

Márcia Kambeba's poetry and its reception in the school context / *A poesia de Márcia Kambeba e sua recepção no contexto escolar*

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ABSTRACT

In the 21st century, the lack of knowledge about native peoples in the classroom is still a mobilizer of prejudice, lack of respect and lack of recognition of the ancestors culture. For many, the image of the indigenous stereotype that has been

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portrayed since colonial times persists, so it is essential to demystify this image by bringing indigenous culture to schools through literature written by the natives themselves. The objective of this paper is to reflect on the production of indigenous poet Márcia Kambeba, as well as to present an experience with some of her poems in the school context. Thus, we point out a way to comply with federal law nº 11.645/2008, which makes it mandatory to teach the culture of native peoples at school. Our work is based on Gomes (2012), Silva (2012), Graúna (2013), Silva (2014), Potiguara (2019), Bergamaschi (2012), among others. The experience of reading indigenous poetry in the classroom favored a change in students' view of indigenous peoples. There was a recognition of prejudiced views circulating, as well as a greater interest in the various cultural manifestations of indigenous Brazilians.

KEYWORDS: Reader's formation; Márcia Kambeba; Indigenous literature.

RESUMO

Em pleno século XXI, a ausência de conhecimento sobre os povos originários em sala de aula ainda é um mobilizador do preconceito, da falta de respeito e escassez do reconhecimento da cultura dos ancestrais. Para muitos, persiste a imagem do estereótipo indígena que foi retratado desde a época colonial, por isso, é essencial desmistificar esta imagem levando para as escolas a cultura indígena através da literatura escrita pelos próprios nativos. O objetivo deste artigo é refletir sobre a produção da poetisa indígena Márcia Kambeba, bem como apresentar uma vivência com alguns de seus poemas no contexto escolar. Desta forma, apontamos um caminho para o atendimento da lei federal nº 11.645/2008, que torna obrigatório o ensino da cultura dos povos originários na escola. Nosso trabalho fundamenta-se em Gomes (2012), Silva (2012), Graúna (2013), Silva (2014), Potiguara (2019), Bergamaschi (2012), entre outros. A experiência de leitura da poesia indígena em sala de aula favoreceu uma mudança na visão dos alunos sobre os povos originários. Houve um reconhecimento de visões preconceituosas que circulam, bem como um maior interesse pelas diversas manifestações culturais dos indígenas brasileiros.

PALAVRAS-CHAVE: Formação do leitor; Márcia Kambeba; Literatura indígena.

1 Introduction

In the context of Brazilian school, literature emerges as a vital tool to know our ancestors culture, historically stigmatized as inferior. Their experiences and narratives remain on the margins of what is considered as part of Brazilian literature.

Knowing the countless narratives and poems of original peoples — their beliefs, their myths, everyday stories involving animals, plants, elements of nature — can contribute to a less prejudiced view and also recognize how our culture is permeated with elements of these peoples culture.

The look at the culture of Brazilian indigenous peoples began to be more valued and addressed in the classroom only after federal law nº 11.645/2008, which requires the teaching of indigenous history and culture in elementary and high school. According to this law, it is mentioned, in the

Article 26-A. In public and private elementary and high schools, the study of Afro-Brazilian and indigenous history and culture becomes mandatory. § 1 Programmatic content referred to in this article will include several aspects of history and culture that characterize the formation of Brazilian population, based on these two ethnic groups, such as the study of Africa and Africans History, the

struggle of blacks and indigenous peoples in Brazil, black and indigenous Brazilian culture and blacks and Indians in the formation of national society, rescuing their contributions in the social, economic and political areas, pertinent to Brazilian History. (REPUBLIC PRESIDENCY, 2008)

In addition, the second paragraph of this article completes: “The contents referring to Afro-Brazilian history and culture and that of Brazilian indigenous peoples will be taught within the scope of the entire school curriculum, especially in the areas of artistic education and Brazilian literature and history”. However, it is constantly observed that only the historiography described by non-indigenous people, *the colonizers*, is addressed, and little is known about the significant movement of dozens of indigenous writers who are telling and retelling the narratives of their peoples.

