

Annunciation of a Decolonial Epistemology: Zambiapunga as a Cultural Movement of Resistance / *Anunciação de uma epistemologia decolonial: Zambiapunga como um movimento cultural de resistência*

*José Lucas Matias de Eça**

*Zulma Elizabete de Freitas Madruga***

ABSTRACT

The process of coloniality driven by assumptions of modernity has promoted a geopolitical matrix of knowledge that reproduces several social injustices. These mechanisms operating in society persist today, promoting above all the subalternity of bodies-territories, cultures, and knowledge, including mathematical ones. This theoretical paper is part of an ongoing thesis, and aims at answering the following concern: how can the multiple knowledges circumscribed in the cultural manifestation of Zambiapunga be used to reformulate the hegemonic model still present in teaching and learning processes? The objective is to reflect on Zambiapunga as a cultural instrument in service of a Decolonial Education in the classroom. This is a qualitative, bibliographic investigation that identifies Zambiapunga as a candidate to materialize an alternative cultural reference in support of a multi-referenced education which inspires a multicultural curriculum. As a result, vast possibilities were found for using this Afro-diasporic cultural manifestation in the service of a Decolonial Education, especially through different rationalities, memories, musicality, identities, memories, languages, histories, values and customs that were made invisible in the context of coloniality.

KEYWORDS: Decoloniality; Zambiapunga; Teaching and learning; Multicultural Curriculum

RESUMO

O presente artigo teórico é parte de uma tese em andamento, e visa responder a seguinte inquietação: como utilizar os múltiplos saberes que estão circunscritos na manifestação cultural do Zambiapunga em prol de uma reformulação do modelo hegemônico que está presente, ainda, nos processos de ensino e aprendizagem? Com isso, tem-se como objetivo refletir o Zambiapunga como instrumento cultural a serviço de uma Educação Decolonial em sala de aula. Trata-se de uma investigação qualitativa, bibliográfica, a qual aponta o Zambiapunga como candidato a materializar uma alternativa de referência cultural a serviço de uma educação multirreferenciada, que inspire um currículo referencialmente multicultural. Como resultado, verificou-se que existem vastas possibilidades de utilização desse grupo afrodiaspórico a serviço de uma Educação Decolonial, sobretudo, por meio de diferentes racionalidades, memórias, musicalidades, identidades, memórias, línguas, histórias, valores e costumes que foram invisibilizadas no contexto da colonialidade.

PALAVRAS-CHAVE: Decolonialidade; Zambiapunga; Ensino e Aprendizagem; Currículo Multicultural

* Doctoral student in Science Education and Teacher Training by Universidade Estadual do Sudoeste da Bahia – UESB, Jequié, Bahia, Brazil; <https://orcid.org/0000-0001-5848-2100>; lucasceft@hotmail.com

** Universidade Federal do Recôncavo da Bahia – UFRB, Amargosa, Bahia, Brazil; <http://orcid.org/0000-0003-1674-0479>; betefreitas.m@gmail.com

Initial Considerations

Construction of history is a consequence of a cultural production that is conveniently selected for a given subjective structure. The contemporary world, which is still anchored by the logic of coloniality,¹ imposes a universal model of Eurocentric rationality over the others. Therefore, it produces social injustices aggravated by different levels of rights violations that contradict prerogatives of Democratic State of Law (Quijano, 2005).

Complex variables that shape this society are based on patriarchy, machismo, Christianity, sexism and ethnocentrism. Consequently, mechanisms operated in contemporary times are strengthened and continue to act on geopolitical field of knowledge, referenced to the south, and on the black phenotype in different environments, including in education. These geopolitical bodies are called here *subalternized*, which in other words are “[...] those that constitute indigenous, African, black-Brazilian cosmogonies or social and linguistic technologies of poor peoples” (Freitas, 2016, p. 39).²

It is worth noting that Brazil was the country that imported the most Africans to be enslaved in its territory through the African diaspora, but their descendants understand very little about their ancestry. According to Santos J. (2020, p. 37), “This lack of recognition is related to the process orchestrated by the Brazilian State, which throughout its history has sought not to value cultural products coming from these populations.”³

Among the various peoples that fit this perspective, the focus here will be on the Afrodiasporic ones,⁴ who Among the various peoples that fit into this perspective, the focus here will be on the Afro-diasporic people who “[...] brought with them a cultural

¹ It refers to “[...] the way in which work, knowledge, authority, intersubjective relations are articulated with each other through the global capitalist market and the idea of race.” [Original in Spanish: “ se refiere a la forma como el trabajo, el conocimiento, la autoridad y las relaciones intersubjetivas se articulan entre sí, a través del mercado capitalista mundial y de la idea de raza. (Maldonado-Torres, N. Sobre la colonialidad del ser: contribuciones al desarrollo de un concepto. In: CASTRO-GÓMEZ, S.; GROSGOUEL, R. (Editores). *El giro decolonial*. Reflexiones para una diversidad epistémica más allá del capitalismo global. Bogotá: Siglo del Hombre Editores, 2007, p. 131).

² In Portuguese: “[...] aqueles que constituem as cosmogonias indígenas, africanas, negro-brasileiras ou as tecnologias sociais e linguísticas dos pobres.”

³ In Portuguese: “Esse não reconhecimento tem a ver com o processo orquestrado pelo Estado brasileiro, que em sua história procurou não valorizar os produtos culturais vindos dessas populações.”

⁴ According to Costa, Torres and Grosfoguel (2020), Afrodiasporic refers to the intellectual (theoretical and practical) set of culture of African subjects who were enslaved through diaspora, that is through the forced migration of African peoples.

heritage that gradually formed Brazilian culture [through interculturality], and even surrounded by pain and suffering during the almost four centuries of slavery, fostered a vast cultural [and intangible] heritage” (Paz, 2022, p. 160).⁵ By the way,

[...] the concept of cultural and intangible heritage encompasses cultural expressions and traditions that a group of individuals preserves in homage to their ancestry for future generations. Examples of intangible heritage include knowledge, ways of doing things, forms of expression, celebrations, popular festivals and dances, legends, music, customs and other traditions (Silva, 2021, p. 53).⁶

Therefore, there is a need to safeguard cultural repertoires that represent the identity diversity of communities through legal instruments, shedding light on the knowledge produced by the black population. Emphasizing these issues in the school curriculum helps to better understand their influence on the formation of societies (Hall, 2006;⁷ Gomes, 2020).

