this Brazil is a country of sick bodies and bodies killed by the project of genocide and cultural whitening. The relationship of enchanted ancestry in dance reveals, therefore, pulsating and unfinished corporeities. Dance is lived as life through radically ecological senses. It is there, in the encounters with caboclos sete setas and the dorvalina women, that dance is found as an eco-engaged art.

It is not the dance of every corner and everywhere that is about life. White-faced people have reflected on dance as a living art. However, dances of white people go through processes of historical disenchantment that represent the place of absences, extermination policies, mass incarcerations and deaths. The dances lived as life are collective and ancestral presences of the stories that, although dominated, reappear by the powers of the enchanters.

The living arts are those that are born of combative principles against colonialism and not those that appear by the historical force of exploitation revealed by hegemony and by the centralizing references on stage or outside it. From within the history that promotes violence and death, it becomes more difficult to talk about life. The body called alive in the European dance scene is a body that smells of death, appropriation and genocide. It is a mixture of disciplinary and incoherent narratives.

The young woman who tosses cowrie-shell says that to think of dance as a living art is to wage wars to confront the normative pattern of bodies, stories, references and aesthetics. The living arts are lived manifestos that point to the fact that life does not fit into disciplines and is undisciplined. The living arts do not celebrate the interaction between disciplines, but are testimonies of combating the colonial production chain in the arts and, therefore, produce modalities of eco-

engagement through historically decolonial territories that represent the expression of life. At this point, eco-engagement in dance relates to radically sustainable body cultures.

The sorceress' gaze asks us to celebrate Gaia, Pachamama, Papatuanuku, Tangaroa, Earth and to restore devotion to the world's diversity. There is a cure for what lasts. In turn, the sorcerer's gesture declares that dances, movements, verses and drumming should be celebrated as eco-engaged policies. Birds feel thirsty, some give up the search for water. The discussion about the act of dancing as an eco-engaged policy arises to re-establish an environment of experience and practice that situates dance as a combative process against colonialism and as a living and ancestral experience. Identifying the dance that is performed and thought of as a process that fights destruction, alive and spiraling, represents an eco-responsible position.

You do not have to open your eyes to see how death slips through the fingers of white stories. There are more than 521 years of domination, catechization, erasure, silencing, epistemicide, ecocide, genocide, suicide. The farce of modernity and civilization continues as the norm of the dirty, filthy, impure, white colonial game. Filth is thought of as whiteness, because it is white people who, historically, erase knowledge, naturalize violence and despoil territories. Colonial robberies everywhere. Dead arts.

Tragedy as farce establishes itself as one of the axes of racism through the abysmal dimension of invisibility. The owner of the global channel says no to enchanted apparitions that seek new conformations of reality. Ancestral forces occupy the territoriality of political devotion in the fields of abuse of power. The month is August, the year is 2021, people shout: - "No to PL 490/2007", that regulates the time frame, that is, the thesis that indigenous people would only have the right to land that was in their possession or in legal dispute until October 5, 1988, the date of the promulgation of the Federal Constitution.

The ironic ghost resurfaces from 2007 to torment, steal, kill and destroy representing a project to remove indigenous lands, and finds as an answer yet another indigenous uprising organized in Brasilia. People sit on the dry ground. They sleep in camping tents, in improvised tents under canvas suspended by wire frames and strings on bamboo, sticks or in tents. Citizenship Square, next to the National Theater, in Brasília - DF, is occupied. The days go by between August 22 and 28, 2021 [time of our stay].

The aim is to block the approval of projects on the anti-indigenous agenda² by the Congress and the Federal Government, as well as monitor the judgment of the Federal Supreme Court on the demarcation of indigenous lands. The Articulation of Indigenous Peoples of Brazil [APIB] and regional entities such as the Struggle for Life Camp, which brought together people from one hundred and seventy Brazilian indigenous peoples, sing verses of historical resistance.

