



## The poetics of Sérgio Medeiros in the paths of Animism and Amerindian Perspectivism

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### ABSTRACT

The poet Sérgio Medeiros is a native of Bela Vista Mato Grosso do sul on the border between Brazil and Paraguay, his works highlight the Amerindian culture and also break down the pre-established barriers between humans and non-humans by Western society. The author's Figurative, Pagan Trio and Calligraphies highlight this animist characteristic of the poet since

they present the Amerindian perspective of attributing the soul to all beings that make up nature, attributing to leaves, stones, trees, and other constitutive elements of nature human qualities, a vision that goes against the theories of Eduardo Viveiros de Castro, Philippe Descola and indigenous thinker Ailton Krenak.

**Keywords:** Sergio Medeiros, Animism, Amerindian perspectivism, Eduardo Viveiros de Castro

### 1 INTRODUCTION

A poet, essayist, and translator, Sérgio Medeiros was born on the border between Brazil and Paraguay in 1956, in the city of Bela Vista, where many speakers dominate the Portuguese language, Spanish language, and even Guarani. His contact with indigenous culture also took place at his graduation in Campo Grande Mato Grosso do Sul, but was intensified in his Master's and Doctorate research, in which he visited indigenous villages to get closer to Amerindian cultures. This contact made much of the experience experienced by Medeiros, both in person and translations and research on indigenous culture, be incorporated into his works, which bring to the reader a different perspective of life.

Medeiros' poems carry much of the animist ontology and Amerindian perspectivism theorized by Eduardo Viveiros de Castro. This article aims to show the approach of Sérgio Medeiros's poetics to the theory of the Brazilian anthropologist Viveiros de Castro and the animist vision taken up by the Frenchman Philippe Descola, to discuss how a point of view in which humans and non-humans are endowed with thought and the same qualities generally attributed to man could be a way to avoid the unbridled wear of the planet in which we live.

Considering the serious environmental situation we go through and all the concerns of the media, scientists and discussions made through symposia, magazines, blogs, and videos, among other media, the growing exploration of the theme "in contemporary culture has only increased, and increasingly, just as what it refers to, the following, the intensification of changes in the terrestrial macro-environment" (CASTRO and DANOWSKI, 2014, p. 12). And it is certain that in the event of a global catastrophe,

everyone will be affected not only "the societies that make up the dominant civilization, of western, Christian, capitalist-industrial matrix, but the whole human species, the very idea of a human species, which is being questioned by the crisis -" (CASTRO and DANOWSKI, 2014, p. 12).

In addition to all species all the living on planet Earth would be hit by an environmental catastrophe. Catastrophe that would happen as a result of man's actions

Civilizational and demographic disaster is sometimes imagined as the result of a 'global' event, namely a sudden extinction of the human species or even of all terrestrial life triggered by an 'act of God' – a lethal supervirus, a gigantic volcanic explosion, the shock with a celestial body, a solar mega storm – or by the cumulative effect of anthropic interventions on the planet, as in Roland Emmerich's *The Day After Tomorrow* (2004), it's finally for a good nuclear war in the old style. (CASTRO and DANOWSKI, 2014, p. 13)

It is a fact that the entire ecological crisis that happens has not presented itself as drastically to contemporary society as the covid -19 pandemic that we go through and that scares the population much more than environmental problems, since the attack of a lethal virus shows how fragile our bodies are. Or even the threat of nuclear war or shock to a celestial body are more feared, for its consequences would be instantaneous. But despite the problem that suffers the environment do not scare away so much population, extinction can come as a result of such degradation, which has already begun and has been increasing at a very rapid speed. This is the case, for example, in Brazil, with the fires in the Amazon forest, in the Pantanal and more recently in the Serra da Bodoquena, which kill thousands of animals and a vegetation that is fundamental not only for Brazil, but for the whole world.

