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THE GREAT LADY: THEATER MEDIATION AND CULTURAL ACTION IN CAPIVARI

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Abstract: The work focuses on the analysis of the scenic process between the community of ``Batuque de Umbigada`` de Capivari and Cia Ui de Teatro, formed by young Capivarian actors, and how this exchange can deepen cultural and political actions of recognition and distribution in search of greater connection of civil society with its local culture. Capivari is the land of popular master Anicide de Toledo, the first female voice of ``Batuque de Umbigada`` de Capivari. She creates compositions that tell of the ancestral resistance of her people. Despite the strength of this cultural manifestation and even though there are resistance movements by communities and collectives in the city, the aforementioned intangible heritage still finds it difficult to interact with official public bodies, as they shy away from supporting and/or offering effective public policies.

Keywords: ``Batuque de Umbigada``. Cia Ui de Teatro. Popular culture. Cultural Action.

INTRODUCTION

WHOSE PEOPLE ¹? I LIVE IN CAPIVARI ².

``Batuque de Umbigada`` ³ is a cultural manifestation of Bantu origin ⁴ (CAMPOLIM, 2019), present in the West of São Paulo. Capivari is the land of popular master Anicide from Toledo ⁵, first female voice of ``Batuque de Umbigada`` de Capivari who creates compositions that tell of the ancestral

1. Popular country expression, still frequently used in Capivari. So that people know their origins and which family they belong to.

2. A city in the interior of western São Paulo, with around 60 thousand inhabitants, the municipality of Capivari is located on the banks of the Capivari River, 108 km away from the capital of São Paulo in a straight line. The city's economy is based on agriculture (mainly sugar cane) and companies that set up shop in the municipality. Capivari, from Tupi-Guarani: Rio das Capivaras. The name was given because there are many capybaras on the banks of the river where the village was formed.

It is a city with quilombola heritage, where Beat still manifests itself, as well as in Tietê and Piracicaba. It is known as the Land of Poets, and also because it is the Land of the famous painter Tarsila do Amaral (1886-1973).

3. ``Batuque de Umbigada`` is a black cultural manifestation of dance, rhythm and song, brought by the Bantu people.

4. The Bantu or Bantu form an African ethnic group that inhabits the region of Africa south of the Sahara Desert. The majority of the more than 300 ethnic subgroups are farmers, who also live from fishing and hunting.

5. Master of ``Batuque de Umbigada``, known as the first female voice and Great Lady of Beat. Intangible heritage of the State of São Paulo. She passed away on July 6, 2023 in Capivari.

resistance of her people. Anicide is an activist within her culture, having been the first to break the barrier that singing was a privilege of men within Beat, this style of sound and coexistence typical of this place, this region (Capivari, Tietê and Piracicaba) carries ancestry and paths of resistance based on the orality of the masters. The work focuses on analyzing the process for preparing the scenic biography of Anicide de Toledo, developed by Cia Ui de Teatro (formed by young Capivarian actors) together with the community of ``Batida de Capivari``; and how this can deepen cultural actions in search of a greater connection between civil society and its local culture. Teixeira Coelho (1997) embraces the importance of processes in the field of cultural action research. This project also wants to highlight the need to make Anicide seen, not only in terms of presence (which we know is not eternal), but as an identity symbol, and as a reflection of the cultural territory. Revered outside the city, it still goes unnoticed without being able to achieve its greatness within its own territory. Among the motivations that support this research and justify its importance is the construction of this deeper artistic relationship, which strengthens bonds by bringing the community closer to a cultural reality that is still invisible. It is through the master's orality and the possibility of exchange between young resistance artists from the same city that their place of representation is enhanced. The research reveals attempt to

strengthen and expand the transmission of a cultural heritage through theatrical mediation. We investigate how this type of proposal can create important links in the field of culture, expanding the belonging of these individuals and communities in relation to their cultural identity. Our main objective is to analyze how theatrical mediation can serve as an instrument for continuous cultural action; highlighting the image of Beat's first female voice. We used the action research of Michel Thiollent (2019) with qualitative analyses, dialoguing with the orality and ancestral memory of Anicide de Toledo, related to the concept of Writing by Conceição Evaristo (1994).

