

**BRINCANÇA OF EMBELÊCOS: POLITICAL AND EPISTEMOLOGICAL VOICES
OF THE SUBALTERNOS**

***A BRINCANÇA DOS EMBELÊCOS: VOZES POLÍTICAS E EPISTEMOLÓGICAS DOS
SUBALTERNOS***

***EL BRINCANÇA DE LOS EMBELÊCOS: VOCES POLÍTICAS Y EPISTEMOLÓGICAS
DE LOS SUBALTERNOS***

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ABSTRACT: This paper introduces Brincança of Embelêcos from the municipality of Moita Bonita in the state of Sergipe, Brazil, as a cultural practice which, from the players' perspective is subversive and revolutionary. Inspired by the perspective of the post-colonial knowledge, which allows us to understand that the subalterns can only speak in their own language, with their own explanatory systems, in their own culture, we propose thinking about the impact of systematic invisibilization, trivialized by the academic colonialism in relation to the knowledge of oral tradition. Therefore, we proceeded by listening deeply to the narratives of griô masters. When saying the unspoken, they provoke a decentralization of the culture seen as reference, producing epistemological effects of political consequences; thus, a space for enunciating the voice of subalterns and a place for political resistance.

KEYWORDS: Education. Knowledge. Oral tradition. Embelêcos.

RESUMO: *Esse texto apresenta a brincança dos Embelêcos de Moita Bonita-SE como uma prática cultural que, na perspectiva dos brincantes, é subversiva e revolucionária. Inspiradas pela perspectiva do conhecimento pós-colonial que nos possibilita compreender que os subalternos só poderão falar quando falarem em sua própria língua, com seus sistemas explicativos, em sua própria cultura, propomos pensar sobre o impacto da invisibilização sistemática e naturalizada pelo colonialismo acadêmico em relação aos saberes da tradição oral. Para tanto, procedemos pela escuta profunda das narrativas dos mestres griôs. Estes, ao dizer o não-dito, provocam um descentramento da cultura tida de referência, produzindo efeitos epistemológicos de consequências políticas; portanto, um espaço de enunciação da voz dos subalternos e um lugar de resistência política.*

PALAVRAS-CHAVE: *Educação. Saberes. Tradição oral. Embelêcos.*

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RESUMEN: Este texto presenta el brincança de los Embelecós de Moita Bonita-SE como una práctica cultural que, desde la perspectiva de los jugadores, es subversiva y revolucionaria. Inspirados por la perspectiva del conocimiento poscolonial que nos permite comprender que los subalternos sólo podrán hablar, cuando hablan en su propio idioma, con sus sistemas explicativos, en su propia cultura, proponemos pensar sobre el impacto de la invisibilidad sistemática y naturalizada por el colonialismo académico en relación con los saberes de la tradición oral. Con este fin, procedemos escuchando profundamente las narrativas de los maestros Griots. Estos, al decir lo no dicho, provocan una descentralización de la cultura a la que se hace referencia, produciendo efectos epistemológicos de consecuencias políticas; por lo tanto, un espacio para la enunciación de la voz de los subalternos y un lugar de resistencia política.

PALABRAS CLAVE: Educación. Saberes. Tradición oral. Embelecós.

Introduction

“The Embelecó, is a brincança by the people of this place”. So I say: “it’s a traditional play, right?”. He replies: “No, it’s a brincança”. Then I ask: “but if it is not a play... What is a brincança?”. He replies: “we are not a normal play, when we play this brincança that is ours, of the Embelecó has a different business, you know, girl... it’s our soul” (Dialogue with Master Pedro, 2019).

“Embelecós have a subversive, revolutionary sense” (Griô Apprentice Roberto, 2019).

In these talks with Griô Master³ Pedro and Griô Apprentice⁴ Roberto, we feel challenged to announce that the artistic and cultural manifestation of Embelecós is not a play, *it is a brincança, it is the soul of the people*. And brincança is *revolutionary*, it is *subversive*. Strong words that reveal to us that beyond words there are ways of thinking and feeling the world, resistance is built, joy is produced, music, in and through Oral Tradition⁵. Music, joy, brincança... subvert, revolutionize.