As epistemologies of the South are inserted into different spaces, the concepts of belonging, difference, identity and plurality, previously ignored by rigid lenses of modernity, gain prominence. Applying these concepts may contribute to redefining social structure, stimulating the search, through the exercise of citizenship, to construct a fair society based on social rights and responsibilities.

Following this approach means confronting “[...] abstract universalism [which represents] a type of particularism that establishes as hegemonic and presents as disembodied” (Costa; Torres; Grosfoguel, 2020, p. 15), and materialize “[...] concrete universalism, [which] presupposes a political project that proposes horizontal dialogical

⁵ In Portuguese: “[...] trouxe[ram] consigo um patrimônio cultural que aos poucos foi formando a cultura brasileira [por meio da interculturalidade], e mesmo cercado de dores e sofrimentos durante os quase quatro séculos de escravidão fomentou um vasto patrimônio cultural.”

⁶ In Portuguese: “[...] o conceito de Patrimônio cultural e imaterial compreende as expressões culturais e as tradições que um grupo de indivíduos preserva em homenagem à sua ancestralidade, para as gerações futuras. São exemplos de patrimônio imaterial: os saberes, os modos de fazer, as formas de expressão, celebrações, as festas e danças populares, lendas, músicas, costumes e outras tradições.”

⁷ HALL, S. The Question of Cultural Identity. In: HALL, S.; HELD, T.; Mc GRAW, T. *Modernity and Its Futures*. Cambridge: Politic Press/Open University Press, 1992.

relations between the different particularities” (Costa; Torres; Grosfoguel, 2020, p. 15).⁸ This is approaching the scope of decolonial studies.

The aim is to weave a critical vision of linearity of the traditional history course, which is based on the narrative of modernity and feeds back into the foundations of coloniality, in addition to bringing into vogue the thoughts of subalterns. Wherefore, there is an urgent need to re-signify these institutionalized mechanisms that tarnish black production, especially within the educational sphere.

In that regard, in the wake of decolonial movement, this research brings to light the cultural manifestation of Zambiapunga. This festival was created in the 19th century by enslaved people brought by African diaspora and has stood the test of time against colonial, imperial, capitalist domination that still plagues subalternized peoples.

In view of the above, a concern prompted the writing of this text: how to use the multiple knowledge that is circumscribed in cultural manifestation of Zambiapunga in favor of a reformulation of hegemonic model still present in teaching and learning processes? Accordingly, the aim is to reflect on Zambiapunga as a cultural instrument at the service of Decolonial Education in the classroom, putting Eurocentric concepts and epistemologies into perspective.

Further this introductory part, this paper is structured as follows: introducing the cultural manifestation of Zambiapunga and its characteristics; school’s action in the face of the Afro-diasporic scenario that discusses the gap in school discourse about intellectualized productions of an Afro nature, and finally some considerations about the theme raised here.

1 Decoloniality as an Alternative Project to Modernity

The group entitled Modernity/Coloniality [*Modernidade/Colonialidade - MC*], composed of intellectuals from Latin America, has in its scope epistemological, ethical, political vectors that critically question the model erected by modernity. According to the conceptions that anchor the group’s ideals, it becomes a postulate that the facets of

⁸ In Portuguese: “[...] universalismo abstrato [que representa] um tipo de particularismo que se estabelece como hegemônico e se apresenta como desincorporado”; “[...] universalismo concreto, [que] supõe um projeto político que propõe relações dialógicas horizontais entre as diversas particularidades.”

modernity and coloniality form the same spectrum that feeds off each other (Quijano, 2005).

It is worth noting that the coloniality project survives and continues to shape current societies, even after the end of colonialism, proving to be versatile and resistant to time. The core of this conception is the attempt to impose a preponderant European model, universally understood as unique (Maldonado-Torres, 2007). Such prerogative triggers the invisibility of all other epistemologies, including and above all those originating in Latin America.

The aim, based on the formation of the MC group, is to build a project in movement (theoretical and practical), switched from a heterogeneous and transdisciplinary nature that aims to break the bonds that the current project of coloniality produces, enabling a new epistemological project. This encompasses perspectives other than the hegemonic ones (Oliveira; Candau, 2010).

The project of coloniality of power, being, living and knowing (Fleuri, 2012), based on the hierarchy, classification, segregation, silencing others to the detriment of maintaining the status quo, produces a movement of annihilation of cultures, knowledge and ways of being, feeling, seeing, existing, inhabiting the world of peoples geographically referenced to the South (Paz, 2022).

In this study, the impacts of colonial power and knowledge on Afro-diasporic productions are focused. According to Quijano (2005), the first idea is related to the subjective aspects of the process of epistemological domination that underlies colonization. In other words, the objective is to westernize the worldview of the colonized, eliminating their identities and molding them according to the interests and standards imposed by the colonizer.

The second conception, however, goes back to the itineraries of inferiorization of subjects with a black phenotype, which includes any cultural and knowledge production not originating from Europeans. This represents reprimanding and reducing *other races* that have their own specific ways of thinking, being and living, such as indigenous and African peoples (Quijano, 2007).

A counter-hegemonic project to these exposed biases is decoloniality, a concept that the MC group defends, characterized by “[...] making visible the struggles against coloniality from the people, their social, epistemic, political practices” (Oliveira; Candau,

2018, p. 24).⁹ It presents itself as an alternative social and epistemic project to Eurocentric modernity.

It is worth differentiating here between the concepts decolonial and *descolonial*, because despite being used interchangeably, they have conceptual and practical bifurcations. *Descolonial* concept is anchored in deconstruction of colonial structures present in society, including critical analysis of the relations of power and domination which persist after the colonial era. It is configured as a counterpoint to colonialism.

Decolonial concept goes beyond this perspective, as this approach seeks not only the deconstruction of these structures, but also the transformation and construction of new forms of knowledge and practices that break with colonial logic. Then, it promotes an autonomous cultural diversity, independent of hegemonic breasts, configured as a counter position to coloniality.

The aim here is not to break with, but to criticize colonial models to uncover other possibilities always placed behind the Eurocentric epistemic stage. Thereat, reconstructing this historical-cultural background from the perspective of the subalternized gains voluptuousness in discussions of decoloniality, which aims, among other aspects, to reveal the memories of subjects, voices, knowledge, actions and practices silenced by the facets considered official.

2 Counter-Hegemonic Possibilities through a Decolonial Pedagogy

Theoretical current in education that deals with epistemological issues in Brazil is aligned with pedagogical actions of decolonial turn,

[...] theoretical and practical, political and epistemological resistance movement, the logic of modernity/coloniality, of insurgency and construction of “other” perspectives and of affirmation of educational processes committed to subjects subalternized by hegemonic educational logic (Oliveira; Candau, 2018, p. 6).¹⁰

⁹ In Portuguese: “[...] visibilizar as lutas contra a colonialidade a partir das pessoas, das suas práticas sociais, epistêmicas e políticas.”