## **2 THE DIFFERENT POINTS OF VIEW OF AMERINDIAN THOUGHT**

During colonization in Brazil, the Portuguese tried to catechize the indigenous to their beliefs and lead them to accept the white European culture they brought as the correct one and lead them to abandon their traditions, their own beliefs. But with the resistance of the inhabitants who were here, many were exterminated for not accepting a culture imposed in place of their own. Years later, indigenous peoples who still resist, suffered when they see the planet being devastated because of ambition, nature continues to be exploited as a source of wealth for men who place their greed above all and see themselves as superior to all existing beings.

In many films that have passed in recent decades there is a concern about the future that awaits us when all natural life is devastated by the unbridled exploitation of nature to maintain the profits and consumption of society. One example is the film *Avatar*, in which humans go to seek natural resources that the Earth no longer possesses to continue producing riches, while Pandora's natives try to defend their territory and protect their environment, with which they live in perfect harmony. Harmony that lacked for humans to live with the environment of the planet they inhabit and from which they take natural courses for profitable investments without thinking about the future that they will leave to their descendants.

Sharing this same concern some recent series point to futures in which nature has already been devastated is the case of the *Brazilian series 3%*, which deals with a post-apocalyptic future, in which all natural resources in Brazil have been exhausted. Without the artifices needed to maintain a healthy environment, the few remaining inhabitants survive amid misery. Meanwhile a paradise was created from energy developed by technological means, where there is water, food and everything necessary for a life desired by all. This place is called *Maralto* and can receive *only 3% of the inhabitants of the Continent*, name given to the place without natural sources, in which lives the rest of the humans in precarious situations. At the age of 20, the inhabitants of *the Continent* participate in a test called *Process*, which is the passport to *Maralto*. Since most do not pass this selection, which consists of unfair physical and psychological tests, fights and attempts to undo the *Process* arise.

In both *Avatar* and *3% is* there noticeable concern about the future that humanity awaits when natural resources run out what will happen to surviving humans? This concern has recently arisen in film screens, especially in the case of Brazil, while the indigenous population has always owned it. In this regard the anthropologist Philippe Descola draws the reader's attention to the distinction between nature and culture, since the way of seeing the world among inhabitants of various places is usually noticeable to people as they know different places from where they live. It was by living together with another culture, the indigenous culture, that Descola came to perceive how these peoples live in harmony with the environment. He lived with a tribe in the Amazon, the Achuar, who live on Ecuador's border with Peru, and then the researcher realized the relationship between the Indians and the non-humans. While for the inhabitants of Western society there always seemed to be a distinction between beings belonging to nature and beings belonging to culture for the Amerindians such a difference does not exist.

The Achuar met as soon as they woke up, which happened very early, and planned the day according to the dreams they had at night and the interpretation of what happened in a very peculiar way: "Most of the time, they interpreted dreams according to simple rules, usually based on the inversion between the dream image and the indication they could extract from this image" (DESCOLA, 2016, p. 11-12). If they dreamed of fish they interpreted that it was a good day to hunt or if what they saw in their sleep was a hunt they thought it was a good day to fish. As for people, they believed that those who saw in their sleep were non-humans of their tribes, for example, when dreaming of little girls complaining that they were trying to poison them, an Indian woman interpreted that the peanut feet she had planted were communicating with her to complain about being planted near too close to a barbasco chard (a vegetable poison used in fishing to leave the fish asphyxiated).

Finally, the Achuar do not protrude beings that are constituents of the environment as Western society does, for them "most of nature's beings possess a soul analogous to that of humans, which allows them to think, reason, have feelings, communicate in the way of humans, despite the animal or plant appearance." (DESCOLA, 2016, p.13). When considering that plants and animals are largely people "their humanity is moral, rests on the idea they make of themselves; it is not a physical humanity that would rest

on the appearance it has in the eyes of the other." (DESCOLA, 2016, p.13) indigenous peoples can live harmoniously with the environment they inhabit. In addition to the Achuar other tribes also see animals and plants as people, another example is the indigenous people of greater Northern Canada, for whom animals and plants have souls like humans and have human characteristics such as respect and sense of friendship, solidarity, for them

the difference between animals and humans is merely a matter of appearance, an illusion of the senses based on the fact that the body of animals is a kind of fantasy they wear when humans are around to misplace them about their true nature. (DESCOLA, 2016, p. 15-16).