We seek to problematize the issue of cultural mediation, proposing dialogues with authors such as Stuart Hall (2001 / 2005) and Nestor Garcia Canclini (2019), who were able to support us in the discussion about cultural-identity relations, and the impasses caused by the colonel style aspect in scope of artistic production and local cultural actions. Trying to elucidate these issues, we will bring to the analysis approaches within the scope of Capivari's public cultural policies, based on the ideas of Nancy Fraser (2020) on redistribution and recognition policies. This research discussed the findings in light of the theories of Muniz Sodré (2019) and his reflections on structural racism.

RACISM NEEDS TO END, WITHIN CAPIVARI!

According to Bueno, Troncarelli and Dias (2015), Anicide's fashions are chronicles of the community's daily life, criticism of customs, cries against the repression of black people, and point to relations of power and command that end up reaching the socio-cultural political sphere. This system of behavior is a hallmark of many cities in the countryside of São Paulo and generates clashes between communities and minorities (whose cultural

manifestations are popular and resistant) and local public management. These colonelist relationships indicate an approach to another problem, that of racism mentioned in Dona Anicide's fashions. It's like we heard in her greatest anthem: "I live in Capivari, I really like my land [...] racism needs to end, within Capivari" (Bueno, Troncarelli and Dias, 2015). The former street sweeper brings every scar of her soul alive on her skin and it is through improvisation that she expresses her pain in her fashions. We highlight the division of the central square that existed in a not so distant time, where a gate determined which side belonged to white people and how far black people could go. In his statement for the book — ``Batuque de Umbigada`` — Tietê, Piracicaba e Capivari – SP, Anicide portrays what he went through and felt:

[...] I sang because we feel it in our skin, we suffer a lot of humiliation because of our color, I felt it when I was in the service... They treated me differently because of the color of my skin, we had to work like a convict... The white women, who did nothing, had more value, they were treated all the way up there. I felt everything there and I sang. I compose fashions to express my feelings. (TOLEDO apud BUENO, TRONCARELLI and DIAS, 2015, pg. 173).

According to Sodré (2019), slavery manifests itself intrinsically in Brazilian social formation. And even with legal and politically declared abolition, we were not able to abolish slave spirits. He points out that what was abolished was the racism of segregation, but he warns of domination.

[...] Domination is the one that is done through subtleties. During segregation, black people were placed in the slave quarters, in their place using force, beatings, using a stick. Not that of domination. They continue to place them elsewhere, but through judgments, negative judgments, and different rankings in the job market. This is the racism of domination that abolition did

not end, which continues in slave form. It's the logic of you there and me here. (SODRÉ, 2019, p.879).

Anicide sings in one of his songs that addresses racism in his city:

If Luís Gama were alive, he would cry with great reason [...] There are people who still cry for freedom, there are people in the city who still cry for slavery. (TOLEDO, Anicide).

This shows how attentive the master is to events in relation to social and political movements within her territory. Within our process we were able to reflect on the intellectual, social and political potential present in fashion. Campolim (2009) points out that traditions, especially those of black culture, have always needed to create internal policies of resistance, to establish their existence and that they repeatedly place themselves at the mercy of dominant politics to do so. Sodr  (2005) states that these demonstrations were part of the population dominated and excluded by society and that they needed to live with relations of domination by the established power, within the demands of obedience and submission, in addition to having the need to be accountable within the rules of dominant models for a path of integration and ascension in a globalized society. All the originality of these communities always needed to walk within the ambiguity of these powers and parallel paths in order to somehow reverberate, always from the perspective of adequacy.

Problematizing research around the valorization relationships of municipal public power ⁶ with the aforementioned heritage, we understand that Dona Anicide's orality becomes the basis of the project since the knowledge necessary to support the "rescue of territory" is contained there. We understand that cultural recovery seeks to preserve and

perpetuate cultural manifestations. According to Milton Santos (2002, p. 61) "culture and territoriality are, in a way, synonymous. Because, culture is the result of the process of living, of social relations, just as territoriality is the result of the process of occupying space, of the relationships established between man and his environment. We start from the assumption that the image of Anicide de Toledo has always received greater appreciation outside the municipality, more than in its own land, despite the resistance of "Batuque de Umbigada" in Capivari, with actions to maintain and pass on traditions within the territory. It is justified to seek to understand why the region has a history of stifling its local culture, be it traditional Beat or contemporary collectives focused on popular work and research with political and social approaches.