According to Bergamaschi's research (2012), students' view of indigenous people is predominantly stereotyped, in which they see contemporary indigenous people as those found in Brazil during colonization period.

In children's drawings, indigenous people often appear naked, with painted bodies and, in general, in contact with nature. Seeking also in textbooks the most frequent images that depict indigenous peoples, we see that most manuals present them with body paintings, with headdresses on their heads and, in general, without or with little clothing. In none of the representations do students show that they have seen images in the books that refer to indigenous peoples in the contemporary social situation. In fact, the images that predominate in books are those of the indigenous at the time of colonization, represented by paintings that confirm the exotic or in situations that victimize it. (BERGAMASCHI, 2012, p. 56)

Today, after several years of this research, we still find a stereotyped view, among students, about indigenous peoples; according to the drawings of classes in the elementary school of Souza's research (2020), it was no surprise that all revolved around stereotypes perpetuated over time. No natives were pictured outside village or forest.

The objective of this paper is to reflect on the production of indigenous poet Márcia Kambeba, as well as to present an experience with some of her poems in the school context. The experiment was carried out with 9th grade students and favored an experience with aspects of the culture of original peoples based on the work of contemporary indigenous authors.

Indigenous identity was the bias chosen for reflection from Márcia Kambeba's poems, collected from the books *Ay Kakyri Tama*(2013) and *O Lugar do Saber Ancestral* (2021). Through her study we got a little closer to the Kambeba people. To this end, we made use of the poems: *Ser Indígena Ser Omágua, Chão Kambeba and Povo Flutuante*.

Initially, we present some of the history of Kambebas in Brazil; then, we bring discussions on the poems worked, with the intention of stimulating reflections on the construction of indigenous identity of the Omágua people. Finally, we highlight a brief example of experience with the selected poems.

2 The people of the waters: their identity

“Identity marks the encounter of our past with social, cultural, and economic relations in which we now live... identity is the intersection of our everyday lives with the economic and political relations of subordination and domination.” (RUTHERFORD, 1990, p. 19)

Identity can only be conceived when compared; it is in the reflection between what the other does not have that I have, or vice versa, that we discover our own characteristics, whether physical or psychological, and historical references that build who we are today. Identity is what makes us unique, as people, as peoples of a certain ethnicity, a group, a circle, a society. (SILVA, 2014)

Thus, the differences, resistance and supremacy of the other are the elements that will shape the characteristics that will become our identity. For the Kambeba people, identity resides in ancestry preserved through the memory their people carry.

According to Márcia Kambeba, (2021, p. 12), the place of ancestral knowledge “is a river of memories that flow within her”, because, for the construction of the identity of an indigenous people, the memory that brings teachings and oral knowledge of their ancestors is the main means of identity construction. Still on this ancestry, Daniel Munduruku (2021, p. 8) states: “everything is within us and we are guardians of our ancestors memory”.

Therefore, for Márcia Kambeba and Daniel Munduruku, being the guardian of this memory is a fundamental responsibility to preserve cultural identity and the connection with traditions, because the appreciation of these perspectives contributes to a deeper understanding of the cultural wealth and heritage of original peoples.

In Brazil, in the first two centuries of colonization, two large groups lived: the Omágua-Yetê, who lived in what is now Ecuador, and the other group was *Omágua of the Islands*, in the region that stretched from Fonte Boa to Peruvian territory. Currently, Kambebas live in the Alto Solimões region, in Ticuna's and Baixo Rio Negro lands, in addition to families residing in Manaus. In these places, the water peoples have established their territories and built, over time, an identity.

Within this social construction, the Omágua stood out, since “they had a peculiar way of organizing themselves that differentiated them from the others; this peculiarity was manifested in socio-political and cultural organization, involving myths, rituals and other symbolic-cultural elements” (SILVA, 2012, p. 57). She also emphasizes that “The struggle to affirm different identities has material causes and consequences” (SILVA, 2012, p. 10), which leads us to the second aspect that transmits the identity of indigenous people, territorialization.