On a night in São Pedro we went on a journey between the streets of Capunga village, listening to the bonfires crackling with fire, the smell of corn, the forrós, xote and baião mixing

³ Griô or Master is every citizen who recognizes himself and is recognized by his own community as heir to the knowledge and practices of oral tradition and who, through the power of words, of orality, corporeality and experience, dialogues, learns, teaches and becomes the living and affective memory of oral tradition, transmitting knowledge and practices from generation to generation, guaranteeing the ancestry and identity of its people. The oral tradition has its own pedagogy, politics and economics of creation, cultural production and transmission from generation to generation (PACHECO, 2014, p. 64). In the case of this research, the Griô Masters are also peasants.

⁴ Griô Apprentice is more than the social and political place of mediation. It is, above all, an archetype, that is, a mythical character, an enchanted person who donates his corporeality as a place of registration, a living library and the transmission of knowledge and activities of communities, groups and peoples of oral tradition, thus ensuring continuity of the oral transmission network (PACHECO, 2014, p. 73).

⁵ In general terms, we understand by *oral tradition* the universe of experience of knowledge and cultural practices of a people, ethnicity, community or territory that is created and recreated, transmitted and recognized collectively through orality, from generation to generation (LIMA; COSTA, 2014, p. 218).

with each other. In each house a song, along the road several sounds, bombs and rockets (fireworks). This was our first meeting with Master Pedro. On St. Peter's Day. It was at this meeting that we wrote the clerk mentioned above. And there, we realized that the research for the master's dissertation⁶ that had started would color the white sheets - A4, with defined margins, letters and spacing - of "people's soul".

The purpose of this article is to reflect on the results of this research in two dimensions: 1. Epistemological - how the production of knowledge about the life trajectories of the Griô masters of the Oral Tradition of Embelêcos and the manifestation itself can strengthen decolonial epistemologies and the diverse knowledge of historical resistance to confront the colonial matrices of culture and education; 2. Politics - reflections on the systematic invisibility of our (subordinate) voices in the field of knowledge production. For this, we will evidence a short ethnographic walk, to present the Embelêcos cultural artistic manifestation.

Inspired by the perspective of post-colonial knowledge by Spivak (2010), who states that subalterns will only be able to speak when they speak in their own language, their explanatory systems, in their own culture; from the perspective of educations by Brandão (2007) and from the perspective of the decolonial knowledge of the Griô master Pedro and de Quijano (2000), we bring a little of our experience with Oral Tradition to think about the impact of systematic and naturalized invisibilization by academic colonialism in relation to the ways of strengthening epistemological and decolonial educations, highlighting here the oral tradition of the Embelêcos in Moita Bonita as a path of resistance.

It is not a play, it is a brincança

On the night of St. Peter de 2019⁷, the term "brincança" jumps out of the mouth of Master Pedro, when talking about the artistic-cultural manifestation called Embelêco, and he corrected us several times when we used the term "*brincadeira*" (play) to refer to "brincança" of the Embelêcos. Since childhood, we heard people in the community call the Embelêcos a "play", that is why we reproduced the term. However, for the master Pedro it was not a "play", but a "brincança". But what will be a "brincança"?

Analyzing the word *brincança* morphologically, its formation suggests *brincar* (play)+*-ança*. The etymology of the word "play" is controversial. It has a German origin of *blinken*

⁶ Master's dissertation defended in the Postgraduate Program in Education, at the Federal University of Sergipe, on 21 February 2019, with title: EMBELECANDO A EDUCAÇÃO: saberes griôs no povoado Capunga em Moita Bonita – Sergipe.

⁷ 29 June 2019.

which means "to shake"; or from Latin, which has the radical "*brinco*" and morphological root, *vinculum*, which means bond (RODRIGUES; LEITE NUNES, 2010). The suffix -ança, which translates to "action, effect, way or way" (LACOTIZ, 2006). Therefore, in the Portuguese language, we can say that "brincança" refers to: 1. action or effect of playing, having fun, constituting an activity of connection with something in itself and/or with the other; 2. Way or manner of playing. However, from the perspective of Master Pedro, "the Embelêco, is a **brincança** by the people of that place". When we penetrate in the emic sense of the term, "brincança" can be understood as the poetics of playing for a certain group, of allowing oneself to play intuitively, of establishing links with playing, allowing the incarnation of an ancestral memory in the bodies of players. We speak of knowledge from the heart and soul. In the words of Master Pedro: "we are not a normal play, when we play this brincança that is ours, of Embelêco, we have a different thing, you know girl... **it is in our soul**" (verbal information, authors' highlights, our translation). There is something else that he expressed as "from the soul of the people" and it was possible for us to feel because we were in the dialogue, and we absorbed the gestures, the looks and the corporeality of master Pedro when talking about brincança, understanding it as a play in an experiential and affective way beyond rationality, but that is "this place", the cultural territory. For it is "of the soul of the people". Brincança carries the unspeakable, as it is corporeal, ancestral, and experiential. In this same conversation that we had with Master Pedro, he tells us about the impossibility of learning the tradition (referring to the artistic and cultural manifestation of the Embelêcos) in the books, presenting us his experiential conception of brincança. We will proceed next to know this announced brincança.

