

CHAPTER 7

THE COLOR RED

By Mariana Leal Ferreira¹

“Flowers and Fruits of the Brazilian Savannah in the Daily Lives and in the Kitchen of the Xavante People” was a beautiful project on which Xavante women and I worked together at the turn of the millennium on the Sangradouro Indigenous Land, the State of Mato Grosso, in Central Brazil.² Funded by the United Nations Development Programme (UNDP), the project was originally envisioned by Xavante women and their elders to help villagers seeking independence from the tight grip of Catholic missionaries to become economically self-sufficient, thus enhancing the overall quality of Xavante life. The project also entailed several publications, produced entirely by the Xavante people, for use in their own bi-lingual (Xavante and Portuguese) local schools.

On one Monday morning in early January 2003, during the hot and muggy savannah rainy season, I witnessed an extra supply of red colored pencils and crayons spread over one of the school’s tables being quickly used up. Flowers, fruits, sprouts, seeds, and the land itself became increasingly tinged with red in the children’s drawings as we heard details about the assassination of our dear elder, Joaquim Maradezuro. I noticed how the bright yellow color of the flower called *utoparané* in the Xavante language (which is of great importance in Xavante medicine – “it works for everything”) changed dramatically to a deep ruby red in the hands of the hard-working children. Tones of red conveyed the young ones’ deep distress with Joaquim’s death as flowers and fruits metaphorically became weapons used to fight against the violation of their most basic human right: the right to life.

¹ This play was adapted from the article by Mariana Leal Ferreira published in 2004. “The Color Red: Fighting with Flowers and Fruits in Xavante Territory, Central Brazil.” *Indiana* [Ibero-Amerikanisches Institut Preussischer Kulturbesitz, Berlin, Germany] Vol. 21, pp. 47-62 (available at: <http://www.iai.spk-berlin.de/es/publicaciones/indiana/numeros-publicados/indiana-21.html>). A first version was stage read at the Pedagogy and Theatre of the Oppressed International Conference, Augsburg College, Minneapolis, MN, USA. June 19, 2009. The current version was stage-read and pilot-tested on the Panel: Tracing Human Rights Discourse in Advocacy by Indigenous Peoples. 110th American Anthropological Association Meeting, Montreal, Canada, Nov. 17, 2011.

² In 2007, the total population of the Xavante people was recorded at 13,303 individuals (Instituto Socioambiental - www.socioambiental.org), distributed in the State of Mato Grosso, Central Brazil, in eleven Terras Indígenas (TI) or Indigenous Lands. On the TI Sangradouro, nearly 1,000 Xavante live in 17 different villages. The Xavante belong to the Gê linguistic family, one of the four major linguistic families in Brazil, along with the Suyá, Kayapó, Panará and other Brazilian Indigenous nations. The Xavante language is spoken by Xavante adults and children alike as their primary language.

On this early January 2003 morning, two young Xavante men, here called Hipru and Prapá, took a leading role in explaining to us Joaquin's murder by a local farmer. While we listened, children aged five to eighteen elaborated their drawings, some of which are shown below.³

Human rights issues conveyed in the play include the rights to life, liberty and security of person, as well as the right to lands, territories, and resources traditionally owned, occupied, or otherwise used or acquired by Indigenous Peoples.

Dedication: *The Color Red* is dedicated to Joaquim Maradezuro and to all the Indigenous leaders who have dedicated their lives to the protection of human rights.

Human rights issues conveyed in the play:

- Right to life;
- Recognition of Indigenous Peoples' collective right to the lands, territories, and natural resources they have traditionally occupied and used;
- Respect for the principle of free, prior, and informed consent (**FPIC**);⁴
- Recognition of the right of Indigenous Peoples to freely define and pursue their economic, social, and cultural development;
- Right of Indigenous Peoples to define and decide on their own development priorities.

Synopsis of *The Color Red*:

In April 2003, Joaquim Maradezuro, a sixty-year-old Xavante [*Sha-van-te*] Indigenous elder in Central Brazil, was killed by a well-known local soybean farmer. Joaquin's assassination was a cold-blooded murder, planned to diminish the spirit of Xavante liberation from the tight grip of the Catholic Church and the mega interests of the agricultural industry. The dialogue is based on interviews with two Xavante youths, Hipru and Prapá, by anthropologist Mariana Ferreira. The drawings were made by these boys and other Xavante youth. Their narrative indicates how the language of human rights has entered the discourse of Xavante children and young adults in Central Brazil today.

Cast of Characters:

- **Hipru**, a young Xavante leader. He is more reflective and less reactive than his cousin Prapá. He naturally seeks ways to express himself, including through his drawings.
- **Prapá**, a young Xavante leader. He is something of a hot-head, furious about

³ The graphic novel "A Piece on Peace," based on the original *The Color Red* article mentioned above, was designed in 2010 by San Francisco State University students Hanzuwan El-kindy, Jian Giannini, Mirann Omholt, Maria Scarzella Thorpe, and Daphne Watson for the *A Right to Know* Zine Series at San Francisco State University, edited by Mariana Ferreira and Nathan Embretson. It is available below.

⁴ Terms in **bold-face type** are defined in the Glossary.

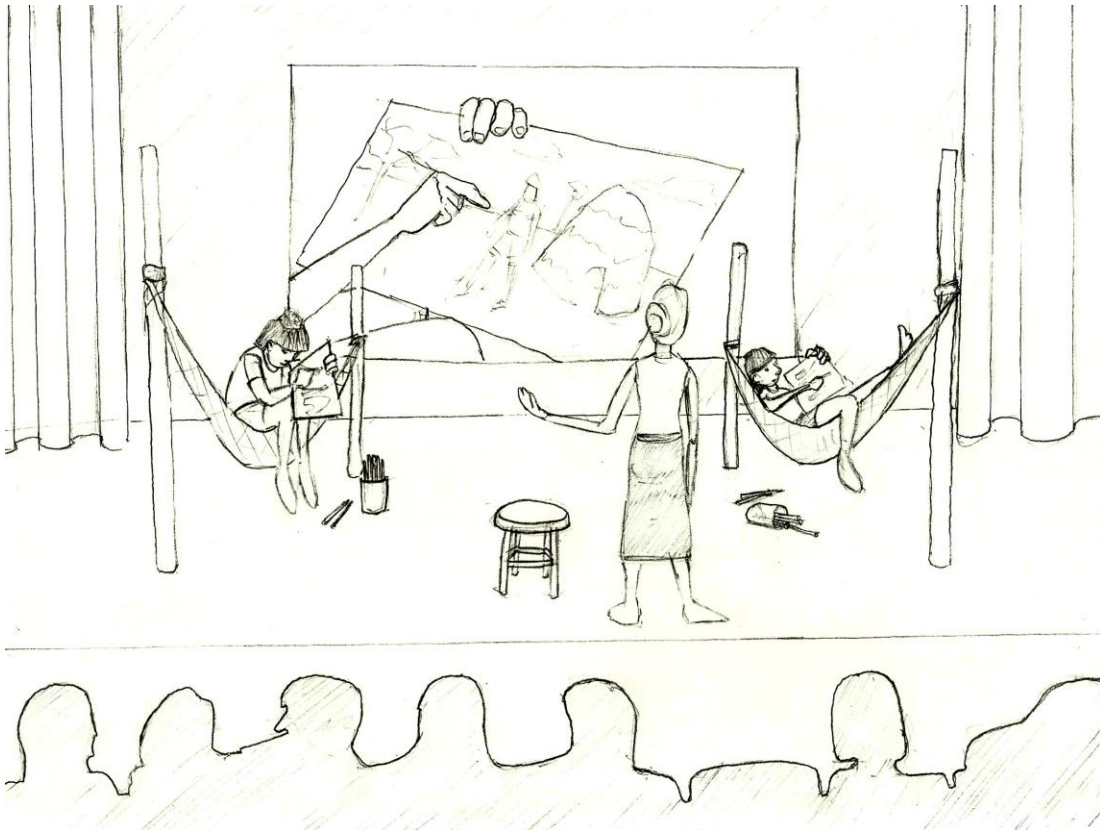
injustice and passionate about the Xavante way of life. When frustrated, he is more inclined to seek action rather than expression.

- **Mariana**, a medical anthropologist. She is a peaceful but fearless human rights activist determined to help the Xavante regain control of their land and health. She considers herself as part of the Xavante, having been adopted into the community in the late 1970s.