Territory becomes a permanent source of socialization for indigenous people, it is in it that information about fishing, hunting, livelihoods, supernatural stories are exchanged, in short, they build their social and symbolic reality. In this way, the territory gains an identity, not in itself, but in the collectivity that lives and produces in it. (SILVA, 2012. p. 57).

Kambebas' territory had its particularities in past centuries, such as the organization of villages and planning of houses, which were organized linearly on the river's bank. "It was also manifested in language as an element of communication and transmission of knowledge, in the performance of rituals, in food, in wars as a strategy for population control, in legends and beliefs, in the customs of dressing, in art, etc." (SILVA, 2012. p. 63).

Ancestral knowledge lies in memory and it is constituted through a daily life full of cultural construction, knowledge passed on by the oral communication of the elders. According to Kambeba (2021, p. 16), "these teachings maintained until today contribute to identity's constitution, the notion of person, values and beliefs, social collective, relationship with nature, respect for the other, the perception of each individual within indigenous society".

Kambebas also had their identity marked by their physical condition, because they presented "the remodeling of the skull as an aspect of differentiation from other peoples, demonstrating that they were not anthropophagous; the clothing produced by the indigenous themselves gave them the impression of more reasoning and organization". (SILVA, 2012, p. 58)

In addition, to have supplies they had to resist in fight with other peoples, “Although they were inhabitants of the floodplain, the Omágua/Kambeba did not stop seeking supplies on dry land, one of the reasons that led them to be in constant war with the peoples of dry land.” (SILVA, 2012, p. 58)

Still about the water peoples, they went through dark times in the eighteenth century: they stopped identifying themselves as indigenous due to slavery, prejudice, and violence. This procedure was a strategy of defense and resistance for the peoples to survive their oppressors. However, today

they struggle to transmit their cultural teachings and ancestry, not only among other peoples, but also with the people who live in the city. Kambeba has also been standing out in the dissemination of the culture of her people and relatives, through the publication of poems, *lives*, courses, programs.

3 Some poems by Márcia Kambeba¹

The first poem, *Ser indígena — Ser Omágua*, which we will call poem 1, reflects on a great synthesis of the customs, daily life and culture of Kambebas, while the poem *Chão Kambeba*, which we will call poem 2, demonstrates the root of their Omágua identity. In the first, the author speaks of her people in general, in the second, she speaks of herself, fighting with her people for the right to exercise their indigenous identity.

Poem 1

I am a daughter of the jungle, my language is Tupi.
I carry it in my chest,
the pains and joys of the Kambeba people
and in the soul, the strength to reaffirm
our identity
that has long been forgotten,
diluted in history
But today, I relive and rescue the ancestral
flame of our memory.

This part of the poem points us to one of the aspects that reflect indigenous identity, the memory she carries in her body and the strength of ancestry through knowledge and past struggles.

¹ The author Márcia Kambeba was born in 1979 in the village of Ticuna, in the upper Solimões, belonging to the Omágua/Kambeba ethnic group, has a master's degree in Geography, a doctoral degree in progress in linguistic studies, writer, singer, presenter of the Amazoniando program, teacher, currently general ombudswoman of the municipality of Belém (PA) and militant poet. The bias of her writing takes up women in various contexts, expressing all the struggle of these warriors, their relationship with nature and the city, listing the prejudices suffered by them. She also presents in her works the history of her people and daily life, some in the version of children's literature. Her works are: *Ay kakyri Tama — I live in the city* (2013), *Saberes da Floresta* (2020), *Kumiça Jenó: Narrativas Poéticas dos Seres da Floresta* (2021), *O Lugar do Saber Ancestral* (2021), *As Meninas Maluquinhas* (2021), *O Povo Kambeba e a Gota D'Água* (2023), *De Almas e águas Kunhãs* (2023), *Infância na aldeia* (2023).