¹⁰ In Portuguese: “[...] movimento de resistência teórico e prático, político e epistemológico, a lógica da modernidade/colonialidade, de insurgência e construção de perspectivas “outras” e de afirmação de processos educativos comprometidos com os sujeitos subalternizados pela lógica educacional hegemônica.”

Refusal of intellectual production by subalternized ones in Brazil, which dates to the colonial period, “[...] left deep marks on the political, economic and social constitution of the nation”¹¹ that reveal the mockery of the mechanisms of modernity (Bahia, 2020, p. 27). The traces of bleeding from this project, which is still ongoing, also have a strategic and perverse trail in education: “[...] an entire historical process is silenced, people are killed before the shot, the beating, the murder” (Paz, 2022, p. 166).¹²

Mechanisms of coloniality, transverse suppression of subalternized cultures,

[...] are kept alive [also] in didactic texts, in the criteria for good academic work, in culture, in common sense, in the self-image of peoples, in aspirations of subjects and in many other aspects of our modern experience. Therefore, we breathe coloniality in modernity daily (Maldonado-Torres, 2007, p. 131).¹³

These maneuvers are attempts to delegitimize these black cultural productions to the detriment of some to the praise of others, the Eurocentric ones, who according to Oliveira and Candau (2010, p. 19), do not represent a “[...] cognitive perspective only of Europeans, but also of those educated under their hegemony.”¹⁴ This binomial that associates Africa and the black population with textbooks, when highlighted, “[...] were presented as exotic, folkloric, legendary, with a strong pejorative connotation and outside of a cultural context that privileged the cultural mix of our identity” (Katrib, 2022, pp. 97-98).¹⁵

Contrary to this, “[...] telling the story of Africa is to give an epistemological status to subalternized peoples and shift the focus of the constitution and dynamics of the very formation of Western Europe and the Brazilian nation” (Oliveira; Candau, 2010, p. 34).¹⁶

¹¹ In Portuguese: “[...] deixou marcas profundas na constituição política, econômica e social da nação.”

¹² In Portuguese: “[...] silenciam-se todo um processo histórico, mata-se antes do tiro, da pancada, do assassinato.”

¹³ In Portuguese: “[...] se mantém viva [também] em textos didáticos, nos critérios para o bom trabalho acadêmico, na cultura, no sentido comum, na auto-imagem dos povos, nas aspirações dos sujeitos e em muitos outros aspectos de nossa experiência moderna. Neste sentido, respiramos a colonialidade na modernidade cotidianamente.”

¹⁴ In Portuguese: “[...] perspectiva cognitiva somente dos europeus, mas torna-se também do conjunto daqueles educados sob sua hegemonia.”

¹⁵ In Portuguese: “[...] eram apresentados como exóticos, folclóricos, lendários, com forte conotação pejorativa e fora de um contexto cultural que privilegiasse a miscelânea cultural da nossa identidade.”

¹⁶ In Portuguese: “[...] contar a história da África é dar um estatuto epistemológico aos povos subalternizados e deslocar o foco de constituição e dinâmica da própria formação do ocidente europeu e da nação brasileira.”

These pedagogical approaches that recognize and value productions referenced to the South, especially those linked to black, indigenous and itinerant peoples, such as riverside dwellers, peasants, gypsies and other social groups, need to be present in the curriculum and educational practices.

In line with this approach, *Documento Curricular Referencial da Bahia* – DCRB [Reference Curricular Document of the State of Bahia] highlights that “[...] it would be coherent and legitimate for coexistence of these peoples, as well as their cultural traditions, their ancestors and descendants, to live together harmoniously and peacefully with respect and equal opportunities” (Bahia, 2020, p. 76).¹⁷ In that regard, the importance of considering these aspects is emphasized “[...] in a structured way in school curricula, and not in an empty, caricatured and/or punctual way” (Bahia, 2020, p. 79).¹⁸ It is important, in this segment, carrying out a theoretical-practical movement to decolonize the curriculum.

Through the various problematizing aspects that echo on these themes, reflections and approaches have been constructed over the last decades with the aim of seeking other educational processes, culturally referenced, that contemplate “[...] another education, no longer based on the legitimacy of modern reason as the sole reference for social, political, pedagogical knowledge” (Oliveira; Candau, 2018, p. 10).¹⁹

Base Nacional Comum Curricular – BNCC [Common National Curriculum Base] makes comments in this sense, attributing to the teaching of history the conduction towards a hegemonic epistemological reorientation, but in a way that goes beyond the purely rhetorical dimension. The document emphasizes that

Relevance of the history of these human groups lies in the possibility for students understanding the role of otherness present in Brazilian society, to commit to them, and furthermore, realizing that there are other references for production, circulation and transmission of knowledge, which can intersect with those considered consecrated in formal spaces of knowledge production (Brasil, 2017, p. 401).²⁰

¹⁷ In Portuguese: “[...] seria coerente e legítimo que a coexistência desses povos, bem como as suas tradições culturais, dos seus ancestrais e descendentes convivessem harmônica e pacificamente em respeito e igualdade de oportunidades.”

¹⁸ In Portuguese: “[...] de forma estruturante nos currículos escolares, e não de uma forma vazia, caricatural e/ou pontual.”

¹⁹ In Portuguese: “[...] uma educação outra, não mais baseado na legitimidade da razão moderna como único referente do conhecimento social, político e pedagógico.”

²⁰ In Portuguese: “A relevância da história desses grupos humanos reside na possibilidade de os estudantes compreenderem o papel das alteridades presentes na sociedade brasileira, comprometerem-se com elas e,

That's the reason why "[...] it is essential that human diversity be seen as a subsidy for education of students, since the school, as a democratic institution, must act in deconstruction of all stereotypes rooted in educational and social practices" (Bahia, 2020, p. 79).²¹

Therefore, there is a call in the educational field to re-discuss the themes related to the spectra of the geopolitics of knowledge, especially through a multi-referenced curriculum. Overcoming these hegemonic patterns through an insurgent and proactive educational praxis is to follow the path of Decolonial Pedagogy which, in addition to simply denouncing,

[...] represents creation and construction of new social, political, cultural and thought conditions. In other words, the construction of a pedagogical notion and vision that projects far beyond the processes of teaching and transmission of knowledge, which conceives pedagogy as cultural policy (Oliveira; Candau, 2018, p. 28).²²

Decolonial Pedagogy, in this perspective, is in harmony with the concept of interculturality because (i) interconnects with experiences and critical reflections arising from coloniality, seeking a fairer world; (ii) suggests a (re)construction of thought based on other epistemologies and not only those of a Eurocentric or modern nature; (iii) comes from the geographic locus of the South (Latin America) and constitutes an alternative vector to the dominant geopolitics of knowledge that has the global North as its only reference (Walsh, 2005).

