

The erotization of the black woman in "batuque", by Bruno de Menezes and "essa negra fulô", by Jorge de Lima

Antonia Naiane Ribeiro da Silva¹

Fabiola dos Santos Nogueira²

Francisco Pereira Smith Junior³

ABSTRACT :This article presents a comparative analysis between the poems "Batuque", by Bruno de Menezes and "Essa Negra Fulô", by Jorge de Lima, in order to understand how the black slave woman is portrayed in the fiction of the writers. Based on the hypothesis that these are speeches that sexualize and reify this woman. Thus, it will bring an analysis of the abusive relationship to which the white masters subjected their black slaves, these appear surrounded by a sensuality that conditions them to a position of "seductive women", when in fact they are treated as an object, with the premise of being totally passive. abusive behaviors that are imposed on them as well as being responsible for such acts.

KEYWORDS: Amazon woman, slave, object, fiction

I. INTRODUCTION

The female characters in Brazilian Literature were for some time "invisible", being characters of literary discourses written by men and described from a patriarchal, colonial and sexist vision. In the space in fiction, these characters restricted themselves to domestic or sexual activities, such as servants, lovers, prostitutes and even submissive wives. Thus, the black woman, when inserted in literary discourses, appears under the influence of colonialist visions that make her an object. Faced with this scenario of Brazilian Literature, the objective of this article is to carry out a comparative dialogue between two 20th century writers, Bruno de Menezes⁴ and Jorge de Lima⁵, poets who made women their "link" of communication from the comparative method.

¹ Graduated in Languages from the Federal University of Pará, she is a Master's candidate in the graduate program in Languages and Knowledge in the Amazon, PLLSA. Federal University of Pará, UFPA.

² Graduated in Languages from the Federal University of Pará.

³ Professor at the Faculty of Letters, professor of the graduate program in Languages and Knowledge in the Amazon, PLLSA. Federal University of Pará, UFPA. PhD in Development Planning.

⁴ Poet born in the state of Pará, Amazonia, Brazil. He was born and raised in the peripheral neighborhood of Jurunas, in the capital, Belém do Pará. The poet lived immersed in a historical moment full of conflicts, caused by the changes concerning the economic growth of the Amazon region caused by the rubber trade, besides the appearance of a demoralized city in the face of social evils. Bruno de Menezes was responsible for introducing Brazilian Modernism in the Amazon region with a pulsating writing in which he resumed themes related to the erotization of the black Amazon.

⁵ One of the most distinguished poets of his generation, standing out for the richness and complexity in his literatures. He began as a parnasian poet, reaching sympathy with the poem "O acendedor de lampiões" (The Lighter of Lampions), belonging to the book XIV Alexandrinos (1914), for which he was pardoned with the title

At the beginning, this article will make a brief introduction with some works that have marked Brazilian Literature and the scenario of Brazilian fiction. The starting point of this analysis will bring the figure of the slave woman from the point of view of the slave woman in colonial Brazil and will reflect on the unfolding of the image of women in Brazilian Literature.

In Brazil, with the end of slavery in the 19th century, speeches emphasizing the reality of the black Brazilian enslaved were accentuated in literature, and with this the figure of the black woman is also highlighted. However, even though writers sought to make some kind of denunciation by specifically inserting black women in their literature, it is noticeable in their descriptions remnants of the aforementioned visions. The black woman still appears shrouded in a sexuality that seems to her to be inherent, subjugated, imposed to an inferior condition as a result of her color and gender.

It is worth mentioning that in most Brazilian literature, the black woman also appears in the form of the mulatto woman. What for Son (2004) is constituted and has been an attempt of "bleaching" by the writers. To create a black character would not result in such repercussion or would not attract many readers, so the black character receives traces considered proper of whites, such as color and ways of behaving socially. What ends up fitting, in this way, the characters in the patterns of susceptibility to the white man.

Filho (2004), however, warns that such practice ends up resulting in a "double-edged sword", because in spite of having managed to impose the human dignity of the black man, a "comfortable way out" has also been created for the prejudice that is still a Brazilian reality. For according to him, the attempt at whitening ended up generating an "acceptance of the black and the half-breed recognized as such as emotionally and socially well behaved, docile, resigned and who, like Isaura, know how to recognize the place that was socially imposed on them". (SON, 2004, p. 175).