This form of perception of nature, animals and plants as people is also common among natives living on other continents, Descola reports in his book *Other Natures, Other Cultures* that once a priest named Kemlin, who lived in central Vietnam with the reungão, told a fact that happened in the early twentieth century with a native named Oih. In his account, while the woman was beating rice on the pestle one night, a tiger approached struggling as it was choking on a piece of bone stuck in its throat. In an attempt to remove the stuck bone from the throat, the animal jumped and reached the entrance to the door, terrified the woman dropped the pestle that fell on the tiger's head, which he unlung while making a jump. After the event, the feline appeared in the woman's sleep saying that they would both have an eternal friendship as a father and a daughter. Frightened she questioned who would dare to accept such a proposal from a tiger, but he replied that the fear of refusal was his. As she went into the woods the next day, the grumpy inhabitant spotted the tiger with a hunt on her back, and when he saw her cut the hunt in half and handed her a half. According to the priest, the woman enjoyed this friendship more often. For such a people it is common a deal between humans and non-humans as cited, they maintain with the animals relationships that for Western society would be carried out only with humans.

These facts show how the relationship with the other occurs according to the culture in which the individual is inserted, Western society tends to believe that everyone thinks in the same way defined by Europeans during colonization, but many natives have followed resistant. In this regard, indigenous leader Ailton Krenak talks a lot in his book *Ideas to postpone the end of the world*, of how native Brazilians resisted until the 21st century and still making claims. Krenak says he fed on the maneuvers his ancestors did not to fit the European model "Civilization called those people barbarians and printed an endless war against them, with the aim of turning them into civilized ones that could be part of the club of humanity." (KRENAK, 2020, p. 28). For the colonizers the only acceptable form of culture was theirs, a culture in which man is above animals, plants, nature, which caused "a nature composed, from then on, of objects without connection with humans: plants, animals, lands, waters and rocks converted into mere resources that we can use and from which we can take advantage" (DESCOLA, 2016, p.23).

Starting from the same observation that the human being is not superior to any other being, the Brazilian anthropologist Eduardo Viveiros de Castro defends through Amerindian perspectivism the importance of trying to occupy the point of view of the other. According to the researcher, the concept of

perspectivism created in conjunction with Tania Stolze Lima was proposed to rethink ideas and practices that had not been explored until then and to this "came to add the sinoptic concept of multiculturalism, which presented Amerindian thought as an unsuspecting partner" (CASTRO, 2018, p. 33). Castro reports to Levi Strauss to explain how perspectivism takes place and uses a parable that tells that in the Antilles, while the Spaniards made commissions to discuss whether the Indians had a soul, they watched the bodies of the Spaniards to see if they too rotted. From this parable Viveiros analyzes that the Spaniards never doubted that the Amerindians had bodies, while the Indians never doubted that the Europeans had a soul. At Levi Strauss's conclusion the Indians believed that the Spaniards could be Gods, so they observed whether their bodies rotted, while the Spaniards considered that the Indians were like animals and observed whether they had a soul. And being animals could be hunted and domesticated.

This parable shows well the point of view of the white man and the point of view of the Amerindians, who according to Castro: "Perhaps it was even to say that it was his exact opposite, were it not for the fact that, in the indigenous worlds, the relationship between these two other humanity, animality and divinity, is completely different than that which we inherited from Christianity." (CASTRO, 2018, p. 36). While for the Spaniards the point of comparison was the soul, for the indigenous it was the body. The Europeans were in doubt whether the bodies of the natives had a soul like theirs, while the Indians wanted to know if other souls had a body like theirs. What goes well against the Amerindian perception for which the animal is people, they have body like all humans and the point of view is in the body, each species has an envelope that hides an internal form, which is usually known only to who is of the same species, or by beings like shamans. Castro also notes that the inner form "is the spirit of the animal: an intentionality or subjectivity formally identical to human consciousness, materializable, so to speak, in a human body scheme hidden under the animal mask." (CASTRO, 2020, p. 304).