This perspective, rooted in the history and consequences of colonization, provides a solid basis for analyzing and understanding the challenges and social dynamics present in contemporary times. Interculturality, therefore, questions the coloniality of power, knowledge and being, structuring itself as a "[...] social, cultural, educational, political,

ainda, perceberem que existem outros referenciais de produção, circulação e transmissão de conhecimentos, que podem se entrecruzar com aqueles considerados consagrados nos espaços formais de produção de saber."

²¹ In Portuguese: "[...] é imprescindível que a diversidade humana seja vista como subsídio para a formação dos estudantes, uma vez que a escola, como instituição democrática, deve atuar na desconstrução de todos os estereótipos arraigados nas práticas educacionais e sociais."

²² In Portuguese: "[...] representa a criação e a construção de novas condições sociais, políticas, culturais e de pensamento. Em outros termos, a construção de uma noção e visão pedagógica que se projeta muito além dos processos de ensino e de transmissão de saber, que concebe a pedagogia como política cultural."

ethical and epistemic project towards decolonization and transformation” (Oliveira; Candau, 2018, p. 27).²³

Ancestral and contemporary knowledge productions – associated with Afro populations – should be included in the school curriculum as important in development of several knowledge areas (Pinheiro, 2021). This is because, in other words, African and Afro-diasporic culture and history are part of the historical-social construction. After all, it is at school that the invitation to otherness, and understanding of history, which goes hand in hand with the exercise of citizenship, are put into practice.

Considering the cultural dynamism of students and the civil society belonging to their geographic nucleus is respecting the local worldview. Then, the practice of epistemological looting is avoided - a mechanism that appropriates “[...] everything that is on the margins and moves it to the center, thus making the subject of the action disappear”²⁴ - which, in addition to usurping and appropriating all Afro-diasporic knowledge, equips academic and school literature according to Eurocentric canons (Paz, 2022, p. 172).

Sneaky attacks of colonizing process on black people as an existence are associated with their phenotypic characteristics linked to the racial ethnic group. Then, discussions at school should be geared towards respect for differences, valuing above all the experiences, multiple knowledge expressed in religious, social, ideological and cultural relationships of different members involved.

In view of the above, the need to rethink Western philosophical and scientific production is evident, incorporating into the rite of knowledge construction and new ways of power, being, living and knowing. These questions and demands may be configured as a “[...] possibility of establishing connections with appreciation and recognition of African and Afro-diasporic history and cultures through established and legitimized knowledge” (Reis; Giraldo, 2022, p. 9).²⁵

²³ In Portuguese: “[...] projeto social, cultural, educacional, político, ético e epistêmico em direção à decolonização e à transformação.”

²⁴ In Portuguese: “[...] de tudo o que está nas margens e movendo para o centro, fazendo assim desaparecer o sujeito da ação.”

²⁵ In Portuguese: “[...] possibilidade de estabelecer conexões com a valorização e reconhecimento da história e das culturas africanas e afro diaspóricas por meio do conhecimento instituído e legitimado.”

The following introduces the cultural manifestation that came from Africa through the African diaspora and was incorporated into a specific region of Bahia called *Zambiapunga*.

3 Zambiapunga: An Aphrodiasporic Heritage of the Bantu People

As previously seen, epistemological hegemony of European modernity, which translates into epistemic racism, “[...] does not admit any other epistemology as a space for the production of critical or scientific thought” (Grofougel, 2007, p. 35).²⁶ Then, bringing to light the cultural manifestations associated with the African and Afro-diasporic people is to rebel against the hegemonic system, coining new routes on the epistemological map. Therefore, safeguarding cultural heritage means demanding an opening of the range for other epistemologies and rationalities. Walking these new routes represents uniting the present with the past through a historical prism. In that regard,

[...] It is expected that historical knowledge will be treated as a way of thinking among many, a way of inquiring about things from the past and present, of constructing explanations, unveiling meanings, composing and decomposing interpretations, in continuous movement throughout time and space (Brasil, 2017, p. 401).²⁷

In this context of vast cultural diversity present in Bahia, the cultural manifestation of Zambiapunga stands out here, established around 200 years ago in the territory of *Baixo Sul da Bahia*²⁸ through the African diasporas of Bantu ethnicity.²⁹ Enslaved blacks of the Bantu people (from the Congo and Bocongo regions, the third largest ethnic group in Angola), were also taken to the Recôncavo region of Bahia to work in the sugarcane plantations, but they only developed the Zambiapunga in the municipalities of Cairu, Nilo Peçanha, Taperoá and Valença (Fernandes, 2013).

²⁶ In Portuguese: “[...] não admite nenhuma outra epistemologia como espaço de produção de pensamento crítico nem científico.”

²⁷ In Portuguese: “[...] espera-se que o conhecimento histórico seja tratado como uma forma de pensar, entre várias; uma forma de indagar sobre as coisas do passado e do presente, de construir explicações, desvendar significados, compor e decompor interpretações, em movimento contínuo ao longo do tempo e do espaço.”

²⁸ Bahia coast, located about 160 km from the capital of Bahia, Salvador.

²⁹ Geographical reference in Africa is in regions of Congo and Angola.

It is asserted that these enslaved blacks, who worked in territorial extensions of oil palm plantations in the Baixo Sul region of Bahia, formed an Afro-diasporic cultural group (Santos N., 2021) as shown by Figure 1.

Figure 1. Procession of the cultural group of Zambiapunga of Taperoá-BA



Source: Personal collection.

The etymological genesis of Zambiapunga dates to the Congo/Angola conception of their divinities, namely (i) *saami ampunga*, that means *great ancestors*, and (ii) the contraction of terms *Nzambi ampunga* or *Nzambi-aMpungu*, associations with the word *Zamiapombo*, which means *the great spirit* (Castro, 2001).

