

Copyright © 2009 Niyi Afolabi

*All rights reserved.* Except as permitted under current legislation, no part of this work may be photocopied, stored in a retrieval system, published, performed in public, adapted, broadcast, transmitted, recorded, or reproduced in any form or by any means, without the prior permission of the copyright owner.

First published 2009

University of Rochester Press  
668 Mt. Hope Avenue, Rochester, NY 14620, USA  
www.urpress.com  
and Boydell & Brewer Limited  
PO Box 9, Woodbridge, Suffolk IP12 3DF, UK  
www.boydellandbrewer.com

ISBN-13: 978-1-58046-262-4

ISSN: 1092-5228

Library of Congress Cataloging-in-Publication Data

Afolabi, Niyi.

Afro-Brazilians : cultural production in a racial democracy / Niyi Afolabi.  
p. cm. — (Rochester studies in African history and the diaspora ; 39)

Includes bibliographical references and index.

ISBN-13: 978-1-58046-262-4 (hardcover : alk. paper)

ISBN-10: 1-58046-262-6 (hardcover : alk. paper) 1. Democracy—Brazil.

2. Africans—Brazil. 3. Racism—Brazil. 4. Africans—Brazil—Ethnic identity.

5. Brazil—Civilization—African influences. I. Title.

HM477.B6A36 2009

305.896'081-dc22

2008047629

A catalogue record for this title is available from the British Library.

This publication is printed on acid-free paper.  
Printed in the United States of America.

# Contents

Notes on Yoruba Orthography	viii
Preface	ix
Acknowledgments	xi
Introduction: Negotiating Cultural Production in a Racial Democracy	1
1 Two Faces of Racial Democracy	22
2 Quilombhoje as a Cultural Collective	51
3 Beyond the Curtains: Unveiling Afro-Brazilian Women Writers	80
4 (Un)Broken Linkages	108
5 The Tropicalist Legacy of Gilberto Gil	127
6 Afro-Brazilian Carnival	151
7 Film and Fragmentation	169
8 Ancestrality and the Dynamics of Afro-Modernity	193
9 The Forerunners of Afro-Modernity	207
10 (Un)Transgressed Tradition	239
11 Ancestrality, Memory, and Citizenship	267
12 <i>Quilombo</i> without Frontiers	302
13 Ancestral Motherhood of Leci Brandão	357
Conclusion: The Future of Afro-Brazilian Cultural Production	376
Notes	381
Bibliography	397
Index	417

# 1

## Two Faces of Racial Democracy

To make believe color is not noticed in social situations is to end up permitting discrimination by default. To recognize that discrimination is an ever-present tendency in any society in which there is a physically identifiable group is to take the first step in guarding against prejudice.

—Carl Degler, *Neither Black nor White*

Analyzing today's [1968] reality we could almost say that the Golden Law was signed yesterday. The situation of the free Negro has changed a little in the 80 years since abolition: low social, educational, economic, political, and sanitary status, and the list of frustrations transformed into a strong potentiality of just resentments by the race.

—Abdias do Nascimento, *O negro revoltado*

Many are the masks of inequality in Brazil and limited are the strategies of resistance: Carnival, samba, capoeira, and the representation of the mulatta in Brazilian literature and culture are a few of the cultural manifestations competing for a place in the exportation of myth and the exploitation of the Afro-Brazilian experience. Even the most casual observer of Brazil is easily co-opted into believing that, somehow, it is possible to live in a world free of prejudices and inequalities given a racial mixture that facilitates harmony and racial blindness. Roberto Schwarz captures this blindness in *Misplaced Ideas* when he cites sarcastically: “Better [to] have good Negroes from the African coast, for our happiness and theirs, notwithstanding the Briton, with his morbid philanthropy, which makes him forget his own home and allows a poor white brother to die from anger, a slave without a master to pity him; the hypocritical and stupid Briton, who oversees the destiny of our happy slave and thus exposes himself to the ridicule of true philanthropy” (19). Hence cultural contact between Africa and Brazil through the intermediary of the Portuguese colonizer was a “harmonious” and “happy” and “beneficial” one to both parties.

Here slavery is manipulated and projected as a noble and philanthropic project in favor of the slave. The three hundred years of slavery in Brazil and the subjugation and rape of the Afro-Brazilian mind and soul prove otherwise.

Ironically, some Brazilians have been so brainwashed that this perspective remains engrained within the myth of racial democracy that pervades Brazilian identity, life, and culture as manifest, above all, in the legitimization of racism. To the student conscious of Brazilian racial relations, nothing can be further from the truth. For how can there possibly be discrimination in a racial democracy? And how can Afro-Brazilians be marginalized and alienated in a so-called racial paradise to which they supposedly belong? These are pertinent and larger rhetorical questions that orient our discussion in the specific field of Afro-Brazilian literature with particular focus on Lima Barreto and Machado de Assis. As this study will show, “racial paradise” translates into a matter of perception, a normalized absurdity that finds justification in the institutionalized myth of *mestiçagem* or *miscigenação* (race mixture). The comparative discussion of Machado and Barreto raises a number of questions. While I take the position that Machado’s criticism of social injustices is less forthright relative to Afro-Brazilians than the open attack by Barreto, Machado is considered by many as a refined parodist, a subtle and ironic writer—hence the propensity for critics to misread his intentions. Edimilson Almeida de Pereira suggests, for example, that “art frees the artist,” but the individual’s freedom is far less significant than the collective, especially in the preabolition era when energies were directed toward freedom for the slaves. I take issue with Pereira’s complacent position in the sense that Machado de Assis cannot be considered incisive and straightforward in his criticism of Brazilian society if all he did was avoid confrontation of volatile political issues through deft use of ambiguity.

