

# Zumbi

Niyi Afolabi

### **Jackie Tempo and the Ghost of Zumbi** Suzanne

Litrel, 2009-10-31 Every once in a while a classroom assignment can lead to a great adventure. One quiet afternoon in school, Jackie Tempo is shocked to discover the truth about her long-lost mother, and thus begins a harrowing journey of war, betrayal, redemption, and hope. Jackie desperately misses her parents, who are literally trapped in the past – only an ancient text from Samarkand can take Jackie to them. In this second book of the Jackie Tempo series, she finds herself once again hurtling back in time – this time to rescue her mother from the basest of evils and a certain death. The year is 1783, and Jackie is forced to confront the full horror of slavery in northeastern Brazil. Yet along the way, she encounters a rebellion and resistance that she never thought possible under such depraved circumstances. Guided by the spirit of the slain rebel, Zumbi of Palmares, Jackie forces her way through dense jungle to find an African priestess who awaits her. Even as a dark force works against her, Jackie tries to make a rescue happen – both in 18th century Brazil – and at home.

### **Zumbi, The African King of Brazil** Erick Maia, 2020-11-20

Sugar in the 1600s is like oil will be in the 1900s: a vital, expensive, and rare commodity. Dutch forces invade the provincial capital of Recife, capturing the world center of sugar production from the Portuguese. Enslaved Africans use the ensuing chaos to escape, and the population of runaways living in the hinterland grows. These communities are called quilombos—the African Bantu word for war camp. Palmares is the largest of these quilombos with a population growing to more than 30,000 African men and women living free and independent in the Americas for the first time. \*\*\*1654 After years of skirmishes, battles, and open war, Portuguese forces retake the region and its capital Recife. Now it is time to turn their attention to capturing the Africans back into slavery. After twenty-four years in Palmares, a new generation of Black men and women is being born and raised in freedom. In this

debut novel indie author Erick Maia retells the story of its greatest leader: Zumbi dos Palmares.

**Death of a Myth** Femi Ojo-Ade, 2001 Nigeria, a country of immense natural and human resources, with the potential to actually realise the too-often meaningless notion of independence, has suffered from decades of debilitating military leadership. Covering a period of five years in the unfolding tragicomedy of Africa's most populous country, this book addresses various issues concerning Nigeria in a style filled with dark humour, pungency and perspicacity. Ojo-Ade offers a full understanding of the Nigerian dilemma and its hope for a better future.

**The Human Tradition in Colonial Latin America** Kenneth J. Andrien, 2013-05-02 The Human Tradition in Colonial Latin America is an anthology of stories of largely ordinary individuals struggling to forge a life during the unstable colonial period in Latin America. These mini-biographies vividly show the tensions that emerged when the political, social, religious, and economic ideals of the Spanish and Portuguese colonial regimes and the Roman Catholic Church conflicted with the realities of daily living in the Americas. Now fully updated with new and revised essays, the book is carefully balanced among countries and ethnicities. Within an overall theme of social order and disorder in a colonial setting, the stories bring to life issues of gender; race and ethnicity; conflicts over religious orthodoxy; and crime, violence, and rebellion. Written by leading scholars, the essays are specifically designed to be readable and interesting. Ideal for the Latin American history survey and for courses on colonial Latin American history, this fresh and human text will engage as well as inform students. Contributions by: Rolena Adorno, Kenneth J. Andrien, Christiana Borchart de Moreno, Joan Bristol, Noble David Cook, Marcela Echeverri, Lyman L. Johnson, Mary Karasch, Alida C. Metcalf, Kenneth Mills, Muriel S. Nazzari, Ana María Presta, Susan E. Ramírez, Matthew Restall, Zeb Tortorici, Camilla Townsend, Ann Twinam, and Nancy E. van Deusen.