Time and Place:

2003 at Idzô'uhu Village of the Xavante people, located on the Terra Indígena Sangradouro in the State of Mato Grosso, Central Brazil.⁵

Illustrations: The Color Red Stage by Mairum Leal Ferreira. All other drawings by Xavante youth in Sangradouro (used with permission). All photos by the author, © Mariana L. Ferreira.



The Color Red stage, by Mairum Leal Ferreira, 2012

⁵ Decree 249 of 10/29/01 confirmed the limits of the Terra Indígena Sangradouro, with 100,280 hectares, in the municipalities of General Gomes Carneiro, Poxoréu, and São Joaquim. In 1999, the population of Sangradouro was recorded at 974 individuals (Funai/Fiocruz in ISA 2000:691).

THE COLOR RED

ACT ONE

Hipru and Prapá Xavante, two young Indigenous men from Central Brazil, are lying in their hammocks and drawing in their sketchbooks. They use colored pencils from two big jars on the floor. The two hammocks are slung across the middle of the stage at a right angle, half facing each other and half facing the audience.

Anthropologist Mariana Ferreira enters dressed in red and black. She sets the stage and introduces the characters and the play to the audience. She then takes a seat on a low wooden stool center stage, turning her back to the audience and facing the two young men, who begin their illustrated narrative about the assassination of Xavante elder Joaquim Maradezuro. All images and their captions appear on a big screen at the back of the stage.⁶

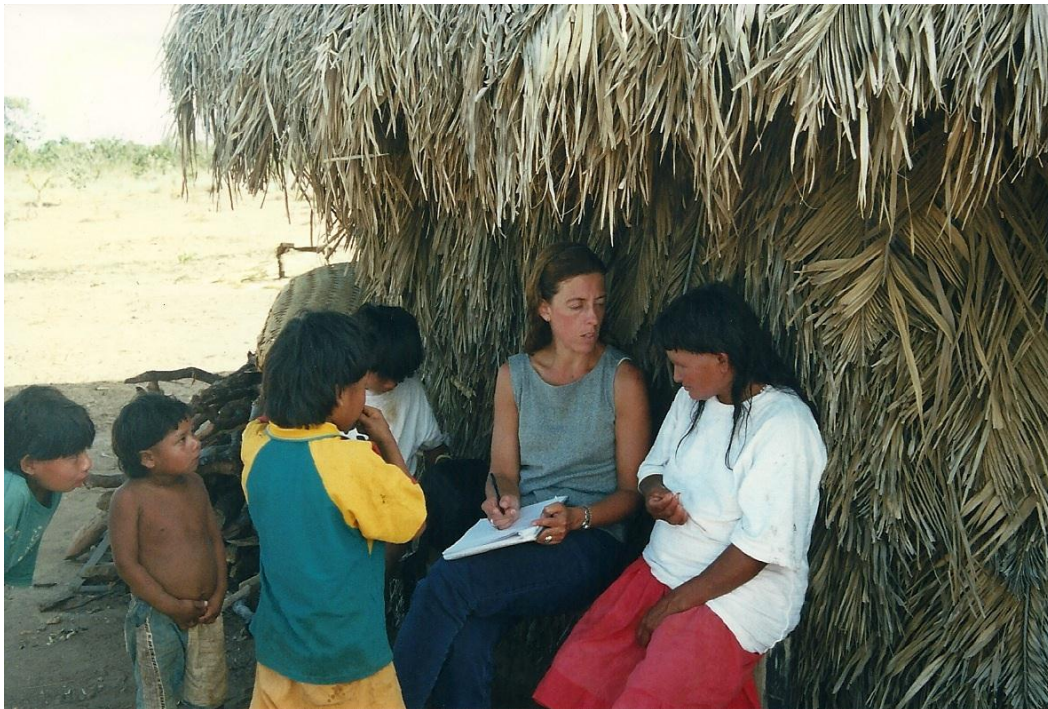


Image 1 - Xavante people and Mariana at the Idzô'uhu Village in Sangradouro.

⁶ The *Color Red* multimedia presentation in Powerpoint format is available at the end of this chapter and available at: www.indig.umn.edu

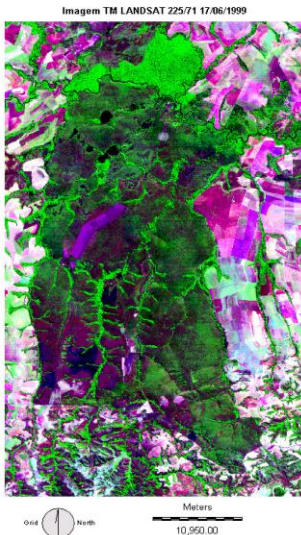
MARIANA

(coming to the footlights to address the audience directly) Hello, I'm Mariana Ferreira. I'm a Brazilian medical anthropologist working now as a school teacher and a practical nurse for a Xavante community in Central Brazil.

I live in a schoolhouse on a small tract of savannah land in the Idzô'uhu village, inside the Sangradouro Indigenous Land in the State of Mato Grosso. A Xavante family here has adopted me and taught me a lot about their people's history, culture, and language. I love the people!



Image 2 - Xavante boys at the Idzô'uhu Village in Sangradouro.



There are about 15,000 Xavante today. They weren't even in contact with the Brazilian government until 1958. Now most of their ancestral land is occupied by cattle ranchers and soybean plantations, and Xavante territory has been carved up into thirteen tiny unconnected reservations that are separated by huge tracks of farmlands. A satellite image of Sangradouro looks like a green island amidst a desert of deforested land, and protecting the borders is a priority for the Xavante and all Indigenous Peoples in Brazil today.

Image 3 - Satellite image of the Sangradouro Indigenous Land.



Deciding what are Indigenous lands and what lands can be open for development is a tricky business. It involves several administrative procedures that usually get bogged down and take several years before the physical demarcation with landmarks or fences and the final homologation is established by presidential decree. Maintaining those borders intact once everything is set and done is almost impossible. Invasions are happening as I speak, and farmers are known to move markers around, shrinking lands even further! Violence against Indigenous Peoples by big landowners and their peons is rampant. It's outrageous!

Image 4 - Buritirana, an important source of food, medicine, and fibers (baskets, ornaments, etc.).

Brazil raises a LOT of soybeans: it's second only to the USA as the world's leading exporter of soybeans. And to make soybeans profitable, you have to use a lot of pesticides and fertilizers. Because of this, the Xavante suffer. Their rivers and lagoons invariably get contaminated, game is scarce, and now most palm trees and groves of other trees are either outside their lands or have been cut down to the ground by big landowners.

All this is making the Xavante sick. Their children are chronically malnourished and there is almost no access to health care. The mortality rate here on the Sangradouro Indigenous Land where I live is three times above the national average. It makes me really sad to see the children suffer like this – that's why I'm here.

And Catholic Salesian missions around here only add to the Xavante's problems. They undermine the people's traditional lifestyles, and the few villagers who have the courage to separate themselves from the missions pay a high price because missionaries serve as gatekeepers of medicine and other vital resources.

This is why we created the project "Flowers and Fruits in the Daily Life and Experimental Kitchen of the Xavante People." The Xavante women and I designed a plan to map all plant groves in Sangradouro and to document how we prepare and use traditional foods and medicines. Rice and beans have only made the Xavante sick – no wonder there's a diabetes epidemic! The United Nations is funding our project, and the women hired Xavante men to work for us. We're training them to use GPS to create a Xavante map book. It's very, very exciting.



Image 5 - *The Xavante GPS mapping team.*

You'll see these issues reflected in what Hipru and Prapá say and draw about what happened here in Sangradouro when the Xavante clashed with farmers and the police. You'll see in detail how the principles and language of human rights have entered their way of thinking and what's happened to the color red.

The stage lights up revealing the two boys in their hammocks. They are shirtless and wear elaborate red and black body paint. Mariana takes a seat facing the young men, her back to the audience.

HIPRU

(handing Mariana his first drawing. She holds it up to look at it at the same time as it shows up on the screen behind them.) The old man left home to go fishing.



Image 6 - *Joaquim leaves home to go fishing at a river near his village.*



HIPRU

His wife said goodbye and she stayed home. This is what I'm drawing right now. *(handing Mariana another drawing)*

He walked and walked, following that barbed wire fence that cuts off our Xavante land from *Fazenda Rica*, the soybean king's farm. He was looking for a good spot to fish. Joaquim could see the peons working the farmland, the land that the farmers stole from us Xavante people.

Image 7 - Joaquim's wife says goodbye. She knows he'll bring fish for the family very soon.