Bernardo Guimarães, when he created the character of a white slave, Isaura, representative of the black woman, in his book *The Slave Isaura* (1872), interposes moral and physical aspects placed as proper of the whites to a few black aspects, as the wavy hair. A slave of beauty is then created who is described as "exotic", the result of the mixture of white and black beings, "a perfect Brazilian".

Such characteristics are reasons for the harassment and shameless thoughts of the men who surround her, among them Leontius and Henry, presented in an animal-like manner, as in this short passage: "Leontius was a worthy heir to all the evil instincts and the brutal debauchery of the commander. (GUIMARÃES, 1976, p. 19). They trace some dialogues highlighting the beauty of the slave, as well as her boisterous intentions towards her. The latter, in one of his dialogues with Isaura, even blames her for attracting him, seducing him: "- Mulatinha, he said, - you have no idea how sorceress you are". (GUMARÃES, 1976, p. 31).

Auísio de Azevedo in *O cortiço* (1890), in turn, creates black characters characterized by their sensuality and conditioning: Rita Baiana and Bertoleza. Rita Baiana appears in the novel as a sensual, attractive, even depraved mulatto, as is described in this excerpt: "- That one no longer straightens! ... She's even more scared! ... She looks like she's got a fire in her ass!". Bertoleza, on the other hand, fills mainly roles of subjection, like that of a slave, a lover: "Bertoleza now represented next to João Romão the triple role of a clerk, a maid and a lover"; as well as a clumsy woman, even an asenate one, incapable of turning herself in on her own. (AZEVEDO, 1974, p. 27).

The mulatto gains particular evidence in the configuration of Gabriela, from the tale *Gabriela, Cravo e Canela*, by Jorge Amado. The character Gabriela is between the innocent and malicious being, since sometimes she is described as Son (2004) "childish and instinctive", sometimes she appears enveloped by an indecency masquerading as naïvety: "With her hand, instinctively, she sought the cover but all she could get - by shyness

of "prince of Alagoas poets". Jorge de Lima, was a writer to whom Bruno de Menezes dedicated the volume *Poesia*, entitled *Versos Brasileiros*, in which *Batuque* was published for the first time.

or malice? - was to make her slip out of bed. She got up in the middle, sat down, smiled timidly. She didn't try to hide her bosom, now visible in the moonlight" (AMADO, 1969, p 20). Her characteristics are inserted in the sexualized vision of the woman, she is sensual, she is seductive, she is the target of men's insane desires.

In *Memoirs of a Sergeant*, the beautiful and also attractive life of Manuel Antonio de Almeida appears, a young mulatto woman with (...) a high breast, thin waist and small feet; (...) thick and damp lips, the teeth very bright, speaks a little rested, sweet and tuned, (...) a long and sonorous laugh, and with a certain fallen head back" (ALMEIDA, 1969, p. 169). Presented under a set of stereotypical characteristics, a perfect cook full of physical attractions, which seek to erotize the character.

In this sense, the black or mulatto woman has roles in which her body is the great highlight, that is, they almost always appear full of physical attractions, therefore being the target of the most alienated desires of the men around them. These characters are always in search of loving volubility, as if such condition were an exit door for personal and social fulfillment. These women are also marked by exotic, hybrid characterizations, configuring a vision that sexualizes her and makes macho and colonial ideologies persist. In contrast to white women who are mostly described as angelical beings.

Over the years, black women have almost always been portrayed from the other's point of view, this other, in most cases, besides being a man, is white. There is no experience of color on their part, much less of gender. Their approaches are made from what they think and believe and not from what they really are or were, stereotypes that originated in patriarchy and have in a veiled way persisted until the present day.

In the poetic images of Jorge de Lima and Bruno de Menezes we also find the sensual black woman, even seductive, target of her master's sexual desires, more precisely in the poems "Essa Negra fulô" and "Batuque", which will now be analyzed from a comparative view, also starting from this hypothesis of the black woman framed in the sexual sphere built in a Brazilian colonialist scenario.

In the poems "Essa Negra Fulô", by Jorge de Lima and "Batuque", by Bruno de Menezes, the black woman appears sometimes as a victim, precisely as a victim of the harassment of her white masters; sometimes sensual, which ends up conditioning her to a position of seductive woman at the same time that she is understood as a victim. In this way, it is understood that she leaves the premise of being totally passive to the abusive behaviors that are imposed on her condition also of being responsible for such acts.

