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## VESTÍGIOS MEMORIAIS DÁ SAMBA: LITERARY ANALYSIS OF THE SAMBA- ENREDO MÃE ZULMIRA - O AMANHECER DE UMA RAÇA

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**Abstract:** This article entitled *Vestígios memoriais dá samba: análise do samba-enredo Mãe Zulmira - o amanhecer de uma raça* (*Memorial traces give samba: analysis of the Mãe Zulmira samba - the dawn of a race*) aims to highlight the memorial traces of black history in Brazil. The guiding question for the analysis was: how do the memorial traces of black history from Africa to Brazil come about? The analysis was carried out in the light of some theorists, such as: Azevedo (2018), Berdn (2013), Derrida (2001), Gagnebin (2006), Ginzburg (2012), Ricouer (2007, Sedlmayer and Ginzburg (2012). It followed the methodology of critical-reflexive analysis, which led us to conclude that the great activator of memory are the traces throughout the samba-enredo and that this genre represents Afro literature as a fertile strand of Brazilian literature.

## INTRODUCTION

Faced with the stories already told and retold by writers, poets and lyricists about the black saga between the African continent and Brazil, the authors, Almeron and Gilson Nogueira, of the samba-enredo *Mãe Zulmira: o Amanhecer de Uma Raça* (*Mother Zulmira: the Dawn of a Race*) punctuate individual and collective realities that lead us to decipher the written memorial traces of the past, half-remembered, in different traces that shuffle and reveal themselves simultaneously.

This makes us understand that the memorial trace can be defined as the presence of an absence. And this duality brings to light the stories of great peoples whose voices are present in the panorama of Afro-Brazilian literature.

Many of these voices become audible and acquire great expressive power because they present fragments of black history from Africa to Brazil from a woman's point of view. In this way, black women's history gains expression through music, which has consolidated Afro literature as a fertile branch of Brazilian literature.

In the context of this article, we are interested in highlighting memorial traces of black history from a female perspective through the samba-song *Mãe Zulmira: o Amanhecer de Uma Raça*, sung by GRES Reino Unido da Liberdade in 1989 at the Manaus carnival.

This samba-song is a successful attempt to tell the saga of the contingent of Africans brought to Brazil as slaves, covering several centuries of this incredible story of suffering and overcoming the iniquities of the slave system.

Therefore, through the analysis of the samba-enredo *Mãe Zulmira: o Amanhecer de Uma Raça* (*Mother Zulmira: the Dawn of a Race*), we will appreciate fragments of the history of the black slaves who came to Brazil from Africa; of Morro da Liberdade, a traditional neighborhood in the city of Manaus and a space of undeniable memory; and of Zulmira, a descendant of those who suffered the most in the process of slavery: black women, because they were weaker and constant victims of rape.

## THE CADENCE BETWEEN SAMBA-ENREDO AND MEMORIAL TRACES

When making a samba-enredo, the author uses this artistic composition as a way of expressing pain, nostalgia, joy and pleasure; as a lyrical device to delve into the complexity of human relationships, showing the identity and experiences of the characters; as a driving force in the construction of time and space and in the development of contexts.

From this, we realize that in the samba-enredo, on the one hand, the author transcends the limits of written language inevitably associated with the imagination, bringing with it from its origin "the stamp of suspicion"; and, on the other hand, he gives the reader/researcher the job of investigating written traces in search of mnemonic remains.

This makes us understand that it is "pertinent to consider the memories of samba

singers who produced songs that took into account the spaces, knowledge and habits of the places they lived and that were constituted in other rhythmic and melodic aesthetics” (AZEVEDO, 2018, p.50).

Thus, the samba-enredo, specifically from the perspective of memory, leads us to the definitions of traces, traces, traces as a crucial point of reading and analysis. These nomenclatures are interconnected and refer to uncertainty, bringing us back to the idea of the absence of a presence or the “presence of an absent thing, marked by the seal of anteriority” (RICOUER, 2007, p.38).

It is therefore these aspects that we are interested in addressing in this work, about memorial traces evidenced in the samba-enredo *Mãe Zulmira - o Amanhecer de Uma Raça* (*Mother Zulmira - the Dawn of a Race*).