**Blacks & Whites in São Paulo, Brazil, 1888-1988** George Reid Andrews, 1991 In *Buried Indians*, Laurie Hovell McMillin presents the struggle of her hometown, Trempealeau, Wisconsin, to determine whether platform mounds atop Trempealeau Mountain constitute authentic Indian mounds. This dispute, as McMillin subtly demonstrates, reveals much about the attitude and interaction - past and present - between the white and Indian inhabitants of this Midwestern town. McMillin's account, rich in detail and sensitive to current political issues of American Indian interactions with the dominant European American culture, locates two opposing views: one that denies a Native American presence outright and one that asserts its long history and ruthless destruction. The highly reflective oral histories McMillin includes turn *Buried Indians* into an accessible, readable portrait of a uniquely American culture clash and a dramatic narrative grounded in people's genuine perceptions of what the platform mounds mean.

Cinema, Slavery, and Brazilian Nationalism Richard A. Gordon, 2015-01-20 A unique contribution to film studies, Richard Gordon's *Cinema, Slavery, and Brazilian Nationalism* is the first full-length book on Brazilian films about slavery. By studying Brazilian films released between 1976 and 2005, Gordon examines how the films both define the national community and influence viewer understandings of Brazilianness. Though the films he examines span decades, they all communicate their revised version of Brazilian national identity through a cinematic strategy with a dual aim: to upset ingrained ways of thinking about Brazil and to persuade those who watch the films to accept a new way of understanding their national community. By examining patterns in this heterogeneous group of films, Gordon proposes a new way of delineating how these films attempt to communicate with and change the minds of audience members. Gordon outlines five key aspects that each film incorporates, which describe their shared formula for and role in constructing social identity. These elements

include the ways in which the films attempt to create links between the past and the viewers' present and their methods of encouraging viewers to identify with their protagonists, who are often cast as a prototype for the nation. By aligning themselves with this figure, viewers arrive at a definition of their national identity that, while Afrocentric, also promotes racial and ethnic inclusiveness. Gordon's innovative analysis transcends the context of his work, and his conclusions can be applied to questions of national identity and film across cultures.

*Rhythms of Resistance* Peter Fryer, 2000-06 First published in 2000 by Pluto Press, London, England--T.p. verso.

**Shadows of the Slave Past** Ana Lucia Araujo, 2014-08-07 This book is a transnational and comparative study examining the processes that led to the memorialization of slavery and the Atlantic slave trade in the second half of the twentieth century. Araujo explores numerous kinds of initiatives such as monuments, memorials, and museums as well as heritage sites. By connecting different projects developed in various countries and urban centers in Europe, Africa, and the Americas during the last two decades, the author retraces the various stages of the Atlantic slave trade and slavery including the enslavement in Africa, the process of confinement in slave depots, the Middle Passage, the arrival in the Americas, the daily life of forced labor, until the fight for emancipation and the abolition of slavery. Relying on a multitude of examples from the United States, Brazil, and the Caribbean, the book discusses how different groups and social actors have competed to occupy the public arena by associating the slave past with other human atrocities, especially the Holocaust. Araujo explores how the populations of African descent, white elites, and national governments, very often carrying particular political agendas, appropriated the slave past by fighting to make it visible or conceal it in the public space of former slave societies.

**Writing Identity** Emanuelle Oliveira, 2008 In the late 1970s,

Brazil was experiencing the return to democracy through a gradual political opening and the re-birth of its civil society. *Writing Identity* examines the intricate connections between artistic production and political action. It centers on the politics of the black movement and the literary production of a Sao Paulo-based group of Afro-Brazilian writers, the Quilombhoje. Using Pierre Bourdieu's theory of the field of cultural production, the manuscript explores the relationship between black writers and the Brazilian dominant canon, studying the reception and criticism of contemporary Afro-Brazilian literature. After the 1940s, the Brazilian literary field underwent several transformations. Literary criticism's displacement from the newspapers to the universities placed a growing emphasis on aesthetics and style. Academic critics denounced the focus on a political and racial agenda as major weaknesses of Afro-Brazilian writing, and stressed, the need for aesthetic experimentation within the literary field. *Writing Identity* investigates how Afro-Brazilian writers maintained strong connections to the black movement in Brazil, and yet sought to fuse a social and racial agenda with more sophisticated literary practices. As active militants in the black movement, Quilombhoje authors strove to strengthen a collective sense of black identity for Afro-Brazilians.

