ESTAÇÃO PRIMEIRA DE MANGUEIRA: FROM THE BLOCK OF HERRINGS TO THE SAMBA SCHOOL

Roberto Antônio de Sousa da Silva¹
Regina Glória Nunes Andrade²
Heloisa Helena Ferraz Ayres³

ABSTRACT

Objective: The objective of this study is to investigate the evolution of Estação Primeira de Mangueria, from Bloco dos Arengueiros to its consolidation as a samba school, with the aim of understanding the transformations and cultural impact of this institution on the Brazilian carnival scene.

Theoretical Framework: In this topic, the main concepts and theories that underpin the research are presented. The theory of popular culture, the sociology of samba and studies on the history of samba schools in Brazil stand out, providing a solid basis for understanding the context of the investigation.

Method: The methodology adopted for this research comprises a bibliographic study. The approach included the analysis of secondary sources such as books, academic articles, historical documents and audiovisual records. Data collection was carried out through literary and documentary review, seeking detailed information about the trajectory of Mangueria and its cultural impact.

Results and Discussion: The results obtained revealed that Mangueria has undergone significant organizational and artistic changes over the years, remaining faithful to its roots and playing a crucial role in the preservation and promotion of samba and Afro-Brazilian culture. In the discussion section, these results are contextualized in light of the theoretical framework, highlighting the cultural and social implications of the evolution of the samba school. Possible discrepancies and limitations of the study are also considered in this section.

Research Implications: The practical and theoretical implications of this research are discussed, providing insights into how the results can be applied or influence practices in the field of popular culture and samba. These implications may include cultural preservation, the appreciation of intangible heritage and the promotion of Afro-Brazilian identity.

Originality/Value: This study contributes to the literature by offering a detailed and contextualized analysis of the transformation of Mangueria, from its origins to its current status as one of the most influential samba schools. The relevance and value of this research are evidenced by its ability to highlight the historical and cultural importance of Mangueria, as well as its role in promoting samba and Brazilian cultural identity.

Keywords: Mangueria, Samba School, Popular Culture, Samba, Cultural Identity, History.

¹ Programa de Pós Graduação em Psicologia Social da Universidade do Estado do Rio de Janeiro (PPGPS - UERJ), Rio de Janeiro, Rio de Janeiro, Brazil. E-mail: robertoantonioss562@gmail.com Orcid: https://orcid.org/0009-0005-8825-4068
² Programa de Pós Graduação em Psicologia Social da Universidade do Estado do Rio de Janeiro (PPGPS - UERJ), Rio de Janeiro, Rio de Janeiro, Brazil. E-mail: reginagna@terra.com.br Orcid: https://orcid.org/0000-0003-4982-0133
³ Universidade do Estado do Rio de Janeiro, Rio de Janeiro, Rio de Janeiro, Brazil. E-mail: heloisa.ayres@institutodepsicologiauerj.org Orcid: https://orcid.org/0000-0002-1480-8962
ESTAÇÃO PRIMEIRA DE MANGUEIRA: DO BLOCO DOS ARENGUEIROS À ESCOLA DE SAMBA

RESUMO

Objetivo: O objetivo deste estudo é investigar a evolução da Estação Primeira de Mangueira, desde o Bloco dos Arengueiros até sua consolidação como uma escola de samba, com o intuito de compreender as transformações e o impacto cultural dessa instituição no cenário carnavalésco brasileiro.

Referencial Teórico: Neste tópico, são apresentados os principais conceitos e teorias que fundamentam a pesquisa. Destacam-se a teoria da cultura popular, a sociologia do samba e os estudos sobre a história das escolas de samba no Brasil, fornecendo uma base sólida para a compreensão do contexto da investigação.

Método: A metodologia adotada para esta pesquisa compreende um estudo bibliográfico. A abordagem incluiu a análise de fontes secundárias como livros, artigos acadêmicos, documentos históricos e registros audiovisuais. A coleta de dados foi realizada por meio de revisão literária e documental, buscando informações detalhadas sobre a trajetória da Mangueira e seu impacto cultural.

Resultados e Discussão: Os resultados obtidos revelaram que a Mangueira passou por significativas mudanças organizacionais e artísticas ao longo dos anos, mantendo-se fiel às suas raízes e desempenhando um papel crucial na preservação e promoção do samba e da cultura afro-brasileira. Na seção de discussão, esses resultados são contextualizados à luz do referencial teórico, destacando-se as implicações culturais e sociais da evolução da escola de samba. Possíveis discrepâncias e limitações do estudo também são consideradas nesta seção.