PRAPÁ

Those *waradzu*, the white men, stole our land. We want our land back! He saw them work the land with a big tractor, a really big one digging into the land, making holes into the land, digging up all the roots, destroying the land!

(handing Mariana another drawing) Joaquim was thinking about fish, big fish to take back home. He spent the day fishing, but he did not return home.

MARIANA

(turning and directly addressing the audience) This is truly amazing! The youth started out drawing fruits and flowers to illustrate the project, but now they're drawing their lives, claiming their homes. I never expected this! They're saying, "This land is ours!"



Image 8 - Joaquim thinks about big fish, like Tucunaré, because he is very hungry.



Image 9 - Xavante children start drawing the assassination of Joaquim Maradedzuro.

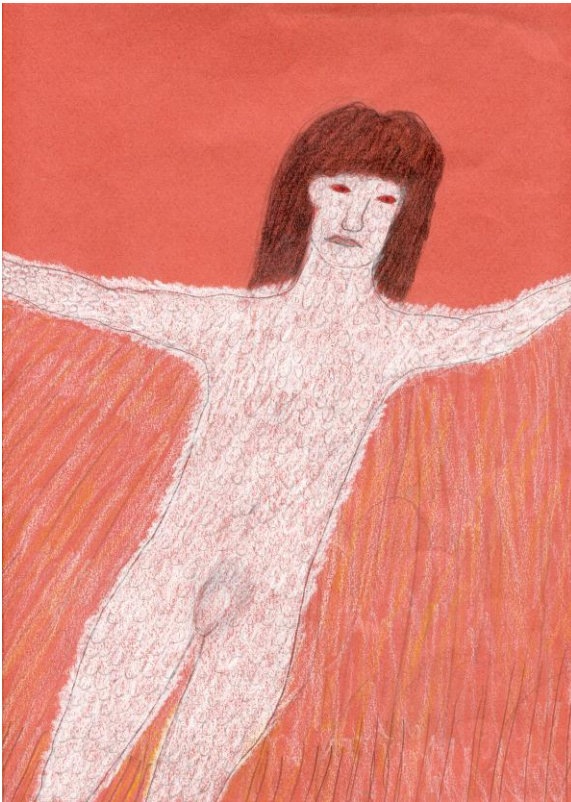


Image 10 - Joaquim's body is covered in hawk down. He is on his way to the world of the dead.

MARIANA

(turning and directly addressing the audience) They're drawing the assassination, every little detail. Amazing! One thing we know: whenever people push for human rights, there's backlash right away. We just never thought it would be so violent!

PRAPÁ

(handing Mariana another drawing) How could he walk back if he was dead? He could only walk in the dead man's world, but that is another world of our brothers, not this world of living people. Here he is, covered in hawk down. He's on his way to the world of the dead.

HIPRU

Listen, if he were alive, he would've gotten back around three o'clock (*pointing to a point in the sky*). That's what he always did. But only his dog came back home, alone.

PRAPÁ

It got dark. He was nowhere! No wonder the people of his village⁷ started looking for him. (*handing Mariana another drawing*) They walked around and called his name: Joaquim! Joaquim! *Nada*. They got tired and went to sleep.



Images 11 and 12 - Ailda Xavante prepares urucu, the red ochre bodypaint dye.

MARIANA

(*turning and directly addressing the audience, wiping her face*) I can hardly keep up with my notes, such a fast pace. It's hot in here; I'm melting down and feeling nervous. Protecting human rights is scary. The kids are so brave, fighting for the rights of their people all along. They seem fearless!

HIPRU

His wife had a dream, a dream that Joaquim was covered in red. The color red, red like *urucu*, the body paint we wear, but it wasn't *urucu*. It was *wapru*: it was blood! (*speaking very slowly*) His *wapru* came out of his body ... all out ... and covered the earth... The blood covered everything... Everything was red, all covered in blood...

PRAPÁ

Mariana, I need more red pencils.

MARIANA

(*to Prapá*) They're all gone. (*turning to the audience*) *lpré!* – the word for red in Xavante – is what the children want to use in their drawings. "*lpré babadi!*" – no

⁷ Volta Grande is the name of Joaquim's village.

more red pencils, is what I say. But look! (*pointing*) The men are lining up outside, all covered in *urucu*, for a log race! The elders want to keep them focused on being peaceful people, being *A'uwé uptabi* – the real, *peaceful* Xavante people.



Image 13 - Log race on the Sangradouroo Indigenous Land in Mato Grosso.

MARIANA

(*still speaking to audience*) You should know this: The Xavante use four terms to classify colors: red, black, white, and yellow (and yellow includes green and blue). Everyone around me is decorated in black and red, to indicate their age and clan. I am covered in red, too, my skin and clothes, my soul and heart are *ipré*, the favorite Xavante color that means both life ... and ... death.

I've long been a sister, cousin, mother, and now grandmother to the Xavante here... We are all related in substance and sentiment in a very generous kinship system. I am Hipru and Prapá's classificatory mother because I'm their mother's sister. We have a relationship of great love and respect. (*placing her hand to her ear*) I hear the men singing: the log race is about to start! (*raising her right fist up in the air as she turns towards the young men*).

*Sound of Xavante men singing getting louder and louder—insert recording, if available.*⁸

⁸ A few recordings of Xavante music can be found on YouTube. Xavante CD albums are also available for purchase on the Internet. Other forms of chanting could be substituted.



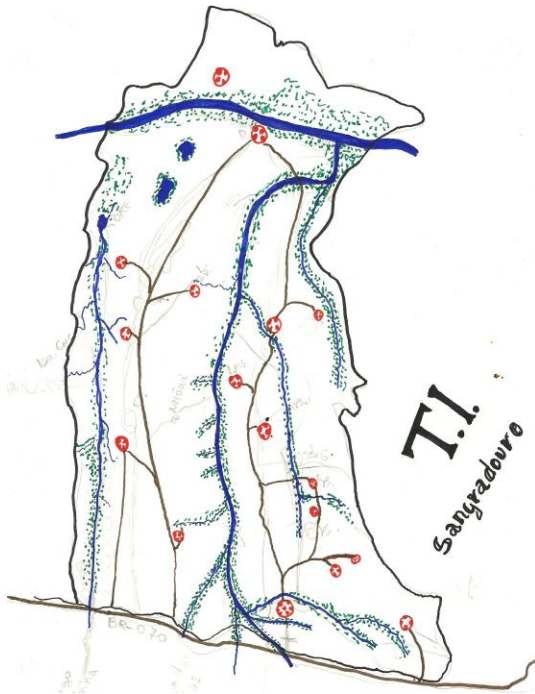
Image 14 - Xavante body paint conveys identity and social status.



Image 15 - Two teams of Xavante men race, carrying buriti logs.

HIPRU

(*shouting*) Mariana! Here you go! (*handing Mariana another drawing*) The next day everybody in Sangradouro already knew about it, how the farmers killed him. The people sent a radio message to other villages, and Xavante men started pouring in from São Marcos further east (*pointing*) and Parabubre in the north (*pointing*). Joaquim had many, many relatives all over.



MARIANA

(turning to audience) We know who the killer is; there's more than one witness! I feel so frustrated ... all this impunity! And the heat! (wiping her face, turning to the young men, vigorously). We've got to do something about this!

PRAPÁ

(jumping to his feet, raising his fist, and shouting) Let's go out and get 'em!

HIPRU

(waving him down) Calm down and listen! We're getting together to look for the old man. He suffered a lot in the hands of the *warazu*. His blood spread all over the land, and deep inside. The land turned red, red like blood, red like *urucu*.

Image 16 - Xavante villages on Sangradouroo Indigenous Land.

MARIANA

(rubbing her eyes vigorously) I don't know if it's the farmers' smoke burning the land or whether I've got *urucu* in my eyes... Check out a picture of this peon burning the land.



Image 17 – Farmer's peon burning Xavante land on the outskirts of Sangradouroo.

PRAPÁ

Shut your eyes and listen to my cousin.

HIPRU

(impatiently) Mariana, listen! I'm not done yet! Joaquim was walking back home after his fishing trip, and yes, the peons had already spotted him wearing all that black and red body paint. They planned on killing him, and more ...

PRAPÁ

(with growing anger) Because *waradzu* don't like Xavante getting in and out of the rez, moving around, making our own decisions. It's like... a prison here!

HIPRU

Listen! Joaquim had a friend on the farm because he always gave the peon some fish, big fish.