Walter Benjamin uses the nomenclature *Spuren*, a term that receives several translations in Portuguese (such as trace, trace, vestige, remainder, mark, among others) and directs it to a question of memory. Sedlmayer and Ginzburg (2012, p.8) say that in Benjamin’s work, the notion of *spuren* is

through different fields of knowledge: philosophy, literary theory, psychoanalysis, visual arts and photography. In them, as a constant element, one can find a question about how to interpret the past. [...] What remains of a past, of a trajectory, can form a basis for trying to understand what happened to an individual or a society.

The notion of *spuren*, therefore, is linked to the process of following traces, compared to the work of an archaeologist, a metaphor evoked by Benjamin, with very specific functions: dealing with the erasure of traces; alluding to the space where what is repressed or concealed erupts; observing traces that require contemplating what remains, within a horizon in which there has been loss; and referring to the process of remembrance and mnemonic reconstruction.

Benjamin gives the metaphor he evokes a meaning that highlights the conditions of an individual or several displaced subjects whose traces are erased either by themselves (as a survival strategy) or by others (who deny them this right due to their marginalized status in the system).

This bias allows us to extend the definition of trail towards other relevant questions, which will be addressed in the analysis we propose in this article.

The act of following memorial traces, then, refers to a work searching and investigating; this action can refer to the work of the reader/researcher about memory, who, through his attempt to search for traces, also has the function of detective and by analyzing these elements as polysemic signs, “examines everything that has been marked in the places of the crime, the voluntary or involuntary work of the criminal” (GAGNEBIN, 2006, p.113).

Having said that, we note that the imperative to follow a memorial trail as a detective’s action can also imply its erasure, because “its original significance is drawn in the imprint left, for example, by the person who wanted to erase their traces. Hence the relevance of the notion of memorial trace, in its extended sense of trace, trail, clue, residue, for literature.

In Gagnebin’s words, “traces are not created - as are other linguistic cultural signs - but left behind or forgotten” (2006, p.113). The trace, the name he uses for a memorial trace, is an unintentional sign, as it cannot be controlled by consciousness. In addition, “it refers to the question of maintaining or erasing the past, that is, to the desire to leave marks, even monuments of an elusive human existence, on the one hand, and to the strategies of preserving or annihilating the past, on the other” (GAGNEBIN, 2012, p.27), which why detective action on memorial traces is so important.

In a letter to Adorno in 1938, Benjamin discusses the association of the concept of trace with the detective novel, more specifically the work of Edgar Allan Poe, establishing a significant connection between the detective and the artist. As Jaime Ginzburg rightly points out, the “creative process develops, in the field of the detective novel, with the search for a solution, a truth, which reveals each time a face of the availability to the crime” (GINZBURG, 2012, p.113).

In the same way, in the constitution the samba-enredo genre, the act of recounting events through verses and stanzas stages a space of memories in the midst of a topography of memorial traces, as well as revealing the inherent characteristic of its traces, that is, the constitutive ambiguity of evoking the presence of an absence.

In this sense, as Ginzburg rightly warns from a Benjaminian perspective, every text that evokes memory is also concerned with forgetfulness, gaps and uncertainties.

It is this act of recounting events through verses and stanzas that pursues the traces of memory in search of what has been forgotten or repressed. They are writings of loss, to use Ginzburg’s term, but they are also “narratives” of memorial trails that recover erased stories and characters forgotten, they redraw a history against the grain and insert silenced voices into the gaping fabric of individual and collective memory.

Following Benjamin’s theorizing, Jacques Derrida also seems to establish an intrinsic relationship between the concept of *trace* (*la trace*), the nomenclature used by the author, and the situation of exiles and migrants, marginalized subjects, foreigners and strangers in the language of the other.

His concept of trace, imbricated in the theorization on difference (*différance*), is articulated from the premise that each element is constituted “from the trace of the other elements of the chain or system”, since “the-

re is nothing everywhere but differences and traces of traces” (DERRIDA, 2001, p. 32) and texts are configured as “chains and systems of traces” (DERRIDA, 2021, p. 79-80). Thus, the trace determines a movement of “propensity and retention” (DERRIDA, 2021, p. 104), as a mark of the past and molder of the future, which moves uninterruptedly and compulsively towards oblivion.