Within the limits of this comparative exposition, the frank articulation of a black/mulatto consciousness in the case of Barreto and the deliberate assumption of a “false” identity through denial of blackness and a “strategic” alliance with the white establishment as in Machado’s writing, provide a viable prism for the analysis of the Brazilian dilemma. And a dilemma it is, for while Machado de Assis is constantly heralded as the greatest Brazilian writer of all times, Lima Barreto is marginalized and relegated to the place of a melancholic singer of blues in life and death. The irony of this differential critical reception and success is perhaps most compelling in our engagement with the life, works, and times of these singular Brazilian writers. By exploring racial consciousness and implications for inequalities in late-nineteenth-century and early-twentieth-century Brazil, the select works of these two canonical writers contrastively confirm and question the myth of racial democracy—for example, Barreto’s *Recordações do escrivão Isaías Caminha* and *Clara dos Anjos* and Machado’s *Iaiá Garcia*. While these works are meant as pathways into the literary and cultural theories of each writer,

they also share a commonality: coming to terms with the perception of the Brazilian racial reality through the landscapes of Rio de Janeiro and the representation of the Afro-Brazilian during slavery and abolition. Contextually, both writers paint the drama of Rio de Janeiro at the turn of the nineteenth century but differ in their sociothematic concerns. While Lima Barreto identifies with the pain and struggles of the urban periphery, Machado de Assis identifies with the urban bourgeoisie. The contrast is not only an interesting one, it has implications for the respective writers' construction of their own identities as conditioned by societal façade and self-conscious allegiances. The confessional mode relative to the burden of being black or mulatto in Barreto contrasts with Machado's attempt at escaping his African origin and identity thus making himself a recluse within that false "mulatto escape hatch." The attitudes of Machado and Barreto toward their origin and Afro-Brazilian identity are viable case studies in "escape" as an aesthetic form of dealing with reality. For Machado, escape translates into a denial of the racial dilemma, a form of deliberate amnesia that appeals to the carioca, and by extension the Brazilian upper class, through skillful ambiguity. For Barreto, however, escape is through the power of the pen, a constructive and well-channeled anger, partly accusatory and partly therapeutic, with the ultimate goal of recuperating and negotiating Afro-Brazilian identity and humanity. *Recordações* and *Clara dos Anjos*, situated between the earlier and later phases of Barreto's career, provide ample evidence of the ideological stance of the writer against racial discrimination, while *Iaiá Garcia* belongs to the intermediary phase of Machado's literary development, the transition between the romantic and realist eras. Regardless of *when* they wrote, *how* and *what* they wrote about are even more relevant if we are to understand their opposite ideologies, which in turn nourished their differing creative impulses. The unity of these three works lies in the manipulative problematic of love, be it self-love or the lack of it, as in Machado's works or self-love by protest as in Barreto's.

In his seminal work *Sociologia do negro brasileiro*, which vividly captures the essence of these works, Clóvis Moura affirms that the literary representation of the Afro-Brazilian is a direct reflection of the social structure. Urgently calling for a revisionist approach to the study of Afro-Brazilian literature, he cites Machado de Assis as a typical example of a whitened writer who is bent on whitening his characters as well:

Temos o exemplo de Machado de Assis que escreve durante a escravidão como se vivesse uma realidade urbana européia, querendo branquear os seus personagens, heróis e heroínas. Toda a primeira geração romântica, por isto mesmo, é uma geração cooptada pelo aparelho ideológico ou burocrático do sistema escravista. Por isto mesmo não podiam criar uma literatura que refletisse o nosso *ser* cultural. (27)

[We have the example of Machado de Assis, who writes during slavery as if he were living an urban European reality, intent on whitening his characters, heroes, and heroines. Hence the entire first romantic generation is a co-opted generation within the ideological and bureaucratic apparatus of the slave system. That was why they could not portray *our* cultural reality in their literary works.]

Unlike Machado, Barreto was not able to be co-opted partly due to his consciousness of his racial identity and the burden that accompanied blackness in Brazil of the colonial era. Moura goes on to praise Barreto as the writer who dignifies the Afro-Brazilian as a fictional character who is not only human but who articulates his own individuality. It is against the background of these contrastive metaphors of “co-optation” and “dignification” that we situate our readings of Machado de Assis and Lima Barreto.

### Machado de Assis: A Co-opted Writer

The “co-optation” of Machado de Assis is voluntary and self-conscious. In order to anchor himself on the Aryan pedestal, he must not only claim his “mulatto-ness,” but must also deny his blackness. Born a mulatto in 1839 to poor parents, a white mother from the Azores Islands and a black father, his ambition to transcend the limitations associated with blackness and poverty forced him to distance himself both publicly and privately from issues related to slavery. While he rose steadily on the social ladder, he sacrificed his most valuable weapon (his voice) by not openly speaking out against slavery. While Maria Luisa Nunes in her article “The Artist’s Identity” attempts to rationalize Machado’s indifference, claiming that Machado’s detractors are motivated by “envy and intrigue further elaborated upon by a large dose of racism” (189), I insist that social mobility is no excuse for Machado’s cynical silence and ambiguity in the face of slavery and the abolitionist movement. One need not be socially mobile in order to pay allegiance to one’s race.

In his obsession with rising socially, Machado focuses his energy on the creation of characters who have appeal only to the bourgeoisie while ridiculing his few black characters by assigning them marginal roles as happy slaves, domestic servants and suckling black mothers among others. Machado’s evident need to please his favored white upper-class audience continues to earn him stiff criticism among some Afro-Brazilian intelligentsia. I consider this attitude of Machado, even when subconscious, as a quintessential case of social and moral irresponsibility. By the time of his death in 1908, Machado had accomplished perhaps what a black Brazilian could only dream of at the turn of the twentieth century: acceptance by the cultural elite into the aristocratic society, along with the founding presidency of the Academia Brasileira de Letras, literary fame, recognition, and popular

acclaim. But at what price? The most virulent criticism of Machado's lack of contribution and commitment to the Afro-Brazilian cause is to be found in Mário de Andrade's conclusion in *Aspectos da literatura brasileira*. Sarcastically describing Machado as "um homem que me desagrade e que eu não desejaria para o meu convívio" (103; an unpleasant fellow I would not like to have around me), Andrade dissects the motives and limitations of Machado's creative imagination emphasizing the permanent scar on his otherwise fine accomplishments as a foremost Brazilian writer:

Machado de Assis é um fim, não é um começo e sequer um alento novo recolhido em caminho. Ele coroa um tempo inteiro, mas a sua influência tem sido sempre negativa. . . . Machado de Assis não profetizou nada, não combateu nada, não ultrapassou nenhum limite infecundo. Viveu moral e espiritualmente escanchado na burguesice do seu funcionarismo garantido e muito honesto, afastando de si os perigos visíveis. . . . E se o Mestre não pôde ser um protótipo do homem brasileiro, a obra dele nos dá a confiança do nosso mestiçamento, e vaia os absolutistas raciais com o mesmo rijo apito com que Himanitas vaio o sedentarismo das filosofias de contemplação. (107-8)

[Machado de Assis is an end, not a beginning, not even a fresh breath of air taken on the way. He crowns an entire period, but his influence has always been negative. . . . Machado de Assis prophesied nothing. He did not combat on behalf of any cause, nor did he transcend the limits of his own *myopic fecundity*. Morally and spiritually, he sat on the fence and safety nest of bourgeois values, security and respectability of his status as a civil servant, protecting himself from all visible danger. . . . But creative works are more valuable than their creators. And if the Master could never be a true prototype of Brazilian man, his work encourages us to be proud of our mixed descent, and ridicule racial absolutes in the same blatant way that Humanities mocked the sedentary philosophies of contemplation.] (Emphasis added)

In the process of protecting himself from his own skin, which is laden with countless stereotypes, Machado "sold out" to the Europeanized cultural values that enslaved and still enslave Afro-Brazilians. How can one be proud of a "mixed descent" when one significant part of that descent is neither recognized nor accepted? Racial absolutism may be a backward reasoning, yet the survival of one race is as important as the other and that is where the notion of racial democracy is a hypocritical illusion.