PRAPÁ

YOU listen, now! The river is inside the farm. How could he fish safely? Didn't he know he was in danger? As a jaguar, he should have known.

HIPRU

(talking and drawing more intensely) He didn't know about GPS, all this new technology, and how the farmers cheated and moved the landmarks. He was a wise, wise old jaguar and an anaconda, too. Joaquim's friend, the peon, saw him, came over, and said, "They are preparing a trap for you. They are going to kill you. Get out of here." *(hands Mariana a drawing)*



Image 18 - Joaquim's friend alerts: 'Danger! The peons have spotted you!'

PRAPÁ

How can the old man run fast? Faster than a car? *Waradzu* have big cars that go fast. They have big pickup trucks. The truck was coming fast, already, with the *waradzu* inside, ready to kill the old man.

MARIANA

(turning to the audience) The fact that we're using GPS to map Xavante territory, is driving the farmers crazy. They've slashed the tires of our project truck since they know we're tracing maps, changing history. Can you believe the sheriff asked me, "How can Indians use GPS? They can't even read and write!" He says, "Indians are backwards, primitive, stupid."



Image 19 - Loading the project truck with fruits and flowers for the Xavante kitchen.

HIPRU

Joaquim looks back. But his legs can't take him faster than the car chasing him.

PRAPÁ

(swinging his hammock, very excited) The men have guns, yeah, but he is going to scare them big time because he is a jaguar. He does not fear.

HIPRU

(also sitting up but continuing to draw) He prepared himself to fight with them like a jaguar, and like a *sucuri*, an anaconda wrapping around them, squeezing them, breaking their weapons.

PRAPÁ

He can fight. He can fight with Ernest's son Luis, who brought his men with him.

HIPRU

Joaquim said, “I am a Jaguar. I am brave.” Here’s the drawing showing how brave Joaquim was. (*hands Mariana his drawing*)



Image 20 - Joaquim confronts Luis Carlos as an anaconda.

PRAPÁ

Yes, but... They came up from behind and grabbed him by the neck. Cowards! If I could just get those guys!

HIPRU

Calm down! Joaquim said out loud, “I am a Jaguar, and I am an anaconda. I am very, very brave.”

PRAPÁ

And the *waradzu* said, “No one walks on our farmland. No Xavante can step on our farm. It is not your land. It is ours!” That was outrageous! If I could just...

HIPRU

(*serious now*) Listen up! First they hurt him, poked him in the back with a knife.

PRAPÁ

I can feel it, the blood was dripping onto the land. They humiliated him!

HIPRU

“We take your land. We take your blood.” This is what they said to him.



PRAPÁ

This is what it was like. (*hands Mariana his drawing*)

PRAPÁ

The blood was dripping onto the land, into the roots of our precious fruits and flowers, sprouts and seeds, making everything turn red. I myself started feeling the color red inside-out!

HIPRU

The flowers and fruits are turning red!

Image 21 - *The farmer's son executes Joaquim Maradedzuro at point-blank range.*



Images 22 and 23 - *The utoparané, a medicinal plant that is "good for everything" turns red.*

PRAPÁ

The yellow flowers and the green grass are turning red, *ipré uptabi*, really red, like we paint ourselves with *urucu*. The *utoparané* itself is turning red! (*handing the drawing*)

HIPRU

The old man wanted to wrap around Luis Carlos like an anaconda, and he sure did, squeezing.

PRAPÁ

But the peons stabbed him in the back again, humiliating him again because how can you stab a good hunter, a strong anaconda, a dangerous jaguar?

HIPRU

The old man is hurt. His blood is covering his body, seeping into the earth. (*handing Mariana a drawing*)



Image 24 - Joaquim's blood has made the land red.

PRAPÁ

He is dying in red, covered in blood. Let's go back there and get 'em!

HIPRU

Quiet! Joaquim is almost dead. Let me finish!

PRAPÁ

Don't you get it? The *waradzu* don't like the Xavante, they never have.

HIPRU

They don't like the land.

PRAPÁ

Or the flowers, the fruits...

HIPRU

They step on flowers.

PRAPÁ

They dig the earth. They burn the land. They don't like you, Mariana, because you like the land... you like the women, the children, the fruits and flowers.

MARIANA

(standing up) Bastards! Let's go to the police! *(turning to the audience)* This land is theirs! This is Xavante land!

PRAPÁ

No use. The police are on their side. Let's go get 'em ourselves!

HIPRU

Calm down! Let's finish the story first. Mariana, do you know the exact meaning of "Sangradouro," what the missionaries named our land? It's about blood, isn't it?

MARIANA

Yes, "Sangradouro" in Portuguese means a bloodletting spot, like the stabbing spot when you kill an animal, to let the blood flow. Like the wounds of Christ!

PRAPÁ

(sitting sideways and drawing furiously) Right! Cowards! Luis Carlos shot Joaquim right in the forehead and then stabbed him from behind, just like an animal.

HIPRU

You mean, shot him in the face! I see a hole in Joaquim's head. The blood is squirting out.

PRAPÁ

(drawing what he is describing) It's pouring out like a waterfall.

HIPRU

He is dead. The *waradzu* are alive. But the *waradzu* know their laws; they know they need to hide the body.

PRAPÁ

They want to cut him up. They want to kill the Indian for good so that he won't go to the land of the dead and be with the others. How can he fly if he's cut into pieces? So they cut the arm off, cut the leg off, cut the head off, the other arm,

the other leg, the other foot, the hands, chop up the stomach. They even cut off his penis. Here. (*angrily thrusts his drawing into Mariana's hands*)

HIPRU

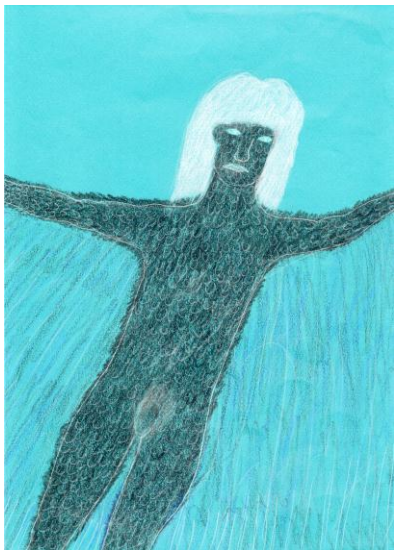
They don't know that he is already gone to the other world, what they call an angel. (*hands Mariana his drawing*)



Image 25 - Luis Carlos chops Joaquim's body into pieces and hides body parts in a bag.

PRAPÁ

(*pointing to Hipru's projected drawing*) Look! He's already on the other side, flying. His body is covered in hawk down only. He's like a spirit, there's no more blood.



MARIANA

(*turning to the audience, clearly struggling to keep her emotions under control*) White is reserved for the dead or ghosts. We know Joaquim is dead, even though the police say he disappeared. There's plenty of evidence already about his assassination. The Xavante are being patient, unlike rumors circulated by the farmers claiming "the Indians are savages, bloodthirsty people."

Image 26 - Joaquim's body is no longer red.

PRAPÁ

The *waradzu* put the body parts in a bag, but they know they have to hide it. They have to hide the body or they can go to prison.

HIPRU

They have to clean up the blood, too, but the blood is already inside the land. It is already in the root of the trees, all over the flowers, the fruits, the grains, the seeds, everywhere! Didn't you take lots of pictures?

MARIANA

Yes, I've got the pictures right here. (*pulls them out from her notebook and hands them to Hipru while the images are projected on screen*)



Image 27, 28 and 29 - Savannah plants are turning red, tinted by Joaquim's blood.

PRAPÁ

The seeds, the flowers, the fruits, everything is turning red!

HIPRU

The body is in the bag, but there's blood all over the land, the grass, the flowers, the fruits, contaminating all the roots. They can't hide that. So the farmers come with their tractor and stir it all up so nobody can see the blood.

PRAPÁ

The blood goes in even deeper. (sounding desperate) Deeper and deeper!

HIPRU

The *waradzu* hide the bag in a large drainage pipe. They cover it all up with rocks and lots of sand.

PRAPÁ

(leaning forward with intensity) One, two, three, four, five days we are all looking for the old man. I was having dreams all the time, awake and in my sleep, dreaming of Joaquim!

HIPRU

His wife is crying everyday, day and night, "Where is my husband? Where is my husband?"

PRAPÁ

She knows he's dead, but she wants the body, to bury it in our cemetery. We want his body, his bones, and ashes.