Ritualistic practice carried out by *Zambiapunga*, in Africa, is equivalent to “[...] to the cult of the Egungun of the Yoruba/Nagô people, which began on the island of Amoreiras, in Itaparica, and in the *Ilê Axipá terreiro*”³⁰ (Fernandes, 2013, p. 147).³¹ This cultural ceremony with a mystical and religious bias initially “[...] was used to scare away evil spirits” and revere the ancestors and the supreme divinity of Candomblé of Congo/Angola, i.e., “*Zambi* [who] is the supreme deity of *Candomblé*, equivalent to *Olorum* of the *Nagôs*” (Fernandes, 2013, p. 147).³²

Zambiapunga festivities also represented “[...] the return of slaves after a day of work in the fields” (Fernandes, 2013, p. 146),³³ whose association refers to the Great God

³⁰ Translation note (TN): religious space.

³¹ In Portuguese: “[...] ao culto dos *Egungun* do povo Iorubá/nagôs, que começou na ilha de Amoreiras, em Itaparica, e no terreiro *Ilê Axipá*.”

³² In Portuguese: “[...] era empregada para afugentar os maus espíritos”; “*Zambi* [que] é a divindade suprema dos candomblés, equivalente a *Olorum* dos nagôs.”

³³ In Portuguese: “[...] o retorno dos escravizados depois de um dia de trabalho na lavoura.”

(the Great Spirit of the Ancestral Lord) of the Bantu peoples of the Lower Congo and Angola (Castro, 2001). Furthermore, it is noted that

In the region of Tinharé archipelago, which includes Valença, Taperoá, Nilo Peçanha and Cairu, Zambiapunga is proof that slaves from Bakongo, brought from Congo (former Zaire) and Angola, were concentrated in this region. In Africa, among the Bakongos, Zambiapunga is organized by secret societies known as Lokele, formed only by men, who during the entire preparation and presentation cannot take off their masks and cannot be identified (Fernandes, 2013, p. 148).³⁴

The Zambiapunga festival is made up of masked men who take to the streets, especially in the early hours of November 1st³⁵ in the municipality of Nilo Peçanha, All Souls' Day Eve. They dress with *mukikes*, which are multicolored clothes adorned with tissue paper in geometric shapes. During the celebration, they are accompanied by a peculiar and striking sound produced by hoes, drums, *cuícas*³⁶ and shells, in reverence to their ancestors.

The actions of this demonstration aim at recognizing the existence of other epistemologies and value Afro-diasporic (ancestral) thoughts that were formed in the Lower South of Bahia and contributed/influenced the formation of regional/local identity. This brings to the fore and relocates to the center of debate several issues (such as race, sex and gender), questioning narratives considered *universal*, that for a long time reinforced the domination present in the modern/colonial world-system (Costa; Torres; Grosfoguel, 2020).

Zambiapunga festival is made up of a group of people, mostly men, who use (i) masks with horrifying appearances (an allusion to keeping evil spirits away), (ii) unique costumes, consisting of well-decorated cone-shaped helmets and colorful overalls composed of geometric elements, (iii) percussion musical instruments (such as drums,

³⁴ In Portuguese: “Na região do arquipélago de Tinharé, que envolve Valença, Taperoá, Nilo Peçanha e Cairu, o Zambiapunga é uma prova de que nesta região se concentraram escravizados do Bacongo, trazidos do Congo (antigo Zaire) e de Angola. Na África, entre os Bacongos, o Zambiapunga é organizado por sociedades secretas conhecidas como Lokele, formadas apenas por homens, os quais durante toda a preparação e apresentação não podem tirar as máscaras e nem podem ser identificados.”

³⁵ Traditionally, this is the day when the procession takes place on the streets of municipalities, in addition to the day of patron saints in these locations; although, over the years, only Nilo Peçanha's group maintains the tradition of this date.

³⁶ TN: Brazilian friction drum.

hoes and cuícas) and wind musical instruments (such as búzios, also known as sea shells [cowries]) that form a unique sound melody (differentiated), as illustrated in Figure 2.

Figure 2. Instruments used by Zambiapunga members



Source: organized by the authors (2024).³⁷

According to Santos, N. C. P. dos (2015, p. 15), *zambiapunguenses*³⁸ have

[...] colorful clothes in different tones, masks full of idiosyncrasies – because mystery and horror are part of their creation by the participants of the procession –, percussion instruments (hoes, drums, cuíca) and wind instruments (shells), all have a meaning in the composition of the cultural manifestation and the central objective is to scare away evil spirits.³⁹

It should be noted that the choice of the hoe as a musical instrument occurs because the cultural tradition of Zambiapunga comes from the agricultural plantation process that enslaved black people carried out, and the cowries because they are in a coastal region, where they are easily found (Fernandes, 2013). These are the justifications for the use of such instruments in the practice of the Zambiapungos.

³⁷ Excerpts taken from videos published on the YouTube platform by the Zambiapunga cultural group of Nilo Peçanha. Retrieved from <https://www.youtube.com/watch?v=v-e1rx5S9Z4>.

³⁸ T.N.: one of the adjective for Zambiapunga members, also *Zupiapungos*.

³⁹ In Portuguese: “[...] roupas coloridas em tons diversos, as máscaras carregadas de idiossincrasias – pois o mistério e horror fazem parte da sua criação pelos participantes do cortejo –, os instrumentos percussivos (enxadas, caixas, cuíca) e os instrumentos de sopro (búzios), toso têm um significado na composição da manifestação cultural e o objetivo central é o de espantar os maus espíritos.”

Although the genesis of this cultural manifestation was formed by men only, spaces have now opened for women to join, which shows the inference of interculturality over the years. Another aspect that is linked to this interference is the transformation occurred over the years between the mystical and religious aspects for the profane. Nowadays, Guimarães (2003) emphasizes that the etymological root associated with religious concepts has lost its features, with its greater focus on the aspects of fun, play, joy and celebration. Although, in order not to reduce the demonstration to a folkloric act, it is worth highlighting that Zambiapunga goes further, as it is configured as a

[...] legacy of African culture and ancestry, in which the identities of Zambiapunga subjects are constructed in a more active and committed way with their own community, where their valorization as protagonists of their culture is evident and where a narrow path is followed, between embracing the modern and revering the past (Abib; Santos, 2016, p. 98).⁴⁰

However, there is still a presence of a religious nature in the performances of Zambiapunga groups, which always take place in the early hours of the morning. These traces take on other contours today that do not come from their origins but promote an intercultural relationship. In fact, the intercultural perspective, a process that relates different cultures, can be an important pedagogical ally to forge an environment that aims to overcome old and new racisms, if

[...] understood as the process constructed by the tense and intense relationship between different subjects, creating interactive contexts which precisely because they dynamically connect with the different cultural contexts in relation to that different subjects develop their respective identities, it becomes a creative and properly formative environment, i.e., structuring subjective and sociocultural identification movements (Fleuri, 2003, pp. 31-32).⁴¹

⁴⁰ In Portuguese: “[...] legado de cultura e de ancestralidade africanas, no qual vão se construindo as identidades dos sujeitos zambiapunguenses de forma mais ativa e comprometida com sua própria comunidade, onde evidencia-se a sua valorização enquanto sujeitos protagonistas de sua cultura e onde se percorre uma senda estreita, entre abraçar o moderno e reverenciar o passado.”