It also takes up knowledge that was forgotten by history when her people was forced to leave their identity due to slavery and violence. The poem highlights the female lyrical voice, which takes on the struggle to give visibility to her people's culture.

In the first and second stanzas of poem 2, art is put up as resistance:

In the song that comes out of you,
I feel love flowing,
Come and be my love,
I am Kambeba and have resisted.

My dance I've saved to show,
This land, my ground is my home,
I am Kambeba and I will not deny
I came back to fight.

For the culture of my nation,
My struggle is of peace and unity,
My hands are unarmed,
I seek my affirmation.

The author recalls that her poem is one of the ways of affirming her people's identity, fighting, unarmed, against their oppressors, through writing: a new weapon that resists prejudice, discrimination, exploitation, now through her poetry. According to Graúna (2013, p. 45), "natives also have the right to print their poetic license, which, surprisingly, continues to cause estrangement to the other". And she continues:

The search for the word, more precisely the struggle of indigenous peoples for the right to oral or written word, configures a process of (trans)formation, knowledge, and recognition, to establish the desire for freedom of expression and autonomy and (re)affirm the commitment to denounce the sad history of colonization and its traces in globalization or the so-called neocolonialism. (GRAÚNA, 2013. p. 54-55)

Graúna (2013, p. 55) argues that "literary texts of indigenous authorship deal with a series of problems and perspectives that touch on the identity issue and that must be clarified and confronted with non-indigenous texts."

In the second stanza of poem 1, the poet deepens her defense and exposition of her people's identity:

I am Kambeba and I do exist:
In the beating of all drums, in the force of all bows,
in the spilled blood that still colors this land that is ours.
Our warrior dance has a beginning, but it has no end!
It was from a drop of water that the breath of life
spawned the Omágua people. And in the dance of the times
shamans and curacas keep the word
of the forest spirits, refuge and abode
of the flat-headed people.

Márcia expresses the identity of her people in daily life, between the drumbeats, in the exercise of the use of bows, in dance, and in the creation story of her people from a drop of water. This rebirth of the Omágua people, who spent some time fleeing their origins, is expressed as indigenous resistance, which overcomes the difficulties, brutality and sacrifice suffered during the settlers' imposition. Also in this stanza, Kambeba leaves the physical mark that identifies her people when she says that they are called Flat-headed.

In the third stanza of poem 2, the author again affirms this identity, now presented through the paintings of indigenous people: "In the union with the peoples I go, in the paintings I relive who I am, in my singing, love charm, I am a dreamer Kambeba" (KAMBEBA, 2013, p. 25). At the end of poem 1, she says:

May our song echo through the air
as a clamoring cry to Tupã,
in sacred rites,
in erected temples,

every morning!

Thus, the author recalls that the clamor for resistance of her ancestry survives through culture, dance, music, painting, daily customs that are not abandoned, wherever they are, in the forest or in the city. And poem 2 completes these statements by stating:

My story has crystallized,
My tongue fell silent,
My village progress has taken,
I have resisted the oppressor.

Today I sing and dance to see,
These people say again,
Unashamed to be what they are
I'm Kambeba and I have faith.

History cannot be forgotten because the people resist the oppressor and the author wishes that everything that represents her people's identity is always proudly manifested. Potiguara (2019, p. 89) clarifies that it is not just a will, but an obligation. "Receiving the ancestral heritage of our family or a culture is a mission to fulfill, this is practically mandatory within the anima. But to carry forward this inheritance is wisdom".

The wisdom she talks about is knowing who you are through your ancestral heritage; this allows the indigenous to be able to identify themselves as an individual and as part of a people, a group that has its own cultural construction. According to Potiguara (2019, p. 91), "only from the awareness of who we are, as indigenous peoples or from other roots, will a perception emerge, revealing the wealth, the preciousness that exists dormant in the vastness of minds, hearts and spirits". Therefore, the importance of safeguarding this identity is justified.