MARIANA

(now very emotionally engaged) Body, bones, and ashes... body, bones, and ashes! That's what I've been hearing all day around here ever since Joaquim was assassinated a month ago! Whatever happened to his body?

HIPRU

The Xavante are coming from other villages and territories, fifty men altogether. They are all really, really mad. They go to *Fazenda Rica*, looking for Joaquim. Good thing we have a strong team to fight for our rights. *(handing Mariana a drawing)*



Image 30 – *The Xavante are coming from all over, looking for Joaquim.*

PRAPÁ

The Xavante are furious. They are walking all over the farm, looking for his body.

HIPRU

Our cousin Cassiano is looking for Joaquim too. He goes near the river. One of the peons is fishing. The peon wants to help him; he points to the drainage pipe where Joaquim's body is hidden. Cassiano finds the bag, pulls out an arm, then a foot. He wants to call the other Xavante but he cannot. There's a pick up truck coming fast in his direction.

PRAPÁ

That's scary. They can kill him, too! He has to work fast, otherwise they're going to see him digging for the body. Cassiano pulls out a T-shirt covered in blood from the body bag. He shoves it in his pocket. The smell is soooo strong. The pick-up truck comes up to him and the men ask him: "What are you doing here?"

HIPRU

Cassiano runs for it. They chase him, and he barely escapes getting killed. Cassiano is crying. He walks on the road to his father's house. He shows them the T-shirt. Everybody is crying because Joaquim is our relation.

PRAPÁ

We are all crying. All his blood is gone. Some of us are getting real mad.

HIPRU

They decide to go back to the *Rio das Mortes* to rescue Joaquim's body. But when they get there, the body is no longer in the drainage pipe. The *waradzu* dug it up. But the smell is there, it sure is!

PRAPÁ

Oh, it smells so strong! The blood is in the land, in the roots of the trees. The trees are growing in Joaquim's blood already. The trees on that farm have his body in them; his blood is growing in the trees.

HIPRU

The Xavante men are mad. They go to the farmhouse. Ernesto is there. They tie him up. They take off his clothes and say, "We will kill you like you killed Joaquim." Then they take his wife's clothes off - even the underwear! They tie her up, too. The farmer faints; he is having a heart attack. The Xavante decide not to kill him, but to take trucks, tractors, big equipment instead.

PRAPÁ

If I had been there, I'd make them PAY.



Image 31 – *The waradzu want their equipment back, and the police are on their side.*

HIPRU

Listen up! They take refrigerators, TVs, furniture, food, clothes, everything! They load up the trucks and leave. They say, "You killed our man and won't give us the body back. Give us the body back."

PRAPÁ

(shouting) Give back the body, the bones, the ashes!

HIPRU

The big soybean harvesters are clumsy and slow. They get stopped by the police. Only the small trucks get away. *(handing Mariana a drawing)*

PRAPÁ

The police are on their side, understand? But the Xavante drive fast! We divide up the stuff, so now we have good cars, like the farmers.

HIPRU

We take the bloody T-shirt to the police station, but they don't care about Joaquim.

PRAPÁ

(*outraged*) “This T-shirt could be the blood of a dog, a cat, or a horse!” This is what the police say. The blood of our relative is the blood of an animal!

HIPRU

“You stole the farmer’s stuff! Give it back!” This is what the police want, the cars, the tractors. (*starts drawing furiously*)

PRAPÁ

But they want more. They want our land, blood, plants, fruits and flowers, the entire savannah. They want our life! Don’t you realize?? How can you destroy the savannah to plant soy, rice, and cotton? How can you burn the land, kill all the animals, for your own profit? How can you kill the old man, take his blood away and keep the body?

HIPRU

This is about our rights, our human rights! We want to bury the body in our cemetery, but they won’t give it back. Well, we won’t give their stuff back either. And, well, we don’t want the *waradzu* traveling back and forth on our highway anyway.

PRAPÁ

That’s why we put up a roadblock, here it is (*handing a drawing to Mariana*). All cars have to stop and pay a toll. A real beautiful car pays more – fifty *reais*. If the *waradzu* is poor and only has an old car, we only charge twenty or thirty – about a week’s wages.



Image 32 – Pare (Stop). Xavante toll on Highway BR 070 in Mato Grosso, Central Brazil.

HIPRU

Police say they're investigating. Who can believe it?

PRAPÁ

They're NOT investigating, wake up!

HIPRU

The police go to Joaquim's village and show the T-shirt to his wife. "Do you know your man's clothes?" She washes his clothes everyday in the river. She is crying, "It belongs to my husband!" The wife wants the body, but the police give her nothing. Now the farmers want their stuff back. They send a message to the Xavante, "We will give you 200 thousand *reais* if you return our equipment."

MARIANA

That's a lot of money! You could build a new school or even a pharmacy with that money.

PRAPÁ

(*fiercely*) The body is not for sale!

HIPRU

The *waradzu* are willing to pay five thousand *reais* for each car.

PRAPÁ

The body is not for sale!

HIPRU

The *waradzu* call Funai⁹ asking for their stuff, trucks and tractors. After all, the government's Indian Foundation is supposed to protect our rights. What does the government say? "If the Indians keep the trucks, we'll stop the demarcation of their land!"



Image 33 - Demarcating Sangradouro land using a GPS instrument (from Xavante Map book, sketch by Luis Schiesari)

⁹ *Funai* is the acronym in Portuguese for *the National Indian Foundation*.

PRAPÁ

They can't stop demarcating our land. It's our right. I know that! We have the *right* to our traditional land, I know that now! Isn't that so, Mariana? Tell us!

MARIANA

That's right! There are many laws, Brazilian laws, international human right law, that say you have the right to life and the right to occupy your own land. No one can take that away from you!

PRAPÁ

What good is a law if no one respects it?

HIPRU

We asked the Funai president to come to Sangradouro, but he's a wimp! Why can farmers kill Indians and not go to prison?

PRAPÁ

Why isn't Luis Carlos in prison? Because he is white! We know he killed Joaquim!

HIPRU

So the Funai representative comes to meet us and brings along the police. Lots of police: the Federal Police, the Civil Police, even the Military Police! They bring their big guns and ammunition.



Image 34 - Police cars and guns arrive while the Xavante look for Joaquim

PRAPÁ

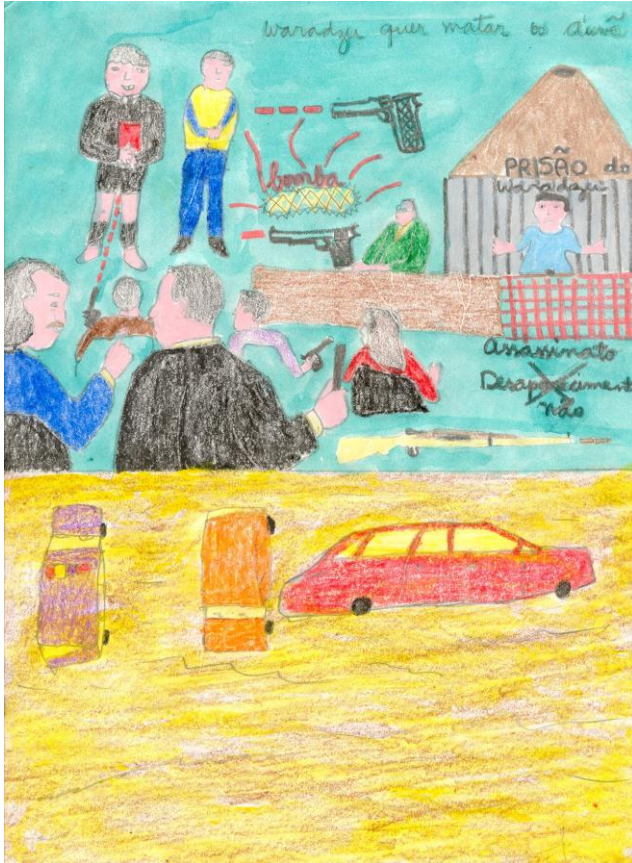
Big guns, shot guns, machine guns: weapons to beat us up, then kill us.

HIPRU

The Funai president doesn't come, shame on him!

PRAPÁ

He doesn't respect our rights. His guns and bombs are *against* us.



HIPRU

Instead, the Funai president sends some small fish. What good is a man who hides behind the police? All the guy says is, "Give the farmers' trucks back. Take down the road blocks." We say, "Give us Joaquim's body first."

PRAPÁ

Our women come to the meeting carrying their babies and fruits and flowers in their arms. The police take a step, and the women throw flowers at their feet.