For a writer of national and international fame, the legacy of Machado de Assis in Brazil remains that of a "great" writer for all times. Yet, to Afro-Brazilians, those I consider his "neglected people," he is nothing but a cowardly traitor whose self-centeredness, alienation, and reliance on the so-called "mulatto escape hatch" combine to disqualify him as a deserving contributor to the cause of black liberation, especially during the era of the

# Index

- Abeokuta, Nigeria, 114  
*Abiku*, 260  
Abionan, 120, 121, 122, 123, 124  
abolition, 25, 27, 30, 31, 36, 38, 51, 52, 55, 58, 63, 102, 108, 111, 112, 116, 119, 261, 265, 267, 291, 303, 305, 311, 320, 321, 335, 336, 349, 381, 382, 386, 389, 399, 403, 405, 417  
*Açai*, 367  
Acotirene, 188  
Ademolá, 122  
Aduké (Abionan's mother), 122  
Afanu, Germana, 111  
*Afoxés*, 71, 129, 138, 143, 163, 255, 268, 409  
African and African Diaspora Studies program, 199  
Afro-Bahian carnival, 20, 129, 151–68, 357, 362, 371, 372, 386  
Afro-Bahian epic, 90  
Afro-Bahians, 386  
Afro-Brazilian: carnival, 5, 8, 143, 151–68, 269, 361, 370, 372, 386; cause, 5, 8, 9, 26, 226, 362; cinema, 6, 169–92; community, 52, 62, 68, 69, 70, 74, 75, 77, 78, 90, 91, 95, 97, 98, 101, 102, 103, 106, 361, 364, 370, 371, 372, 375; culture, 2, 3, 5, 7, 10, 13, 17, 18, 21, 65, 73, 110, 152, 179, 184, 187, 190, 191, 195, 196, 204, 205, 206, 209, 252, 266, 330, 353, 359, 367, 373, 383; dignity, 37; discourse, 5, 7, 199, 294, 328; heroine, 90; identity, 2, 3, 14, 24, 65, 97, 256, 328, 338, 383, 402; image, 3, 172, 247; letters, 6, 110, 233, 251, 301, 316, 338; modernity, 18, 193–206, 207–38, 297, 301, 344, 356; music, 273, 400; personality, 6, 45, 59, 169, 188; religion, 90, 179, 191, 238, 323, 387, 411; roots, 10, 129, 306; soul, 169, 174, 176; struggles, 13; trilogy, 7, 110; voice, 4, 11, 12, 60, 85, 96, 272, 302, 312; women writers, 7, 19, 80, 91, 103, 107, 285, 391, 392  
Afro-Brazilianness, 3, 181, 353  
Afrocentricity, 70, 163, 167, 268, 322  
Afrocentrists, 268  
Afro-consciousness, 139, 141, 143  
Afro-Mineiro, 20, 322, 323, 328, 334, 338, 339, 344, 348, 393, 398  
Afro-modernity, 193–206, 207–38, 240, 241, 251, 269, 270, 275, 280, 331, 355, 388, 403  
*Agemo*, 369  
*Agogos*, 212  
Ajé, 358, 413  
Akan, the, 388  
Alagoas, 221  
Alaketu, 120  
Alamgir, 163, 397  
Alcione, 10, 20, 130, 357, 359, 397  
Alencar, José de, 173  
Alexandre, 10, 70–75, 205, 206, 297  
*Aliança* (Alliance), 112, 382  
allegories, 175, 269–74, 311, 355, 413  
Almas de Gunhães, 328  
Almeida, Hermógenes, 347  
Almeida, Márcio, 339  
Alvarenga, Silva, 381  
Alves, Castro, 5, 12, 20, 52, 208, 228, 303, 305, 382  
Alves, Miriam, 69, 76, 80, 90, 91, 95, 97, 99, 107, 201, 238, 247, 255, 268, 275, 294, 295, 297, 301, 382, 392, 401, 402, 404  
Amado, Jorge, 3, 5–7, 13, 110, 188, 189, 201, 298, 318, 383, 392, 409  
ambiguity, 3, 23, 25, 30, 31, 38, 48, 91, 175, 182, 227, 236, 249, 273, 332, 350