Implicações da Pesquisa: As implicações práticas e teóricas desta pesquisa são discutidas, fornecendo insights sobre como os resultados podem ser aplicados ou influenciar práticas no campo da cultura popular e do samba. Essas implicações podem abranger a preservação cultural, a valorização do patrimônio imaterial e a promoção da identidade afro-brasileira.

Originalidade/Valor: Este estudo contribui para a literatura ao oferecer uma análise detalhada e contextualizada da transformação da Mangueira, desde suas origens até seu status atual como uma das mais influentes escolas de samba. A relevância e o valor desta pesquisa são evidenciados por sua capacidade de destacar a importância histórica e cultural da Mangueira, bem como seu papel na promoção do samba e da identidade cultural brasileira.

Palavras-chave: Mangueira, Escola de Samba, Cultura Popular, Samba, Identidade Cultural, História.

REV. GEST. SOC. AMBIENT. | MIAMI | V.18.N.3 | P.1-21 | E07488 | 2024.
Implicaciones de la Investigación: Se discuten las implicaciones prácticas y teóricas de esta investigación, proporcionando información sobre cómo se pueden aplicar los resultados o influir en las prácticas en el campo de la cultura popular y la samba. Estas implicaciones pueden incluir la preservación cultural, la apreciación del patrimonio inmaterial y la promoción de la identidad afrobrasileña.

Originalidad/Valor: Este estudio contribuye a la literatura al ofrecer un análisis detallado y contextualizado de la transformación de Mangueira, desde sus orígenes hasta su estatus actual como una de las escuelas de samba más influyentes. La relevancia y el valor de esta investigación se evidencian por su capacidad para destacar la importancia histórica y cultural de Mangueira, así como su papel en la promoción de la samba y la identidad cultural brasileña.

Palabras clave: Mangueira, Escuela de Samba, Cultura Popular, Samba, Identidad Cultural, Historia.

1 INTRODUCTION

Estação Primeira de Mangueira is much more than just a samba school. Its history is intertwined with the roots of Rio's carnival, from the times of the Bloco dos Arengueiros, to its consolidation as one of the most emblematic groups in the country. This study aims to investigate this unique trajectory, analyzing the transformations that led Mangueira to become a symbol of Brazilian popular culture.

The core of this research lies in the following question: how did Estação Primeira de Mangueira evolve from a simple Bloco dos Arengueiros to such an influential samba school? To answer this question, we outlined the general objective of understanding the changes and cultural impact of this institution over time. To achieve this objective, we established the following specific objectives: analyze the historical and social context of its formation, investigate structural and artistic changes over the years, and evaluate its impact on Brazilian popular culture.

The methodology adopted for this study was bibliographical research, based on the review of secondary sources that deal with the topic. Through this approach, we seek to gather and analyze detailed information about the trajectory of Mangueira, from its origins to the present day. Furthermore, we consider it important to highlight the justification for studying this topic. Estação Primeira de Mangueira is not just a samba school, but a cultural institution that has played and continues to play a fundamental role in the preservation and promotion of samba and Afro-Brazilian culture. Therefore, understanding its history and evolution not only enriches our knowledge about Brazilian carnival, but also helps us value and preserve a significant part of our cultural identity.
2 THEORETICAL FRAMEWORK

2.1 PARTY, SAMBA AND CARNIVAL

The term party, for example, meant, in the Brazilian colonial period, (1530-1822) power and representation of the privileges of the Portuguese elites, but it also had a sense of opposition to the ruling orders. Researcher Mary Del Priore, when analyzing the letter from the Overseas Council to the Count of Pavolide, dated 1780, observes the following situation:

The celebration as honest fun centripetated representations of different cultures. The black kings dressed like the white European court, even exaggerating in the use of jewelry and expensive fabrics. The sobas, symbolizing other dignitaries of the African court, the guards, the cutlery and quicumbis reflected African origins, dances, rhythms and instruments (Priore, 1994, p. 85).

Thinking about the social practices of populations deprived of their rights to citizenship, in the colonial period, as reproducing the values of the dominant classes also implied realizing that these manifestations were the result of an immense desire to break with the established order. The parties, according to Del Priore, were forms of opposition to the ruling classes, at the same time that they reaffirmed the power of those social institutions. Regarding the meaning of the party, Del Priore makes the following comment:

Festivals and processions, in the Colony or on the old Continent, undoubtedly allowed all social classes to have fun, fantasy and leisure. But not only. There were various feelings in the apparently irrelevant functions of the party, giving persistence to certain ways of thinking, seeing and feeling (Priore, 1994, p. 85).

Mary Del Priore also adds that the dances were forms of confrontation with the official power that was imposing limits and supervision over the ritualistic manifestations of popular culture. For institutions, mainly the Church, African rites were controlled, and their rhythmic appeals were eroticized, profane, viewed with indignation and repudiation. The party has a meaning of contestation and, according to the author, “the fight, especially against African rhythms, was basically a fight against the eroticism and sensuality of dance between couples, in which bodies touched” (Priore, 1994, p. 99).