The rooster wakes up and sings urgent things: PL 490 crushes bodies, songs and dances, expressing the death of hopes and rights. The time frame, if approved, could reverse already defined demarcations and make many others that are in

² Anti-indigenous agenda is a list of the main projects that threaten indigenous rights and articles that analyze the national political situation, under the influence of pressure from powerful economic sectors, among which agribusiness stands out.

progress unfeasible, preventing indigenous peoples from claiming to live in historical and traditional spaces. The great warrior Célia Xakriabá³ take the spear and scream for life:

In Brazil, when they say that there is a lot of land for a few indigenous, what we see is that there is a lot of struggle for a few people. 13% of the national territory! While the most privileged 1% own 21% of private land. In 2019, the total deforested area in the Amazon, Cerrado, Caatinga, Atlantic Forest, Pantanal and Pampa biome totaled 1,218,708 throughout Brazil. Illegal deforestation is largely responsible for territorial conflicts in Brazil, every tree that is cut is bodies that are threatened, the chainsaw that cuts the trees takes the world's breath away. And in the face of all this climate threat, it is the indigenous people who are on the front line in protecting territories and nature. Indigenous peoples represent 5% of the world's population, yet they are the ones who, with their way of life, protect 82% of the world's biodiversity. This proves that fighting for the DEMARCATION of indigenous territories is the way out to guarantee the life, the breath, of all humanity. We will not let the cattle pass, we will defend with our greatest fighting weapon, our body. (XAKRIABÁ, 2021: n.p.).

The most privileged, those seated at the green table and with the power to decide yes or no, dominate the lands. From here, an account is established that is born from the peripheries, from the Struggle for Life Camp located on the banks of the Monumental Axis, at the beginning of the Esplanade of Ministries. The plant seeks the sun, warriors seek the fight. Degrees of forces are established that aim to pressure and generate political tensions in favor of life. A central tent where a significantly wide stage is designed receives the speech of personalities and political leaders. In addition to rituals, there are plenary sessions on the political situation, cultural presentations, with the exhibition of traditional dances and songs and audiovisual productions by the majority of the people present.

The virus of death continues to circulate. As a protective measure, the orientation for the delegations is testing or screening for the detection and prevention of the disease that invades everyone's spaces. The presence of the health team formed by indigenous professionals in partnership with institutions such as the Brazilian Association of Public Health (ABRASCO), the Oswaldo Cruz Foundation (Fiocruz) and the University of Brasília (UNB) reveals an expanded geography of enchantments in favor of lives.

The bean broth arrives. People eat meals produced by a hired company, with the help of volunteers linked to the movement, being served at least three times a day. Some smaller groups prepare their own meals in makeshift kitchens at the camp. There are also structures set up for baths and the installation of chemical toilets.

As the days spent in the camp go by, the uprising is perceived as a pulsating life, organized by the bowels of the earth where each dance gesture and each corner of life express a way of relating to diversity and aspects of existence itself. All manifestations are carefully monitored. Life celebrates the relationship between

³ Célia Xakriabá is an indigenous activist teacher of the Xakriabá people in Minas Gerais. Their struggle centers on restructuring the education system and supporting women and youth within the Xakriabá

humans, animals, minerals and spirits. Living arts.

Over there, bodies attentive to the urgency of collective life. The wind blows hope in future generations as an axis of colonial struggle and resistance. The earth whistles as it rises and draws hues ranging from pink to blue throughout the space. A pause: the movement dramatizes like a theatre, theater plays like fight, fight echoes like singing, singing improvises like dance, dance resists like life.

We agreed not to die. Fatigue pierces the soul, the foot walks in the scorching sun. Time echoes sounds, rhythms and alerts. Landmarks threaten all diversity. With each new date indicated to legislate on the future of the native peoples of Brazil, new dancing pulses, firmer chants of prayers and songs are presented again in front of the STF. More than six thousand indigenous people and some non-indigenous people are seated in front of the big screen, or in movement, waiting for the end of the strange question of this time frame that intends to define the year 1988 as the first year of indigenous occupation.