Derrida then calls the role played by the radical other within the structure of difference that is the sign a trace. The linguist recognizes the structure of the sign as a trace-structure. In a way, he recognizes the very structure of experience as a memorial trace, and not a structure of total forgetting of a presence.

For Derrida, when writing enters the scene, the trace becomes grass and the field of tracing becomes a ciphered space, as in a song; it leaves a mark that “draws trails”; it is the element sought by the reader/researcher about memory within a social, cultural and historical context.

Last but not least, we mustn’t forget Zilá Bernd, who uses the term memorial vestiges for elements that fragmentarily serve us to try to reassemble our past, to better understand the present and, consequently, our own well-being in the world and our continuous process of identity construction.

According to Bernd, memorial traces are part of our daily lives; they are understood as the retention of knowledge and as activators of the imagination, allowing the subject who remembers to reinvent what happened. For this reason, he states that “we are nothing other than what we remember” (BERND, 2013, p. 42).

Thus, we understand that memorial traces are associated with the lives of individuals in society, which become essential in everyday life community, determining the constitution of subjectivity. Memorial traces often enable and articulate the individual’s sense of belonging to a particular community.

According to Bernd,

Belonging to a community means (com)sharing memories, commemorating (= remembering with) the same festivals and following the same rituals, which are nothing more than re-enactments of events from years and even centuries past that survive today thanks to the human capacity to remember and to act on memorial traces (BERDN, 2013, p. 43).

It is therefore necessary to re-examine the past in order to better understand the present. Based on this idea, Bernd makes us understand the concept of memorial traces as elements in the process of remembering, in a constant movement of construction/deconstruction.

As elements of a mnemonic process, memorial traces are objectives to be achieved, not totalities to be reached. We can say, based on Bernd's idea, that memorial traces are elements that are always pursued and achieved in a fragmentary, unfinished way; they are located in an interval between memory and forgetting.

Finally, memorial traces, or *spuren*, tracks, traces, as we present them here, also raise the question of the positioning of the subject who crafts a text that has memory as its focal point.

This subject, suggested by us as the author of the samba-enredo genre, leads us, as a reader/researcher, to reflect on the act of recounting events as a process of tracing in which each trace or clue leads to a tracing of memories and a retrieval of the past. The act of remembrance is glimpsed through a cartography of trails, building a space of memory through the process of recounting events, both the said and the forbidden.

## **EPARREI, MOTHER ZUMIRA! DON'T LET THE MEMORIAL TRACES BE ERASED!**

We understand that analyzing the poetic making of the samba-enredo genre provides literature with yet another means of reflection, especially when it deals with the the theme of Afro-Brazilian memory, which today has the primary objective of highlighting memorial traces of black history in Brazil. We can also see that in this genre, the author has marked characteristics that are in line with this main objective:

One of them is to recover the voices and knowledge that make up black poetics based on transatlantic memory. Another is tracing the traces of memory, through the traces, the fragments left by the heritage of blacks from the past. In line with this characteristic, another feature emerges which we can call the construction of identity based on traces left by blacks on the margins of society throughout their history.

So, in this session, we will try to analyze the samba-enredo *Mãe Zulmira: o Amanhecer de Uma Raça* (*Mother Zulmira: the Dawn of a Race*) under the direction of this objective and these characteristics. We can already tell you that the authors dive in where memory and literature intertwine, leaving room for the imagination to rediscover, complete and update the memory traces.

## THE DRUMS ANNOUNCE: MOTHER ZULMIRA: THE DAWN OF A RACE<sup>1</sup>



Source: Blog *Na cadência do samba*

Ô ô a loud cry echoed through the air  
My saint is strong, I used to play with a whip  
The birds woke up to the beat of the drum

And I crossed the sea  
With tears rolling down my eyes  
I prayed the oguniê ritual  
To receive Oxalá's blessings

I made great art, my roots To the  
world I'll show the scars  
I like to love, I don't forget the offerings  
I've already suffered in captivity  
I made mysteries, I created legends