- amnesia, 24, 92, 196, 198, 201  
 Amosu, Tudonou, 109, 397  
 ancestral house, 297, 299, 409  
 ancestral linkages, 7  
 ancestral motherhood, 20, 357–75  
 ancestral paradigm, 14, 17, 201, 202, 294, 313  
 ancestral sense, 190, 60, 102, 200, 202  
*Ancestralidade*, 14, 197, 267–301, 399, 415  
 ancestrality, 193–206, 267–301, 338, 358, 382  
 Andrade, Carlos Drummond de, 306, 309, 344  
 Andrade, Joaquim Pedro de, 158, 181, 182  
 Andrade, Mário de, 5, 6, 12, 26, 181, 227, 265  
 Andrade, Oswald de, 182, 344, 384  
 anthropophagize, 128  
 anthropophagy, 384  
*antigo senhor* (old master), 31–33  
 antithesis of modernity, 194  
 Ao vencedor as batatas!, 27, 410  
 Apolônio, 159  
 Appadurai, Arjun, 205, 206, 397  
 Aragão, Jorge, 357  
 Araketu, 359, 370, 371, 394  
*Ara Orun* (ancestors), 123, 231  
 Araújo Dantas, Anamélia de, 307  
 Arcanjo, Pedro, 189–91  
 archetypes, 172, 417  
 Argilo, Nilo, 190  
 Asante, Molefi, 222  
*axé*, 1, 2, 143, 217, 218, 226, 241, 318, 340, 341, 346, 388, 392, 400, 403. See also *axé*  
*assimilado*, 406, 408, 417  
*assimilé*, 202  
 Assis, Machado de, 6, 9, 10, 11, 23–26, 37, 38, 49, 50, 55, 173, 208, 265, 312, 381, 391, 402, 406  
 Assumpção, Carlos de, 14, 57, 65, 89, 239, 250, 266, 350, 353, 354, 414  
 Atlantic passage, 5, 18, 19, 20  
 Atlantic slavery, 199, 319  
 Augel, Moema Parente, 398  
 Augusto, João, 134, 384  
 authenticity, 3, 158, 268  
 Avenida Paulista, 251  
*axé*, 1, 2, 143, 217, 218, 226, 241, 318, 340, 341, 346, 388, 392, 400, 403, 406, 408, 417  
 Azevedo, Cassi Jones de, 49, 50, 77  
 Azevedo, Thales de, 51  
 Baba Alapala, 127, 139, 203, 205  
*babalawo* (diviner), 122, 221  
*babalorixá* (Candomblé priest), 189  
 Bacharel, 44  
 Badagry, 112  
 Badawê, 371  
 Baguari, 328  
 Bahian identity, 133  
 Baianos (Bahians) 3, 134, 303, 313, 337, 393, 412  
 Bakhtin, Mikhail, 177, 411  
 Balduino, Antônio (Baldo), 188  
 Bamgbose Street, 108, 112  
 Bandeira, Manuel, 306, 326  
 Banks, Jared, 177  
 Barbeitos, Arlindo, 353  
 Barbosa, Lindinalva, 188, 189, 303, 400  
 Barbosa, Márcio, 16, 54, 57, 68, 69, 77, 78, 90, 97, 99, 238, 382, 389, 390, 397  
 Barbosa, Maria José Somerlate, 323, 328, 329, 393  
 Barra Bonita, São Paulo, Brazil, 391, 392, 403  
 Barreto, Lima, 37–50, 52, 55, 207, 208, 312, 381, 382, 391, 398, 402, 404, 405, 408  
 Barthes, Roland, 193, 198, 387  
 Bastide, Roger, 15, 323  
 Béhague, Gerard, 128, 129, 399  
 Beltrán, Luis Ramiro, 155, 384, 399  
*bênção* (blessing), 160  
 Benedict, Saint, 337  
 Beokis, 104  
 Bernd, Zilá, 399  
 Bethânia, Maria, 130, 132, 161  
 Bhabha, Homi, 399  
 Bilac, Olavo, 233, 388, 405

- Biribiri, 324  
 Bittencourt, AnaCris, 394  
 black mammy, 80, 172, 173  
 Black Personality Award, 274  
 black-and-white, 54, 111, 414, 416  
 blackness, 3, 12, 18, 23, 25, 37, 50, 58,  
     61, 62, 68, 82, 102, 131, 160, 173,  
     174, 175, 183, 191, 195, 208, 210,  
     227, 228, 230, 236, 238, 260, 261,  
     265, 266, 269, 270, 273, 277, 285,  
     286, 289, 292, 295, 298, 302, 303,  
     312, 320, 324, 325, 329, 331, 339,  
     344, 350, 352, 353, 354, 390, 397,  
     403  
 black-white dialectic, 244  
 Blaxploitation, 175, 196  
*blocos afro(s)*, 359  
*blocos carnavalescos*, 151, 157, 159  
 Boal, Augusto, 248  
 bohemian sensibility, 133  
 bondage, 18, 27, 37, 194, 267, 277,  
     294, 303, 315  
 bossa nova, 128, 130, 131, 399, 406  
 Braga, Júlio, 17, 197  
 Brandão, Leci, 20, 357-75, 394, 395,  
     411, 415  
 Braúlio, 186, 187  
 Braz Cubas, 36  
 Brazilian architecture, 108, 111  
 Brazilian development, 151, 157  
 Brazilian Embassy, 110, 112  
 Brazilian filmmakers, 170  
 Brazilian hip-hop, 10  
 Brazilian modernism, 129  
 Brazilian popular music, 128  
 Brazilian Quarter (*Popo Aguda*), 108,  
     111  
 Brazilian regionalism, 135  
 Brazilian theater, 171  
 Brazilians in Africa, 110  
 bread seller, 42, 177  
 Brito, Ricardo Aleixo de, 20, 302, 322,  
     323, 337, 339, 344, 399  
 Brown, Carlinhos, 10  
 Buarque, Chico, 128, 137, 138  
 "buffoonization," 8, 69, 110, 169, 178  
*bumba-meu-boi*, 109, 111, 113  
 burden of blackness, 18, 20, 62, 174,  
     208, 238, 246, 260, 302, 329  
*caboclo* (white and Indian), 181, 324  
 Cabral, Amílcar, 205, 351  
*Cachaça*, 66, 157, 278, 279, 324, 340,  
     400  
*Cadernos negros*, 78, 85, 91, 97, 98, 102,  
     241, 243-52, 354, 382, 390, 391,  
     397, 398, 401, 406, 408, 410, 411  
 Callado, Antônio, 227  
 Calunga, 337, 338, 410  
 Cambira, 317  
 Caminha, Adolfo, 173  
 Camargo, Oswaldo de, 69, 233-38, 251,  
     392  
 Camões, Luís de, 1, 210, 227, 288  
 Campos, Augusto de, 128  
 Campos, Haroldo de, 344  
 Campos Square (*Praça campos*), 108, 111  
 Camus, Albert, 254  
 Cândido, Antônio, 227  
 Cândido, João, 221, 406  
*Candomblé*, 2, 53, 66, 70, 71, 113, 122,  
     175, 179, 180, 181, 188, 189, 190,  
     195, 205, 239, 255, 256, 260, 268,  
     269, 271, 301, 316, 322, 330, 337,  
     338, 361, 369, 371, 372, 378, 390,  
     403  
 Capinam, José Carlos, 128  
 Capoeira, 9, 22, 54, 65, 72, 135, 181,  
     195, 269, 315, 345, 378  
*capoeiristas*, 180  
 Cardoso, Fernando Henrique, 16  
 Cardoso, Hamilton, 55  
 caricatures, 172  
 carioca, 24, 38, 48, 176  
 Carvalho, Marcelo, 394  
 Carmelinda da Bela Vista, 334  
*carnaval* (Portuguese), 10, 151, 151,  
     157, 157, 159, 160, 166, 298, 299,  
     301, 370, 385, 386, 392, 402, 405,  
     409, 413  
 Carneiro, Edson, 12  
 carnival (adj.)/carnival (n.), 151-68  
 Carrena Street, 111  
 Cartola, 10