The whole of Brazil is indigenous territory. It is ignored: they want to make people forget about prayers, chants and dances. Systematized and organized instruments of struggle are taken in hand, organized by headdress, maraca, feathers, paintings, bows, arrows, necklaces, earrings, seeds, bones. The dances reflect the river of legends, the sacred strength of forest peoples, the transformation of rivers and the energy of the winds. The movement danced in the marches and in the meetings of the younger indigenous people create arenas of socialization between indigenous and non-indigenous people who support the movement there.

Relatives everywhere express the sharing of common interests, such as collective rights, the historical struggle against colonization and for the sociocultural autonomy of peoples in the face of global society. Each indigenous people constitutes itself as a unique society, insofar as it is organized on the basis of its own particular cosmology that underlies the entire social, cultural, economic and religious life of the group. It is noticed that the main mark of the indigenous world is the diversity of peoples, cultures, civilizations, religions, economies, in short, a multiplicity of forms of collective and individual life..

The arrival of delegations from each region of the country brings different airs. The indigenous leadership Sônia Guajajara makes a unique and special movement, welcoming each delegation affectionately and respectfully. The entry of each people into the space reserved for the plenary sessions vibrates the territory like the breath of the wind, questioning the rage for power of the executive, the legislature, the judiciary or revealing the power of popular and spiritual power.

The pajelança is dedicated to the spiritual rite of the peoples' pact. The day behind the sun follows with an indigenous audiovisual show about memory. Over there, right in the corner where the rain of other times wet and created a base mass, people follow the plenary sessions on the guarantee of territories, their ways of life and production, issues related to political and legal power such as PLs, the PECs, deadlines, restrictions on Raposa Serra do Sol and isolated indigenous peoples. Also, it is observed the youth in struggle claiming their recovery as a process of recognition of their identities, as well as the flowering of women, demarcating a leading role aligned with the healing of the motherland that also cries out for help and care.

A bird flies indicating the path to liberation. It goes through repertoires and expressions of the different peoples present. Dances move forces, powers, symbols,

languages, stories. The dimension of the body and dance creates meanings for solidary and sustainable relationships between people and nature. The movement of sounds of a ritual, political and memorial character is accompanied.

A história do país recebe de presente uma nova página. Ali, em meio aos povos criam-se dias históricos. O som evoca vozes, as batidas dos pés no chão de terra compõem músicas, cada gesto evoca um entendimento de dança. A esfera concreta dos edifícios monumentais passa a vibrar com os instrumentos; o corpo apresenta o invisível e o abstrato ao sair pelo espaço. A dança é uma memória, tempo e não tempo, expressão da esfera social e cosmológica de diversos povos originários.

The history of the country receives a new page as a gift. There, among the people, historic days are created. The sound evokes voices, the tapping of feet on the ground composes music, each gesture evokes an understanding of dance. The concrete sphere of monumental buildings starts to vibrate with the instruments; the body presents the invisible and the abstract as it flows through space. Dance is a memory, time and not time, an expression of the social and cosmological sphere of different indigenous peoples.

The ants follow the undulations of the body. They escape from feet that drag here and there. The attentive eye and ear recognize that the indigenous dance and the music reveal possibilities of connection with ancestry. With each delegation that comes, it is possible to contemplate the dance of each people that with great force makes the energy go around through gestures and chants. Living strategies of wealth in the form of knowledge: fortunes to be shared through the sensitive, which survive in Brazil despite the hand of the whip and the fountain pen.

Every Sun that rises is sung and reveals a new dawn. It is possible to wake up to the singing and dancing of the Guarani people, who dance and sing all day long, seeking spiritual strength in the territoriality of the camp. Also, the strong dance of the Kayapó can be observed, who show the gestures full of songs even before sunrise and get ready to dance once more, before the sun says goodbye. At night, it is possible to participate in experiences of movement with the Kariri people through the toré dances, present in several indigenous peoples in the Northeast of the country. A pause: one speaks sweetly. A movement: the strength of the sounds and gestures of these ancient traditions.