II. Nêga and Fulô: two black slaves victims of their masters' lusts

First published in Maceió, in 1928, the poem "Essa Negra Fulô" is considered one of the greatest productions of Jorge de Lima. In it, the poet unveils in a language that is romanticized as much as colloquial the relations of injunction that the enslaved black woman was submitted in the house of their masters. Exploring the expressions "Afro-northeastern" with curious eyesseeking in them what is most familiar.

The affinity with aspects of black man's life provides the poet with constructions in which the black woman seems erotized as in "Essa Negra Fulô", inserting herself in her set of poems in which the female figure is represented sometimes sensual, transgressive and a source of pleasure, sometimes unnamed, a gear for the capitalist system, sometimes virtuous, somewhat mystical or religious, the one that has the gift of propagating the divine word.

In the opening verses of the poem, with innovative remnants of traditional fairy tales: "Ora se deu que chegou / (this happened a long time ago)" (LIMA, 1997, p. 8), Jorge de Lima introduces a story that had happened in the past, remote, but which had already been concluded, in an environment of conventions and social contradictions in relation to the female figure, with marked inequalities.

In describing the daily life of the slave in a simple way, he inserts some small dialogues of the "sinhá" with "Fulô", without, however, a response from the slave. In an intertwining of events, attitudes that minimize the conflicts of the narrative, expressing the existing social relations in a puerile way.

The stanzas of the poem are interspersed with an exclamatory discourse, which borders on the pejorative: "This black Soot!", in a tone of accusation, of disdain. Surrounded by an ambiguity, it suggests that sometimes it is a sentence emitted by the sinhá, sometimes by the lyrical self in line with the sinhá itself.

Some adjectives are used to refer to the black slave, such as "pretty" and "black", both in the diminutive, which denote an air of superiority of the discursive person "who speaks" in relation to "of whom one speaks. Even Jorge de Lima uses in the poem a colloquial language, with orality marks showing a certain intimacy with the theme worked. Popular expressions such as: "to take leather", "that neither" and "nude", as well as vocabular reductions "dum", "pra", "pro", "sinhô", "sinhá", "cadê" and "Fulô".

Fulô, for example, comes from the common noun flower, was widely used in colonial domestic spaces to designate black women who served in large houses. Freyre (2003) points out that the contact between the masters and the slaves who lived in the large houses resulted in transformations in the pronunciation of many colonial Portuguese words, "The black nanny often did the same with the word as with the food: she hurt them, took away their bones, their hardness, leaving only the soft syllables for the white boy's mouth" (FREYRE, 2003, p. 414).

In the poem, the female figure appears from two angles: that of the "sinhá" and that of the "fulô". The first is exposed as an authoritarian woman, unoccupied and surrounded by boastfulness. Freyre (2003) calls attention to the fact that in the colony white women sometimes have nothing to do but give strident orders to the slaves; play with pets and children; prepare fine sweets for the husband; take care of the children; as well as sew clothes for the baby Jesus or embroider rags for the altar of Our Ladies.

O Dodo! O Doofus!
(It was the speech of Sinhá)
- It'll cover my bed,
comb my hair,
comes to help take
My clothes, Doofus!
(LIMA, 1997, p. 8)

The second, besides being presented as a submissive woman, being practically the hands and feet of her masters, is described as attractive, therefore being the object of the sexual lusts of her master. For in the poem, after being accused by "Sinhá" of having stolen some of her belongings, "Fulô" is taken to be punished by the foreman; and "Sinhô" on seeing her take off her clothes to be whipped, ends up attracting herself to the slave: "(...) Sinhô said: Fulô! / (The view is darkened / like black Fulô.)" (LIMA, 1997, p. 10).

The poem "Batuque", by Bruno de Menezes, published for the first time in the selection of poems entitled *Poemas* (1931), is part of his most important works. In it, as in Jorge de Lima, the black slave woman appears as a victim of her master's harassment, as well as surrounded by a sensuality expressed in a rhythm "strong and vibrant marked by the cadence of words and musical instruments". (FARES, 2012, p. 219).