- Carvalho, Beth, 20, 357, 372, 373  
*Casa grande e senzala* (Masters and the  
 Slaves), 3, 360, 361, 394, 414  
 Cassiana, 372, 373, 414  
 Catarina, 114, 115, 299, 300, 301  
 Catholicism, 113, 180, 244, 247, 256  
 Caymi, Dorival, 10, 130  
 celestial code, 182  
 Celinha, 61, 64, 82, 83  
 center-periphery models, 205  
 Centro de Cultura Afro-Brasileira, 208  
 Césaire, Aimé, 55, 208, 354, 398  
 Cesário, Mariana, 270, 271, 272  
 Chauí, Marilena, 80, 175, 400  
 chefs d'oeuvre, 250  
 Chequer, Jamile, 394  
 Chica da Silva, 324, 400, 414. *See also*  
 Xica da Silva  
 "chickenization," 169  
 Christ-like figure, 181  
 Cinema Novo, 179, 186, 189, 404  
 cinematic fragmentation, 175-76  
 cinematic industry, 8, 171, 174  
 Cintra, Benedito, 54, 58, 59, 85  
 Circo Voador, 395  
 citizenship, 267-301  
 Cixous, Hélène, 198  
*Clarim da Alvorada*, 12, 65  
 class discrimination, 28, 67, 74  
 Cléber, 300, 301  
 Colina, Paulo, 400  
 collective memory, 172  
 color-blind, 3, 328  
 communication, 151-68  
 community organizations, 151, 152,  
 157, 160, 162, 163, 164, 166, 362  
 Conceição, Romana da, 111, 112, 113,  
 186  
 Conceição, Sônia Fátima da, 401  
*concretismo*, 128, 348  
 concretists, 257  
 Conde de Valardes, 184  
 conformism, 176  
*Congado* tradition, 334, 335, 337  
*Congresso Nacional Afro-Brasileiro* (Afro-  
 Brazilian National Congress), 227  
 continentalism, 135  
 contradictions, 13, 17, 19, 50, 52, 53,  
 59, 63, 68, 77, 80, 102, 105, 129,  
 134, 141, 147, 148, 151, 152, 156,  
 157, 163, 164, 170, 181, 191, 194,  
 200, 268, 312, 322, 361, 369, 383,  
 385  
 contradictory forces, 178  
 cooptation, 101  
 Corcovado (Statue of Christ the  
 Redeemer), 213  
 Correia, Djalma, 130  
 Correia, Lepê, 61, 323, 356, 400  
 Corrô, Lídio, 171  
 cosmogonic code, 182  
 Costa, Gal, 128, 130  
 Costa,IVALDO, 179  
 Costa, Júlia da, 111  
 Cotonou (Republic of Benin), 7  
 counter-discursive framework, 170  
 Couto, Mía, 205  
 Craveirinha, José, 354  
 Crespo, Antônio Gonçalves, 12  
*Crioulo*, 14, 173, 241, 246, 278, 279,  
 383, 401  
 Cruz, Arlindo, 372  
 Cruz, Clément da, 111  
 Cruz e Souza, João da, 5, 9, 10, 12, 52,  
 55, 174, 207, 208, 228, 233, 241,  
 303, 391  
 cultural affirmation, 60  
 cultural collective, 6, 51-79  
 cultural dimensions, 155-56  
 cultural heritage, 52, 53, 111, 301, 328  
 cultural memory, 7, 125, 269, 295, 329  
 cultural object, 138  
 cultural production, 1-21,  
 Curiangu jungle, 332  
 Curuzu, 159, 161, 162, 167, 386  
 Cuti (Luíz Silva), 240-51  
 Dadié, Bernard, 314  
 Dahomey, 114, 121, 412  
 Damas, Léon, 208  
 Damasceno, Benedita Gouveia, 12, 15, 40  
 DaMatta, Roberto, 152, 157, 177, 385,  
 386, 412  
 Damazio, Marcio, 351

- Dandara, 188  
 Dandet, 37, 38  
 Dantas, Iracema, 394  
 d'Ávila, Aires, 46  
 Dawn, Marpessa, 65, 179  
 Deglar, Carl, 15, 22, 171, 174, 381, 387, 401  
 dehumanization, 1, 8, 39, 169, 183, 187, 326, 349  
 development enterprise, 152  
 diabolical instinct, 144  
 dialectical writing, 102  
 dialogic approach, 2  
 Diop, Birago, 197  
 Dias, Gonçalves, 11, 131  
 Dias, Marcos, 394, 401  
 Dias, Procópio, 28, 29, 33, 34  
 Diêgues, Cacá, 179  
 Diêgues, Carlos, 15, 157, 158, 183, 187, 188, 400  
 Diniz, Mauro, 373  
 Diop, Birago, 17, 197, 198, 199, 200, 201, 202, 347, 388, 401  
 disalienation, 18  
 disconsciousness, 297  
 discriminatory attitudes, 3  
 diversity, 172  
 Djavan, 361  
*Dom Casmurros*, 36  
 dominant culture, 63  
 Duarte, Anselmo, 414  
 Du Bellay, 227  
 DuBoisian, 119  
 duCille, Anne, 75, 401  
 duplicity, 175  
 Duprat, Rogério, 128  
  
 Eagleton, Terry, 198–199  
*ebô* (Offering), 219, 347, 401  
 Eduardo, Mr., 79, 99, 100, 101  
 Egungun, 197  
*eguns*, 203  
 Eliodoro, 247  
 Emmanuel, Dr., 202  
 empowerment, 8, 17, 76, 107, 117, 149, 151–83, 197, 302, 303, 328, 364, 375  
*Enfim nós/Finally Us*, 392  
  
 Engenho Velho de Brotas, 307  
 Engenho Velho de Federação, 307  
*engenhos* (plantations), 60, 307–11, 393, 410  
 entomological code, 182  
 epidemiological code, 182  
 Epifania, 117  
*escolas de samba* (samba schools), 10, 151, 158, 359, 363, 386, 404  
 Èsù or Exu (god of the crossroads), 219, 220, 224, 259, 331, 346, 389  
 Esu-Elegbara, 388  
*ethno-rapporteur*, 338  
 Eurídice or Eurydice, 157  
 Eurocentricity, 268  
 Evaristo, Conceição, 14, 57, 69, 74, 75, 76, 82, 83, 85, 86, 89, 103, 276, 277, 293, 392, 399, 402  
*ex-escravo* (ex-slave), 27, 28, 32, 37, 51, 53, 82, 307, 412  
 exoticism, 174, 200, 273, 304  
*Expresso* 2222, 137, 138, 409  
 exotica, 169, 172  
  
 façade, 24, 172  
 Face da Morte, 10  
 Fanonian, 117  
 Faoro, Raymundo, 31, 382, 402  
 Fátima, Sônia. 6, 14, 4, 57, 77, 85, 88, 102, 107, 392, 400, 401  
*Favela*, 10, 73, 74, 75, 129, 139, 171, 173, 177, 240, 250, 265, 301, 313, 342, 361, 370  
 Fayola, 19, 69–76, 103, 205, 206, 297, 298, 299  
 Fayola's House, 205  
 FECONEZU (Festival Comunitário Negro Zumbi—Black Zumbi Community Festival), 55  
 Felisbina, 334  
 Feminine discourse, 103  
 Ferreira, Abílio, 205  
 Ferreira, Hélio Pinto, 353  
 FESTAC, 109  
 Figueiredo, 37, 382, 402  
 Filhos de Gandhi, 129, 137, 138, 143, 159, 163, 166, 269