Historian Del Priore shows that in the colonial period the pain of hunger and misery of the “marginalized” population in that period announced, through drumming, a way of shouting revolt, dissatisfaction and restlessness. This situation, as the author shows, is confirmed in the
following perspective: “For the subordinate layers of the colonial population, however, the celebrations were configured as a space for ritualized revolt, a territory full of symbols that announced social dissatisfaction.” (Priore, 1994, p. 128).

From the State's point of view, parties were used to strengthen political domination and control daily tensions and conflicts. Everyone could participate in them and differences apparently became “non-existent”, as the parties were used to consolidate the policy of establishing Portuguese hegemony in Colonial Brazil.

Mary Del Priore reiterates that under the logic of the Church's conception, the profanation of the festival should be banned and what could be maintained was only morality, decency and, finally, everything that could represent virtue, together with the exercise of force and power that that institution wished to establish, or that it would at least like to exercise in a practical way. However, on the other hand, it is known that these demonstrations essentially symbolized an opportunity for ethnic groups to affirm their cultures, their rites, their music and dances. This form of veiled syncretism, in the colonial period, appears in the following conception by Del Priore:

Indians, blacks, mulattos and whites manipulate the gaps in the festival ritual and permeate them with representations of their specific culture. They transform religious celebrations into an opportunity to recreate their myths, their musicality, their dance, their way of dressing and then reproduce their tribal, aristocratic and religious hierarchies (Priore, 1994, p. 89).

In the period resulting from the Middle Ages, as analyzed by Mikhail Bakhtin, (1895-1975) the festivals became representative expressions of two situations: on the one hand, the validity of official festivals had the main function of reproducing the values and hierarchies of the hegemonic sectors of society and, on the other hand, the emergence of carnival celebrations degenerated the order and authoritarianism of the nobility. Bakhtin admits that festivities in the Middle Ages had a representative character, but in no way meant genuinely artistic and theatrical expressive forms. On the contrary, these popular manifestations, aesthetically symbolized, used art to legitimize a reflection on life and its social contradictions, and had less colloquial language as effective support. These expressions explain the author’s argument:

In short, during carnival it is life itself that represents, and for a certain time the game transforms into real life. This is the specific nature of carnival, its particular mode of existence. Carnival is the people's second life, based on the principle of laughter (Bakhtin, 1999, p. 7).
The official festivals privileged the hierarchies of power, the stability of order, its rules, norms, its morals and its religious taboos, while the carnival celebration, or “carnivalization”, as stated by Bakhtin, promoted disorder, discontinuity of all kinds of formality, from a libertarian and less authoritarian perspective. In short, carnival celebrations in the Middle Ages had comedy as a way of contraverting order and morals, but they also enunciated the social values of the nobility. In relation to carnivalization.

The social bourgeoisie in Brazil, as analyzed by anthropologist Roberto DaMatta (1997, p.40), tolerates the fact that the Sambas Schools focus on themes that portray the bourgeois lifestyle in carnival, but when this carnival theatricalization expresses a criticism or a discourse of social struggle in which those in power are questioned, there is an intention of these bourgeois individuals to provoke rejection of the party, of samba and, consequently, an attempt to disqualify the parade and everything that is represented as carnival discourse. However, by preserving the importance of affirming the identity of the Brazilian people on the avenue, some samba schools understand that the narrative of a decolonizing discourse is the most forceful way to fight against the discourse of denial of black people, indigenous people, women and other minorities excluded from History.

The city of Rio de Janeiro, having received slaves from all regions of Africa and Brazil, notably from the Northeast, was the scene of a great mix of congregations of Cariocas, Northeasterners, especially Bahians, gypsies and foreign migrants, all in a same exclusion condition. Even more so, black people, who after the abolition of slavery, had nowhere to live, there was no work and, therefore, they were called vagrants. Playing samba and other Afro rhythms and drinking cachaça became the favorite leisure activity of former slaves who gathered in precious places known as the “aunts” house.

Among the aunts, the most beautiful were Aunt Ciata and Bebiana. Aunt Ciata’s house was a frequent place for selling delicacies and where samba musicians met to compose and hold parties for the orixás of Afro-Brazilian religious cults. As Ciata lived near Praça Eleven, a place called Little Brazilian Africa, free black people gathered there to celebrate, eat and sing. As Roberto Murcia Mauro (1947 – 2005) describes: “In his home, capital of the small continent of Africans and Bahians, the group’s values could be reinforced, its cultural past and its creative vitality rejected by society could be affirmed.” (Moura, 1995, p. 152).