Embelêco is an artistic-cultural manifestation founded on Oral Tradition, which mixes popular religiosity and what is considered by Catholicism to be "profanity". This manifestation is formed by men and takes place on Saturday in Hallelujah⁸, in the region of Moita Bonita (state of Sergipe), mainly in the village Capunga, and in some villages in the surrounding municipalities (Serra do Machado in Ribeirópolis, Alecrim in Malhador and Areias in Santa Rosa de Lima). The brincança starts around six o'clock in the morning, when whoever "goes out on Embelêco"⁹ gathers at the ranch¹⁰, so that each man takes on his character. After they

⁸ Hallelujah Saturday is the Saturday before Easter, therefore, a moving day on the Christian calendar.

⁹ "Getting out at Embelêco" is a term that the community uses to find out who will be a character in the tradition. For example: Random person, are you going out on Embelêco this year? This question is always a mystery that should never be answered.

¹⁰ Rancho is the name of the place that everyone individually combines with Griô Master, who is usually the clown, to produce themselves. The identities of the Jews/faces are hidden. By tradition, no one should know who they are, only among themselves.

are ready at the ranch, the characters and players continue in procession (figure 1) through the streets of the city and surrounding villages, visiting residences and shops; dancing, singing and waiting for a cash contribution from people who watch and interact.

Figure 1 – Cortege



Source: Adilson Andrade (2017)

To move from one village to another, a “mercedinha” is used. In this displacement, the cloth doll (Judas) is taken, on top of the “mercedinha” (figure 2), which symbolizes Judas, the traitor of Jesus Christ for Christians, who is ridiculed during the procession. In the past, approximately 30 years ago, this route for the villages that today is made in the “mercedinha” was made on an animal, preferably the horse. Under no circumstances, according to the participants, this route could be done in a “donkey”, because it is a blessed animal, being responsible for transporting Christ to the triumphal entrance in Jerusalem, before his death. Judas, from the perspective of the embellished, is not worthy to climb on the blessed animal, the donkey.

Figure 2 – Embelêcos in the Mercedinha



Source: Silvia Marcia de Andrade (2015)

At the end of the cortege, at dusk, Judas is hoisted on a tree, being exposed the rest of the afternoon to be ridiculed by the Capunga community. Early in the evening, the Embelêcos meet with the community to read the will and the burning of Judas at the stake. Then his will is read on *cordel* (a traditional type of literature), then Judas is burned (figure 3). At the beginning of the night, the play ends with the burning of Judas.

Figure 3 – The burning of Judas



Source: Adilson Andrade (2016)