Thus, Amerindian perspectivism is part of Amazonian ethnography and its various references and relates to an indigenous theory that reflects on the world views "it is about the conception, common to many peoples of the continent, according to which the world is inhabited by different species of subjects or people, human and non-human, who seize it from different points of view." (CASTRO, 2020, p. 301). They propose – if they consider the point of view of the other and detach themselves from the anthropocentric view of the white man as the center, which lasted for so long in Western society.

A poet who brings in his works the different perspectives of the various constitutive elements of nature and subjective objects is Sérgio Medeiros, in the author's poems long ago of The Amerindian perspectivism of Eduardo Viveiros de Castro and animism. In his book *Encontros*, Eduardo Viveiros de Castro comments that he is pleased about

the possibility of using the concept of Amerindian perspectivism to blur or fractalize the boundaries between the social sciences (and natural sciences, let us not forget biology and ecology, theories of the living) and art, this is something that interests me very closely (CASTRO, 2007, p. 128).

And among the possibilities of breaking this boundary between his concept and art, the Brazilian anthropologist highlights the work of Sérgio Medeiros:

Among the contemporary aesthetic/ethnological production, I point out the work of Sérgio Medeiros, whether his own poetic production, part of it inspired by indigenous narrative sources, his translation activity – he must be finishing his version in Portuguese of *Popol Vuh*, the cosmogonic epic of the Maya, as his various studies on Amerindian poetics, where the theme of perspectivism emerges. (CASTRO, 2007, p. 128)

In Sérgio Medeiros's poems the plants, animals, insects, leaves and everything that makes up nature has soul and communicate so as humans and, thus, his poetics takes into account the different points of view to the example of what Viveiros de Castro points out as one of the aspects of Amerindian perspectivism and animism.

### 3 FROM INDIGENOUS CULTURE TO POEM: THE WORKS OF SÉRGIO MEDEIROS

Sharing a look at non-human beings as amerindians do, the poet's approach to indigenous culture happened in the 1980s, when he first heard of Jerome Tsawé. Medeiros was a student at the Unidas Católicas Colleges in Campo Grande Mato Grosso do Sul when he heard from salesian priests, authors of the Bororo Encyclopedia, the story of the 100-year-old Xavante Indian who was considered a prophet in his village. It was thus also that Medeiros knew the narratives of Jerome Tsawé in two volumes: Jerome Conta and Jerome Dream, published by the Salesians in 1975.

Já in graduate school Sérgio Medeiros began to travel to the village where Tsawé lived in Mato Grosso to study about xavantes narratives. It was in the midst of his research that the poet once received a sheet of Jerome Tsawé with graphics, which the indigenous claimed to be his signature. This sheet became the cover of one of The Extras' books of Sérgio Medeiros, Extras and, in addition, the graphics of the Xavante Indian came to be inspired by several poems. After the conclusion of his dissertation in 1990, Medeiros defended the doctoral thesis on the mythology of the *jê linguistic group* in 1995.

As professor Sérgio Medeiros works at the Federal University of Santa Catarina, where he teaches Literature and has been Executive Director of the Publisher of UFSC. As a poet among the main published books of Medeiros are: *Stretching* (2004), *Totem and Sacrifice* (2007), *The Vegetable Sex* (2009), *Extras* (2011), *Totems* (2012), *The Cry of the Spider* (2013), *The late afternoon of a hungry soul* (2015), *Poetic idolatry or image fever* (2017), *Pagan Trio* (2018), *The paths and the river* (2019). In addition to these cited there are more books available for free reading on the blog < <https://medeirossergio.blogspot.com> > among them are: *Calligraphy Calligraphies* (2019), *Calligraphic Trees of Life and other poems* (2020), *N Described with rhymes* (2020), *Calligraphy Frieze and other poems* (2020), *Dictionary of Hieroglyphics* (2020), *The most Irish of Portuguese songs* (2020), *Grey Diptych* (2020), *O Barraco das Letras e dos Hieroglyphs* (2020), *A Filha da Figura* (2020), *O Passo do Macaco* (2021), *O Accumulator* (2021).