CULTURE AND IDENTITY: UNDERSTANDING THE CULTURAL PAST TO MOVE FORWARD IN THE FUTURE

When addressing the relationships between the ancestor and the new Canclini (2019) states that traditions are reconnected in a time that has not yet been and another that has not finished establishing itself. He emphasizes that we must pay attention to the roles of the social agents involved in the construction of cultural products, which he categorizes as: cult, popular and mass, these types of cultural production are engaged in clashes in the struggle for the market at the same time, they struggle to distinguish their constructions. It deals with issues of colonial power and its negative perspectives in the face of popular demonstrations, placing them in a place of pejorative eccentricity. We will briefly seek to address these relationships, bringing questions of identity to bear on the problem

⁶ Capivari City Hall.

between past and present.

The study covers the links between the city's cultural ancestral memory and its civil society, where the understanding that everyone involved in these manifestations is fundamental within the processes as agents of territorial culture:

Cultural action is rather a gamble [...] The process or the means, in this case, matter more than the ends, and the cultural agent, as well as the cultural policy represented by him, must accept taking these risks. The cultural agent himself, moreover, submits himself to the process he himself triggers, also suffering the resulting cultural action (COELHO, 1997, p.33).

We also understand the importance of the concept of identity (HALL, 2003), for our analysis of the production of master Anicide de Toledo. To observe how this relationship of looking to the future resorting to the past strengthens their resistance by making these individuals linked to their cultural past and having an awareness of their traditions, as mentioned by Stuart Hall (2003):

But what this “detour through their pasts” does is enable us, through culture, to produce ourselves anew, as new kinds of subjects. [...] Therefore, it is not a question of what traditions make of us, but of what we make of our traditions. Paradoxically, our cultural identities, in whatever finished form, are in front of us. We are always in the process of cultural formation. Culture is not a question of ontology, of being, but of becoming (HALL, 2003, p.44.).

We approach the perspective of (HALL, 2003) from the concept of identity, also when he states that this is not something fixed. It is a process of symbolic and discursive production that is mobilized at certain moments to print an idea until it relates to what it is. Another important aspect to mention is our concern with issues of popular culture and identity within the territory. According to Stuart

Hall (2003), throughout the transitions from agrarian to industrial capitalism, there was a slow struggle related to the culture and class of poor workers. And he warns that this incident must be the foundation for studies on transitions within popular cultures. Changes within harmonious relationships and social strength occurred primarily through obstacles surrounding the culture and traditions of the popular classes. Due to popular tradition being one of the main sites of resistance, within the attempt to reform the working class:

Capital was interested in the cultural relations of the popular classes because the constitution of a new social order around capital required a more or less continuous, even if intermittent, process of re-education in the broadest sense. And popular tradition constituted one of the main sites of resistance to the ways in which the “reform” of the people was sought. (HALL, 2003, P.248).

This way, popular culture has been the target of conflict for so long within a system that perceives it to be a strong field of resistance, causing its marginalization and invisibility.

THERE IS NO KING AND NO CROWN: RELATIONSHIP BETWEEN THE PUBLIC BODY AND HERITAGE

According to Tâmara Pacheco (2017), Beat, within the political field, becomes a field of struggle, commanded by black women alongside black men against prejudice, racism and also capitalism itself, even without a clear awareness of its power nor organized strategies of the movement. The problem lies in the assimilation and appropriate recognition of tradition by society. In this aspect we can dialogue with Nancy Fraser (2002) when she addresses the problematization of social justice in the globalized world. She points out that these injustices fall into two groups: redistribution policies and recognition policies. According to the author, distribution

policies permeate the scope of the distribution of material goods and resources, while the recognition policy attempts to reconcile differences in search of a more respectful world. She further warns that the struggle for recognition will not necessarily contribute to a struggle for redistribution, and a major threat to social justice would be the consequences of a transition from redistribution to recognition alone. For there to be justice, the two policies must go hand in hand.

She emphasizes that only by understanding the politics of recognition can one think without judgment about a policy of redistribution for a given class and community. Within this aspect, it brings the meaning that what is required knowledge is the cultural identity of a certain group and when appropriate recognition does not occur, the depreciation of this identity by the dominant culture is established. Recognition becomes linked to the perspective of the status issue. Social subordination requires a policy of recognition and not necessarily one of identity and if we return to the relationship that in order to have social justice we would need to think of strategies to combine them, the author defends the point of view that the emancipatory aspects of both fronts need integrate into a single and comprehensive structure, where culture goes hand in hand with the economy (FRASER, 2002).