In short, places of celebration and faith that had Aunt Ciata as the protagonist (Hilária Batista da Silva), a black woman from Bahia who migrated to Rio de Janeiro in the 19th century and sold sweets wearing a turban and full skirt, the most famous party girl among all the aunts. There, near Praça Onze, in Rio de Janeiro, a space of sociability was born, a piece of Africa
within Brazil (Narlock, 2011, p. 147).

In the midst of social change, and in its urban space, Rio de Janeiro, as well as several other cities in Brazil, were undergoing architectural reforms that transformed people's way of life and the use of these public spaces. Little by little, the population was moved away from the center to disperse to the periphery. With the so-called public hygiene, in February 1904, more than 20 thousand residents of the center of Rio de Janeiro had to leave to make way for new architectural projects under the well-known “boot - down” operation imposed by the government and Rio elites (Ulloa, 1998, p. 129).

Subdivided, the center of Rio began to be strategically designed, placing, on the one hand, poor black people who naturally built sociability spaces that were increasingly integrated into the production of African culture and, on the other hand, the emergence of new buildings in the interest of attracting the elites who also began to build new meeting spaces through the European carnival style, with its colombian pierrots and harlequins to the detriment of popular Afro-Brazilian demonstrations. From this perspective, modern European white culture tries, at all costs, to annul Afro culture that resists with all its strength and intensity with the creation of the popular carnival organized by Samba Schools that originated in spaces known as little Brazilian Africa.

Estácio's group, through Ismael Silva and Alcebides Barcelos, founded the first headquarters of the Rio Samba School, with a very suggestive name: “Let it talk.” This name brings the discursive impression that at that moment black people were demanding the conquest of new urban spaces and also the right to be heard; their voices, their songs, in short their entire culture, which no longer fit within the limits of the current social order. The performance took place on Avenida Rio Branco and was financed by the federal intervener of Rio de Janeiro, Pedro Ernesto, who also established that all sambas-enredos should pay homage to the history of Brazil (Narlock, 2011)

During this long period of definition of Brazilian popular music, many changes occurred, imposing a mix of influences from different sound styles and also from urban modernity itself, which required new rhythmic adaptations. Lundu, samba, coco, maxixe, rather than expressing African ethnic culture, began to affirm the logic of the capitalist bourgeois market. This happened especially when the samba “Pelo Telephone” marked the border between the transition of music composed in samba circles and the authorial individualist ideology and began to be commercialized by the cultural production industry in Brazil. This composition, which had been composed by several regulars at Aunt Ciata’s house, now bears the signature of Donga (Ernesto Joaquim Maria dos Santos), who even registered this samba
In relation to this process of individualization, researcher and professor Muniz Sodré makes the following statement:

The commercialization of samba and the professionalization of black musicians were evidently carried out within a mode of production, whose ideological imperatives make the individual a privileged object, seeking to abolish their ties with the social field as an integrated whole. The composer is defined as someone who organizes sounds according to an individualized production project (Sodré, 1998, pp. 39 to 40).

This process of commercialization of samba and music that was made in “little Brazilian Africa”, according to Roberto Murcia Moura, took place through the transition from the aunts to the composers and also due to police persecution. As the author describes:

From the aunts, the control of the party would go to the composers and, at the end of the 1920s, the party, victim of the persecution of black people by the police and the Church itself, as well as the confrontation with the alternatives that appeared for musicians following the popularization of radio, would have reduced its central importance for the city, although it remains alive today, with a regular and sectorized repercussion (Moura, 1995, p.164).

Thus, a new traditional urban style begins to proliferate, which will be significant in defining the historical moment of the commercialization of Afro culture and roots music, which maintained an increasingly configured trend towards a hybrid urban and commercial model. These changes are significant in also defining the evolution of Afro-Brazilian rhythms. Rhythm composed and originated from côco, afoxé, lundu and samba. Therefore, all these Afro-Brazilian cultural musical expressions remain resisting the established structural impositions, showing the History of the black people in Brazil, the History narrated through verses, songs and rhythms speaking of a place of sociability, of exchanging opinions, fantasies and frustrations.

2.2 FROM BLOC DOS ARENGUEIROS TO SAMBA SCHOOL

The Rio carnival is today considered the largest in the world, it is part of the social history of the city's associations and the tradition of maintaining its wings always focusing on important themes about the process of colonization and decolonization of the lives of indigenous, black and Afro-descendant peoples. The Estação Primeira de Mangueira Samba
Estação Primeira de Mangueira: from the Block of Herrings to the Samba School

School, founded in 1928, maintains these traditions through its drums and songs in a fusion of various rhythms with indigenous, European and Afro-Brazilian influences. The culture of the terreiro also has a strong influence on the origins of the association. The terreiros of Tia Fé, Chiquinho Crioulo, Minan and Maria Rainha, among others, served the sacred and the profane, with the sound of atabaques.