HIPRU

Our men don't carry weapons, either, just *urucu* all over their bodies.

Image 35 - More guns and violence: Waradzu want to kill the Xavante.

PRAPÁ

Fruits and flowers, the color red, scare the police. They don't dare cross over,

HIPRU

... and beat us up. Our bows and arrows and our clubs, that's what the police want, to say we are violent. Fruits and flowers? They can't react.

PRAPÁ

But the Xavante are mad. They tell the Funai guy to leave. They tell the police to go away!

HIPRU

(*mockingly*) "If we demarcate the land, we are giving you a gift. And then you go stealing the cars and trucks." This is what the Funai guy told us: giving back our own land is a gift!

PRAPÁ

(*outraged*) It's our right! We have rights in the Constitution. We have human rights because we are people, not animals! We're keeping the cars because the farmers won't return the body! Why doesn't the Funai guy tell the farmers to give us the body, bones, and ashes of our relation?

HIPRU

The Funai guy likes the farmers. He repeats their story, "Joaquim disappeared. A jaguar or an anaconda killed him!" This is what they say to humiliate us even more!

PRAPÁ

A jaguar or anaconda killed a Xavante hunter? That's impossible!

HIPRU

Can you find a book and show us a true story of a jaguar or an anaconda killing a Xavante since the year 1500? No! We don't say "disappearance" – we say ... assassination!

PRAPÁ

Joaquim is a jaguar! No jaguar could kill him!

HIPRU

Joaquim is not a white man, either. He does not stab people in the back. That is wrong. We attack looking the enemy in the eye. They killed him by stabbing him in the back; then shot him in the forehead to make a hole in the face.

PRAPÁ

To humiliate the old man!

HIPRU

Waradzu life is like that. That's why we took the trucks and tractors. Because *a'uwé uptabi*, the real Xavante, are peaceful people. We decided not to kill. Rather than lives or money, we are demanding our rights.

PRAPÁ

I would've killed them, easily, like this! (*getting up from his hammock and swinging an invisible club around*)

HIPRU

No, we don't want blood on our fruits, flowers, and medicine. *Waradzu* blood is violent. It makes us sick – just like the pesticide they throw on plants and animals. We don't want blood on our land and rivers because for us blood is life and not death. We want to be healthy again! We're working on fruits and flowers for liberation!

MARIANA

(*getting up from her stool and walking towards the audience*) The Xavante people were pretty divided: Some youth wanted to retaliate with violence while most elders kept calling for peace. We were so desperate that I went straight to Amnesty International and filed two Urgent Actions on behalf of the Xavante people.¹⁰

That got the case international attention. Xavante leaders and I were called by the Brazilian Ministry of Justice for a special meeting. We traveled to Brasília, and right there the Xavante promised to return the soybean king's equipment, and the Funai promised to start revising the demarcation of the boundaries of Sangradouro in 2003.

PRAPÁ

(*getting up and coming to join Mariana at the front of the stage*) Did the Funai keep its promise? No! They sent their demarcation team to a fancy hotel in town, to speak to farmers, only. The team never stepped on our land, so we took the demarcation into our own hands, again.

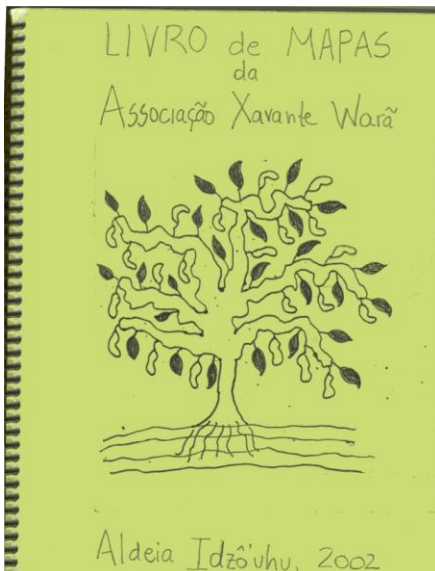


Image 36 - Map Book of the Associação Xavante Warã.

HIPRU

(*coming up to stand between Mariana and Prapá*) We Xavante youth helped restore the landmarks back where they are supposed to be. Back where they were set when the government demarcated our land in 1991. You know how we did it? Using GPS and the map book that we ourselves put together!¹¹

PRAPÁ

The farmers shifted the markers and stole our land! We got it back. Now they despise us because we use GPS. "How can Indians use GPS?" they ask.

¹⁰ Amnesty International's Urgent Action AMR 19/07/03, a follow-up of UA 216/02, provides more information on the circumstances that surrounded the death of Joaquim Maradezuro. On June 26, 2003, the International Indian Treaty Council in the USA requested United Nations' Special Rapporteur on Extrajudicial, Summary or Arbitrary Executions, Ms. Asma Jahanqir, to exercise her mandate in respect to the execution of Joaquim Maradezuro.

See <http://www.amnesty.org/en/library/info/AMR19/012/2002/en> and <http://www.amnesty.org/en/library/info/AMR19/007/2003/en>

¹¹ The map book, *Livro de Mapas da Associação Xavante Warã*, was put together during a GPS workshop led by Mariana Ferreira and Luis Schiesari at the Idzô'uhu Village, Sangradouro Indigenous Land, in 2002. It contains satellite images, hand drawn maps of several Xavante villages in Sangradouro (using GPS), as well as a very detailed explanation and exercises, in Portuguese, of how to use GPS instruments, followed by illustrations of the Xavante savannah.

HIPRU

That is our power now, technology and knowledge. We have our language, our culture, and we've mapped the land, the rivers, the fruits and flowers. What does the soybean king know?

PRAPÁ

Money! Betrayal! Destruction!

HIPRU

Several Xavante associations are thriving all over the State of Mato Grosso. We're exercising our right to self-determination, to control our future! Isn't that a human right, too?

MARIANA

Yes, Indigenous Peoples have the right to self-determination, to decide what's best for you.

PRAPÁ

Is that written down somewhere?

MARIANA

It's in the 1989 International Labour Office 169, ILO 169, and it will soon be in the United Nations Declaration on the Rights of Indigenous Peoples.

PRAPÁ

The declaration is not a law, yet?

MARIANA

Not yet, because some countries, like the United States and Canada, haven't approved it, yet. They're afraid Indigenous Peoples will become way too powerful as Indigenous nations!

HIPRU

Deciding what's best for us makes them scared!

MARIANA

These international laws say you are free and equal to all other peoples and individuals, that you have the right to self-determination and self-government, that you will not be subjected to any act of genocide or violence, that your culture cannot be destroyed, that you're entitled to quality health services and education, that the children...

PRAPÁ

...Have rights and more rights! Hipru, do you believe in that?



Image 37 – Xavante boys sing and dance at the Idzô'uhu village in Sangradouro.

HIPRU

That's what we have to fight for, the protection of our human rights. That's the world I want for my children, grandchildren, and everyone in Brazil and around the world!

PRAPÁ

But how can we do it?

HIPRU

We know what's best for us! We have the knowledge! Xavante knowledge is stored in the land, in the roots of our trees! Protect our land, protect the people! And now with this new technology, computers, GPS, cell phones (*Hipru's cell phone rings and he picks it up from his pocket*)... Hello? Yes, this is Hipru... A meeting, where?... I'll be right there! (*turning to Prapá*) Come on, Prapá, we've got to go to a meeting, decide what kind of trees we want to plant around the borders of our reservation, to make a live fence that will grow forever.

PRAPÁ

All right, let's go! I say we plant lots of native trees with big red flowers that can be seen from all over the place. Red, the color red is our life!

HIPRU

The color red, *ipré uptabi*, the color of *urucu*, the color of *wapru* – blood is life, not death, but life! (*the boys exit rear left. Mariana turns to watch them go and waves goodbye*)

THE END

EPILOGUE

Note: This Epilogue is offered as an optional, additional ending, especially for use where teaching people about Free, Prior, and Informed Consent (FPIC) is part of the purpose of the performance.

(The scene now shifts to the present. If there is a curtain, Mariana comes out in front of the curtain. Mariana lets her hair down, puts on reading glasses, and walks up to center stage. She turns around and calls out to Hipru and Prapá to join her. The boys, now young men, enter wearing shirts, perhaps with deeper voices. All three appear older indicating that considerable time has passed since the main action of the play.)

MARIANA

The assassination of Joaquim Maradezero is fundamentally a story about land, about the seizing of Indigenous lands and resources by governments, corporations, and individuals. A story that is retold over and over across the globe.