The rejection of this false recognition is extremely important that it is detected by the members of these groups, not only, with the purpose of being aware, it is necessary to take a position, so that the members of this group themselves create actions to effectively strengthen these bases, anchoring themselves in policies that cover real recognition and redistribution from these institutions. Within artistic resistance collectives, it is common for public bodies to offer hollow policies that, when observed deeply, disqualify the power of these

groups and cultural manifestations, placing them in places where they easily become targets and even responsible for unrecognized recognition strategies. structured, promoting separatism within the community itself.

Dialoguing with the relations of Capivarian public power with intangible heritage (Anicide de Toledo), the ``Batuque de Umbigada`` and the new marginal artistic collectives, in the case of our research ``A Cia Ui de Teatro``, we understand that the collective of young actors, identified a similarity, in this relationship between organ/artists from popular and/or resistance cultures. Both Beat and them suffer from aspects of public policies of redistribution and mainly recognition. Between 2017 and 2018, there were issues of lack of appreciation for work, lack of space, and political obstacles. At times, they even noticed some type of collaboration from the organization, which was not established in the long term or supported the demands of the most culturally marginalized groups. The beat was suffering from a shortage of beater, and the theater company had just been removed from its rehearsal space by the city council. Within this analysis, they found that the alliance would be extremely important for the strengthening of both.

BEYOND IDENTITY: APPROPRIATE RECOGNITION AS A MODEL OF STATUS

These inappropriately recognized individuals “are prevented from participating as equals in social life” (Fraser, 2002, p.10). One of the recurring articulations in Capivari that addresses this subordination is when the body opens vacancies for commissioned positions to destabilize opposition groups and garner votes. Selecting certain representatives before opposition who retreat from established alliances. Often without being aware of it or without being able to get out of it, because it

is part of the system of these inappropriate recognition policies. She further emphasizes:

To redress such injustice requires a politics of recognition, but that does not mean a politics of identity. [...] in the view of status means a policy that aims to overcome subordination through the establishment of the unrecognized party as a full member of society, capable of participating on equal terms with the other members. (Fraser, 2002, p.10).

Therefore, it is important to analyze how this type of status model is applied in a given territory, paying attention to what the institutionalized patterns of cultural values are like, to verify their effects on the positions of social actors. It is necessary to establish standards where these communities are capable, as equals, of participating on the same terms with others in social life, only then will we be able to establish an equal status and reciprocal recognition. When these values place people, collectives, cultures as inferior, exclude them, boycott them and take them off course, to make them invisible, or just partners at appropriate times for the system, we in fact conclude status subordination and inappropriate recognition. FRASER (2000). Therefore, within the status model, inappropriate recognition is not a psychic relationship, but rather an institutionalized one of social subordination, not reverberating as independent discourses in the cultural sphere.

ALL TIME IS NOT ONE:

``BATIDA DE CAPIVARI`` AND ``CIA UI DE TEATRO``

This process deals with the meeting between a popular and traditional collective from Capivari with a theater group from the same city, to carry out a theatrical show that talks about the life and work of Anicide de Toledo. The two collectives are made up of a black majority, women and other excluded groups

such as the LGBTQIAP+11 community. Beat is already consecrated as an ancestral legacy, made up of traditional beat families, and the imposing figure of the popular master Anicide de Toledo, the other collective is made up of young Capivarian actors, who bring theatrical research into the culture of the Capivari territory, such as bumpkin style, quilombola heritages, sugarcane, sugar and coffee heritages and daily reports of the strength of racism and colonelism present in the city. The two, in a way, share a common characteristic, which is to point out the prejudice rooted in the city and its bossy relations, and the fight against minorities and oppressed groups, which directly affects the relations of public power with these resistance groups. One of the first reflections on the beat community is that it has a very particular form of expression, and it is often necessary to listen and step back, for the enjoyment within the exchange to happen, they are suspicious, for fear of the appropriation of their culture. and this is also reflected as a form of survival.