During Carnivals, black men had their groups to have fun in the streets and call on the population to join them. But precisely the best samba players – were at the Mangueira Samba School and it was already a well-known samba stronghold. The samba dancers drank, spoke bad words, got into fights and because of this they were not accepted into the carnival groups of families on the hill. To solve the problem, they created an all-male block, the Bloco dos Arengueiros, which means haranguing, racketeering, partying, messing around. According to what they say, they went out for the first time in 1923, dressed as women, starting fights with all the other blocks they found.

After being beaten, beaten and arrested, they decided to unite all the blocks of Mangueira, to parade in Praça Onze. Cartola (Angenor de Oliveira), Seu Saturnino, (Saturnino Gonçalves) Abelardo da Bolinha, Carlos Cachaça, (Carlos Moreira de Castro), Zé Espinguela (José Gomes da Costa), Seu Euclides, (Euclides Roberto dos Santos), gathered together. Seu Maçu (Marcelino José Claudino), Pedro Paquetá and founded the Grêmio Recreativo Escola de Samba Estação Primeira de Mangueira. As their first president, they elected Saturnino Gonçalves.

Since its founding, the Estação Primeira de Mangueira Samba School has undergone major transformations. From a simple group of quarrelsome friends, who according to Cartola (Angenor de Oliveira), cited in an interview by Maria Júlia, as they only had the objective of 'fighting, hurting, being hurt, being arrested'⁴. However, after a lot of trouble with the police and other carnival groups, the group decided to organize itself and take what was just a joke between friends more seriously.

At first the rehearsals were held on the streets of the hill, there was no headquarters, no specific location and the number of participants consisted of few people, no more than thirty people. For the new organization, the acquisition of a house to be the headquarters, choice of name, choice of school colors, many meetings were held and the main creators of the Samba School were: Cartola, Carlos Cachaça, Marcelino, Zé Espinelli, Mestre Candinho, Tia Tomásia

⁴Narrative taken from the book by Maria Júlia, Palácio do Samba – Anthropological Study of the Samba School Estação Primeira de Mangueira. Interview provided by Cartola. 1975, p. 26
and several others.

The school colors were suggested by Cartola and were green and pink, from Rancho do Arrepiado, Laranjeiras, a memory of the carnivals of his childhood. The name Estação Primeira, according to the composer and artist, came from the fact that Mangueira was the first station after Central that had real samba. After several changes and establishment of rules, Mangueira stopped being a block to become one of the great Samba Schools in the city of Rio de Janeiro. Holding events and encouraging effective community participation, Mangueira updates a new rhythm, excluding some instruments from the old ranches and incorporating new, more percussive instruments such as: tambourine, tambourine, cavaquinho, guitar and others. Thus, the cadence of the rhythm became a little faster than before.

In this context, describes Maria Júlia Goldwasser, Mangueira gives up acts of violence and haranguing to become a more organized entity and mediator of the relationship between the reality of the hill. As Maria Júlia states:

> The themes of bravery have disappeared from the current scene: they are signaling, from opposite points of view, cuts in the stratification system, thus giving way to themes of integration as the School strengthens its mediating role between social classes (Goldwasser, 1975, p. 131).

Regarding the School's wings, Nilcemar Nogueira, Dona Zica's granddaughter, reported in an interview with the authors of the article, that they, contrary to what happens today, were composed only by the Drums, followed by the Baianas wing and the composers' and singers. Everything was very simple and playful, but over time, Mangueira, as a result of raising financial resources, became an institutional entity with its own rules, statutes and an entire organized administration that includes a president of the school, president of the Battery Wing, secretaries, treasurers and others.

Although many changes have occurred over time, from the beginning when there was just a group of friends, until it became the mega Samba School that it has become today, Mangueira has not failed to preserve its essence, which is to tell the story that history does not tell. The school always seeks to bring to the avenue relevant themes that relate the struggle of the black community, women, wealthy social classes of power, always with a view to deconstructing a story that continues to be poorly told in official books. Another characteristic is that the School always takes to the avenue the theme of violence suffered by young people.

---

5Interview given to the authors, April 27, 2024. Museu do Samba.
from the hills, racial discrimination, fundamentalism, the diaspora and the multicultural diversity of the Brazilian people.