In the construction of his poem, the writer uses combinations of paroxythous words that form onomatopoeia, lambrating the rhythm surrounding the batuque, as in the following stanza:

RUFA the batuque in the hallucinating cadence
- of the jongo of samba on the wave that banishes.
Bamboleios shoes, cirandeios,

Cabindas singing lundús das cubatas.
(MENEZES, 1984, p. 21, emphasis added)

Also as in Jorge de Lima, there is an approach to the African elements employed, whose mixture with elements from his region results in a scenario where aspects concerning culture, ideologies, social stratifications are mixed, that is, as Morais (1984, p. 74) puts it well, "one sees the variety of aspects, in the gestures, ways and tastes of the people mixed".

Batuque para Fares (2004) is a term of African origin, "from the Latin bat - chuque, tambor", also used to mark a dance in which blacks in circles perform a choreography, whose mark is on the rhythm generated by the clapping and percussion. Still according to the author, this evolution is mixed with the lundu, which is one of the afro dances of greater eroticism, which begins with the invitation to love made by man to woman, who initially refuses, but ends up accepting the game with an umbigada. How well you describe this stanza:

Sweaty bundus mix intoxicants.
in the fartum of the sweaty glossy smooth bodies.
You go into the daring of the navel,
the palms beat the beat of the toada.
(MENEZES, 1984, p. 21)

Freyre (2003) when he compares the sexual behavior of black Africans with that of the Portuguese, writes that the difference between them lies in the fact that the white man does not need many provocations to excite himself, which does not happen with the black African: "It is a sexuality, that of black Africans, that to excite himself needs spicy stimuli. Aphrodisiac dances. The phatic cult. Orgies. While in civilized society the sexual appetite of the ordinary is aroused without great provocation. Without effort." (FREYRE, 2003, p. 398).

In Bruno de Menezes, this contrast is clearly perceptible when the writer interacts stanzas that describe the sensual dance in which "crioulas mulatas gente pixaim" (MENEZES, 1984, p. 21) participate with stanzas in which the metaphor of the "maribondo" that bites "Nêga" is told.

From the third stanza, continuing a description of an environment animated by dance moved by the rhythm of the drumming, the author begins a compass marked by the sensuality of the bodies involved, also highlighting the tragic relationships of suffering between black and white from the memories generated by the Africanized sound of the drumming, in the appreciation of one of the main components of African culture, the music: "And the drumming and the singing song / Remember in the warm night the tragedy of the race! (MENEZES, 1984, p. 22).

The black woman slave appears in a dialogue even friendly with her lady, differently from that described in "Essa Negra Fulô". A dialogue that begins with a questioning by the lady - " - 'Nêga qui tu tem? - as if the slave were having some behavior that ran away from normal, leading the lady to bother and question her. Generating, in this sense, the vent in the form of a denunciation about the harassment she suffered from her master - " - 'Maribondo Sinhá!

In a colloquial and metaphorical speech, "Nêga" describes to "Sinhá" when and how the poignant people who suffered for her occurred: "- I was in my field/ - maribondo bit me..." (MENEZES, 1984, p. 21). He also let it be understood that the harassment he suffered was so frequent that it hindered his work: "- Maribondo num dxa/ - Nêga trabalhá" (MENEZES, 1984, p. 22).

"Maribondo" defines the moment in which the pure sexual awaken the senses. They are the first stings of the invincible instinct. In refined poetic language it is the dawn of the flesh. It is also the first crime produced by the animal impulse, which is to blame for the environment and the psychological state of a race. (MORAIS, 1984, p. 74)

In the poem "Batuque" it is evident the size of the animality of the colonizers by the way in which a metaphor of "maribondo" is built to write about the black slave woman as a target of sexual desires. In a space with an air of still virgin nature, with people mixed, with the Portuguese colonizer and the black African slave in a relationship so indolent based on the conditioning of being a slave woman in a patriarchal environment.

However, both in Jorge de Lima and in Bruno de Menezes, the discourse that involves the black woman slave in nothing differs from the other literary discourses that have already been cited, and that also deal with the black woman as well as the mulatto. The woman is still dressed in a sensuality that seems to her to be essential, and the only quality capable of making her credible. That is what will be questioned from this moment on.

III. From slaves to sensual and seductive women

The literature by the relationship it establishes with society, influence directly or indirectly in the formation of its identity. That is, literary discourses, as well as other discourses that circulate in the social environment, by being repeated continuously without there being opinions that contest them create stereotypes that stigmatize certain groups of people or behaviors.