The following poem, *Povo Flutuante*, presents identity through the representation of daily cultural life of the Omágua peoples.

On the river's margins

Live the waters' peoples
 Life with challenge.
 They wake up with nature,
 To the sound of birds, whistles.

The street echoes with rowing,
 The transport goes sliding.
 Canoe, paddle, wet road,
 That in the boy's hand
 It's the wisdom of a journey.

The wisdom that the Omágua transmit comes from ancestry, from within each one, but much of this knowledge that establishes their identity is discovered in the silence of daily life, when they meet nature and listen to what it has to say, as Márcia confesses, when sharing part of her daily life with her father.

Early in the day my father would take me to this ravine and from there it was possible to contemplate the beauty of nature. We joined other Tikuna who also stood there in the silence of their contemplation, observing, among many things, the undermining of the river on the bank's other side, at least, it was what drew the most attention to see this banzeiro come and go. In my childish thinking it seemed strange and it bothered me a little to see people standing with crossed arms or squatted, totally silent. And the waters beat hard on canoes that moved from side to side as if dancing to the river's sound. (KAMBEBA, 2021, p. 13)

Cultural customs structure part of identity through experience, as Silva (2014) confirms to us; a social symbolic system gives a new meaning to the experiences of each person, of each people, which contributes to an identity's formation.

"Culture shapes identity by giving meaning to experience and by making it possible to choose, among the various possible identities, a specific mode of subjectivity [...] we are constrained, but also by social relations". (SILVA, 2014, p. 19)

Still on the poem, she resumes, in the next verses, the relationship of the Omágua with water.

The house made of wood
 To float needs the açacu.

Floats beautiful in the water
And from the window the girl
Feeds the arapaima.

Children learn early
To trust those who saw them being born.
Play fearlessly
In the waters' darkness.
They dive unhurriedly
In the river that washes the body, protects the being.

The floating life
In its territoriality of place,
See in the river sustenance and abode,
Friend, father and hiking companion

The river is home for this people who always seek in the water the force that nature can offer to fight and overcome their opponents, not only the colonizers, but other indigenous peoples, a struggle for territory and identity, because, according to Silva (2012, p. 50), "territorial identity is actually a social identity, but essentially defined through territory, which involves appropriation/ domination".

The relationship between Omágua people and their territory is a link between the motherland, the condition of that people in that place; the territoriality of Kambebas is linked to the floating life, always close to the river, teaching their children to live, to meet, to protect themselves. Therefore, it is from this same river that they support themselves and survive, restarting the identity marked in the ancestry between people and their territory.

According to Silva (2012, p. 49), "This identity-territory relationship takes the form of a process in motion, which is constituted over time, having as its main element the sense of belonging of what was experienced to a group or people with their living space". Therefore, the sense of belonging plays a fundamental role in the construction of both individual and collective identity of original peoples. It is not static, but rather shaped by shared experiences, collective memories and

continuous interactions with territory, encompassing cultural, historical and social elements that give meaning and value to the local experience.

The question that remains is: how to bring to the classroom indigenous literature that reveals the identity of these people? Can access to the author's poems contribute to a less prejudiced view of indigenous peoples in general?

4 Experiencing Indigenous Literature in the Classroom: Reflections with the poetry of Márcia Kambeba

We will present here a quick example of experience with the poetry of Márcia Kambeba with a 9th grade class of a public school. We will highlight only the first meeting and the reverberations that occurred with the approximation of the selected indigenous literature².

At the class meeting with indigenous literature, on March 6, 2023, we had two classes that were divided into three moments: the first was with Daniel Munduruku's chronicle, *É índio, não é índio*, from the book *Histórias de índio*.