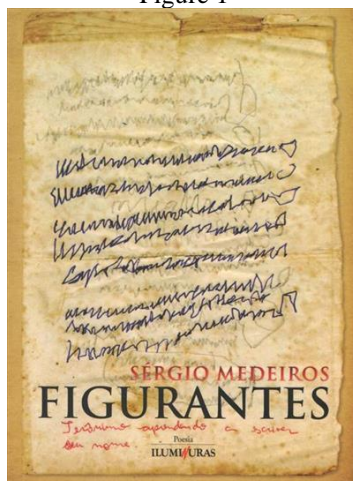


Among the extensive production of poebooks but Sérgio Medeiros some books have already been finalists of competitions, and the *book Poetic idolatry or fever of images* received the award from the National Library, Alphonsus de Guimarães. In addition to this work, some more were nominated for the following awards: Finalist of the Jabuti prize in 2008, 2010 and 2013, semifinalist of the Portugal Telecom Literature Award in 2010 and 2012.

The poet's concern to show Amerindian culture is noticeable in most of his books, in which humans and non-humans usually appear side by side without distinction. Medeiros breaks the boundaries between species and mixes them by making it clear that they all have equal value. Like anthropologists who after doing their research in tribes bring to theoretical books the entire culture they have experienced, Sérgio Medeiros after his graduate research began to put in his artistic books the point of view of the indigenous that he incorporated when studying the Xavantes narratives and the Jê myths.

If for Amerindian perspectivism, the awareness that every living person thinks and "only thought as a power of otherness is interesting" (CASTRO, 2007, p. 118), Medeiros' work goes against such reflection, in it all beings communicate, think, have soul. An example is the book *Extras*, semifinalist of the Portugal Telecom literature contest, a book where animals, insects and other beings belonging to nature act as characters with humans. The book presents 109 extras and the poems are composed of at least one of them, which appear in the midst of natural scenarios that lead the reader to look from the perspective of non-humans. The allusion to Amerindian cosmogony begins already on the cover, which bears the signature of Jeronimo Tsawé:

Figure 1



The book is divided by chapters that show segments of an island, the first chapter is entitled *The atmosphere*, in it there is a single poem *Zás*. It is a narrative poem that describes space, the place that can be imagined by the reader and in which the sharpest sense is hearing. The instigating thing is that only in the last two verses of the poem is there reference to the climate in that atmosphere: "Only children and nothing else in the scorching sand/ In the water the others melt, ice" (Medeiros, 2011, p. 11). The other chapters are *The north of the island*, *The center*, *The south of the island* and *The mainland* and in all of

them the main point of view is of the non-human characters with a distinction between these three chapters and the latter. In *The north of the island, The Center and The south of the island* most of the verses describe spaces in the midst of natural environments while in the last chapter, *The Continent*, the extras move through more urban environments in which in addition to interventions made by man in a natural habitat such as buildings and asphalt appear more remnants of a space populated by humans as cigarette filters, old nails, white fork.

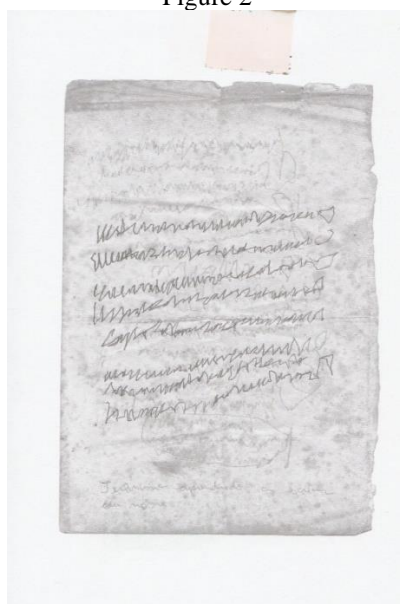
In *Extras* Medeiros surprises the reader with a detailed look at the unnoticed, as Ivo Barroso writes on the back of the book: "transfers the direct, albeit detailed, vision to an introspective surprise of what 'was not seen'". But in addition Medeiros presents to the reader the description of one island from the perspective of the other, the bee, the insect, the dog, the tree, u ma amerindian view that every being is thinking as Eduardo Viveiros de Castro describes in his perspective.