And when we observe the speeches of Jorge de Lima and Bruno de Menezes, we realize that although they seek to make some kind of revelation, such statements stigmatize the representation of the black slave woman, because throughout the poems "Essa Negra fulô" and "Batuque" the black slave woman is evidently described as sensual and even seductive, capable of attracting her masters. Using a mechanism that sustains stereotypes, intervening, in a certain way, in the social environment.

First of all, one perceives in the poems a sexualization of the woman in the way the authors describe the black slaves, since they are not merely machine descriptions, but carry judgments of values that qualify them according to their beauties. In "Essa Negra Fulô", for example, "Fulô" is not described like any other black woman, that is, the author when talking about her does not emphasize her common characteristics to all the other black women, but emphasizes right at the beginning of the poem that "Fulô" was a "pretty black woman". The sustained opinion is that although she was black, she wasn't just any black woman, she presented something else, she was attractive.

Now, it turns out
(this was a long time ago)
in my grandfather's banquet
a cute black girl
called black soot.
(LIMA, 1997, p. 8)

In "Batuque", on the other hand, although there are no adjectives that directly qualify "Nêga", the poet inserts her in an environment that highlights her body, which is presented enveloped by a sensuality. As he narrates the movements generated by the dance in the rhythm of the drumming, he emphasizes the lubricity of the "lustrous" bodies, the voluptuousness of the agitations of the "requebros" bodies. This makes a direct relationship between the black woman and sexuality. This is already evident in the third stanza.

Sudurancias bunduns mix intoxicants
In the furtum of the sweaty glossy smooth bodies.
You go into the daring of the navel,
The clap beats the bar of the toada.
(MENEZES, 1997, p. 21)

"Fulô" and "Nêga" are dignified from the sensuality glimpsed in their bodies, they are attractive, they are "cute", they present attributes that stimulate the sexual desires of men. Among so many other qualities that can be ennobled in women, be they black or white, one chooses those relative to sensuality as if it were something

inherent to it, qualifying it as a mere object that is evaluated according to appearance, the only property worthy of consideration.

This sensuality that appears intrinsic to their bodies serves as a foundation for the condition to which they are put. In Jorge de Lima's poem, "Fulô" submissive, always at the service of its owners, when taken to be punished, is placed in a conjuncture that highlights precisely its attractive side, its body. She "takes off her clothes", making her master have his sights darkened.

(...)
Sinhô went to see the black woman
take leather from the foreman.
The black woman took her clothes off.
Sinhô said, "Soot!
(The view went dark
like the black soot.)
(LIMA, 1997, p. 10)

From that moment on, the feeling of greed, which perhaps already existed in you, intensifies to such an extent that he makes a point of going to "flog the black so-and-so", after she is again accused by "Sinhá" of theft. And again the scene that so disturbed him happens, being now more detailed by the writer, Soot "took off his skirt", "took off his head", remaining "naked" to the satisfaction of the gentleman who now had no one to witness his harassment and his intentions.

Sinhô went to whip
alone the black soot.

The black one took off her skirt
and took his big head off,
from within he jumped
nude to black Soot
(LIMA, 1997, p. 11)

In Bruno de Menezes' poem, "Nêga" is "bitten" by the "maribondo" when he was in his work environment, the country. However, the insertion of dance with "creoles" and "mulatas" submerged in a "mandingueira" sensuality creates an analogy that the attraction of "maribondo" by "Nêga" begins precisely in this environment where "meat retreats in carnal dance".

Moon lace garments washed in the courtyard
a strong smell of mandiginous resins
comes from the woods and enters the bodies in ruins.
(MENEZES, 1984, p. 22)

In the dance, the cups have an aroma of the substances originating from the forest that enchant, that attract, they are "mandigueira resins". The "maribondo" follows only its animal instincts, since it is seduced by the exhaled smell, which makes it attack the body of the "Nêga" without at least letting it "work".

- Maribondo in my body!
- Maribondo Sinhá!
- It's over it's over it's over it!
- And all over the place!
(MENEZES, 1984, p. 22)

Thus, the sensuality present in the black slaves begins to justify the engagements made by the masters. Or rather, man becomes the victim of the sensuality inherent in the black slave whose condition puts him at his

disposal to realize himself sexually. She is voluptuous, so she ceases to be totally indifferent to harassment, becoming seductive. In this sense, man assumes the victimized position of being attracted, of being induced to commit reprobate acts.