Dialoguing with SODRÉ (2005), who points out that black and popular culture does not propagate or constitute itself through the same path as the so-called dominant culture:

The navel, like black culture in general, is circular. It does not follow and deviate from the linear meaning of the dominant thought patterns: "No psychoanalytic or metaphysical-related discourse can account for the "truth" of black ritual (no matter how good the conscience of psychologists, anthropologists, sociologists, etc.), simply because there are no latent or repressed contents in them, there is no being, no definitive word behind them" (SODRÉ,2005: p.111).

This way, we understand the need to give protagonism within our research to the voices and knowledge of the teacher and the community, leading the processes with us. We must take care and respect into consideration

during the journey, the collective that teamed up with Beat to develop this proposal understands this culture as an improvement of its artistic identity and has the purpose of raising awareness of the struggles and clashes present in the territory, such as states Campolim (2009) in his research on Beat in Capivari: to get closer it is necessary to show respect; he also emphasizes that, according to Sodr  (2005), after the entire process of capital accumulation carried out by the West, and the almost total liquidity of original human groups, science is committed to the “salvation” of these groups.

This salvation changes form according to the strategies and academic traditions of the great global science centers: The North Americans send their linguists and anthropologists to codify and store in information networks the languages and customs of the disappearing American tribes: the Europeans were left with the African continent, whose cultures they try to classify and decipher. (SODR , 2005, p.112).

We understand this way that we do not have the role of “saviors” before the Beat community. We are there to analyze its reasons and trajectory, despite performing culture within the same territory, and understand, in fact, that there is a need to reverse the masters (mainly Dona Anicide). It is necessary to have an attentive and free look at their culture, and as researchers, we need to know how this group deals with institutions and how this relationship interferes with cultural production. We need to understand our place as fighting allies and how, through theater, we can give voice to the legacy of our heritage.

WHOEVER WALKS ALONG THE EDGE OF THE SEA IS A MERMAID: IN STEP WITH THE MASTER

The path to this work places Anicide’s

voice as a guide to the process. We built the dramaturgy in dialogue with the concept of Writing by Concei o Evaristo (1994), which latently raises issues of power and command, placing black characters and actors as the main characters in the story. She states that there are few white people in her works and they are always almost invisible, always represented in spaces of power and placed as the voice, the command, the letter from city hall. The focus of character construction is based on this thought:

[...] It can be concluded that the construction of white characters in my texts is always representative of some form of power. They are in command. Historically, this is our reality, and fiction, in a way, also does not remove this character from this place built and permanent throughout History. [...] I am tempted to say that black characters are shaped under a gaze that defines them within one characteristic or another, such as these: lazy, childish adults, disorganized in their social and cultural environments [...] African and Afro-Brazilian cultures are exoticized or folklorized. It is difficult to find the construction of a character. Writing and its black subtexts represent the power of the human being with all their dignity. (EVARISTO, 2020, p. 27-29).

This way, Anicide’s perspective on the events of his life were placed in the dramaturgy. As well as the reports about racism and relations with municipal public authorities, frequently mentioned by the master in her speech. All the protagonist characters were black and the white ones were positioned as the figures who hold power. Theater is the language of mediation that we chose for this process because we believe it to be an effective instrument for transforming human beings and for building individual autonomy and its characteristic of collectivity, so present in the manifestations of popular and Afro-diasporic culture. The logbook was used to transcribe these narratives and oral recordings of Anicide

de Toledo and the action research steps follow those suggested by Michel Thiollent (1997).

During the interviews in the field research, the researcher created a strong bond with the master, which can bring to the scenic process a wealth of details about her trajectory:

I sang in the countryside, everywhere I went I sang. It made everyone happy...everyone liked it. He sang carnival tunes. Oh good weather! This was happiness, it is happiness that I have in my heart. The biggest sadness was that I lost two lives, I never talk about it much, but I wanted you to tell me. It says that they were called Ofélia and Fátima. Say their names. (Verbal report from Anicide de Toledo⁷).

The understanding that the teacher often does not answer a question orally, but then puts it into her own fashion, demanding maximum attention to metaphors, looks, gestures and her silence, was absorbed during the process.