- film, 169–92  
 film theory, 170  
 Floc, 46  
 Folha Larga, 328  
 folklorization, 17  
 footballistic, 262  
*Fortiafri*, 317  
 Foucault, Michel, 198  
 fractured tradition, 59  
 fragmentation, 169–92  
 fragmented bodies, 294–97  
 fragmented construction, 80  
 França, Aline, 402  
 França, Patrícia, 179  
 freed African slaves, 7  
 freedom: people's, 221; symbolic, 210;  
     total, 225  
 Frente Negra Brasileira, 12, 52, 398, 408  
 Freyre, Gilberto, 3, 128, 408  
 Fundação Gregório de Matos (Secre-  
     tariat of Culture in Bahia), 148  
 Fundação Jorge Amado, 383  
 Fundação Odebrecht, 386  
 Fundação Palmares, 322, 389  
 Fundo de Quintal, 359, 372, 373, 391,  
     395  
  
 Gabriel, Fonte, 318  
 Gadzekpo, John Rex Amuzu, 248, 402  
 Gama, Luís, 221, 381  
 Gansallo, Albino Taiwo, 111  
 Gaonkar, Dilip Parameshwar, 388, 403  
 Garcia, Iaiá (character), 12, 23, 24, 27,  
     28–30, 36, 37, 50, 382, 398  
 Garcia, Luís, 28–37  
 García-Castellón, Manuel, 240, 402  
 Garrido, Toni, 179  
*Géléde*, 272  
 gender, 274–94  
 generation of returnees, 109  
 Gerônimo, 10  
 Gikandi, Simon, 116, 383  
 Gil consciousness, 128  
 Gil, Gilberto, 127–50  
 Gilberto, João  
 Gilian, 145  
 “Gilmania,” 129  
  
 Gilroy, Paul, 194  
*Glass Throne*, 110, 113, 120, 123  
 GOG, 10  
 Gomes, Edson, 10  
 Gonzales, Lélia, 218, 321, 388  
 Gorée, 147, 222, 305  
 Grande Otelo, 255  
 Gregoróvitch, 45, 46  
 Grupo Palmares, 55  
 Guarnieri, Gianfrancesco, 6, 185, 403  
 Guedes, Lino, 13, 52, 55, 207, 208, 353  
 Guillén, Nicolás, 208, 331, 332  
 Guimarães, Geni, 391, 392  
 Guineto, Almir, 372  
  
 Haiti, 146, 147  
 Hanchard, Michael, 9, 15, 17, 53, 54,  
     78, 79, 176, 193, 194, 195, 196, 201,  
     240, 241, 259, 381, 383, 387, 388,  
     390, 403  
 harmonious coexistence, 3  
 harmonious relations, 1  
 heroism, 90, 107, 169, 172, 186, 188, 319  
 Herskovits, Melville, 194  
 Herskovitsian model, 194  
 Hingo, Van, 264  
 Hirszman, Leon, 185, 186, 415  
 Hountondji, Paulin, 198  
 Htun, Mala, 16, 404  
 human degradation, 27  
*humanitas*, philosophy of, 27, 349  
 humor, 44, 46, 84, 172, 217, 228, 235,  
     245, 250, 254, 308, 320, 341  
  
*Iaiá Garcia* (novel)  
*Iassan* (Afro-Brazilian Goddess of the  
     storms) 175, 180, 181, 387. See also  
     *Santa Barbara*  
 ideological consciousness, 242, 275,  
     286, 320, 325  
 ideological paradigm, 50  
*Iemanjá* (Yemoja), 133, 134  
 Ifa system of divination, 118, 121, 122,  
     131, 156, 225  
 Igbosere Street, 111  
 Ijebu Yoruba tradition, 395  
*Ijesa*, 369, 395

- Ijesha, 395  
*Ijexá*, 321, 408, 409  
*Ilê Aiyê*, 8, 10, 123, 129, 152, 159–67, 205, 231, 272, 275, 321, 371, 386  
 Ilê-Ife, 217, 305, 306, 314, 371, 407  
 Indianism, 11, 182  
 inequalities, 2, 4, 15, 16, 22, 23, 32, 37, 38, 48, 60, 158, 179, 219, 241, 272, 273, 274, 285, 301, 303, 342, 350, 351, 352, 379  
 intergenerational, 63  
 interorganizational, 162  
 interracial solidarity, 89  
 Intende, Mr., 185  
 interstate, 162  
*Invenção de Orfeu*, 13  
 Irele, Abiola, 119, 404  
 Isabel, Princesa, 291, 292, 336  
 Ishola, Haruna, 384  
 Isidoro, Cosme, 221  
 Itapanhoacanga, 328  
 Itaparica, 203  
 Ituaçu, 128  
  
 Jabuti Prize, 274  
 Jacino, Ramatis, 57, 77  
 Jacintos, 321  
 Jackson, Michael, 10, 376, 378, 381  
 Jaded Heritage, 109, 397  
 Jameson, Fredric, 198  
 Janete (Janet), 291–92  
 Jesus, Carolina Maria de, 15, 84, 201, 313, 392, 402, 404  
 Jesus, Clementina de, 227  
 Jobim, Antônio Carlos, 128, 176  
 Joana, Dona, 255  
 Jofre, 103–6  
 Jorge and Estela, 27–28  
 Jório and Araújo, 158, 386, 404  
*Jubiabá*, 6, 8, 13, 172, 173, 188, 189, 397, 415  
*Juju*, 129, 252, 253, 260, 384  
 Justina, 325  
  
 Kagame, 198  
 Kaitamba, 317  
 Kakawa Street, 108, 111  
  
 Kane, Cheikh Hamidou, 314  
 Kariamou, 222  
 Ketu, King of, 110, 113, 120, 122, 123  
 Kibuko, Oubi Inaê, 14, 57, 60, 69, 77, 99, 350, 351, 356, 404  
 Kongo-Angolan, 395  
 Koumba, Amadou, 388  
 Kristeva, Julia, 198  
 Kuti, Fela Anikulapo, 109, 127  
  