As for this characteristic of the author of bringing his works to Amerindian culture, Gonzalo Aguilar comments at the beginning of the *book Pagan Trio* that

It's been a long time since Sérgio Medeiros has become an Indian. Whether in essays on the lion ant, or in the poems of *Extras* (whose cover announces the sculptures of calligraphies), Sérgio changes each time until he arrives, with this book, to the possession of the other, with all the ambiguity that this expression entails. Possession has an entire exoteric tradition, but here it is played in exteriority, it is worth saying, in writing. The results recall *The Miserable Miracle*, by Henri Michaux (but there it is hallucinogenic drugs), or the visual counter-scripts of Mirtha Dermisache (although his works maintain horizontal linearity). What Sérgio Medeiros and Jerônimo Tsawé do is of another order (MEDEIROS, 2018, p.13).

The professor and author Gonzalo Aguilar refers to the *first part of Trio Pagan, Sculptures of Calligraphies*, which presents 23 poems composed from the sheet with graphics that form the signature of Jerome Tsawé. The page that precedes the 23 sculptures of calligraphies is the image of the sheet that Jerome gave to Sérgio Medeiros :

Figure 2





Sculptures are graphics that come out of the horizontal line change trajectory between one page and the other. Medeiros brings to the signature of Jerome Tsawé movement, the strokes dance from right to left and rotate, writhe and form the sculptures of calligraphies as exemplified in figures 3,4 and 5.

Figure 3

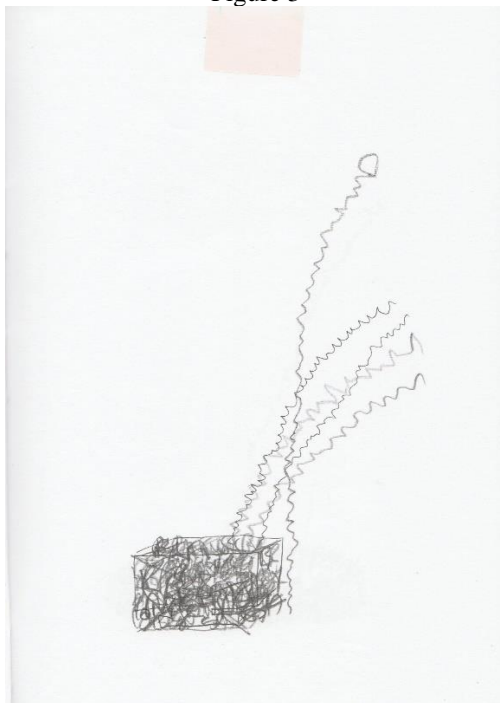


Figure 4

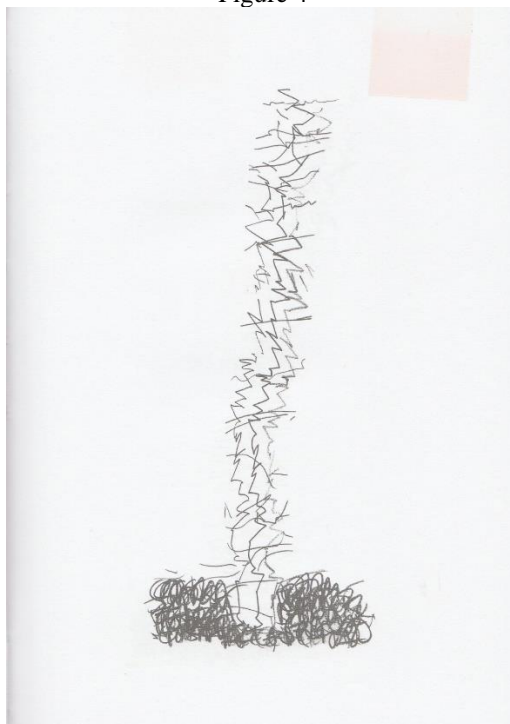
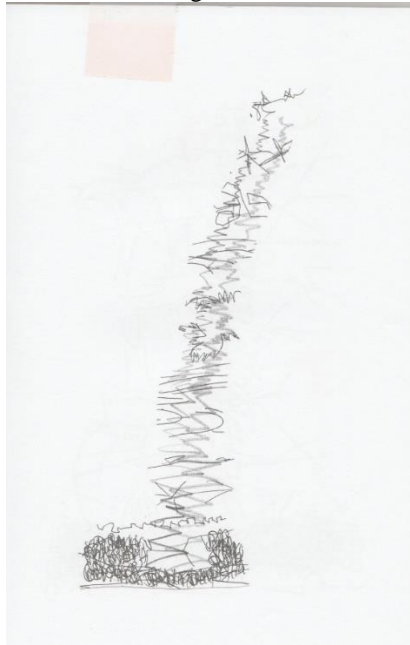


