Between Brazilian's carnival and citizenship: identity of black people in post modernity

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Abstract

The study aims to address the understanding of what is "being black" in Brazil, in actuality, from cultural heritages of African slavery during the period of the Portuguese colonization and misrepresentative that built a country without racism, where white and black people live in total harmony throughout the ages. Apart from the tourism image of a country where draws attention Pelé's soccer or the Carnival of Rio de Janeiro, generations of young blacks see themselves on the fringes of everyday living opportunities so precarious in the slums of large cities, without access to quality health systems, possessing high levels of illiteracy and optionally survival threshold in the world of crime. Private actions implemented by white people through the creation of Ong's to "save the youth violence" resonates as acts of charity dubious and empties the responsibility of public policies implemented by the Brazilian State for the extension of citizenship of its population. A close look at the tensions of cultural, social and economic country in contemporary era does drop the masks, exposes the conflicts facing inequalities and reveals the alternatives that the Brazilian black population has picked individually or collectively to affirm its "identity in difference" positively, claiming rights and showing its cultural plurality in post-modernity. Assuming the leadership of their lives, black leaders press Government for dignity is through quotas for entrance into public universities or of digital inclusion to the labour market, even though these are still much disputed territories by white elite that feels losing space in this process. The traditional big house, in the movement to Senzala of globalization, many changes have been happening and a real awareness of the demands and organization of the black population has spread from North to South. Even in formal institutions such as museums, both Africans finds space for multiple interpretations. But when speaking of blacks in Brazil, it must be borne in mind is not a singular concept of unity, but consider the most varied forms and meanings of "being black" in their gestures, behaviors, language and thoughts in their geographies and socio-economic status in their distinct cultural tastes and academic options. The analyses presented here are based on authors such as Stuart Hall, Kathryn Woodward, Hebe Mattos, Anderson Ribeiro Oliva, among others that lay the theoretical framework of discussions on identity by applying them to practical examples of Brazilian experience of black population, far away from homogenization.

Résumé

L'étude vise à aborder la compréhension de ce qui est « être noir » au Brésil, en réalité, du patrimoine culturel de l'Afrique en esclavage au cours de la période de la colonisation portugaise et misrepresentative qui construit un pays sans racisme, où blancs et de noirs vivent en harmonie totale travers les âges. Hormis l'image touristique d'un pays où soccer du attire l'attention Pelé ou le Carnaval de Rio de Janeiro, générations de jeunes noirs voient en marge de la vie quotidienne possibilités tellement précaires dans les bidonvilles de grandes villes, sans accès aux systèmes de santé de qualité, possédant des niveaux élevés de l'analphabétisme et, éventuellement, seuil de survie dans le monde du crime. Les actions privées mis en œuvre par les blancs par la création d'Ong de « sauver la violence chez les jeunes » résonne comme actes de charité douteuse et se jette la responsabilité des politiques publiques, mis en œuvre par l'État brésilien pour l'extension de la citoyenneté de sa population. Un proche a regarder les tensions culturelles, sociales et économiques des pays à l'époque contemporaine tomber les masques, expose les conflits auxquels sont confrontés les inégalités et révèlent les solutions de rechange que la population noire brésilienne a choisi individuellement ou collectivement, à affirmer son « identité dans la différence » positivement, revendiquant des droits et en montrant sa pluralité culturelle dans la postmodernité. En supposant que la direction de leurs dirigeants de vies, noir de presse gouvernement de dignité humaine est par le biais de quotas pour l'entrée dans les universités publiques ou d'inclusion numérique au marché du travail, même si ce sont des territoires encore très contestées par l'élite blanche qui se sent espace perdante dans ce processus. La grande maison traditionnelle, dans le mouvement de Senzala de la mondialisation, de nombreux changements ont été neuf et une réelle prise de conscience des exigences et de l'organisation de la population noire s'est répandue du Nord au sud. Même dans les institutions officielles telles que les musées, les deux africains découvertes d'espace pour multiples interprétations. Mais en parlant des noirs au Brésil, il faut se rappeler en esprit n'est pas un concept singulier de l'unité, mais de prendre en considération les formes plus variées et les significations de « être noir » dans leurs gestes, les comportements, les langue et les pensées dans leurs zones géographiques et le statut socio-économique dans leurs goûts culturels distincts et les options académiques. Les analyses présentées ici sont basés sur des auteurs tels que Stuart Hall, Kathryn Woodward, Hebe Mattos, Anderson Ribeiro Oliva, parmi d'autres qui se trouvaient le cadre théorique des discussions sur l'identité en les appliquant à des exemples concrets de l'expérience brésilienne de la population noire, loin de l'homogénéisation.

Brazil is known for its cultural plurality, its various ethnic groups seeking a harmonic coexistence on Earth of Soccer and Carnival, with figures of speech as the soccer player Pelé or composer Cartola like symbols of representation of what is "being Brazilian." However, behind this appearance of integration survives the inheritance of 400 years of African slavery under the domination of the Portuguese colonization (Oliva, 2007) in almost the entire territory, generating a "veiled racism" in which blacks and mestizos that comprise the vast majority of the Brazilian population are still treated as an "other", as "different", since even larger

positions, social status and economic policies in the country are usually occupied by white people. According to historian Hebe Mattos: "is in memory of slavery and the experience of racism and racial terror even that often it happened that politically the sociocultural identity founded of blacks in the West". (Mattos, 2003, p.129)

With intercourse of military governments in Brazil for nearly twenty years (Ferreira & Delgado, 2003), there was a harsh reality of oppression of the masses relegated to insufficient condition life and integral formation as human beings, because they were blacks and mestizos Brazilians subject to unemployment, integration into crime, housing in places at risk (extreme violence and poverty), with low levels of literacy and high degree mortality diseases due to lack of medical services quality preventive care with the health of the population. This way, slowly became aware that:

"there are more black people than white miserable, and among these, blacks receive lower wages and have less purchasing power; the remuneration for the same post is different between blacks and whites. And the few students from public schools, who manage to get into a public University in Brazil are mostly white, i.e. even among those, who despite all obstacles can win the difference, Blacks are minority". (Mello, 2009, p.99)

With technological globalization, libertarian ideologies also crossed oceans and popular organization processes and struggle for civil rights took the end of the twentieth century and the beginning of the 21st century a new dimension: searching for the strengthening of local identities and their recognition at the national level. Now not only be the black slum *cariocas* or mestizo mangrove's from Pernambuco, now seeks to claim those social groups and their inclusion in universities and workplaces.

"The Black Movement in Brazil, in their recent trajectory, incarnated three strands that wanted to combat racism, to improve the socioeconomic conditions of afro-descendants and reconstruct their identities. At first one would find the most popular groups such as the blocks Carnival and cultural associations, located in cities such as Salvador – Olodum, Ayê Ilê and Araketu – and Rio de Janeiro – Agbara Dudu, Ayó, Olodumaré-Lemy, among others. Until the late 1980s these groups headed a creation and dissemination of positive images of Africa from certain actions in the field of musicality, rhythms, dances, and in some cases, in the educational field." (Jacques d'Adesky *Apud* Oliva, 2009, p.136)

As wrote Stuart Hall, the old identities that were sustaining the social world are declining, fragmenting the modern subject when taking it out of comfortable and uniqueness for the multiplicity of identities, thus:

"this process produces the postmodern subject, have been formed as not having a fixed identity, essential or permanent. The identity becomes a "mobile": celebration formed and transformed continuously in relation to ways in which we are represented or interpreted in cultural systems that surround us". (Hall, 1999, pp.12-13)

Nowadays Brazilians and especially the classes belonging to the social elites are being placed publicly white proof see the implementation of policies of quotas for blacks people in universities by detaching the predominance of his descendants in traditional and popular chairs of

medicine, law and engineering. This is not occurring without conflict and mask interracial harmony is finally caving in and revealing the existence of a very strong that racism presupposes maintaining blacks and mestizos as unqualified workers and without political conscience. Owners of private schools, where they study mostly white students, invade universities to question the process, as happened in 2010 at the Federal Sergipe University, or trigger litigation to prevent the application of quotas for black people in vestibular.

In the late 1980s and early 1990s, many non-governmental organizations (Ong's) emerged leveraged for initiatives of white people whose speech focused on "redemption of young blacks of marginality", by offering educational and cultural activities. However, many of them were discredited by just using the image of the black population to fundraising organizations and often money laundering, tax evasion of wealthy businessmen (Agravo & Bianchi, 2005).

In actuality, more than receive charity actions, the black population has placed as protagonist of their own training, acting in the levying of direct government initiatives for digital inclusion and professional concrete of new generations. Many Ong's are created and maintained from black community leaders.

Black identity in the recent past was seen so depreciative and humiliating which his heirs often preferred to escape his ethnicity because it has lapsed without notifying was shrouded in speeches biological inferiority of black people in relation to white people, now is perceived as a positive value, because it evokes cultural tradition, African ancestry to be rescued and treated as a source of pride. As said Kathryn Woodward: "one way the identities establish their claims is through calling antecedents". (Woodward, 2008, p.11)

In the contemporary era in Brazil have been created many museums afro-Brazilians and while some still insist and maintain exhibition whose narratives depart vision settlement African slavery showcasing instruments of torture and the apogee of Casas Grandes in comparative with the oppression of Senzalas (case of expositors of Afro-Brazilian Museum of the Laranjeiras city in Sergipe), other recreate the experience of the black population in Brazil from its African heritage, seek reassemble Africans still in its original continent, tell the story of their ethnicities and then show changes, adaptations and cultural resistance with the Atlantic trip (cases of Museums-Afros of São Paulo and Salvador, in Bahia).

János Riesz when trying to set the relationship and tensions between "Blackness", "Francophonie" and "African culture" based on person L.S. Seghor, introduces the concept of "blackness" as: "set of cultural values of the black continent, as they manifest themselves in life, in institutions and in the works of blacks, or even more succinct: 'collective personality of Black peoples'" (Riesz, 2001, p.153). However, the poet when designing this definition seems to leave aside the plurality of differentiated experiences on the African continent, in its geography with distinct historical processes of colonization from the 15th century and neo-colonialism to the end of the 19th century, which was attended by several European Nations.

In the case of Brazil, although the process of colonization has been almost exclusively Portuguese, despite attempts by French and Dutch without much success, the territorial extension of the country promoted a multiplicity of identities with benchmarks quite different. Cannot therefore speak of "blackness" in the singular but in plural forms of "blackness" covering the young funk, pagode and axé, but also the man of samba and rock and roll, the soccer player, but also the basketball player, a student of history, social sciences, chemistry, medicine, law, residents of the favela, the dweller of the suburbs or rich zone *cariocas*, the convict, the actor TV Globo's novel, those born in the Northeast, South-East or North of the country, among others.

This differentiation rather than being merely a disruptor of black identity aggregates multiple knowledge by participating transit of different ideas, dating back at the Grand Theater of life interpretations full of meaning and cultural constructions which give each character instead of belonging. The world once seen in black and white, now it's colorful, mingled with directions and forms. Being black in Brazil, more than point out the color of the skin, are "be many others". This was perhaps the greatest good that post-modernity brought tropical land.

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