 Ladipo, Duro, 203  
 Lagos (Nigeria), 108, 404, 407  
 Lagosian, 108, 111  
 Lapa, 395  
 Last Supper, 137  
 Laye, Camara, 314  
 Leira, Carlos, 77  
 Leopoldina, 214  
 Leporace, 46  
 Lévi-Strauss, Claude, 198  
 Liceu de artes e ofícios da Bahia, 386  
 life-force, 142  
 life-giver, 276  
 Lima, Arnaldo, 322  
 Lima, Jorge de, 5, 13, 52, 173, 208  
 Limeira, José Carlos, 14, 20, 57, 69, 304, 318, 319, 320, 321, 393, 405  
 Lindinalva, 188, 189, 303, 400  
 Lins, Paulo, 15, 313  
 Livingston, Dr., 189, 190  
 Lobo, Fernando, 130  
 López, Francisco Solano, 382, 411  
 Lucas, Fábio, 227, 339  
 Lukacs, Georg, 116, 383  
 Loberant, 46  
 Lobo, Luiza, 256, 313, 389, 391, 393  
 Lomé (Togo), 7  
 Losque and Lara, 46  
 “ludífbrio,” 389  
 Lukacsian, 116  
 Lula, 8, 16, 17, 148, 150, 186, 203, 296, 303, 316, 377  
 Lusophone African literature, 205  
 Lusotropicalism, 205  
*Lusotropicalismo*, 128  
  
 Machel, Jonita (of Mozambique), 321

- Machel, Samora, 205, 321  
 machismo, 84, 88  
 Macumba, 178  
 Macunaíma, 181–83  
 Mahin, Luiza, 20, 90, 221, 292  
 Maimona, João, 339  
 Malês (muslim slaves) Rebellion of  
     1835, 90  
 Mallarmé, 256–57  
*Malungos e milongas* (Brothers and Sisters), 79, 81, 98, 99, 101, 102, 274, 391, 409  
 Mama Kitaia, 337  
 Mangueira, 357, 359, 370  
*maracatu* music, 212, 213  
 “Marajuara flavor,” 367, 395  
 Maranhão, 8, 302, 405  
 Margarida, 202, 374  
 marginality, 21, 69, 132, 142, 201, 361, 374  
 Maria, Elza, 112, 357  
 Marilda, 255  
 Marotti, Giorgio, 15, 382, 405  
 Martins, Lêda Maria, 349  
 master-slave relationship, 9, 30, 31, 210  
 Matos, Gregório de, 11, 148, 265, 342, 381  
 Mattar, Flávia, 394  
 Maurício, Father José, 10, 327  
 Maya-Maya, Estevão, 323, 330, 331  
 Medeiros, Maria Alice de Aguiar, 3, 381  
 memory, 267–301  
 Mercury, Daniela, 10, 20, 161, 357  
 Meireles, Cecília, 284, 288  
 Menezes, Tobias Barreto de, 12  
 Mercedes, Ana, 190  
*mestiçagem* or *miscigenação* (race mixture), 23  
 Meursault, 254  
 miscegenation, 9, 191, 205, 267, 269, 270, 362  
 Meyers, Robert, 131  
 Migué, 112, 328  
 milieus (pl.), 208  
 military dictatorship, 18, 55, 127, 128, 132, 137, 138, 186, 208, 239, 242, 328, 383  
 Minas Gerais, 8, 19, 20, 57, 85, 110, 120, 183, 302, 322, 329, 330, 334, 337, 390, 393, 403, 405, 410  
 Mineira, 85, 334, 393, 403  
 Minka, Jamu, 14, 56, 57, 62, 64, 66, 67, 85, 99, 242, 50, 351, 352, 382, 406  
 MNUCDR (Movimento Negro Unificado Contra a Discriminação Racial—Unified Black Movement Against Racial Discrimination), 55  
 modernism, 12, 15, 2, 116–129, 130, 131, 170, 171, 193, 194, 195, 207, 208, 387, 398, 401, 405, 409  
 modernismo, 15, 52, 129, 130, 171, 387, 401  
 Moraes, Vinícius de, 6, 128, 174, 176, 201, 385, 386, 406  
 Moreira, Gilberto Passos Gil, 136–87, 201, 203, 205, 347, 361, 377, 379, 384, 406, 409, 411, 415  
*morro* (hilltop-slum), 247, 313, 370, 373  
 mother earth, 296, 317  
 motherhood, 107  
 Moulero, Padre Thomas, 111  
 Moura, Clóvis, 4, 6, 24, 406  
 Mouralis, Bernard, 58, 382  
*Movimento Negro Unificado (MNU)*, 62, 103, 159  
*mucamas* (slaves), 183  
 Mudimbe, 198, 406  
 mulatto escape hatch, 174  
 mulatta, 22, 50, 80, 81, 169, 172, 174, 179, 183, 191, 201, 203, 273, 383  
 mulattoes, 3, 5, 9, 11, 68, 146, 191  
 multicultural society, 181  
 musical legitimacy, 130  
 Myth of Orpheus, 176–79  
 myth of racial democracy, 1, 12, 15, 23, 82, 177, 190, 191, 192, 275, 278, 285, 287, 289, 319, 419  
 mythic hero, 178, 181, 387  
 Nago-Jeje, 369  
 Nascimento, Abdias do, 217–33  
 Nascimento, Beatriz, 307  
 Nascimento, Milton, 10, 344  
 Nazaré das Farinhas, 112

- Ndee Naldinho, 10  
 negation of identity, 174  
 negotiating, 1–21  
 Negra, Jovelina Perola, 372  
 negritude, 8, 61, 129, 16, 200, 272, 303,  
     312, 321, 322, 338, 339, 354, 389,  
     393, 398, 399, 407, 412  
 negritudist, 208, 209, 212, 349, 351, 353  
 Nejar, Carlos, 333  
 neo-abstraction, 38, 216, 284, 348  
 neocolonialism, 116  
 neo-concretism, 128, 348  
 Neto, Agostinho, 205, 321, 351, 353  
 Neto, Torquato, 128, 131, 132  
 neutralization of hierarchies, 177  
 New Diaspora, 111  
 Nicholas, Joseph Sebastian, 111  
 Nigerian-Brazilian identity, 112  
 Nigerian-Brazilian relations, 412  
 Nigerian Institute of International  
     Affairs (NIIA), 407  
 noble savage, 172  
 Northeasternness, 108, 109, 128, 132,  
     134, 181, 212, 312,  
 Núbia Pereira, 334, 393, 403, 408  
 Nunes, Clara, 227  
 Nunes, Maria Luisa, 25, 227, 382, 406  
  