⁴¹ In Portuguese: “[...] entendida como o processo construído pela relação tensa e intensa entre diferentes sujeitos, criando contextos interativos que, justamente por se conectar dinamicamente com os diferentes contextos culturais em relação aos quais os diferentes sujeitos desenvolvem suas respectivas identidades, torna-se um ambiente criativo e propriamente formativo, ou seja, estruturante de movimentos de identificação subjetivos e socioculturais.”

The trail of racism covers the traces of black epistemes, which when considered, were subjugated as inferior. This burial of geopolitical bodies imposed by the original whitening of colonization hides, within its core, the heritage of ancestral know-how that must be rescued by the memory of the members of this cultural manifestation to safeguard the identity values (material and immaterial) of Afro-diasporic peoples.

Therefore, in Cairu, the festival occurs on October 7th, in reference to the local patron saint Our Lady of the Rosary (known as the saint of black men). In Nilo Peçanha, the procession begins on November 1st, seen as All Saints' Day and the eve of All Souls' Day, considered the day of souls and, therefore, a vestige of worshiping ancestors (Santos N. C. P. dos, 2015).

In Taperoá, the group performs on the last Sunday of January, the day on which the local patron saint, *São Braz* [Saint Blaise], is washed. In Valença, the group demonstrates at the turn of the year, asking for blessings from the patroness, *Nossa Senhora do Amparo* [Our Lady of Perpetual Help], so that the new year brings peace and health (Fernandes, 2013).

It is argued that the diverse knowledge of whites and non-whites should be evaluated in the same way, without dualities, hierarchies or maintenance of privileges of one to the detriment of other, allowing both to be heard and valued equally. Wherefore, it is argued here that a public policy should be established with a view to safeguarding this memory that carries ancestral knowledge and practices of a decolonial nature, introducing this thematic axis into the curricula.

This would be an important step towards shifting subalternized knowledge, especially that of black populations, in local official dictates, making new voices echo and be heard beyond the African diaspora (Costa; Torres; Grosfoguel, 2020). In fact, if this cultural legacy continues to be ignored in the narratives of the official history of education, it runs the risk of disappearing over time. After all, this manifestation carries at its core ancestral symbols of resistance that translate into diverse knowledge, which, aligned with its diverse representations, influence trajectories of black history in the Baixo Sul region of Bahia.

Given what has been set out in this section, it is believed that shedding light on these voices is to bring to light subjects, collective memories that have at their core movements of resistance to coloniality and modernity still imposed. This link between

past and present preserves much more than a tradition, it keeps alive symbols whose meanings evoke ancestral knowledge loaded with knowledge that needs to be recognized and valued.

4 Using Zambiapunga in Service of Decolonial Education

Within interculturality and decoloniality context, the cultural manifestation of Zambiapunga emerges as a living example of resistance and preservation of ancestral knowledge. When exploring traditions, rituals and artistic manifestations of Zambiapunga, we are confronted with a wealth of knowledge that challenges hegemonic and Eurocentric narratives. Through an intercultural approach, Zambiapunga becomes a meeting point for different worldviews, promoting the exchange of experiences and mutual respect between cultures. In that regard, by recognizing and valuing the diversity present in Zambiapunga, significant steps are being taken towards a decolonial education that celebrates and strengthens marginalized and subalternized cultural identities.

Highlighting in different environments (formal and informal) the knowledge inherited from the Afro-diasporic process, here represented by Zambiapunga cultural manifestation, is an alternative to deconstructing narratives that place subalternized ones on the margins. When redirecting the discourse to a space where this knowledge, even if not formally registered in the canons of traditional knowledge, contributes to the cultural diversity of Brazil. It is important to emphasize that African and Afro-diasporic cultures play a fundamental role in the historical-cultural construction of the country.

Recognition of cultural diversity and its identities is aligned with decolonial theoretical approach, which highlights the importance of popular education. Within this context, appreciation of oral histories, memories, knowledge, practices, values, material and immaterial heritage, as well as subordinated traditions, is brought to the fore. In this context, using “[...] Zambiapunga for pedagogical purposes can open epistemological range to new configurations of knowledge and thoughts,”⁴² linked to those of black phenotypes: characterizing itself as a localized epistemic turn (Eça; Madruga, 2023, p. 37).

⁴² In Portuguese: “[...] Zambiapunga, pode abrir o leque epistemológico para novas configurações de conhecimentos e pensamentos.”

Therefore, Zambiapunga can become a political-pedagogical instrument culturally referenced at the service of implementation of the Law 10.639/2003, which makes the teaching of Afro-Brazilian and African History and Culture mandatory in the school curriculum of Basic Education, amending the Law of Guidelines and Bases of Education 9.394/96. This may contribute to splitting Western monoculturalism by using other know-hows geographically constituted in the South.

From then on, reiterating the importance of this theme on the Education agenda, documents were established that guide curricula with regard to ethnic-racial and indigenous relations, such as *Diretrizes Curriculares Nacionais para a Educação das Relações Étnico-Raciais e para o Ensino de História e Cultura Afro-Brasileira e Africana* [National Curricular Guidelines for Education on Ethnic-Racial Relations and for Teaching Afro-Brazilian and African History and Culture]⁴³ (Brasil, 2004); *Orientações e Ações para a Educação das Relações Étnico-Raciais* [Guidelines and Actions for Education on Ethnic-Racial Relations]⁴⁴ (Brasil, 2006); *Diretrizes Curriculares Nacionais para a Educação Escolar Quilombola na Educação Básica* [National Curricular Guidelines for Quilombola School Education in Basic Education]⁴⁵ (Brasil, 2012); *Diretrizes Curriculares Nacionais para a Educação Escolar Indígena na Educação* [National Curricular Guidelines for Indigenous School Education in Education]⁴⁶ (Brasil, 2012).

These instruments help to support pedagogical alternatives in confronting racism and different manifestations of prejudice and discrimination in the formation processes of Brazilian society.