2.3 SPECIAL HOSE RHYTHMS

The rhythm driven by the Estação Primeira de Mangueira Samba School is proportional to harmony, time and contemporary space. For Mangueira it is important to impose a faster, more intense and pulsating rhythm, but without losing originality. The sound reminiscences follow the solemn and joyful model of African civilizations. In essence, this musicality reveals a cry against slavery and human exploitation. The strident sound of the percussive beat seems to demarcate an attitude of confrontation against the human humiliation that black people have suffered and are suffering throughout history. In the space-time duration, the sound is fast and resembles the beats of the tribal style, but at the same time it is rhythmic and fleeting like the sounds and noise of contemporary life.

Upon first contact, the music accompanied by the singers' voices narrates historical time and mainly the denial of indigenous, black and poor peoples and their relevant roles in the formation of Brazilian society. This sound and composition is taken from the social situation of black people and the context in which exclusion is still legitimized as the main theme in the construction of the History of this country. The fast sound expands the dimension of the musical territory, but never departs from or breaks the symphonic harmony of the rhythm's tempo.

The rhythm is pulsating and has a slightly faster tempo as it is contemporary and is closer to the current technological context. The speed, the cadence and the pause, the brake is Mangueira's biggest brand and it is political because it reveals the social dimension of a current historical context integrated into the symbolic universe of micro-community representation in relation to the issue of new technologies in the world of music. The rhythm here has characteristics of a dissonant sound and differs from other groups in terms of its triggering extension of an urban sign and the use of the tambourine. Bateria da Mangueira, since its creation, has differentiated itself from other schools because of its Deaf First Class and also because of its Tamborins that “ringed” giving it its own particular swing that only it has.

Mangueira's musicality bears the marks of fast and strident contemporary times in accordance with the social reality experienced on a daily basis. Generally the instruments used are: first-mark tom; second marking deaf; third marking deaf; repeat; war chest; rattle; repin; tambourine; cuica; agogo; reco-reco; dish; pan; tambourine and ganzá. The melody is always accompanied by a fast and contagious rhythm, in addition to a harmonic sequence alternating...
between ascending and descending scales.

The sound of Mangueira displays the mark of a historical and social time that reflects modern society and its diverse urban expressions. Sounds that represent the joy and chaos of urban cities, complexity and social neglect. In its entirety, this sound contextualizes the strident and machinic urban panorama, the result of modern, noisy and troubled society. In short, Mangueira reflects and translates the everyday elements of the polyphonic city and its diverse sound signs, which are expressed through the intense and percussive beats of its instruments.

The sound of Mangueira, at the same time as it produces the fast and strident sound of the modern city, also reflects the typical musicality of tribal civilizations, which ritualized exasperatingly the wilder, more primitive side of life.

The percussion is cheerful and is performed exhaustively without stopping, from the beginning to the end of the show. All instruments are always interconnected through time and the duration of the rhythm. At no point is there any instrument that is sovereign over the others, nor is there a rhythm that is out of step and out of time. This association highlights two important moments in the history of the rite. On the one hand, we can observe the presence of the old solemn rhythm as a mark of the primitivist tradition of African rhythms and, consequently, the fast and dynamic rhythm of modern civilizations.

With the universalization of the rhythm, Bateria da Mangueira started to play tambourine in a “carreteiro” way, in the same style as the other drums, making rhythmic measures to enhance the samba plot. Due to the changes, Bateria da Mangueira started using the slogan “Surdo Um”. However, the experienced rhythmists who for decades preserved that swinging way of playing the tambourine, mixing it with the contemporary form, prefer to preserve the old slogan “You Have to Respect My Tamborim”, the name and motto of the school's own drums.

3 METHODOLOGY

The approach method used in this work is characterized as inductive. This method consists of collecting information, which will be obtained through bibliographic material, the analysis of academic works that approach the topic, collecting different interpretations and understandings from legal scholars, judicial decisions, capable of constructing hypothesis solutions to the problem that pays attention to the topic.
It constitutes the Positive method, a historical, genetic-inductive method, that is, part of the observation induces laws of coexistence and succession and deduces new facts that escape direct observation. It is a method that privileges the induction process, which starts from the observation of phenomena through the senses to deduce theories. These are fundamental and expressive words for understanding the Positive method: experience, observation, comparison, analogy, induction, deduction, historical affiliation. (SUERTEGARAY, 2005, p. 15).

This research uses an exploratory and descriptive research approach, aiming to provide the reader with familiarity with the research object, presenting, through the interpretation of the results of bibliographical research, possible hypotheses for resolving the conflicts that cause legal gaps regarding the topic.

Exploratory research involves bibliographical research, interviews with people who have had practical experience with the proposed topic, and analysis of examples that encourage understanding (GIL, 2007).

The project seeks, through qualitative analysis, to serve as support for deepening society's understanding of the issues that permeate the subject. According to Vergara (2007), qualitative analyzes are exploratory, they aim to extract from interviewees their thoughts that were freely said about a topic, object or concept. They bring out subjective aspects and cover non-explicit motivations spontaneously. Qualitative analysis aims to seek insights and understanding about the general nature of an issue, opening space for interpretation.