*Resistance Stories from Black History for Kids* Rann Miller, 2023-03-07 A Simon & Schuster eBook. Simon & Schuster has a great book for every reader.

*Looking for God in Brazil* John Burdick, 1993 One of the best books that has been written on religion and politics in Latin America. It is theoretically deft and empirically rich.—Scott Mainwaring, University of Notre Dame

***Slavery, Empathy, and Pornography*** Marcus Wood, 2002-11-21 *Slavery, Empathy, and Pornography* considers the operations of slavery and of abolition propaganda on the thought and literature of English from the late-eighteenth to the mid-nineteenth centuries. Incorporating materials ranging from

canonical literatures to the lowest form of street publication, Marcus Wood writes from the conviction that slavery was, and still is, a dilemma for everyone in England, and seeks to explain why English society has constructed Atlantic slavery in the way it has. He takes on the works of canonic eighteenth- and nineteenth-century white authors which claimed, when written, to 'account' for slavery, and asks with some scepticism what kind of 'truth' they hold. Taking an interdisciplinary approach, chapters focus on the writings of the major Romantic poets, English Radicals William Cobbett and John Thelwall, the Surinam writings of John Stedman, the full range of slavery texts generated by Harriet Martineau, John Newton, and the social prophets Carlyle and Ruskin. Slavery, Empathy, and Pornography also contains a radical new critique of the operations of slavery within the work of Austen and Charlotte Brontë.

Identities in Flux Niyi Afolabi, 2021-02-01 Drawing on historical and cultural approaches to race relations, *Identities in Flux* examines iconic Afro-Brazilian figures and theorizes how they have been appropriated to either support or contest a utopian vision of multiculturalism. Zumbi dos Palmares, the leader of a runaway slave community in the seventeenth century, is shown not as an anti-Brazilian rebel but as a symbol of Black consciousness and anti-colonial resistance. Xica da Silva, an eighteenth-century mixed-race enslaved woman who married her master and has been seen as a licentious mulatta, questions gendered stereotypes of so-called racial democracy. Manuel Querino, whose ethnographic studies have been ignored and virtually unknown for much of the twentieth century, is put on par with more widely known African American trailblazers such as W. E. B. Du Bois. Niyi Afolabi draws out the intermingling influences of Yoruba and Classical Greek mythologies in Brazilian representations of the carnivalesque Black Orpheus, while his analysis of *City of God* focuses on the growing centrality of the ghetto, or favela, as a theme and producer of culture in the early twenty-first-century

Brazilian urban scene. Ultimately, Afolabi argues, the identities of these figures are not fixed, but rather inhabit a fluid terrain of ideological and political struggle, challenging the idealistic notion that racial hybridity has eliminated racial discrimination in Brazil.

After Palmares Marc A. Hertzman, 2024-09-20

*Legends of the Martial Arts Masters* Susan Lynn

Peterson, 2019-10-01 Throughout the ages, cunning and brave heroes have reached deep inside themselves to find the strength to triumph over long odds. Aspiring black belts will love this action-packed collection of twenty-six stories about the great heroes of the martial arts and their many paths to victory. The stories include the tales of: The legendary Bruce Lee--Kung Fu master and greatest martial artist of his time Miyamoto Musashi--the greatest swordsman in history and the author of the Book of Five Rings Jackie Chan--a dyslexic boy, abandoned at age seven who grew up to be a martial arts film star Mu-lan--the brave daughter who went to battle for the good of her family These exciting tales of thrilling fights and wily strategies span the wide world of martial arts--from Aikido, Karate, Kung Fu, Sumo, and Jujitsu to Brazilian Capoeira, Israeli Krav Maga, Korean Tae-kwon-do, Japanese Kyudo, and Thailand's Muay Thai, even the Zen-focused tea ceremony which teaches the discipline martial artists require to succeed. Filled with incredible action and amazing feats of daring and skill, *Legends of the Martial Arts Masters* will inspire readers of all ages with stories of courage, endurance and self-discovery.

