

Dostoyevsky, Unamuno, and different types of opera). The book should also be appealing for those interested in the idea of Latin America. Rama's view of Latin America combines, on the one hand, philology and French structuralist literary theory, and on the other, theories about modernization, modernity, and transculturation. His capacity to move across disciplines, territories, and periods can enlighten current debates and open up new lines of inquiry. Finally, *Writing across Cultures* provides a model and a framework for approaching *mestizaje* (nowadays we should add hybridity and other related terms) as a sign of social, political, and aesthetic transformations.

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Guzmán, Tracy Devine. *Native and National in Brazil: Indigeneity after Independence*. Chapel Hill: University of North Carolina Press, 2013. 327 pages. 35 halftones, 1 map. Notes, appendix, bibliography, index. Paper, ISBN: 978-1-4696-0209-7.

In her meticulously researched, theoretically well-grounded and lucidly written *Native and National in Brazil: Indigeneity after Independence*, Tracy Devine Guzmán tackles what it means to be native in a nation whose foundational myth rests partly on a desire for “Indians without indigeneity” (p. 24). The opening vignette of the book—which will navigate the reader through a thick jungle of conflicting political projects, artistic representations and lived experiences of nativeness from post Independence (1889) to twenty-first century Brazil—is one of those excruciating and quintessential Brazilian moments of multiculturalism gone terribly awry: In 1989 Brazilians celebrated the centennial of the First Republic and the new post-dictatorship constitution, which among other things guaranteed the right to be both indigenous and Brazilian, or “native and national,” (while yet maintaining the 1973 Indian Statute that rendered natives “incompetent” before the law). In this same year, Xuxa, the blonde hair, blue eye host of a popular children’s show, appeared on television costumed in a mash up of Hollywood North American Indian sartorial imaginings, romping and belting out war cries with her equally fair-skinned child co-stars. Behind them stood a line of silent and immobile Xavante children, the real Indians on set to lend authenticity to the show and symbolize Brazil’s status as a multicultural nation. National television rendered the Xavante guests emblematic of what Devine Guzmán goes on to argue in her

book: throughout Brazil's history natives have been presented as a homogenous, voiceless, and powerless vessel of Indianness rather than the heterogeneous group of people demanding and deserving full citizen rights that they are. Devine Guzmán follows her discussion of the damaging effects of Xuxa "playing Indian" (in the pop star's own words) in front of millions of Brazilians with a more recent, blatantly hostile and politically driven public response to indigenous activism. In 2000 a Rio de Janeiro city official justified her rejection of indigenous claims to land or political representation by declaring that since Indian blood courses through all Brazilians preferential treatment should not be given to the 0.5 percent of the population who self-identify as such. Bolstered by her apparent absolute belief in the Brazilian myth of racial harmony that forecloses any kind of discrimination, the official claimed, "Brazil is ours. It does not belong to the Indians. It never has" (p.16).

In the following chapters Devine Guzmán deftly traces how this schizophrenic relationship of the Brazilian state to its natives, one that both celebrates and denies their agency, is due to a "long-standing metonymic relationship . . . in which the idea of Indians—and expressly not the thought or experience of indigenous peoples—stands in for Brazil and vice versa" (p.110). She dissects popular images of natives from the late nineteenth-century Indianist literary and musical portrayals of a romanticized, victimized native hero to be admired and pitied, but most importantly, civilized, to the early twentieth-century modernist satirical critiques of earlier Eurocentric representations in their own "absurd and repulsive" (p.96) cannibalistic images of Indians. Despite differing ideological agendas in all of these, Devine Guzmán argues that the indigenous always stood in for elite intellectual, artistic, and political struggles to define *brasiliade*: a unique cultural identity and national belonging.

Moving into the mid- to late twentieth century in the latter half of the book, Devine Guzmán articulates how notions of indigeneity became interlinked with the Brazilian state's preoccupation with strengthening and defending sovereignty through technological, militaristic, and economic progress. Development projects centering on the Amazonian territory add yet another variable to the peculiar metonymic equation between Brazil and Indian: despite being only one of eight countries that constitute the Amazonian region and with less than ten percent of its population living in that area, Brazil is nonetheless synonymous with the Amazon, the Amazon with Indians, and the Indians with Brazilians (p.128). This relationship thus

perpetuates, even in more recent left-leaning political projects, a silencing or absencing of the native inhabitants of the region. Hence, a chain letter circulating on the Internet decrying foreign imperialist encroachment on the Amazon describes the natives in language reminiscent of nineteenth-century descriptions of the “primitives.” Also, when a social movement such as the protest against the Belo Monte hydroelectric dam that would destroy the homes of many indigenous people does gain popular backing it is around environmental rather than human rights. While claiming to defend the Amazonian territory and its peoples, such projects are more about defending a Brazilian sovereignty that continues to marginalize the very peoples it lays claim to.

Ultimately, Devine Guzmán and the many indigenous intellectuals, politicians, artists, and activists whom she cites throughout the work urge us to reconsider not only accepted notions of Brazilian-ness, but also more fundamentally, ideas of national belonging and sovereignty upon which modern politics rest. It is not enough to simply exchange exclusionary practices for inclusionary ones, for histories such as Devine Guzmán’s show us that these more progressive practices can still rest on essentializing representations that do not speak to or engage the lived subjectivities of those they purportedly include. Rather, Devine Guzmán and her indigenous interlocutors urge us to consider (while always remembering the diverse world views, needs, and desires of indigenous peoples throughout Brazil and around the globe) how native ways of understanding and being in the world could potentially move us away from western notions of sovereignty that rest on violent and exclusionary practices. Through examples of contemporary native Brazilian knowledge production in academic, political, and artistic work, including the performance art of *Video nas Aldeias* (Video in the Villages), a group of indigenous filmmakers staged an intervention in a subway station interviewing and filming Brazilians watching and responding to a particularly racist soap opera about *índios*. Devine Guzmán suggests we have a lot to learn, not only about the diverse native populations but about ourselves and our peculiar fantasies and desires about indigeneity. To listen to what indigenous peoples have to say and to allow them to lead the way through the always thorny and complicated terrain of self-representation would mean to radically re-imagine national belonging and reshape politics. Only then could Brazil truly claim to be a participatory and multicultural nation.



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