4 RESULTS AND DISCUSSIONS

Every ritual experienced through Mangueira means the strong presence, the celebration in honor of its political strength against social oppression and prejudice towards blackness and slavery. There is also the theme of the woman exalting the strong female personality and, without a shadow of a doubt, the representation of the entire tradition inherited from the African matriarchal society imported to Brazil, as described in the composition "A Menina dos Oyá’s Eyes " (2016 ), GERES- Estação Primeira de Mangueira (RJ) composed by Alemão do Cavaco, Almyr , Cadu , Lacyr D Mangueira, Paulinho Bandolim and Renan Brandão , a tribute to Maria Bethânia and Iemanjá, Queen of waters, seas and oceans. Below follows the initial fragment of the samba plot:

Who called me? Hose
The time has come, you can no longer hold back
Who called me? called to samba 
Oyá’s girl 
Oyá’s girl 
… Raiou, 
Lady mother of the storm 
Your strength invades me, the wind blows and announces 
Oyá, I give you my faith 
The baby shines axé 
I made a request for Bonfim to bless 
Oxalá, Xeu Êpa Baba 
Oh My Saint, protect me, enlighten me 
I carry the Rosary of Mary on my chest 
I smell the perfume... honey, cherry and palm oil 
In the wake of the xirê, the singing began......

The historical time of the entire process of adaptation of black people in Brazilian society essentially passed through the social and political organization that came with each black slave. The lifestyle and culture that expanded throughout the North, Northeast and Southeast of the country confirm the thesis that there was an influence of matriarchy brought from Africa, which was implemented through dance, cooking, singing and the integration of woman in Brazilian society. The samba plot, the theme of the 2019 carnival, drew attention to the story that is not told in textbooks. The lyrics "Historias Para Ninar Gente Grande", composed by Tomaz Miranda, Deivid Domênio, Danilo Firmino, Silvio Mama, Ronie Oliveira and Márcio Bola, speak again of the female presence as the protagonist of the story, of the years of lead - a theme that is largely hidden and treated in a subtle way in some textbooks in the country.

These lyrics show Brazilian Africanness and tell a story of "more invasion than discovery" to state that since 1500 Brazil has been invaded and that these invasions continue to occur in indigenous lands to this day. This samba plot features characters such as Leci Brandão, Jamelão, Dandara, the Cariris Indians, Dragão do Mar, Carolina de Jesus, Marielle Franco, Esperança Garcia and others who are not mentioned as important characters in the construction of the country's official history. The lyrics say:
Hello Mangueira
Now it's our turn
Come, come with me
Hose, removes dust from basements
Hey, make way for your warehouse heroes

Brazil is what makes a country of Lecis, jamelões. The crowds are green and pink.

Brazil, my dear
Let me tell you

The story that history doesn't tell
The opposite of the same place...
(...)
There is black blood stepped on

Behind the framed hero

Women, tamoios, mulattoes

I want a country that is not in the picture

(...)
Brazil, the time has come

To listen to the Marias, Mahins, Marielles, Malês.

Religiosity is also a topic that is well remembered by the association. In 2020, the year in which Mayor Marcelo Crivella made a full cut in funding for special schools, Mangueira resists with the samba "A Verdade Vos Fará Livre", composed by Manu da Cúica and Luiz Carlos Máximo, showing Jesus through female, black and marginalized body in favelas for being the target of police repression. The allegory "O Calvário", which had a large sculpture of a crucified black boy, with several bullet marks on his body, representing the death of innocents in Rio's favelas. Evelyn Bastos, who was once drum queen, represented Jesus Christ in the parade. The lyrics also criticize the civil society armament policy implemented by the federal government at that time. The letter states the following message:

I'm hanging
In strings and humps
But did everyone understand my message?
Because, again, they stung my body
The prophets of intolerance
Without knowing that hope
Shines brighter in the dark
Favela, catch the view
There is no future without sharing
No messiah with a gun in his hand
Favela, catch the view
I have faith in my people
Which is the seed of your ground
I could hear it from heaven
The city's syncopated outburst
I broke the drum, I made splendor from the cross
And I resurfaced towards the cordon of freedom.

The samba plot alludes to the forms of oppression that the favela suffers using the image of Jesus to state that whoever is on the side of equality, love, joy and peace is carrying out the purposes and teachings that Christ left behind, because Jesus Christ suffered all forms of torture for defending the cause of the oppressed, the wronged and the humiliated. The lyrics try to show that Christ has only one side, the defense of the oppressed and the fight for equality.