"Fulô" and "Nêga", are characters that represent the male chauvinist and even racist ideologies that are still present in society. Because they are women, they carry the insignia of being dangerous; of causing disorder leading men to commit thoughtless acts; of naturally carrying the weight of original sin and submission. Because they are black, they are stigmatized with the tacha of insatiability, being able to suck male desires and weaknesses, not serving to build families, but to satiate the beautiful pleasures of men.

In the poems, there is also an annulment of the emotional and psychological aspects of the black slave woman. For both Fulô and Nêga are not given the possibility to position themselves in relation to the attitudes of the people who ended them. They are women who do not have a position of subject, because they are placed as devoid of desires and wills, they are only passive, receiving any action that comes from the other (sinhô or sinhá).

IV. FINAL CONSIDERATIONS

Despite advances in modern society related to racial and gender issues, speeches that describe, portray the female figure from a patriarchal viewpoint are still present. In these discourses men stand out in all points, always appearing squandering strength, courage, intelligence, competence, and women, on the contrary, always appearing characterized by their aesthetic dimensions, performing functions inferior economically, professionally, physically and emotionally to those of men.

In Brazil, the great promoter of such ideologies was the Portuguese. When he arrived in Brazil, he established a social regime based on the belief of male superiority and the white race; he built a slave environment where the racist exploitation of black women was not restricted to heavy work in the fields or in the domestic environments of large houses, but went further, dehumanizing them and demoralizing them as victims of sexual exploitation; teaching them to submit, to accept inferiority and to be silent.

The colonizer charged black women to play promiscuous roles as lovers and sex slaves, implanting in the social environment, over time, stereotypes that black women are sexually available, that they are "hot", which men can release their impulses because they are only victims of their immoralities. Generating even in black female figures a constant awareness of their sexual vulnerability, because they were forced to accept the "rights" given to men to assault and victimize them.

Brazilian literature, in this sense, by introducing black women as a recurring figure in their discourses, even seeking to deal with identity issues as an incentive to accept diversity as a constitutive element of Brazil, still constructs lines full of definitions that oppress black women in the sexist condition of sexual object; that characterize them only in aesthetic greatness; that determine them by disqualifying or subordinate representations. This can be observed in the poems of Jorge de Lima and Bruno de Menezes.

Fulô and Nêga are placed in a passive position both because they are black and because they are women, whose body is the only possible identity to be praised, since it serves as an object to generate pleasure for the other (man). They are not seen as individuals, but as women fragmented into various erogenous zones, being unable to position themselves critically, to be thinking subjects, that is, there is no room for the construction of their subjectivity.

This is why it is so necessary for black women to enter the literary scene not only as an active character in significant performances, but as the very builder of their story. So that these anachronistic discourses built from the vision of the other can give place to new forms of literary production, whose authorship is of those who have knowledge generated by experience.

Brazilian literature, in this sense, by introducing black women as a recurring figure in its discourses, even seeking to deal with identity issues as an incentive to accept diversity as a constitutive element of Brazil, still constructs discourses full of definitions that oppress black women in their sexist condition as sexual objects; that characterize them only in aesthetic greatness; that determine them by disqualifying or subordinate representations. This can be observed in the poems of Jorge de Lima and Bruno de Menezes.

Fulô and Nêga are placed in a passive position both because they are black and because they are women, whose body is the only possible identity to be praised, since it serves as an object to generate pleasure for the other (man). They are not seen as individuals, but as women fragmented into various erogenous zones, being unable to position themselves critically, to be thinking subjects, that is, there is no room for the construction of their subjectivity.

This is why it is so necessary for black women to enter the literary scene not only as an active character in significant performances, but as the very builder of their story. So that these anachronistic discourses built from the vision of the other can give place to new forms of literary production, whose authorship is of those who have knowledge generated by experience.

For it is indisputable that the history of black women, whether slave or free, was designed mainly by male figures, that is, their identity was built by someone whose knowledge is based on a partial and even superficial reality. Since the discourses made "about the other" are never exactly the same as those in which the author and the discursive character are confused by their affinity and science with each other.

Therefore, going from being consumers to being producers is one of the social precisions that women are black or do not have to achieve, in spite of the advances made in this matter. Because only then will there be the opportunity to build a new identity, in which their bodies are not the center of attention and recognition, but rather their autonomous actions as subjects with equal and democratic rights.