Decoloniality, especially knowledge decoloniality may contribute to historical and critical recognition of knowledge that influences the formation of a people's identity and the construction of a territory. This can contribute significantly to historical and critical recognition of the knowledge and practices that shape bodies and territories in different locations, with a special focus on the territory addressed here.

For this reason, the subjective universe that guides the pulsating cultural practice of Zambiapunga, which carries mysteries, ancestries, mysticism, musicality, corporeality,

⁴³ Disponível em: <https://encurtador.com.br/4JgN5>. Acesso em: 10 set. 2024.

⁴⁴ Disponível em: <https://encurtador.com.br/4yrUY>. Acesso em: 10 set. 2024.

⁴⁵ Disponível em: <https://encurtador.com.br/clBF7>. Acesso em: 10 set. 2024.

⁴⁶ Disponível em: <https://encurtador.com.br/elqS6>. Acesso em: 10 set. 2024.

languages, poetry, rationality, symbology, religiosity, mathematical concepts, and its own know-how, becomes relevant in this process. This context reveals a diverse and plural space, suitable for recognizing other epistemes, valuing the experiences and knowledge of this recreation aiming at highlighting them as significant knowledge, since there is no hierarchy between the different knowledge.

It is through dialogicity between the external researcher and the member belonging to this cultural manifestation that hidden knowledge is brought to light. Revealing this knowledge - from the past, present and future - within the scope of formal education, is to establish it as systematized school knowledge “[...] without ranking of importance, since they intersect, intertwine and recreate themselves according to the needs of social groups” (Katrib, 2022, p. 111).⁴⁷

Zambiapunga may be a theoretical-methodological subsidiary instrument for implementation of the Law 10.639/2003, which established the mandatory teaching of African and Afro-Brazilian history and culture in all curricular components in Basic Education. This is because this cultural context is like many society sectors, including the reality of many students enrolled in different stages and modalities of education systems (municipal and state ones) who practice this rollick. Katrib (2022, p. 97) highlights that

[...] African and Afro-Brazilian history should not be understood as a legal obligation, as a debt to be paid. It is a path and possibility for cultural resignification, a mechanism for constructing significant learning, for valuing Brazilian culture, for recognizing a plural Brazil.⁴⁸

In that regard, multiple aspects that make up the cultural knowledge of Zambiapunga may help teachers in inclination towards a Decolonial Education. Catalyzing a study of this cultural manifestation may trigger possibilities aimed at enunciating knowledge of black history and culture in the classroom within school context. Conducting a pedagogical practice considering these premises means breaking with traditionalism, which feeds on content-based constraints, and consolidating itself as

⁴⁷ In Portuguese: “[...] sem ranqueamento de importância, uma vez que se entrecruzam, se entrelaçam e se recriam de acordo com as necessidades dos grupos sociais.”

⁴⁸ In Portuguese: “[...] a história africana e afro-brasileira não deve ser entendida como uma obrigatoriedade legal, como uma dívida a ser paga. Ela é caminho e possibilidade de resignificação cultural, mecanismo de construção de aprendizagens significativas, de valorização da cultura brasileira, de reconhecimento de um Brasil plural.”

a “[...] mechanism for constructing significant learning, valuing black culture and recognizing a plural country” (Katrib, 2022, p. 94).⁴⁹

Seeking this rupture within this decolonial bias project means bringing to light, through oral traditions, for example, ancestral memories that contribute to strengthening the sociocultural identity of the black population. Então, the idea that “[...] the written word is worth more than the spoken word” (Paz, 2022, p. 167)⁵⁰ is distended and placed, in a decolonial bias, on the same Horizon. In these aspects, the process of “[...] decoloniality begins when one identifies what is colonial in the ‘problem’ investigated or treated, whether in the sphere of being, power or knowledge” (Pozzer; Pozzer, 2022, p. 622).⁵¹

Incidentally, the use of oral narratives from people in the community within the school environment invites subjects to learn about their historical roots to recognize themselves in this fabric (crossed by colonial webs), which writing alone, not infrequently, cannot achieve (Paz, 2022). Then, in this intercultural process, narratives are candidates as an alternative inclined towards identity construction, since from the subjects’ speeches it is possible to identify discursive elements loaded with meanings, memories and symbology associated with the other and with us. In Other words, identity formation permeates discourses that span time, also teaches us to understand what we were and what we are.

Using Zambiapunga as a pedagogical instrument in the service of Decolonial Education is, therefore, possible, if there is an articulation between theoretical and practical repertoires that stress the logic of Western Modernity/Coloniality through inclusion of other epistemic routes. This means bringing to teaching “[...] pedagogies that are organized in the form of projects developed horizontally, based more on reciprocity and polysemy, and less on hierarchical imposition of epistemic and methodological standards, homogeneous and homogenizing” (Pozzer; Pozzer, 2022, p. 623).⁵²

⁴⁹ In Portuguese: “[...] mecanismo de construção de aprendizagens significativas, de valorização da cultura negra e de reconhecimento de um país plural.”

⁵⁰ In Portuguese: “[...] a palavra escrita vale mais do que a dita.”

⁵¹ In Portuguese: “[...] decolonialidade [se] inicia, quando se identifica o que há de colonialidade na “problemática” investigada ou tratada, seja na esfera do ser, do poder ou do saber.”

⁵² In Portuguese: “[...] pedagogias que se organizam em forma de projetos desenvolvidos na horizontalidade, calcados mais na reciprocidade e na polissemia, e menos na imposição hierárquica de padrões epistêmicos e metodológicos, homogêneos e homogeneizantes.”

Echoing this line of thinking and acting is to break this homogeneous model: a legacy of coloniality. Then it is important, in view of this, incorporate into the municipalities curricula that practice *Zambiapunga*, strategies for cultural valorization of African and Afro-diasporic productions, since this process enunciates the multiple subalternized black productions that were segregated by the social lens that points to one direction: the hegemonic one, almost solely.

Conclusion

This paper had as aim at reflecting on *Zambiapunga* as a cultural instrument, as knowledge and understanding constructed throughout history at the service of Decolonial Education. It is searched to reveal, in this context, aligned with a decolonial, intercultural, inclusive educational perspective, a transgression of the know-how of a people who were repressed or subjugated through historical lens. It reveals as an alternative to (re)construction of a thought.

It was observed that *Zambiapunga*, since its formation, already had a resistance against material, epistemic, symbolic effects produced by coloniality: configuring as a decolonial project.