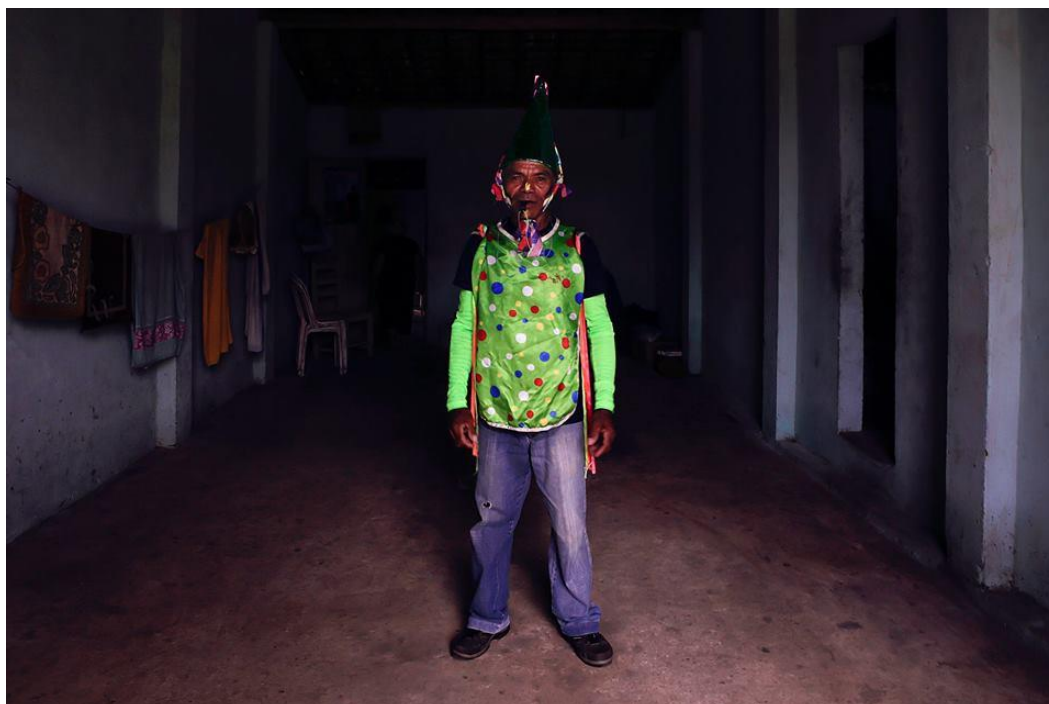
Throughout the courtship ritual until the burning of Judas, some characters who perform the procession perform in a dancing street theater. Here we present the main characters: the grimaces (also called old people, Jews, embelecós), the clown, the managers, the whores and the musicians¹¹.

The grimace character is the most independent of the group. In figure 2 we can see them on top of the truck, wearing patchwork clothes. He has the freedom not to be next to the cortege that follows the streets. He walks the streets, farms and alleys lonely, asking for money and scaring people, especially children. With a whip in his hands, he frightens anyone who does not give him money, threatening them with lashes. Within the manifestation, being grimace the most popular character and all the boys want to dress up. Among the issues raised with the masters about the reason for the competition to experience the character, they indicate that the first aspect is the money that the funny faces receive individually and does not need to be shared with the group. The other reason is the fact that the grimace has its identity preserved, since it uses masks, which makes it difficult to find the other characters, because all the boys want to dress up.

¹¹ In addition to these characters, there are others that are created and recreated every year. Some, through their annual use, already become part of the play, such as: the priest, the gypsy, the bride, the vein of the bunk (pregnant woman), the witch, death, the ghost biker and etc. Each character is free to create.

The clown (figure 4) is the master of the demonstration, although in the Embelêcos the figure of the master is not detached from the others, considering that in this cultural manifestation there is no hierarchy, or superior knowledge of a leader. There is an understanding that all the elders who represent a character are responsible for transmitting to the youngest the gestures, the mannerisms of that character that he carries every year.

Figure 4 – Clown



Source: Adilson Andrade (2019)

The Clown, as a master of the demonstration, is usually the oldest, but lately we have seen some new clowns appear, especially after the death of the older ones. He is the one who creates the verses (songs), he is also the one who organizes the schedules, the places that will make part of the cortege, the ranch to meet, the costumes. Thus, everything in the demonstration goes through him, including the choice of who will occupy each role (character). When the end of Lent approaches, those who want to play, especially grimace¹², secretly look for the clown to combine the schedules and the construction of the costume.

The managers (figure 5) accompany the clown along with the musicians, their main function is to mark the progress of the music with the whistles they carry. The managers' whistle determines the tempo of the music, the verses and the players, since the feet, in dance, accompany this progress.

¹² Due to the need for secrecy.

Figure 5 – Manager



Source: Adilson Andrade (2016)

The managers walk in groups of six people, forming three pairs, arranged in a corridor where the clown strolls dancing and singing during the cortege. In their role, the managers on the left side mark the tempo of the song in simple binary time, while the managers on the right side make the time and setback, subdividing the measure. The manager's whistle is the heart of the Brincança of Embelêcos music, making the rhythmic musical basis for the musicians to make a subdivision above, for the clown and everyone to dance and sing (make verse).