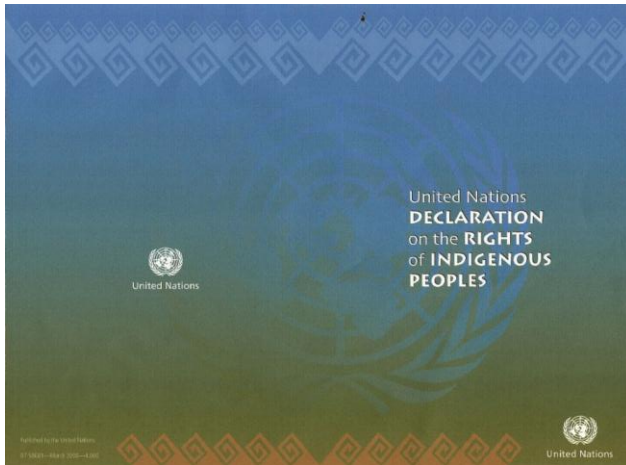


Image 38 – UNDRIP: officially adopted on Sept. 13, 2007.

One vitally important right in the Declaration on the Rights of Indigenous Peoples is intended to protect Indigenous territory from invasions like this. It's abbreviated FPIC, for Free, Prior, and Informed Consent.

FPIC is a basic underpinning of Indigenous Peoples' ability to conclude and implement valid **treaties** and agreements, to have sovereignty over and protect their lands and natural resources, and to develop and participate in processes that redress violations of their lands and treaty rights.

PRAPÁ

Free means no one can force you or bribe you or threaten you to accept terms you don't agree with. It means you can say "no" to the government!

HIPRU

Prior means you have time to discuss a decision and get the information you need. You can't be pressured to make a decision according to someone else's timetable. And it means no project can start until you have reached a full agreement.

PRAPÁ

Informed means you are supposed to get all the information you need to make a decision, including consulting our traditional elders and other people we think have knowledge and wisdom.

HIPRU

Consent means a clear agreement arrived at by our own people in our own traditional way.



Indigenous Peoples and the Right to Free, Prior and Informed Consent

For Indigenous Peoples, the Right to Free, Prior and Informed Consent (FPIC) is a requirement, prerequisite and manifestation of the exercise of the fundamental, inherent right to Self-determination as defined in international law. FPIC began as a medical term to guarantee the rights of patients to informed consent before any medical treatment or drug was given to them. Now it is recognized as a political right that also is applicable in many other situations facing Indigenous Peoples.

Free, Prior and Informed Consent is a basic underpinning of Indigenous Peoples' ability to conclude and implement valid Treaties and Agreements, to have sovereignty over and protect our lands and natural resources, and to develop and participate in processes that redress violations of our land and Treaty rights.

What is Free, Prior and Informed Consent?

Free is the absence of coercion and outside pressure, including monetary inducements (unless they are mutually agreed to as part of a settlement process), and "divide and conquer" tactics. It includes the absence of any threats or implied retaliation if the results of the decision is to say "no".

Prior is having sufficient time to allow for information-gathering and full discussion, including translations into traditional languages, before a project starts. It must take place without time pressure or constraints. A plan or project must not begin before this process is fully completed and an agreement is reached.

Informed is having all the relevant information available reflecting all views and positions. This includes the input of traditional elders, spiritual leaders, subsistence practitioners and traditional knowledge holders, with adequate time and resources to consider impartial and balanced information about potential risks and benefits.

Consent is the demonstration of clear and compelling agreement, in keeping with the decision-making structures of the Indigenous Peoples in question, including traditional consensus procedures. Agreements must be reached with the full participation of authorized leaders, representatives or decision-making institutions as decided by the Indigenous Peoples themselves.

ANY process or activity which does not meet these criteria for obtaining their FPIC as put forth by the affected Indigenous peoples is subject to immediate cease and desist.



Image 39 – FPIC (IITC, 2011)

MARIANA

Any activity that doesn't meet these FPIC requirements is subject to immediate cancellation.

PRAPÁ

(pointing to the projected image) You see. We really do have rights!

HIPRU

Yes, but to claim our rights we have to know our rights. Indigenous Peoples everywhere, not just us Xavante, need to understand FPIC and how to use it to protect the land and way of life they love.

PRAPÁ

Yeah, and the *waradzu* need to know about FPIC too!

HIPRU

(restraining Prapá with an arm around his shoulder) He's right. Help us spread the word. Unless everyone's human rights are respected, no one's human rights are safe. Good bye, everyone, and see you soon. (all three wave to the audience, take a bow, and exit) .



Image 40 – Xavante women and children at the Idzô'uhu Village in Sangradouro.

LEARNING ACTIVITIES FOR *THE COLOR RED*

WARM UP ACTIVITIES (to be used before reading the play)

ACTIVITY 7.1: EXPRESSIVE TREES AND FLOWERS

Overview: Participants respond to events as if they were expressive plants.
Time: 15 minutes.
Materials: None.

1. **Getting started:** Ask a few participants to imagine that they are flowers and trees growing in a landscape. Ask each what kind of plant they would like to be. Explain that although they are rooted in one spot, they can respond to events that happen around them with sounds, expressions, and movement.
2. **Imaging:**
 - a. It's a sunny day. A light breeze is blowing and birds are nesting on your branches. Insects are moving from plant to plant looking for nectar.
 - b. A deer passes by on her daily rounds looking for food.
 - c. A group of human hunters pause to rest on the ground nearby. Before they go, they say a prayer for good luck on pursuing the deer.
 - d. A wind rises and a warm rain begins to fall, soaking the ground.
 - e. The rain intensifies to a storm with strong winds, thunder, and lightening. Gradually the storm passes.
 - f. A group of women and children pass by singing on their way to work in the fields.
 - g. A man appears running, frightened, looking for a place to hide. He is pursued by a group of men with weapons. They attack the man and stab him to death.
 - h. The dead man's blood pours into the earth, soaking it.
3. **Discussing:** Explain that the play they will act out involves the natural world responding to human events. Ask questions like these:
 - a. *What was it like to "be" an expressive tree or flower?*
 - b. *What would it be like if flowers and trees really responded to human and animal life around them?*
 - c. *How would it change your attitude toward the natural world?*

Adapted from Boal, *Games for Actors and Non-Actors*, 223.

ACTIVITY 7.2: READING ABOUT THE DEATH OF JOAQUIM MARADEZURO

Overview: Participants read articles about the real events reflected in the play and respond from different points of view.

Time: 45 minutes.

Materials: Copies of “A Piece on Peace” zine;¹² copies of Amnesty International Urgent Actions¹³

1. **Getting started:** Divide participants into two groups. Ask one group to read “A Piece on Peace” zine, which is included in this chapter. Ask the second group to read the Amnesty International Urgent Actions.

Ask each group to summarize for the other what they have learned from their reading about the Xavante people and the facts about what happened to Joaquim Maradezuro.

2. **Considering points of view:** Ask participants from what perspective this background information is written? The AI Urgent Actions? Ask from what other points of view these events could be seen, e.g., the Xavante people, the landowners, the peons, the Funai (National Indian Foundation) representatives, people living in cities far away.

Assign a participant to take the role of a spokesperson from each point of view. Ask each to describe what happened from that person’s point of view.

3. **Analyzing perspectives:** Ask participants to explain the responses they have heard, asking questions like these:
 - *What motivates each speaker?*
 - *Who has the most to gain? What would they gain?*
 - *Who has the most to lose? What would they lose?*
 - *Do these spokespersons seem to represent all sides of the issue fairly?*
 - *What perspective does “A Piece on Peace” seem to favor?*

¹² Available at the end of this chapter.

¹³ See Brazil: Fear for Safety (AMR 19/012/2002) <http://www.amnesty.org/en/library/info/AMR19/012/2002/en> and Further information on Fear for Safety (AMR 19/007/2003) <http://www.amnesty.org/en/library/info/AMR19/007/2003/en>

EXPLORATORY ACTIVITIES

ACTIVITY 7.3: LIVING SCULPTURES

Overview: Participants are “sculpted” into scenes from the play.

Time: 30 minutes.

Materials: None.