I followed this same path many times, I believe over months, I talked to the aunt at the gate of her house outside. I never had the courage to ask to join. I noticed progress and small steps towards getting closer. "Miss Anicide! It's Vivian!" – I always said that it was Vivian from the theater, for a long time she replied, "Who? Oh! From the theater, wait, grandpa, I opened it!", and she started arriving with jokes: "Hi, did you come to fill me up? And she laughed, "How are you, dear? Is everything okay?" I noticed her as more playful, talkative and spontaneous, but always outside the gate. "There will be beat, are you there? Go there!" [...] I arrived to visit my aunt, I was able to arrive a little calmer, and we had a good laugh at the gate of her house. She asked me about life, about my family, blessed me, and every time she left she said: "Come back, trust and go with God!", But that day something very special happened. Ms. Anicide! I barely finished the sentence and heard: "Hi! Live! Everything okay? And I noticed the shadow

approaching the glass door. She heard my voice and immediately remembered my name. I felt something special as if I, at that moment, were somehow part of my aunt's memory. She recognized me, she was no longer an intruder. She opened the glass door with a key in her hand, came towards the little iron gate, and I shivered like the first time – "Come on in, can you come in, okay?" She opened the gate, turned her back and continued entering her hallway, where she usually spends her afternoons sitting, smoking her pipe, it took me a few seconds to understand, she repeated "come on in, come in, sit down!". And so, it was after almost months of chatting at the gate, that I entered the home of our intangible heritage, the first woman to sing the Bantu beat song here in Brazil and sat down for our first prose within her micro territory, her home. It was definitely something very important to me, and I absolutely remember it, kept in my memory and in my heart. (Verbal report by the author)⁸.

THE GRAND LADY

The show ``A Grande Dama`` (The Grand Lady) had its premiere performance on August 25, 2018, organized by Diadorim Cultura Popular, within the yard ``Batuque de Umbigada de Capivari`` project, in the central square of Capivari, with Cia Ui de Teatro, Beater in its cast. de Capivari and at the end of the show the Beat was performed with the great master and honoree of the night Anicide de Toledo, who was able to watch young actors from her city, represent their life in the theater. She was assisted by members of the beat communities of Tietê and Piracicaba. The scenes were composed of the master's trajectory, chosen by her and related to contemporary social issues, often urgent needs of the young actors themselves. In some reports, the master emphasized that they would like them to be present in the

⁷ Report by Anicide de Toledo provided to the author in 2018.

⁸ Author's report. 2018.

play. Mainly those that dealt with racism and city hall's disregard for culture. We believe that the show reached the public, due to the relationship of affection and respect it carries towards the master, but mainly, because it reverberates the image and look of resistance and struggle of Anicide, through its history and its social and political relations with the land. The show, in addition to telling the life of the heritage, dialogues with issues about women and society, racism and the empowerment of marginalized voices. Called for by young actors, who were able, through a rich experience, to revere and understand how much cultural actions must pay attention to policies of recognition and redistribution (FRASER, 2002), in addition to identity, but as a break in a system that places popular demonstrations (mainly black women) at a level below what is appropriate. The show has already been presented several times, some of them with some members of the beat community and the links remain.

FINAL CONSIDERATIONS

The research carried out sought to reflect on how Anicide de Toledo's fashions - especially those that talk about his relationship with the city and racism, imply a powerful epistemological tool against all the prejudice permeated within his territory and how his decolonial discourse of resistance and its ancestral wisdom connects with social and political events of the present and is related to the construction of a cultural identity that survives through orality and memories. We believe that the process contributed and still has a powerful impact on deepening

the bond with the analyzed public and their local culture, with the possibility of creating a theatrical method based on the orality of the masters, within the scope of artistic mediation and cultural action. And how theater can be an important language for spreading this culture. As this is specific research for the municipality of Capivari, it strengthens important questions within the analysis of the history of local Beat and new collectives of resistance and their social and political relations with the municipal public body, taking into account policies of redistribution and recognition as status model dialoguing with the universe of the beater community. This study intends to continue, so that we can increasingly place these marginalized voices as cultural agents and producers in their territory. Maintaining the legacy of Anicide in its leading place as the greatest master and cultural heritage of Capivari. The way in which Anicide transmitted her culture affirms the importance of this matriarchal figure in the struggle of her people within a land that brings so much hostility towards her and hers and the inappropriate policies often provided by the public body. Thus, we conclude that, in its trajectory, Anicide built, through its cultural resistance, a profound contribution to the transformation of its space, where the people who find themselves on the margins, from their ancestral culture, make it possible to be protagonists of their own voice.

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