The *putinhas* (can be seen in figure 1, behind the musicians). They are men dressed as women, who go out to the procession cheering and flirting with men, especially married ones. They sit on the boys' laps, kiss the mouth, smear lipstick and walk around in sexy and provocative clothes, etc.

The musicians (shown in figure 1), who are known as the box and drum beaters, can be dressed as managers, as is very common, or simply be in everyday clothes. Music plays an important role in the Brincança of Embelêcos. It has the function of giving and preserving the rhythm of the cortege/show, being present from the beginning to the end of the play. The lyrics of the music verses refer to myths, stories, memories and especially to the daily life of the community. Gossip and physical characteristics of people in the community are also exposed in the verses, to have fun, which sometimes causes friction between members of the community. Through music, the players follow in cortege, with dances and verses.

In addition to these characters described here, the manifestation is dynamic and fluid. Annually, it is reinvented in the brincança movement itself, with gypsies, witches, priests, farmers, among other characters. Each character carries a critical tone about the oppressions and liberations they bring to the community. If, in some way, the community does not welcome the figure of a farmer, a politician or a religious leader within the community, he will be represented on the streets, on Hallelujah Saturday, and will be burned like a Judas (a traitor).

The masters of brincança and their life stories

For Pacheco (2014), a Griô master is anyone who:

[...] recognize and be recognized by their own community as heir of the knowledge and practices of oral tradition and that, through the power of words, orality, corporeality and experience, dialogues, learns, teaches and becomes the living and affective memory of the oral tradition, transmitting knowledge and actions from generation to generation, guaranteeing the ancestry and identity of its people. The oral tradition has its own pedagogy, politics and economics of creation, cultural production and transmission from generation to generation (PACHECO, 2014, p. 64, our translation).

However, in the artistic and cultural manifestation of Embelêcos, this figure is composed of several masters of the same oral tradition since each character is the master of his character. There is that master who keeps in his body the ancestral memory of what it means to be a clown in Embelêcos, what it means to be old, what it means to be putinhas, etc. Whoever places himself as a griô apprentice, places himself as an apprentice in the history of life and in an experiential, corporal, and oral language of an old and ancestral worker (PACHECO, 2014).

The life story is found in the pedagogical action model of Pedagogy Griô (PACHECO, 2017), because it is one of the languages with which the wise men of orality (old Griôs) transmit their knowledge. For Pacheco (2014, p.41), the life story sews the thread between my history and the history of my people, and it is this thread that Griô Pedagogy seeks to resume. Thus, everything that an old griô¹³ writes orally is marked by his life path and ancestral condition.

For Pereira (2014), the narration of the life history of the subjects involved in the research is a tool for the transmission of knowledge, beliefs, values, etc. During the development of the research that this work exposes, the importance that the teachers gave to the life story¹⁴ of each one was remarkable. We realized this importance in the silence that hung

¹³ Synonym of Griô Master.

¹⁴ During the development of this research, a Workshop was held with the griô masters of Embelêcos, elaborated from beginning to end by the masters, based on our request that they provide us with this experience about their life stories..

in the hall while a master told his story. When making the choice for the workshop, the masters chose to start telling their life stories. Life history is important as a collection method, but beyond that it is the griô walk itself. Thus, the masters transmit their stories and stories from generation to generation.

Through the life story that each griô master proposes to tell us, we send memory as raw material for research. This memory of the griôs life history is understood as an individual memory, which refers to the personal experiences and experiences of each individual, but which incorporates elements of the collective memory¹⁵ of a given social group in which the individual lives. We understand memory as the human capacity to store facts and experiences from the past and transmit them to the new generations through different empirical supports, which can be the voice, a song, a photograph, a painting, a string etc. However, the memories that the masters of Embelêcos keep can also be understood as those that Pollack (1989) designates as underground memories. Memories that are kept in the marginalized, subordinated groups of society; in these memories there are other versions of a given history, “opposed to the official memory” (POLLACK, 1989, p. 4), that is, this is the memory that does not occupy museums, which is not in monuments.