In the second, after reading and discussing the chronicle in order to bring readers closer to a view of the original peoples, we made use of the video *Fantasia de índio in 2021*, from *YouTube* channel authored by Cristian Wariu Tseremwy 'wa, of Xavante people with Guarani Nhandewa descent. The intention was to emphasize the view of non-indigenous people about indigenous peoples based on the speech of an indigenous person. The video talks about who indigenous people are in contemporary times and the customs of them used in carnival, explaining how non-indigenous people imagine the representation of indigenous people in contemporary times. Among other discussions, Wariu takes up some of the history of colonization and physical, sexual and psychological exploitation of girls and women in villages, ending with data such as the number of indigenous peoples during colonization (8 million) and currently, around 900,000³.

In the third moment, the testimony of poet Márcia Kambeba was shown to the class, recorded

² This work, in the classroom, was authorized by the ethics committee on December 26, 2022, registered in accordance with document nº 5.839.039. In this experience described students' names are of fictitious origin for confidentiality, respecting article 17 of law nº 8.069/90: The right to respect consists of the inviolability of physical, psychological and moral integrity of the child and adolescent, covering the preservation of image, identity, autonomy, values, ideas and beliefs, spaces and personal objects, present in the Statute of the Child and Adolescent.

³ According to IBGE census, the country's indigenous population reached 1,693,535 individuals in 2022, which represents 0.83% of the total population. In addition to the territories officially delimited by FUNAI, indigenous groups identified by IBGE affected other indigenous localities, such as dispersed household occupations in urban or rural areas with proven or potential presence of indigenous people.

during the event Mekukradjá — Circle of Knowledge of Indigenous Writers and Directors (2016), so that they knew a little about the author that we would work on during the experience.

From the chronicle, a conversation began in which students discussed two points of view brought by the reading. Many of them also found themselves prejudiced. According to student *A*, “until that moment before the chronicle, she was also prejudiced, because she had the same view as the chronicle's character, who believed that native peoples should not wear clothes or watches, since indigenous people see the time looking at time, nor should they ride the subway because their place is in the forest”. This position was welcomed by other students who felt the same way.

The initial report of student *A*, admitting that she previously shared the same stereotypical view presented in the chronicle, reveals an important self-awareness and willingness to recognize and confront prejudices. Based on this position, with which other students identified themselves, we emphasize the importance of dialogue in the classroom for the construction and deconstruction of the vision of native peoples.

Some students showed indignation at the racism experienced by indigenous people in the chronicle, such as student *B*: “I believe that even if the character did not know what indigenous people are like today, she did not have the right to be prejudiced, she had to seek more information about how they are and how they live”. After *B*'s *speech*, student *C* said that: “to respect, it is necessary to know, as we are seeing now, and if we did not have this class, we would also continue to be prejudiced”. However, from the point of view of student *D*, “both the woman in the chronicle and the students in the class end up being prejudiced for lack of information, as they do not have access to how original peoples are today, they also think that all indigenous people still live in the forest, they do not know how to speak the Portuguese language well, they are wild and dangerous”.

Thus, the speech of student *B* emphasizes the need to seek information before reaching prejudiced conclusions; it is essential to articulate a vision that is respectful and informed about native peoples. Student *C* comments on the need for knowledge and respect to use educational approaches that bring awareness and sensitivity to others; and student *D*, on the persistence of prejudices due to lack of information, emphasizes the urgency of including, in pedagogical practices, content that broadens the understanding of contemporary reality of indigenous peoples.

After emphasizing the prejudice revealed in the chronicle, students began to reflect on the way of living of original peoples, between life in the forest and life in the city. Student *D* added “that indigenous people should come to the city to have the right of having a good home, food, a job with high financial incomes and a good life”. After this speech, we entered into another discussion, what

would be a good life for the original peoples: living in the forest or living in the city? Some students countered that living in the city is not good for indigenous people, as they know nothing about the city and will face many prejudices; other students believe that indigenous people have the right to choose where they want to live and this is not a reason for prejudice. They were firm positions and an enriching discussion because it addressed the students' views on indigenous people before and after the chronicle.

Therefore, the discussion on quality of life in the forest *versus* in the city, initiated by student D, highlights the complexity of students' perceptions and highlights the importance of debating different perspectives on the way of life of native peoples.