Once again, the body. At the heart of the lives of indigenous peoples is their spirituality and a festive sense of dancing and singing. The history of the elders says that, at certain moments of colonization, people were forbidden to dance and sing. This not only promoted a disruption of the senses of the ancestral movement, but also impacted the lives of many peoples who were forced to abandon their spirituality and their culture.

The world broken by Tordesilhas sought to implement the destruction of indigenous landscapes centered on people and community, on sharing, on opening to otherness, in dances, songs and prayers. We resist and restore balance, joy and the sharing of ancestral memory, space and time. The struggle indicates the consecrated life in the movement: laughter here, affection there, everywhere the importance of living well.

In this great pajelança, several natural elements such as annatto, genipap, saffron, clay and feathers connect to symbolic elements to make the energies of heaven, spirituality and sometimes the most beautiful sensations of flying happen.

Musical elements make up the pulse of the earth. It is possible to feel that the whole earth pulsates like a heart through the maracas and drums. In turn, the flutes release breaths and open transcendental portals. New worlds are created.

We march to the Federal Supreme Court. A march of bodies, a march of dances. Things pass through people on the move. Objective: to follow the session through a screen installed by the movement. During the march, the three lanes of the road are occupied and pieces of papers are thrown with phrases indicative of protest: "*Out Bolsonaro*", "*Our story begins before 1500*" and "*Our Constitution shall not be torn*".

The face of each people brings the sense of hope. Each ethnicity draws specific manifestations. A perverse and disrespectful wait is outlined. The impact of the time frame for these populations puts the project of demarcation of indigenous lands at risk. Territories in constant threat reveal bodies fallen by the invasion. The trial is postponed by the excuse of more significant agendas.



Figure 1. Indigenous demonstration in Brasília (DF). Personal archive, 2021.

The earth of stones tries to remove the pact of the people with the ground. It insists on communing with the world through circles. In the plenary sessions and vigil at the camp, one can see the presence of artists of national reach who support and join the movement, such as DJ Alok and singer Maria Gadú. A sung effort to reinforce the importance of this resistance as a struggle of the entire Brazilian population and not just the specific movement.

The Federal Supreme Court's disregard of the urgency of the agenda does not deflate the attitude of struggle. The plenary sessions continue with strength and determination. We debate the need to strengthen public policies for indigenous peoples, the urgency of indigenous protagonists in the 2022 election, the Brazilian political system, the consolidation of candidacies and the formation of the indigenous parliament, the expansion of alliances with supporters, artists, notorious figures and the pact with social movements, indigenist organizations and allies of the cause. The stay in the camp ends with the production and presentation of the synthesis document of the struggle for life.

Hugs demarcate a geography of affections and goodbyes. The stars observe

a strong colonial resistance movement. Most delegations return to their villages and territories. Many other leaders and peoples decide for the continuity of the movement in Brasília with the purpose of following closely the votes of PL 490 and to build and strengthen the 2nd march of indigenous women, which took place between the 7th and 11th of September 2021 with the theme: *The natives reforesting minds for the healing of the Earth*.

Time is challenged and forces are mustered. We repeat: there is a cure for what lasts. The experience in the body is strengthened by the action of singing, praying, sharpening bows and arrows in the multiplicity of life as a place of cultivation. The struggle reveals dance spaces as sensitive eco-engagement policies that reveal the body as an ancestral project. The big water girl sings that since ancient territories, the indigenous presence is eco-engaged and sustainable.

The body continues, beyond the encounters, the link with the dance. In memory of the ancestors who gave their lives so we could exist, we persist; in memory of the enchanted ones who brought us here to continue their struggles in defense of our bodies, lands, territories, identities and differentiated cultures, we resist. It is announced to Brazilian and international society that the mobilization in defense of life combining gestures, prayers and sounds must be permanently active.

The energy of the earth is invoked. A mushroom that has always been there starts teaching. It is necessary to sing and dance to show how much indigenous peoples resist. New circles are set up and the powers of good living continue to spin as a critical proposition to value other ways of life, our ways of life.

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