These underground memories are kept within families, communities and oppressed groups. For Pollack (1989, p. 4, our translation), they “continue their work of subversion, in silence and in an imperceptible way they emerge in moments of crisis in sudden and exacerbated shocks”. He uses three examples to speak of silence about the past: the first was about Stalinism, the second about Jews in Nazi concentration camps and the third about the forced recruitment of Alsatian and Lorene workers for World War II. In these silences that look like oblivion, subaltern memories, like living memory, rise from the ashes. These memories were “unspoken”, as an act of protection.

Consequently, there are in the memories of each other and areas of shadow, silences, “unspoken”. The boundaries of these silences and “not-said” with the definitive forgetfulness and the unconscious repressed are evidently not watertight and are in perpetual displacement (POLLACK, 1989, p. 8, our translation).

In this important role of retaining memories in order to pass them on from generation to generation, there is the social figure of the guardian of memory. For Griô Pedagogy, the master and the apprentice Griô are guardians of the memory of their people. And in this process, the

¹⁵ We understand according to Pollack (1989, p. 3, our translation) as “a memory structured in hierarchies and classifications, a memory also that, when defining what is common to a group and what differentiates it from others, bases and reinforces the feelings of belonging and socio-cultural boundaries”.

griô apprentice donates his body to keep the living memory of a body language, experiential, oral and ancestral. The guardians of memory are responsible for transmitting to the next generations the facts, the experiences, the ancestry that the body carries as memory and which are essential for the survival of the group.

The charm that the school lacks

In the midst of the experiences, a question occurs to us: can we say that what these teachers do is NOT Education? No, we can not. They enchant and teach things that go beyond writing, they teach orality. In addition to the artistic and cultural knowledge that the construction of the manifestation promotes¹⁶, children are enchanted by the event, there is the knowledge of enchantment.

Why the absence in our schools of manifestations like this, which is **the soul of the people**? The only school in the village where the demonstration belongs does not work with the demonstration at any time and does not mention it in the curriculum. For Simas and Rufino (2020), colonization produced disenchantment, and the lack of this enchantment in education is a reflection of the disenchantment of life. The authors cite the enchantment

[...] as an ability to move through the innumerable turns of time, to invoke spiritualities of battle and healing, to excel in a community-based policy and education among all beings and ancestors, to inscribe daily life as a rite of reading and writing in different poetic systems and striving for the intelligibility of cycles is a struggle against the paradigm of disenchantment installed here. In other words, enchantment is a political foundation that confronts the limitations of the so-called awareness of Westernized mentalities (SIMAS; RUFINO, 2020, p. 6, our translation).

The absence of the Embelêcos at school says about the model of colonization of thought imposed on us. In this way, the knowledge considered accepted, is not ours, it is theirs, the Eurocentres. Munsberg and Ferreira da Silva (2018) point to intercultural education as a driver of decolonization, presenting the importance of the school and the curriculum in this educational process of plural approaches; “Referring to the construction of a “different society” by overcoming old discourses, excluding structures and discriminatory attitudes” (MUNSBURG; FERREIRA DA SILVA, 2018, p. 140, our translation).

Embelêcos captivate young people in a way that the school has not yet captivated. To listen to the teacher, the children stop to learn, pay attention to the stories and histories.

¹⁶ To learn more about the knowledge revealed by the demonstration, see: SANTANA, Lindiane de. EMBELECANDO A EDUCAÇÃO: saberes griôs no povoado Capunga em Moita Bonita – Sergipe. 2020.

Analyzing the Pataxó indigenous school education, Silva (2012), points out interculturality as an impulse to create a new meaning and profile for this school. Institution, which is the result of a colonial process, which, among other things, is also intended for the control of bodies. The presence of these other types of knowledge, which are also bodily, may pose a threat to this colonial system of disenchantment with life. According to Alves and Rocha (2019), intercultural education allows, in addition to understanding their own culture, to understand the culture of the other, creating the possibility of building another educational process, based on values of alterity, tolerance and reciprocity. Could it be that what the children lack is not just a **little bit of people's soul?**

According to Pacheco and Eyng (2020), when observing the effectiveness of policies and mechanisms for the standardization of colonial processes in Latin America, he and she point to the possibility of intercultural education being a way to build decolonial processes. This possibility puts us before a power, that of thinking and dialoguing with other epistemologies, other ways of knowing, getting closer to ourselves in our living and resisting. And the question that challenges us in this reflection is to think about what dialogue with our own language and explanatory systems could produce at school?