And in the sugarcane fields I  
shed blood and sweat  
Saravá, Holy Divine  
And in the marketplace of  
destiny I found myself

Olorum sent Ogum to shower  
flowers on Iemanjá  
And he told Iansã to come  
down to Avenida to reign  
Come, my people, come and dance

The poor song that rises like a king  
Come and the sky will enlighten you

Go back to Mina and write your  
law Don't hide your wealth  
That beauty is in the palm of your  
hand My ox is a burning flame  
Come and see Joana and her  
gongá from Maranhão

**Axé, Mãe Preta give happiness In  
your palace show freedom  
Give me love, care and protection  
Eparrei is Mother Zulmira  
The dawn of this nation!**

Both the title of the samba-enredo, *Mãe Zulmira: O Amanhecer de uma raça* (*Mother Zulmira: The Dawn of a Race*), and its chorus make direct reference to the yalorixá Mãe Zulmira, who was born on September 3, 1923, in the Cachoeirinha district of Manaus.

When she was still a child, she moved with her family to the place that later came to be called Morro da Liberdade, a neighborhood with a great social, cultural and religious tradition in the southern part of Manaus. There, she became the daughter of the Santa Bárbara terreiro in 1979 at the hands of Joana Gama and died in 2007, on the symbolic thirteenth of May: the liturgical feast day of Our Lady of Fátima, Mother's Day (that year, as this commemorative date is movable in the annual calendar) and the day that commemorates the abolition of slavery in Brazil.

This woman, the spiritual queen of the Santa Bárbara terreiro, known as "Mãe Zulmira's Magic Palace", accompanied the entire growth of the Morro da Liberdade neighborhood; she witnessed the beginning of the disappearan-

1. Samba-enredo composed by Almeron and Gilson Nogueira for the carnival in the city of Manaus in 1999; a tribute to Mãe Joana Gama and Mãe Zulmira and with the aim of telling the epic of the blacks who came from Africa through memorial vestiges; one of the most beautiful samba-enredo songs in the history of the GRES Reino Unido da Liberdade, which was recorded in Rio de Janeiro by the singer Grilo, from the Unidos da Ponte samba school, and went on to become a hit all over Brazil; to this day it is played in samba circles, at traditional carnival balls and in the courts of all the major samba schools in Manaus.

ce of the Quarenta stream, such an important source of economic and sustainable life for the people of that neighborhood and the surrounding ; she witnessed the birth of the most varied social movements; she celebrated the creation of the Manaus Free Trade Zone.

To this day, Zulmira is revered as a spiritual and cultural force, wisdom and positive energy; called the Lady of Morro da Liberdade; “the dawn of this nation” that climbs the hill; Queen of Liberdade; an instrument of faith in God.

Even 27 years after her passing, she still lives on in the memory of the people of Morro da Liberdade, distributing blessings, “love, affection and protection” as the eternal “mother of Morro”, a living vestige of Amazonian blackness.

This memory has become reverence, as we can see in the greeting language that the poet uses: “Axé, Mãe Preta dê felicidade”, “Eparrei é Mãe Zulmira”; but it is not only used in the title and refrain, but also in the samba-enredo’s run-on, such as: “Saravá, Santo Divino”. These are greetings that transcend time, being demonstrations of courtesy, respect and/or admiration for the spiritual guardian of Afro-Amazonian ancestry.

This personality is remembered and venerated through these salutes because of his struggle, courage, generosity and wisdom, personifying black people Africans who faced the obstacles of slavery and who now guide their descendants through the mnemonic process with their patience and knowledge passed down from generation to generation.

First the blessing is asked for, then the story is told. From this point on, the poetic self begins to trace the saga of the blacks who preceded Zulmira, in a form of flashback narration of the history of blackness that begins in Africa and resonates in Manaus.

This trajectory has the characteristic of re-gathering the voices and knowledge that make up black poetics from the transatlantic memory, which

by gathering the traces left over from official life and history, poets, artists and even historians are not only carrying out a ritual of protest. They also fulfill the silent, anonymous but indispensable task of the authentic narrator, which is still possible today (GINZBURG, 2009, p. 118).

We realize that this transatlantic saga presents memorial traces through the sensitivity of black people, shown by a historical view of the events that took place during this very complex period of slavery.

