AFRICAN ROOTS, BRAZILIAN RITES

This page intentionally left blank

African Roots, Brazilian Rites

Cultural and National Identity in Brazil

Cheryl Sterling





AFRICAN ROOTS, BRAZILIAN RITES Copyright © Cheryl Sterling, 2012.

Softcover reprint of the hardcover 1st edition 2012 978-1-349-43622-4

All rights reserved.

First published in 2012 by PALGRAVE MACMILLAN® in the United States—a division of St. Martin's Press LLC, 175 Fifth Avenue, New York, NY 10010.

Where this book is distributed in the UK, Europe and the rest of the world, this is by Palgrave Macmillan, a division of Macmillan Publishers Limited, registered in England, company number 785998, of Houndmills, Basingstoke, Hampshire RG21 6XS.

Palgrave Macmillan is the global academic imprint of the above companies and has companies and representatives throughout the world.

Palgrave® and Macmillan® are registered trademarks in the United States, the United Kingdom, Europe and other countries.

ISBN 978-1-349-43622-4 ISBN 978-1-137-01000-1 (eBook)

DOI 10.1057/9781137010001

Library of Congress Cataloging-in-Publication Data

Sterling, Cheryl, 1964-

African roots, Brazilian rites: cultural and national identity in Brazil / Cheryl Sterling.

p. cm.

ISBN 978-1-137-00999-9 (hardback)

1. Blacks—Brazil. 2. Blacks—Race identity—Brazil. 3. Group identity—Brazil. 4. Brazil—Race relations. I. Title.

F2659.N4S74 2012 305.896'081—dc23

2012011144

A catalogue record of the book is available from the British Library.

Design by Newgen Imaging Systems (P) Ltd., Chennai, India.

First edition: September 2012

10 9 8 7 6 5 4 3 2 1

Contents

Acknowledgements	vii
Introduction: What Roots? Which Routes?	1
Chapter 1 Where Is Africa in the Nation? History as Transformative Praxis	15
Chapter 2 Ritual Encounters and Performative Moments	51
Chapter 3 From Candomblé to Carnaval: Secularizing Africa and Visualizing Blackness	87
Chapter 4 Aesthetically Black: The Articulation of Blackness in the Black Arts Movement and Quilombhoje	109
Chapter 5 Performing Bodies Performing Blackness Performing Self: The Quest for a Transformative Poiesis	145
Chapter 6 Centering Blackness: Hip-Hop and the Outing of Marginality	173
Conclusion Uma Luta que Nos Transcende	205
Notes	213
Bibliography	229
Index	253

This page intentionally left blank

Acknowledgements

ABORU ABOYE BO SISE

This book has been a long time in the making, beginning during my dissertation research in 2000. Over the years, there have been so many people and institutions that have contributed to my ability to undertake this research that it would be impossible to name them all. However, I must acknowledge the Tinker Field Research Grant. given through the Latin American, Caribbean, and Iberian Studies (LACIS) Program at the University of Wisconsin, Madison, and the research fellowship from the Organization of American States, which funded the earliest parts of this research. I would also like to thank the Liberal Studies Program at NYU for its Research Development Grant, which sustained the research at a crucial stage. I also must thank the Fulbright Scholars Program, which funded my last research journey in 2010-2011, and the Humanities Initiative Grant-in-Aid at NYU that provided crucial final funding for the publication of the manuscript. I would be remiss if I did not thank Prof. Henry John Drewal, who served as a mentor, guiding me in the pursuit of my studies of Africa in Brazil. And I must acknowledge the ladies of CEAFRO in Salvador who adopted me and helped me learn the nuances of their struggles. Special thanks must be given to Dr. Lisa Earl Castillo, who shared her research and resources, and reshaped crucial parameters of the book. Key organizations opened their doors and allowed my inquiries, such as Ilê Aiyê, Olodum, Malê de Balé, the writers collective Quilombhoje, and the Bando de Teatro Olodum. Overall, there were many people who offered their time to explain crucial events in the society, and who provided interviews and the primary contexts to sustain my inquiries. To all of you, I give a grand AXÉ. I only hope this work fairly represents your voices, and, of course, any inaccuracies are mine.