Figure 5



In the book *Calligraphies Ameríndias*, the indigenous view that all beings have souls, think, communicate is very present. The book is composed of verbal text and graphics and features three characters: an ema, a cosmonaut and a doudo gardener. Each of them is represented by a letter X, Y and Z, respectively, space is a cave situated on the smallest planet on which the cosmonaut has ever been and where Ema has exiled itself from Earth for political reasons. In the second scene that takes place in the cave, always with a fire lit, the three characters make a toast to the prosopopeia

Figure 6

SEGUNDA CENA

*Hora indefinida. A fogueira está acesa.*

Y. – Gostaria de propor um brinde à prosopopeia!

X. – Por que à prosopopeia e não ao jardim dos grafos do nosso amigo?

Z. – Ainda não mostrei a vocês o meu jardim...

Y. – Exatamente! Por isso gostaria de fazer um brinde...

X. – À prosopopeia?

Y. – Sim, à prosopopeia, e sabem por quê? Porque o falante plural fala por todo mundo, ele são todos e ninguém; então agora, graças a ele, nós temos voz!

Z. – O falante plural realmente lhe deu voz, senhorita ema...

X. – Mas os tiranos vão tirar! Não apreciam trios inteiramente falantes como a gente!

22 Y. – Um brinde aos que dão voz à pedra, aos peixes, à fibra...  
porque o mundo agora é uma febre de falares!

This is a toast to the animist ontology of the Amerindians, for which every being is thinking and able to communicate be it stone, fish or fiber. Already in the following sheet, 23, the first speech of the Doudo Gardener states that European philosophers have resumed ancient practices: "Z. – Yes, European philosophers lately affirm this, reactivating the ancient pagan practices" (Medeiros, 2019, p.23). In addition to manifesting the indigenous culture expressed by Viveiros de Castro that considers all *beings as equals*, *Calligraphies Ameríndias* is a reflection on the end, on a world that has decomposed and begins to be redesigned by the doudo gardener, the artist of the future caves:

Figure 7

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Enquanto (ante)via um mundo em (de)composição, ia criando um totem sul-americano (irre)quieto feito de voos de urubu e de outra ave (uma fragata?).

O Pai do Urubu é o nome desse totem instável e em contínua evolução ao qual rendo homenagem na primeira parte deste livro.

A seguir, na segunda parte do livro, ponho num planeta pequeno, que é na verdade apenas uma concha, espécie de orelha mineral de um gigante, três fugitivos: uma ema, um cosmonauta e um jardineiro. A ema chegou lá porque alçou voo e o cosmonauta porque dispunha de um aviãozinho (ou de uma fragata mágica), mas o jardineiro é quase nativo do planeta, o qual é a sua caverna. Ele é o artista das cavernas futuras...

Na nova arte das cavernas futuras criada pelo jardineiro giram sem parar os grafos, que são esboços de sóis, olhos, cílios, palmas verdes etc. Nesse jardim sem canteiros, a palmeira, como disse Wallace Stevens, está no fim da mente e do espaço ("*The palm at the end of the mind*" e "*The palm stands on the edge of space*"). O jardim é, talvez, a Pindorama que ainda poderá existir.