Then, this cultural movement may become an important political instrument for understanding a social plurality in which subjects of these territories are inserted, but which they often do not realize. In addition to becoming a vector of historical corrections, it is also an important theoretical-methodological subsidiary artifact/*mindfact* in the processes of strengthening black identity.

The intention of proposing such reflection stems from the understanding that decoloniality begins with questioning (reflections) and confronting (actions) what is in place, constructed by coloniality. As explained, unfortunately, the curriculum often legitimizes the marginalization of epistemologies that arise outside the colonial and racial bosom of power, especially in Latin America under the cosmologies of the subalternized. To materialize a decolonizing project, without demagogy, it is necessary changing the routes of knowledge that point only in one direction and bring to light territories, peoples, cultures and knowledge forgotten or denied by the curtain of modernity and coloniality.

As previously shown, there is an absence of black representatives in academic, scientific, technological and pedagogical matters over time. This ontological denial of non-European peoples, caused by racial conditions, generates an epistemological rupture among European ones. Therefore, a counter movement is necessary, which brings to the first sphere the affirmation of geopolitical body of subalternized ones to produce knowledge.

This invisibility is questioned when analyzing the memories of members of cultural groups that are traditional landmarks, as they carry symbology associated with times of yore that refer to ancestry.

Transforming symbology, playfulness and mysticism that surround cultural knowledge of diverse manifestations is transgressing the bonds of modernity/coloniality and recognize such knowledge as multiple one. This stance, when adopted, opens space to the unknown, unveils the shadows of bodies, voices, knowledge, actions and practices which were once marginalized. Opening to new things means valuing new intellectualized productions, enabling them to tell their own stories without outsourcing them to a usurping agency (cultural appropriation).

Then, the aim is to strengthen or (re)construct black identity, which as seen in this paper, is often not representing young black people in textbooks or in school discussion spaces. Even worse, when seen in teaching materials, such as in history books, for example, black people are presented with derogatory associations or demonization of their bodies.

It is considered necessary, in view of these discussions, to reference a theoretical-methodological curriculum from other perspectives that deviate from the path of modern Western canons. Bringing other voices to light, especially those from the Afro-diasporic background, is to enunciate voices that history, rooted in principles of coloniality and modernity, have erased. Thereunto, it is important to understand the ancestral processes circumscribed in this context to forge a place of confrontation and resignification.

Conceiving this historical plot, therefore, can contribute to understanding the ethnic reality and constructing the identity formation of subjects of this Afro-diasporic territory. Zambiapunga, through experiences of subjects involved, with an emphasis on the narratives of different historical subjects that are not included in the historical plot, it

may contribute to the identity construction of subjects belonging to the territory that has ancestral marks interconnected with native peoples.

Then, Zambiapunga stands as an alternative cultural reference in the service of a multi-referenced education that is inclined to denounce the Afro-diasporic epistemic erasure; demanding that black productions - treated as peripheral - are also included in the curriculum of schools, especially in those municipalities that have this form of entertainment in their translation; redirecting and valuing Afro-diasporic cultural and intellectual property that was stolen by white people; recognizing territorial productions as cultural and religious heritage; incorporating, catalyze discussions of Afro-diasporic belonging; and promoting meaningful learning in light of black productions.

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Research Data and Other Materials Availability

The contents underlying the research text are included in the manuscript.

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Statement of Author's Contribution

The authors José Lucas Matias de Eça and Zulma Elizabete de Freitas Madruga declare that they are responsible for the manuscript, contributing equally to aspects relating to: conception and design, analysis and interpretation of data; article writing and relevant critical review of intellectual content; final approval of the version to be published. Therefore, the authors declare responsibility for all aspects of the work in guaranteeing the accuracy and integrity of any part of the work.

Reviews

Due to the commitment assumed by *Bakhtiniana*. Revista de Estudos do Discurso [Bakhtiniana. Journal of Discourse Studies] to Open Science, this journal only publishes reviews that have been authorized by all involved.

Review I

The paper is very well written, has academic and social relevance and establishes a coherent dialogue with literature. It has fluid and clear writing, which contributes to the reader's involvement with the theme. It addresses the issue of decoloniality very well, based on educational processes referenced in practices and experiences of subalternized peoples, namely enslaved people from Africa and indigenous peoples. It presents a clear proposal for including this knowledge and skills in the school curriculum. However, it is a mistake to call it a 'group' when referring to the entire expression of Zambiapunga. The correct name would be 'demonstration' in my understanding, as 'groups' are the ways in which this demonstration is organized in different municipalities. There are the Zambiapunga Group of Nilo Peçanha, of Valença, etc., but the term 'demonstration' refers to the expression present throughout the region. Another suggestion would be not to use the reference to 'Dia das Bruxas' [Halloween] as is done on page 11, as it is a contradiction for an article with a decolonial theme to cite as a reference an expression that symbolizes American colonization in Brazil. My suggestion is to make these changes to the text. APPROVED WITH SUGGESTIONS [Revised]

Pedro Rodolpho Jungers Abib – Universidade Federal da Bahia – UFBA, Salvador, Bahia, Brasil; <https://orcid.org/0000-0003-4868-2074>; pedrabib@gmail.com

Reviewed on May 27, 2024.

Review II

The paper 'Annunciation of a decolonial epistemology: Zambiapunga as a cultural movement of resistance' is a proposal of great relevance for the educational field, especially for revealing aspects rooted in curricula, discourses and educational practices. It is appropriate to the proposed theme, presenting coherence between development of work and its objectives. It has a set of arguments consistent with the theme and bibliographical references used. It is a work that presents originality in bringing

Zambiapunga and its cultural contribution to the resistance of enslaved populations since the diaspora process to discussion. Finally, it has comprehensible, correct language that is appropriate to the requirements of a scientific academic work. There are only two aspects that need to be corrected:

1. On pages 16 and at the end of references, a reference used is missing. There, "XXXXXX" was left as an indication that the task must be completed.

2. In bibliographic references, it is necessary to check the journal's rules regarding the way in which the citation should be made, that is, whether the author's name and initials are sufficient, or whether they need to be written in full. It is a matter of standardization.

Furthermore, the paper has a great contribution to the process of decoloniality of and in education. APPROVED WITH SUGGESTIONS [Revised]

Adecir Pozzer – Secretaria de Educação do Estado de Santa Catarina, Florianópolis, Santa Catarina, Brazil; <https://orcid.org/0009-0009-4522-3092>; pozzeradecir@hotmail.com

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Editors in Charge

Beth Brait

Elizabeth Cardoso

Maria Helena Cruz Pistori

Paulo Rogério Stella

Regina Godinho de Alcântara