REFERENCES

- [1.] ALMEIDA, Manuel Antonio de. *Memoirs of a militia sergeant*. Rio de Janeiro: Ed. de Ouro, 1969.
- [2.] AMADO, Jorge. *Gabriela, carnation and cinnamon*. São Paulo: Martins, 1969.
- [3.] AZEVEDO, Aluísio. *O cortiço*. São Paulo, Ática, 1974.
- [4.] BOSI, Alfredo. *Concise History of Brazilian Literature*. 43. ed. São Paulo: Cultrix, 2006.
- [5.] CARVALHAL, Tania Franco. *Comparative Literature*. 4. ed. São Paulo: Ática. 2006.
- [6.] _____. *Intertextuality: the migration of a concept*. *Via Atlântica*, São Paulo, n. 9, p. 125- 136, 2006.
- [7.] CANDIDO, Antonio. *Initiation to Brazilian Literature*. 3. ed. São Paulo: Humanitas/ FFLCH/USP, 1999.
- [8.] CLAUDON, Francis; HADDAD-WOTLIG, Karen. *Elements of Comparative Literature: Theories and methods of the Comparative Approach*. Translation by Luís Serrão. Portugal: Editorial Inquiry, 1992.
- [9.] DAVIS, Angela. *The legacy of slavery: bases for a new feminine nature*. In: _____. *Woman, race and class*. Free translation. *Ghetto Platform*, 2013.
- [10.] FARES, Josebel Akel. *Bruno de Menezes and the drum roll*. *Boitató, Londrina*, n. 13, p. 126-137, 2012.
- [11.] FREYRE, Gilberto. *Casa-grande & Senzala: formation of the Brazilian family on the patriarchal economy regime*. São Paulo: Global, 2003.
- [12.] PROENÇA FILHO, Domício. *A Trajetória do Negro na Literatura Brasileira*. *Estudos Avançados*, São Paulo, n. 9, p. 161- 193, 2004.
- [13.] GIACOMINI, S. Maria. *Woman and Slave, a historical introduction to the study of black women in Brazil*. Place: Vozes, 1988.
- [14.] GUIMARÃES, Bernardo. *The Slave Isaura*. 6th ed. São Paulo, Attica, 1976.

- [15.] HOLANDA, Sérgio Buarque de. *Roots of Brazil*. 26th ed. São Paulo: Companhia das Letras, 1995.
- [16.] HOOKS, Bell. Sexismo e a experiência das mulheres negras slaves. In: _____. *I'm not a woman. Black women and feminism*. Free translation. Ghetto Platform, 2014.
- [17.] LIMA, Jorge. *New Poems; Chosen Poems; Black Poems*. Rio de Janeiro: Editora Lacerda E.D., 1997.
- [18.] MACHADO, Álvaro Manuel; PAGEAUX, Daniel-Henri. *From Comparative Literature to Theory of Literature*. Lisbon: Editions 70, 1988.
- [19.] MENEZES, Bruno. *Batuque. Poems*. 6. ed. Belém: Conselho Estadual de Cultura, 1984.
- [20.] MOURA, Clóvis. *História do Negro Brasileiro*. 2. ed. São Paulo: Ática S.A, 1992.
- [21.] MORAIS, Nascimento. O africanismo de Bruno de Menezes. In: Menezes, Bruno. *Batuque. Poems*. 6. ed. Belém: Conselho Estadual de Cultura, 1984.
- [22.] NABUCO, Joaquim. *A Escravidão*. Recife: Massagana, 1988.
- [23.] REIS, Marcos Valério Lima. *Entre poéticas e batuques: trajetórias de Bruno de Menezes*. 2012. 157 f. Dissertation (Master in Communication, Languages and Culture) - Universidade da Amazônia, Belém, 2012.
- [24.] SANTOS PEREIRA, Edivaldo. *Batuque: reverberation in the memory of the experience of afro-amazonic identities*. 2013. 116 f. Dissertation (Master's Degree in Literature and Communication) - Universidade Federal do Pará, Belém, 2014.
- [25.] SAMOYAUULT, Tiphaine. *The intertextuality*. Translation by Sandra Nitrini. São Paulo: Aderaldo & Rothschild, 2008.