



Notas



Ano XI - 2014

Capoeira fight-dance imported from Angola

AEC

It was in the study of Afro- Brazilian culture that anthropologists and ethnologists first documented the extensive influence exerted on Brazil by the vast numbers of slaves brought from West Africa, the Congo; and Angola until the traffic was prohibited in the late 1850' s.¹²

In the fields of religion, arts, music, folklore, language, literature, and family life, the Negro in Brazil and especially in the Northeast and Minas Gerais has imparted to the general culture much which serves to distinguish it sharply from, the traditions of the rest of South America and also from those of Portugal. Yoruba and Ewe peoples brought to Bahia introduced their system of deities and rites, which are still worshipped and practiced in the cults of candomblé, umbanda, and macumba apparently gaining in popularity throughout Brazil, interweaving with the reverence of Catholic saints to the point of popular confusion, Yemanjá, Ogun, Shango, Nana Buku, Oya and others blend with the Christian figures of Santa Barbara, Santo Antonio, and the Virgin Mary. In music, the famous samba, the maracatu, and the baião are of African origin, as are such instruments as the cuica and reco-reco, particularly in evidence at Carnival time, and the berimbau, whose twanging notes signal the start of the capoeira fight-dance imported from Angola.

¹² For a guide to the rich bibliography on the subject see Manuel Diegues Junior, "The Negro in Brazil: A Bibliographic Essay, " African Forum . 11, No. 4 (Spring, 1957), 97-109.

¹³ A summary of these contributions was published by Itamaraty for distribution at the 1966 Negro Arts Festival in Dakar, See: Brazil, Ministry of Foreign Relations, The African Contribution to Brazil (Rio de Janeiro: Edigraf, 1966), pp. 1-109.

FUENTE: Afro-Asian dimension of Brazilian foreign policy 1956-1968. (1970), Author: Selcher, Wayne Alan, 1942-, Publisher: [Gainesville] University of Florida, Language: English