Political and epistemological voices of subordinates

Because even if they burn the writing, they will not burn the orality. Even if they burn the symbols, they will not burn the meanings. Even burning our people, they will not burn ancestry (SANTOS, 2019, p. 33, our translation)

When we talk about the Brincança of Embelêcos, we are situated in a peasant, decolonial epistemological perspective (QUIJANO, 2000), based on Oral Tradition, in which we practice a conscious listening that, for a good part of us, musicians, peasants, demonstrators of Oral Tradition, especially in the interior of Sergipe, in the Northeast of Brazil, knowledge, resistance, spirituality and play are not exclusive. On the contrary, they are nourished by each other. Thus, the subordinates speak in their own language.

For Spivak (2010, p. 12), the subaltern is one who belongs “to the lower strata of society, constituted by specific modes of exclusion from markets, political and legal representation, and the possibility of becoming full members in the dominant social strata”. We understand with Aníbal Quijano (2010) that these same subalterns, in power relations, are racialized. And that this racialization, internalizes the subordination in the subjective structures of the colonized. That, in effect, produces and perpetuates the subjection of knowledge, the subjection of one

race in relation to the other, the subjection of women in relation to men and all this pattern of thought where there is always the colonized and the colonizer. Thus, you may be wondering why we use Spivak (2010) to talk about an artistic-cultural manifestation in which the protagonists are men, since she uses subaltern women as an object of analysis. We refer to it because the same markers that throw women into subalternization create subaltern subjectivities, which launch artistic and cultural manifestations of Oral Tradition in the field of not knowing, non-art, non-knowledge, low culture. Or even a culture that must be analyzed in the light of the Eurocentric reference culture.

For Spivak (2010), if subalterns need to use other cultural, linguistic and other explanatory systems to be heard, we (the subalterns) will never be heard. This same anguish of having to talk about systems and signs that are not ours can be seen in the text by Anzaldúa (2000, p. 229, our translation): “Our speech is also not heard. We speak in tongues, like outcasts and madmen. [...] Because white eyes do not want to know us, they do not care about learning our language, the language that reflects us, our culture, our spirit”. However, Anzaldúa (2000, p. 230, our translation) presents us with a way to resist through the weapons of the oppressor: “I, for example, became a connoisseur and an expert in English, to irritate, to challenge arrogant and racist teachers”. And she defends writing as a tool to resist. “Writing is a tool to penetrate that mystery, but it also protects us, gives us a distance, helps us to survive” (ANZALDÚA, 2000, p. 232, our translation). Thus, we affirm that we can use the colonizer 's weapons as a tool to survive, like the writing we write now. However, we resist in the body, as the Piauí quilombola intellectual Antônio Bispo dos Santos (2019, p. 33, our translation) said, who opened this topic: “Because even if they burn writing, they will not burn orality”. And, as Griô Master Pedro told us, there is no way to learn the tradition in books, but in books we can know that there is more than one way of thinking, that there are knowledge that are produced in orality and that this knowledge can be learned in the body.

Final considerations

Silence is one of the conditions of subordination, in this Pollack (1989) and Spivack (2010) agree. However, the cultural manifestations of Oral Tradition can be one of the spaces to express this “not-said” voice. Voice that speaks through bodily knowledge, that sings, that dances and expresses their daily lives, their memories, their myths, their gestures and their ancestry. Therefore, the voice of the popular culture of Oral Tradition causes a decentralization of the culture considered as a reference culture, bringing epistemological effects with political

consequences; therefore, a space for the utterance of the subordinates' voice and a place of political resistance.

Embelêcos are the voice of the Capunga people, in Moita Bonita, Sergipe. Every year, on Hallelujah Saturday, there is a break in the sadness of Good Friday with the Embelêcos, when joy and enchantment reveal themselves, they carry powerful forces to say everything that could not be said, with their language, that of Oral Tradition.

The analysis of brincança does not end in this article, its potency does not fit in these sheets either. But presenting it as a possibility for reflection and questioning where our voices are, the subaltern voices, also provides us with reflecting the importance of preserving these manifestations in the concentration of efforts for the construction of Quijano's (2010) poetic and radical proposal, "Decolonize thought". And, when closing to continue, it is advisable to think about possible educations to enable the subaltern to speak. Educations that allow us to resist and reinvent the way of being in the worlds and with the worlds.

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