**Blessed Anastacia** John Burdick, 2013-01-11 The weakness of Brazil's black consciousness movement is commonly attributed to the fragility of Afro-Brazilian ethnic identity. In a major account, John Burdick challenges this view by revealing the many-layered reality of popular black consciousness and identity in an arena that is usually overlooked: that of popular Christianity. *Blessed Anastacia* describes how popular Christianity confronts everyday racism and contributes to the formation of racial identity. The author concludes that if organizers of the black consciousness

movement were to recognize the profound racial meaning inherent in this area of popular religiosity, they might be more successful in bridging the gap with its poor and working-class constituency.

**The 'air of Liberty'** Ineke Phaf-Rheinberger, 2008 The Caribbean imagination as framed within a Dutch historical setting has deep Portuguese-African roots. The Seven Provinces were the first European power, in the first half of the 17th century, to challenge the Iberian countries directly for a share in the slave trade. This book analyzes the philosophy underlying this transoceanic link, when contacts with Africa started to be developed. The ambiguous morality of the 'air of liberty' governing the Afro-Portuguese past had its impact on the creole cultures (white, black, Jewish) of the Dutch territories of Suriname and Curacao. Although this influence is gradually disappearing, it is astonishing to witness the engagement with which writers and visual artists have interpreted this heritage in their different ways. Recent narratives from Angola and Brazil offer an appropriate starting-point for an examination of strategies of self-representation and national consolidation in works by authors from the Dutch Caribbean. In order to reveal this complex historical pattern, the (formerly) Dutch-related port communities are conceived of as cultural agents whose 'lettered cities' (Angel Rama) have engaged in critical dialogue with the heritage of the South Atlantic trade in human lives. Artists and writers discussed include (colonial period): Caspar Barlaeus, David Nassy, Frans Post, and John Gabriel Stedman; (modern period): Frank Martinus Arion, Cola Debrot, Gabriel Garcia Marquez, Albert Helman, Francisco Herrera Luque, Boeli van Leeuwen, Tip Marugg, Alberto Mussa, Pepetela, Julio Perrenal, and Mario Pinto de Andrade. 'This is a notable achievement, for it both draws attention to the region and challenges critics and historians to engage in cross-regional and 'trans-disciplinary' research and analysis.' ? Saul Sosnowski.

**Brutality Garden** Christopher Dunn, 2001 In the late 1960s, Brazilian artists forged a watershed cultural movement known as

Tropicália. Music inspired by that movement is today enjoying considerable attention at home and abroad. Few new listeners, however, make the connection between this music and the circumstances surrounding its creation, the most violent and repressive days of the military regime that governed Brazil from 1964 to 1985. With key manifestations in theater, cinema, visual arts, literature, and especially popular music, Tropicália dynamically articulated the conflicts and aspirations of a generation of young, urban Brazilians. Focusing on a group of musicians from Bahia, an impoverished state in northeastern Brazil noted for its vibrant Afro-Brazilian culture, Christopher Dunn reveals how artists including Caetano Veloso, Gilberto Gil, Gal Costa, and Tom Zé created this movement together with the musical and poetic vanguards of São Paulo, Brazil's most modern and industrialized city. He shows how the tropicalists selectively appropriated and parodied cultural practices from Brazil and abroad in order to expose the fissure between their nation's idealized image as a peaceful tropical garden and the daily brutality visited upon its citizens.

### **Capoeira, Mobility, and Tourism** Sergio González

Varela, 2019-05-22 In Capoeira, Mobility, and Tourism: Preserving an Afro-Brazilian Tradition in a Globalized World, Sergio González Varela examines the mobility of capoeira leaders and practitioners. He analyzes their motivations and spirituality as well as their ability to reconfigure social practices.

### **Public Memory of Slavery ,**

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