The I-poetic says that it wasn’t all pain and suffering, the blacks brought their belief, their joy and their culture to Brazil. “In these spatial and cultural crossings, the processes of mesti- zaje and transculturation will occur, in which one culture coming into contact with another generates new cultural products” (BERND, 2013, p.102).

Ô ô a loud cry echoed through the air  
My saint is strong, I used to play with a whip  
I woke the birds with the beat of the drum  
And I crossed the sea  
With tears rolling down my eyes  
I prayed the oguniê ritual  
To receive Oxalá’s blessings

At the beginning of this stanza, we notice that the blacks’ “loud cry echoed through the air” already announces their arrival in unknown lands, bringing with them faith, “my saint is strong”, and “making fun” of their own pain and humiliation, “I used to play with a whip”.

We also see mention of the “ogans”, musicians chosen by the orixás, through the drum, a trace of the strength and energy that comes from Africa. It ends with “I crossed the sea/ with tears rolling down my eyes”, alluding to the Atlantic Ocean and showing the pain of the expatriates’ longing for their mother continent. All this under the “blessings of oxalá”, always prayed for through the “oguniê ritual”.

In this intermingling of cultural and religious elements presented by the poetic self, we note that it is not ideologies that reveal the spirit of time and memory: it is the sensitivity of black people shared by the authors of the samba-enredo who use the voice that constitutes black poetics, presenting the memorial traces necessary for us to understand transatlantic memory and assuming “a relational character, as a perception of the world, between what is given to see and what can be seen indirectly” (PESAVENTO, 2008, p.25).

Back in Brazil, the poet-self mentions that  
I made great art, my roots To the  
world I'll show the scars  
I like to love, I don't forget the offerings  
I've already suffered in captivity  
I made mysteries, I created legends

And in the sugarcane fields I  
shed blood and sweat  
Saravá, Holy Divine  
And in the marketplace of  
destiny I found myself

In the first section, we see that the poet recalls his existential achievements and artistic activities in his beloved Africa and mentions his immediate pain and suffering on arriving in Brazil; this results in a kind of ambiguous mention in which he shows in the verses: “I've made great art, my roots” X “I'll show the scars to the world”; “I like to love, I don't forget the offerings” X “I've suffered in captivity / I've made mysteries, I've created legends”.

Ambiguity that suggests the construction of an interval space between memory and forgetfulness whose gaps are filled by the recovery of memorial traces related to free blacks in Africa and slaves in Brazil, attributing to themselves and their community a memory that goes back to the inaugural period of the slave trade to the Americas.

Thus, the samba-song reveals a historical-literary memory: it recalls facts from the history of black people in Brazil, deleted from official historiography due to the position that African descendants occupied in Brazilian society; and in which “historical facts are told, taking into account episodes experienced by an individual who becomes an example for the entire socio-historical context” (BERND, 2013, p.104).

In the second passage, we are already presented with a reference to the transformation of human beings into merchandise, “and in the market of destiny I found myself”. We can even poeticize it by calling the place where these negotiations took place the “Market of Destiny”, because it was there that the life that the black person would live was outlined and the country's slave economy was started, “and in the cane field / blood and sweat I shed”, which relied solely on slave labour to carry out the tasks of cultivation, in the sugar cane, cotton and coffee plantations, in the extraction of metals in the general mines and in others as heavy as these. In this way, reference is also made to Ifá, the owner of the wheel of fate for all the blacks who arrived in Brazil.

We see in the excerpts that the poetic word releases what has been retained in the depths of history and in the paths of memory through mnemonic traces, allowing the time of forgetting to emerge, which for Ricoeur (2007, p.31) “can mean the erasure of traces, but also their permanence, since the marks left by affections tend to be lasting”.