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S. M.  
Florianópolis, 2019

On the page preceding this one in Figure 7, *Epilogue followed by Prologue*, Medeiros informs that the three characters are in a future garden that sits in a cave in the u, "which will never be seen by us, while what appears in the book "is a fanciful version of the original garden that does not yet exist." (Medeiros, 2019, p.77). The graphics that make up the Fanciful Garden of the Doudo Gardener are made by the movement of palms that can be seen in the order that were displayed in the book or in reverse order:

Perhaps the movement (temporary or precarious) of these graphs (palm trees and/or concise palms, which can evoke eyelashes, eyes, moons, suns, etc.) should be increased; I suggest, to do so, that they are also seen backwards, and not just in the order (uncomfortable or comfortable) in which they were printed in this book. (MEDEIROS, 2019, p.77).

In an interview *with Saccades A Portuguese – English Review of Contemporary Literature*, Sérgio Medeiros explains a little about the composition of *Amerindian Calligraphies* and explains that the graphics of this book are also a tribute to Jerome Tsawé:

In the book *Calligraphies Ameríndias* (Medusa Publishing House) I praise prosopopeia by giving voice — and above all written — to the mythical palm trees of Pindorama, which "reflect" on the origin and end of Brazil. Therefore, it is the calligraphy of the palms that the reader will see/read in these pages, covered in almost totality by a graphic poetry that is inspired by the imaginary writing of Jerome Tsawé, great xavante artist who I honored in my previous book, *Trio Pagan* (Iluminuras, 2018). (MEDEIROS, 2021)

With another tribute to the Indian Xavante that inspired so many works of Medeiros with the signature made with *graphics Calligraphies Ameríndias* carries the poet's concern with nature, the end that Brazil and the planet will have with the constant environmental wear and tear.

#### 4 FINAL CONSIDERATIONS

Sérgio Medeiros helps the reader to know a point of view that was perhaps still unknown by many by bringing indigenous culture and the way these peoples relate to non-humans for their works. By incorporating the Amerindian perspectivism of Eduardo Viveiros de Castro and the animist notion taken up by Philippe Descola the poet builds books that show that all beings are able to think, dance, communicate, so all are important, since in Amerindian metaphysics there is no distinction between humans and non-humans, for them "Every object or aspect of the universe is a hybrid entity, at the same time human-to-themselves and non-human-to-others, or rather, for-others" (CASTRO and DANOWSKI, 2014, p. 98). The animist view of the indigenous is the opposite of anthropocentrism, in which man has always been considered the center, so humans are not a special species or superior to the other, but equal to all existing ones.

In addition, Sérgio Medeiros's poems also raise concern about how our planet will look amid the degradation that nature has suffered and still suffers for the accumulation of wealth. This intense wear is increasingly accelerated and with consequences that cannot be reversed

droughts following hurricanes and floods, massive crop breaks followed by human and animal deaths, genocidal wars amid biological extinctions affecting genera, families and even whole phylums, in a sequence of perverse feedback effects that would gradually push the species into a process of 'slow violence' (Nixon 2011) – it seems, increasingly less slow - for a material and politically sordid existence, what Isabelle Stengers (2009) called 'the barbarie to come', and which will, it seems, all the more barbaric as the dominant techno-economic system (integrated world capitalism) continue *its fuite en avant*. (CASTRO and DANOWSKI, 2014, p. 13)

Although the world has faced several environmental crises, we have never seen anything like what we are going through and not only in relation to global warming, but in relation to "climate change, ocean acidification, stratospheric ozone depletion, use of fresh water, loss of biodiversity, interference in global nitrogen and phosphorus cycles, change in soil use, chemical pollution, rate of atmospheric aerosols"

CASTRO and DANOWSKI, 2014, p.20). These consequences of the use of natural resources in search of wealth manifest themselves more in the present and are the consequence of a past that will remain for a long time and that if not changed will result in a ruined planetary space for the next generations, which probably "have to survive in an impoverished and sordid environment, an ecological desert and a sociological hell." (CASTRO and DANOWSKI, 2014, p. 29).



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