1. **Getting started:** Divide participants into groups of three or four. Explain that a “sculptor” will form each group into a “still life” of a particular scene from the play. Only the “sculptor” may speak. When the sculpture is complete, they should freeze in place so the audience can examine the creation. Some scenes may have one or more “sculptors,” with the second making changes that reflect a different point of view.
2. **Creating the Sculptures:** Call on each group in turn. Tell each group which character it will sculpt, and appoint one member of the group to be that character. Read out the scene they are to represent, such as these:
 - a. “The old man left home to go fishing, ...[he] could see the peons working the land with a big tractor, a really big one digging into the land, making holes into the land, digging up all the roots, destroying the land!” (Joaquim)
 - b. “He prepared himself to fight with them like a jaguar, like an anaconda wrapping around them, breaking their weapons. He can fight. He can fight with Luis Carlos (son of Ernesto Ruaru), who brought his men with him... Joaquim said, “I am a Jaguar. I am brave.” They came up from behind and grabbed him by the neck. ... First they hurt him, poked him in the back with a knife. ...The old man wanted to wrap around Luis Carlos like an anaconda, but the peons stabbed him in the back again...” (Joaquim, Luis Carlos)
 - c. “One, two, three, four, five days the Xavante are looking for the old man ...Cassiano [Xavante] is looking, too. He goes near the river and one of the peons is fishing. The peon wants to help him, pointing to the sewage pipe where the body is. Cassiano finds the bag, pulls out an arm, then a foot. He wants to call the other Xavante but he cannot, there is a pick up truck coming in his direction. He has to work fast, they are going to see him digging for the body. Cassiano pulls out a T-shirt form the bag, covered in blood. He puts it in his pocket. The smell is so strong. The pick-up truck comes up to him and the men ask him; “What are you doing here?” (Cassiano, a man from the pick-up truck)
 - d. “The Xavante men are so mad that they go to the main farmhouse. The owner of the farm is there. They tie him up. ... “We will kill you like you killed Joaquim.”.... The farmer faints. He is having a heart attack. The Xavante decide not to kill him, but to take everything from the farm, the truck, big ones, small ones, the tractors.” (a Xavante man, the farmer)
 - e. The police say they are going to have an investigation. That is what the Xavante want. Are the police investigating? No! Only thing they do is take the T-shirt to his wife in Volta Grande (village) and ask her if she knows her

man's clothes! She washes his clothes everyday in the river. She is crying, "It belongs to my husband!" (Joaquim's wife, a police officer).

3. **Debriefing the activity:** Discuss the activity asking questions like these:
 - *What did it feel like to be "sculpted"? To be the "sculptor"?*
 - *How did the sculptures affect your understanding of the scene?*
 - *How did the different interpretation of the scene affect your understanding of what was happening?*

ACTIVITY 7.4: RECONSTRUCTING THE CRIME

Overview: As participants enact the murder, individuals stop and explain their thoughts.
Time: 30 minutes
Materials: None

1. **Getting started:** Explain that the group is going to enact the murder scene from the play. The facilitator will read the narration and the participants will act it out without speaking. At different moments the facilitator will touch an actor on the shoulder. The action will freeze and the actor will turn to the audience and explain what the character is thinking and feeling at that time.

Assign these parts for the reenactment:

- Joaquim
 - Luis Carlos
 - Peon 1 from the truck
 - Peon 2 from the truck
 - Peon 3, friendly to Joaquim
2. **Enacting a scene:** Stop the action and ask each actor to explain his thoughts and feelings. The actors should speak directly to the audience. After each speech, touch the actor again and ask for the action to resume.
 3. **Debriefing:** Discuss the activity using questions like these:
 - *What was it like to play your assigned role?*
 - *Did you have a clear idea what was motivating your character? What he was feeling?*
 - *Did some characters have mixed emotions?*
 - *Are people usually aware of such mixed emotions in themselves? In others?*
 - *How do you explain the variety of thoughts and feeling among these characters engaged in a violent act?*

Adapted from Boal, *Games for Actors and Non-Actors*, 228.

ACTIVITY 7.5: WHAT SHOULD WE DO?

Overview: The audience interviews characters from the play, asking what they want done.
Time: 45 minutes.
Materials: Slips with names of characters; copies of the simplified version of UNDRIP; copy of Amnesty International Urgent Action case sheet on Joaquim Maradezuro.¹⁴

1. **Getting started:** Explain that different characters from the play will be called on to speak to us and tell us what they would like us to do in response to their situation. Ask each participant to draw a role at random from the slips with names of characters. They should not reveal their role until called before the audience. Suggested roles:

- Joaquim's wife
- Cassiano (the Xavante who found the body)
- Peon, assisting Cassiano to find Joaquim's body
- A police officer
- A Funai (National Indian Foundation) representative
- Luis Carlos, owner of the farm
- Joaquim

2. **Interviewing the characters:** Call on each character in turn and ask questions like these:

- *What do you want us to know?*
- *What would you like us to do?*

When you interview Joaquim, ask as well:

- *How can we honor your death? What can we do to give it meaning?*

To the Facilitator: For dramatic effect call on "Joaquim" last.

3. **Debriefing the interviews:** After the interviews, pass out simplified/summary copies of the **UN Declaration on the Rights of Indigenous Peoples (UNDRIP)**. Ask participants to point out any articles that could be used to interpret and resolve the conflicting interests in this case.

Discuss, using questions like these:

- *Who has responsibility to use these rights to protect Indigenous Peoples?*
- *How can UNDRIP be used when these rights are not respected?*
- *Who can use UNDRIP to protect the rights of Indigenous Peoples?*

¹⁴ See: Brazil: Fear for Safety (AMR 19/012/2002) <http://www.amnesty.org/en/library/info/AMR19/012/2002/en> , and Further information on Fear for Safety (AMR 19/007/2003) <http://www.amnesty.org/en/library/info/AMR19/007/2003/en>

4. **Applying UNDRIP:** Pass out copies of the Amnesty International Urgent Action case sheet regarding Joaquim Maradezuro. Point out that this case occurred before the adoption of UNDRIP by the UN General Assembly.

Discuss, using questions like these:

- *What human rights violations are mentioned by Amnesty International?*
- *What might have been different in this case sheet if UNDRIP had existed at the time?*
- *How can UNDRIP help strengthen Indigenous Peoples' human rights?*
- *What is needed to strengthen and support UNDRIP?*

ACTIVITY 7.6: FPIC: FREE, PRIOR, and INFORMED CONSENT?

Overview: Participants apply FPIC guarantees to the case of Joaquim Maradezuro.

Time: 30 minutes.

Materials: None.

To the Facilitator: This activity is especially recommended for use with the Epilogue to *The Color Red*.

1. Remind participants of what FPIC means as defined in the UN Declaration on the Rights of Indigenous Peoples:

Free, Prior, and Informed Consent is a basic underpinning of Indigenous Peoples' ability to conclude and implement valid treaties and agreements, to have sovereignty over and protect their lands and natural resources, and to develop and participate in processes that redress violations of their lands and treaty rights.

Free means without coercion or outside pressure, including threats or implied retaliation, if the result of the decision is to say "no."

Prior means having sufficient time to allow for information-gathering and full discussion before a project starts.

Informed mean having available all the relevant information, reflecting all views and positions, including the input of traditional sources of wisdom and adequate time and resources to evaluate information.

Consent means clear and compelling agreement through whatever decision-making structures of that the Indigenous Peoples in question, determine is appropriate in the situation.

ANY process or activity which does not meet these criteria for obtaining their FPIC as put forth by the affected Indigenous Peoples is subject to immediate cease and desist.

2. Ask why Free, Prior, and Informed Consent is essential for Indigenous Peoples to –:
 - Have sovereignty over their lands;
 - Conclude and implement valid agreements and treaties;
 - Control and protect their lands and resources;
 - Participate in processes that redress violations of their lands and treaty rights.

3. Acknowledge that without extensive research, we cannot trace the whole history of loss of Xavante lands to farmers. Ask, however, how the conditions that brought about the death of Joaquim Maradezuro might have been different if the Xavante had been able to exercise FPIC since the late 1950s, when they were first contacted by governmental “pacifying fronts.” Consider these aspects:
 - Their lands and natural resources;
 - Their language and cultural practices;
 - Their foods and medicines;
 - Their relations with the government, including the National Indian Foundation (Funai) and the state authorities of Mato Grosso;
 - Their relations with the farmers and their peons.

4. Discuss, asking questions like these:
 - *Can you think of other examples where enforcement of FPIC could have made a difference for Indigenous Peoples, either in history or in contemporary life?*
 - *Who has the responsibility to see that FPIC standards are enforced?*
 - *Why is it important that Indigenous Peoples know about FPIC?*