Living in the New World, the principle of religious/cultural syncretism and racial fusion make the poet remember his roots, which will often have to be searched for on the other side of the Atlantic:

Olorum sent Ogum to shower  
flowers on Iemanjá  
And he told Iansã to come  
down the avenue to reign



This excerpt on shows that the me-poetic constructs a process of remembrance through memorial vestiges (rites, orishas and offering elements), preserved in the memory of the blacks who preceded him and restoring the teachings of the wisdom contained in the oral tradition of the generations that preceded him. Benjamin helps us to better understand this process of the memorial trace:

And what is a trace if not a 'how to', if not the implicit transmission of a set of instructions, the rules of a game that has already been played before by another, others. Each trace represents an expectation, an obsolete milestone. The present can be permeated by traces of the past, but never measured by them - just as the past cannot be measured by the traces of the present" (BENJAMIN, 1996, p.131).

Following Benjamin's idea, we realize that four important deities were specifically mentioned in the samba-enredo; orishas that for us represent memorial vestiges: Olorum, lord of the heavens and supreme god; Ogum, god of war; Iemanjá, goddess of the waters; and Iansã, goddess of the winds and storms.

We mustn't forget that the Yoruba religion introduced other deities or orishas to Brazil, including Xangô, god of lightning and thunder, Oxóssi, god of hunters and travelers, Oxalá, the orisha of the orishas, Dadá, protector of children, Ibeji, the orisha of twins, and Exu or Elegbará, the messenger of the orishas, who is mistaken for an evil spirit.

All these deities, representative of the memorial vestiges that today not only black people worship, have contributed greatly to the construction of identity based on the search for the vestiges left by black people on the margins of society, religious/cultural syncretism and racial fusion in Brazil. In addition, these orishas are references to the black roots of the daughter of the Santa Bárbara terreiro, Mãe Zulmira, in the Morro da Liberdade neighborhood of Manaus, and at the same time, they are referenced as a

black contribution to the very advent of samba and the Amazon carnival.

In this rhythm of samba and carnival, the I-poetic invites you:

Come, my people, come and dance

The poor song that rises like a king

Come and the sky will enlighten you

From a historical, cultural and religious point of view, the excerpt says a lot about the search for blacks in Africa to subject them to slave labor in the Americas. In the midst of so much pain, discrimination and suffering, there is a soothing song, "the song that rises like a king".

We note in "e coroar" and "como rei" the reference to the entry of blacks brought to Brazil. Many of them were kings and queens or descendants of the African royal houses of the time who came from various parts of the African continent: from the west coast, between Cape Verde and Good Hope, from the east coast, from Mozambique, and even from some inland regions.

The most important group introduced into Brazil was the Sudanese, who spread from the markets of Salvador throughout the Recôncavo. Of these blacks, the most notable were the Yorubas or Nagôs and the Geges, followed by the Minas.

These kings and queens were brought to Brazil in the holds of slave ships. Due to the terrible conditions of this means of transportation, many of them died during the journey.

After landing in Brazil, specifically, all these people were sold in the markets as slaves and bought by farmers and plantation owners, who treated them cruelly and inhumanely.

However, as we can see in the excerpt, these people have the strength to overcome situations of extreme adversity with divine protection, "come and heaven will enlighten you"; they remember the acts of bravery and heroism they experienced at other times in Africa through the memorial vestiges; and they don't let their experiences, whether good or bad, fall into oblivion.

Returning to Brazil, the poet-self already locates us in Maranhão, the cradle of slave rebellions, another taboo in our historiography, which has tried to construct the myth of the docility of the African slave and his acceptance of slavery, unlike the Indian, who did not allow himself to be enslaved.

Go back to Mina and write your  
law Don't hide this wealth  
That beauty is in the palm of your hand

My ox is a burning flame  
Come and see Joana and her  
gongá from Maranhão

The I-poetic continues to invite and skillfully articulate the play of memorial traces that brings to light both the facts that Mãe Zulmira's descendants can proud of - such as the resistance to slavery, "go back to Mina and write your law", the formation of quilombos, the preservation of orality and religious rituals, "don't hide this wealth/because beauty is in the palm of your hand".

This play of memorial vestiges meets the verse "go back to Mina and write your law". This encounter is what Derrida reflects: "it refers to the Greek term *arkheion*, which means: house, domicile or residence of the superior magistrates, the archons, those who in the ancient world held the power to create and represent the law" (DERRIDA, 2007, p. 13).