The video was relevant for students to understand how the stereotype can have consequences that lead native peoples to invisibility. Student E said that "he did not know that indigenous women had been sexually exploited, he thought that they fell in love with the Westerners because they were different, as in the work *Iracema*, by José de Alencar"; some students agreed with him and others did not know the book so they did not take a stand.

At the last moment the class watched the testimony of poet Márcia Kambeba; in which the author recites some poems and tells a little about her trajectory until the publication of her books, she highlights the importance of her grandmother in the construction of her identity, as well as talks about the books she published and her life today. There were students who were not very involved, others said that the author's life was difficult and some were delighted, such as student F who said: "teacher, when she read the poem I found her voice pretty, so sweet". We ended with the students writing in their diaries the impressions about this first day of school, in relation to the chronicle, the videos or the author.

Thus, it is clear that student E was surprised after learning about the sexual exploitation experienced by indigenous people, this shows the relevance of deconstructing images that demonstrate distorted romance, as seen in some literary stories. Student F, on the other hand, was amazed by the voice of poet Márcia Kambeba, demonstrating an emotional connection, which shows the importance of bringing works by indigenous authors to the classroom, as their experiences and experiences portrayed in the works bring empathy and understanding.

In the reading diary of student G we find the statement:

"about the class, I found it interesting because it added to our knowledge, about her culture, etc. This is relevant because indigenous literature and culture is not treated in schools as essential content for the educational and personal

construction of students, leaving aside the opportunity to encompass knowledge about indigenous peoples, thus allowing more respect and equality, helping to deconstruct the prejudice that exists in our society”.

Finally, it is observed that student G's speech highlights the lack of broader educational approaches on indigenous literature and culture, pointing to the need to include these contents in an essential way for the educational and personal training of students. His view is that literature can be a door to contribute to more respect, equality and deconstruction of prejudice.

Therefore, as a result of the experience, we saw the seed planted in the group's hearts, since some searched for indigenous books in the school library, others began to search the *internet* and showed that they were starting to read other books of indigenous literature.

Final considerations

We understand that working with indigenous literature in the classroom favors access to ancestral knowledge, which often escapes our daily experience. According to Daniel Munduruku (*apud* Lemos, 2012, p. 77): “Understanding Indigenous Literature is to understand that it manifests itself in the various forms of transmission of knowledge: that it is the reverberation of what lives within the body of our people.”, therefore, one of the themes taken to the classroom and described here is identity, as it makes us reflect on our identity and the cultural values that we internalize, which, according to Hall (2006, p. 12), contributes to aligning our subjective feelings with the objective places we occupy in the social and cultural world.

The experiences shared by students A, B, C, D, E, F and G during the study of the poems show significant changes in their perspectives on indigenous peoples. The students' position in confronting prejudices and emphasizing the search for information to avoid hasty judgments, in addition to valuing knowledge as a basis for respect, indicate a positive impact of teaching indigenous literature. This is highlighted through the speech of student G.

In addition, it is considerable for indigenous peoples that literature is widely studied, helping them to come out of invisibility and making everyone know that they are among us, understand all the suffering they have gone through and still go through today, with their lands devastated, their families exploited, their daughters raped and their community often decimated and that they resist the oppressor with all their grit and courage, are among us and have the right to exercise their culture, their beliefs and their rituals, taking their identity wherever they go.

Considering the work presented, it is understood that reflections on indigenous literature, in particular the poems of Márcia Kambeba, offer a valuable opportunity to deconstruct stereotypes and prejudices in the classroom. The experience presented reveals the importance of dialogue to promote knowledge that contributes to the dissemination of respect towards indigenous peoples, challenging preconceived views and encouraging a more authentic appreciation of cultural diversity. The engagement of students in the discussions showed the relevance of including educational approaches that broaden the understanding of the contemporary reality of indigenous peoples, thus cooperating for a less stereotyped and more inclusive vision in Brazilian society.

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