*Oba Koso*, 203  
 Obafemi Awolowo University, 217, 407  
 objectification, 71, 81  
 Odair, 247  
 Odunlami Street, 111  
*Oduduwa*, 295, 296, 314  
 official mythology, 5  
 Ojelabi, Maria, 111, 112  
 Ojo-Ade, Femi, 31, 322  
 Okri, Ben, 120  
 Olinto, Antônio, 5, 108, 110, 111, 201,  
     383  
 Oliveira, Anélito de, 20, 322, 348  
 Oliveira, Eduardo de, 14, 18, 207, 226,  
     228, 238, 266, 353, 388, 389, 409  
 Oliveira, João Fernandes de, 183, 184,  
     185, 324  
*O Elogio da Dominação* (In Praise of Dom-  
     ination), 3, 4, 381  
  
 Ogum (Port.), 66, 172, 250  
 Ògún, 121, 269, 271, 274, 301, 346, 369,  
     390, 391, 409  
*Ojó àbá méta* (Saturday), 383  
*Ojó àikú* (Sunday), 383  
*Ojó ajé* (Monday), 383  
*Ojo Awo*, 383  
*Ojóòò* (Thursday), 383  
*Ojó etì* (Friday), 383  
*Ojó Íségún* (Tuesday), 383  
*Ojo Jacuta*, 121  
*Ojo Obatala*, 121  
*Ojo Ogun*, 121  
*Ojóró* (Wednesday), 383  
*ojú inú* (inner mind, eye, or soul), 95  
 Okesuna Street, 111  
 Olavo, Father, 180  
 Olinto, Antônio, 5, 108, 110, 111, 201,  
     383  
 Olodum, 10, 79, 159, 162, 163, 165,  
     166, 205, 275, 314, 322, 359, 370,  
     371, 386, 394, 408, 09, 410  
*Olodumare*, 314  
 Olympio, Epiphany, 108, 111, 397,  
     405, 407, 410  
 Onawale, Landê, 14, 57, 303  
*O navio negreiro* (The Black Slaveship),  
     5, 397  
 optimism, 9, 36, 39, 57, 64, 65, 68, 72,  
     79, 91, 94, 97, 215, 225, 389  
 Orientalism, 137  
 Oríki, 118, 120, 121, 217, 218, 220,  
     223, 224, 295, 337, 338, 345, 346,  
     347, 350, 358, 363, 394, 399, 403,  
     406  
 ornithological code, 182  
*Orpheus and Power*, 9, 15, 53, 78, 79, 196,  
     201, 381, 383, 387, 390, 403  
 Orişanlá, 225  
*Orita Meta*, 347  
*Orixá*, 15, 90, 100, 189, 217, 369  
 Ortiz, Renato, 65  
 Osanyin, 369, 370, 395, 414  
*osumare* (also *Oxumaré*—rainbow), 122  
 Oşun (also *Oxum*—goddess of the river),  
     221, 222, 223, 255, 296, 392  
 Otávio, 186

- Our Lady of the Rosary, 367  
*Oxalá* (the supreme god), 143  
 Oyono, Ferdinand, 314
- Pagodinho, Zeca, 372  
*Pagoda*, 20, 21, 357, 362, 363, 365, 69, 371, 372, 373, 374, 375  
*Pagodista*, 361, 363  
*pai-de-santo*, 191  
 Palmares, 20, 37, 55, 58, 187, 202, 210, 211, 226, 271, 292, 313, 316, 319, 321, 322, 339, 340, 341, 356, 360, 381, 389, 408, 411  
 Pan African heroes, 60  
 Pan Africanism, 201–2  
 Pan African consciousness, 82  
 Pan African vision, 64  
 paradox, 3  
 Pareles, Jon, 359, 394  
 participation, 107  
 participatory paradigm, 152–56  
 Patrocínio, José, 12  
 Paulista, Bragança, 233  
 Pena, Fausto, 189, 190  
 Paraguayan War, 28  
 Parnassianism, 18  
 Partideiros no Cacique, 373  
 passers-by (pl.), 68, 181, 236, 367  
 Pau da Bandeira, 370, 371  
 Paulistan, 241, 252, 298  
 Pelé, 106, 148  
*Pelourinho*, 303  
 Pereira, Edimilson de Almeida, 262  
 Pereira, Waldemar Euzébio, 20, 57, 322, 348, 349, 412  
 Pérola Negra, 357, 372  
 pessi-optimism, 57  
 Pestana, Maurício, 254  
 Petraca, 227  
 petrologic, 182  
*Pixote*, 15, 178  
 poet–chief priest, 225  
 political allegory, 181  
 political power, 171, 185, 196  
 political transformation, 128  
 politicizing, 97–102  
 politics of return, 108–13
- Pompéia, Raúl, 265  
 Portela, 157, 386  
 post–Cold War era, 116  
 postcolonial theory, 7, 113, 118  
 postcoloniality, 114, 116, 117, 119  
 postmodernism, 116, 131, 193  
 postmodernity, 130  
 post-Tropicalism, 132  
 Potiguara, Eliana, 84  
 Praça Castro Alves, 382  
 Prado, Adélia, 288  
 praise-poetry, 118, 120, 121, 217, 218, 220, 223, 224, 295, 337, 338, 345, 346, 347, 350, 358, 363, 394, 399, 403, 406. *See also* Oríki  
 praise-singer, 203, 411  
 praise-singing, 46, 132, 139  
*preto velho*, 172  
 pre-Tropicalism, 133  
*Pré-Tropicalismo*, 133  
 Princesa Isabel, 291, 292, 336  
 problematization, 119, 269, 270  
 protest, 303–56  
 Puzo, Mario, 146
- Quilombhoje*, 51–79  
*Quilombismo*, 18, 202, 406  
*Quilombo*, 302–56  
 “Quilombolas,” 302
- race studies, 412  
 race-bound, 102  
 race-mixture, 3, 23, 189, 191, 195, 278, 352  
 racial absolutism, 26  
 racial consciousness, 50  
 racial democracy, 1–21, 22–50  
 racial discrimination, 59  
 racial domination, 3  
 racial Eldorado, 171  
 racial hypocrisy, 97, 321, 341  
 racial mythology, 175  
 racial paradise, 23  
 racial relations, 3  
 racial relations, 3  
 racial utopia, 174  
 racialized representations, 171  
 Racionais MCs, 10