In the same excerpt, there are direct references to the Casa de Mina, the Boi do Maranhão, the Bumba Meu Boi and the beauty of the lace of the Maranhão lace woman; cultural references to the roots of Mãe Joana Gama, the same woman who introduced Mãe Zulmira to the Terreiro de Santa Bárbara.

Thus, we can see that the poet-self revisits the past in order to tell a story that is constructed outside the official history of the colonization of Brazil and the slave trade along the Atlantic route, through memorial traces.

This is an attempt to recover the memories of those who lived in slavery or suffered traumas whose marks they carried with them through successive generations.

## FINAL CONSIDERATIONS

After we had the opportunity to carry out a critical-reflexive analysis of the samba-song *Mãe Zulmira - o Amanhecer de Uma Raça*, we realized that at no point did we mention how the song was performed during the parade and the performance of GRES Reino Unido da Liberdade on the avenue.

We will use the words of Simão Pessoa (2011) to describe the performance of the samba school:

With this concept of a masterly parade and the whole city singing one of the most beautiful sambas of all time.

The school entered the catwalk at 6am, just as the sun was rising on a new day.

[...]

And the school went - like a giant wave of 4,000 players, rocked by the voices of Tati do Reino, Almerom, Rock and Bebel, in an excitement that swept the public off their feet and filled the avenue with beauty.

Receiving a standing ovation from start to finish, the school left Djalma Batista consecrated.

The jokers began celebrating the title on the same day, in the school's court.

On Wednesday, the judges' scores only confirmed what all the press and the public present at the parade had already announced in advance: GRES Reino Unido da Liberdade was the undisputed champion of that year's carnival.

The boys from Morro had arrived.

In the samba-enredo *Mãe Zulmira - o Amanhecer de Uma Raça* we see evidence of memorial traces of black history in Brazil. This evidence functions in the text as clues that become very revealing elements, since

they are synonymous with memorial trace, as they are the marks left in the homeland and in the new land, constituting evidence of the mnemonic process of those who experienced the African diaspora: a process that involved forced migration.

In addition to the evidence of memorial traces, we identified in the samba-enredo the striking characteristics that deal with the theme of Afro-Brazilian memory.

Firstly, we have the memorial traces of orality brought by expatriate blacks in relation to African migrations to Brazil, such as songs, religious rituals and their identity, translated into narrative flashes throughout the samba-enredo. This is articulated by the I-poetic, who registers the voices and knowledge that make up black poetics based on transatlantic memory.

Secondly, there are the written traces proven by extensive archival research, the fruit of arduous work to gather data on slavery in Brazil, which is listed throughout the samba-enredo. All the residues are reactivated by sensitivity and filled with the creative imagination of the composers.

The notion trace is therefore associated with the presence of residues of the practices of the past in what we call the present. Thus, the writing of the samba-enredo is constructed by the interspersing of fragmented memories integrated into the textual fabric: prayers, myths, quotations, proverbs, lullabies, the resounding of the tantãs and the rituals of African culture preserved in Brazil.

It's tracing the traces of memory, through the traces, the fragments left by the heritage of black people from the past.

And finally, in line with this characteristic, another feature emerges which we can call identity construction based on traces left by blacks on the margins of society throughout their history.

It is understood that the African diaspora was a process of redefining identity, since these peoples (Balantas, Manjacos, Bijagós, Mandingas, Jejes, Haussás, Yorubas), from what are now Angola, Benin, Senegal, Nigeria, Mozambique, among others, despite the context of slavery, reinvented practices and built new ways of living, making it possible for Afro-diasporic society to exist in Brazil.

The samba-enredo *Mãe Zulmira - o Amanhecer de Uma Raça* (*Mother Zulmira - the Dawn of a Race*) is based on the story a transfer in search of something that triggers memory. The readers of this text then follow the trail, the tracks and clues built by the authors who sometimes tell more details of the African diaspora to Brazil. The traces are present in many ways in the facts told as the person who tells them.

Therefore, we understand that memorial vectors are treated as recognition of the impression left by something that was present and has been absent or removed. And from this we can recover the characteristic facts of black history in Brazil and of Zulmira, the spiritual queen of the Santa Bárbara terreiro, located to this day in the Morro da Liberdade neighborhood, a true space of memory in Manaus.

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