In 2022, the Mangueira Samba School pays homage to its illustrious characters who marked and made the history of the samba school happen. Cartola, Jamelão and the delegate are the honorees this time. This year, the samba school is making amends for leaving the centenarians of Cartola and Jamelão out of the parade in previous years. The name of the samba plot is Agenor, José and Laurindo, composed by Bruno Souza, Leandro Almeida, Moacyr Luz and Pedro Terra. This samba plot makes an allusion respectively to the given names of Cartola, Jamelão and delegate. As it was the Delegate's centenary year, the school decided to also pay homage to his other two strongholds. The lyrics enunciate the following verses:

I just know that Mangueira is a starry sky
It's no joke, I'm in love
Estação Primeira remembers the past
Help me, Cartola, Jamelão and Delegate
Mangueira, your scenery is poetry
Freedom and autonomy
That the black man conquered, oh
Mangueira, the dawn announces
The legacy, the dynasty
Wisdom is called Angenor
On this sacred ground, samba echoed
It has a singer, master room and composer
Shining shoes, selling newspapers
Mason's hat in the same yard
Three illuminated kings of carnival
Roses don't speak, but they are from Mangueira
I saw Laurindo kissing the flag
José Clementino in the prime of his life(...)

With this tribute to the three great exponents of the school, Mangueira does not give up on establishing a scathing critique by stating that "roses don't speak", but Mangueira continues on the avenue to denounce that in today's Brazil there are not only artists "shining shoes, selling newspapers", but suffering racism, being persecuted by the police, being humiliated in the favelas and forgotten in the country's textbooks that also hide and deny the strong presence of women, Indians, northeastern peoples and black people in the real construction of the country as the protagonist of a story that has yet to be told to new generations.

Finally, the show mangueirense, with women as its theme, continues in 2024 with a tribute to the singer Alcione, with the samba “A Negra Voz do Ajante” composed by Lequinho, Junior Fionda, Guilherme Sá and Paulinho Bandolim. The letter states:

Hose! From Neuma and Zica
From Hélio's verses that honored my name
I take art as a gift
A Brazil in a brown tone that I inherited from Alcione
She is Odara, goddess of song
Black voice, pride of the nation
My palace has a queen and not just any one
Stay away man, woman is coming
Green and pink dynasty to honor my ancestors
Here samba will never die

Xangô calls Iansã
That the voice of tomorrow has already shouted in Maranhão(...)

Mina Drum, enchanted to spin
The divine of the altar, the daughter of all faith
Under the blessings of Mary, baptized
Nazareth....
(....) She is Odara, goddess of song
Black voice, pride of the nation

The themes are always focused on the diaspora and the memory of the black population's struggle against injustice, prejudice and exclusion. Since the period in which it became a Samba School, Mangueira has brought in its plot the cry against oppression, revealing new characters who were part of the struggle for abolition and the recognition of the real value of black people in Brazilian society.

5 CONCLUSION

The trajectory of the Mangueira Samba School has shown that many changes have occurred over the years. What was just a joke between jokers and friends, led by Angenor de Oliveira (Cartola), has now become a reality of greater dimensions. With each passing year, Mangueira renews itself, not giving up its roots, but modernizing and, in contrast, affirming that history can be told beyond the walls and academic entities of the formal teaching model. Mangueira states that Sambódromo Marques de Sapucaí is a place for the production of cultural subjectivity, a place where a part of Brazil's history is being told every year. The school demonstrates that through its sambas plot a lot can be narrated in the form of art and allegory.

Mangueira's plot sambas are always in tune with religious deities, religious syncretism, the fight for freedom, the issue of the role of women in Brazilian society, the commitment to using art to denounce injustices, but it is clear that the school it seems to be more of a delimiter of a place of historical confrontation, of struggle for decolonization, and uses the art of singing, costumes, music and compositions to reveal the intensity of a daily dispute characteristic of discourse of a critical and polemical nature.

The lyrics demonstrate an attitude more committed to solidarity, cultural subjectivity, collectivity and popular politicization, in the sense of proposing a call for struggle and resistance to the established order. Normally, this Samba School has a greater commitment to making the parade an act of protest, using art as a communication device, in the search for
citizenship and the desire for change and transformation of the social reality that plagues the Brazilian people. This School further reveals the historical struggle of black people for their long-awaited freedom, and shows that there is a war and that victory is far beyond a momentary competitive dispute to win titles. Although Mangueira has already accumulated twenty titles throughout its history.

It can be seen that over the last few years, with its commitment to enunciating and using carnival as a place for the production of cultural and communicative subjectivity, Mangueira has taken on the leading role of focusing and highlighting controversial characters such as Indians, black people, women and others who are treated in official discourses as subordinate and submissive. On the contrary, the school shows that in reality the history of Brazil is written with the sweat, with the spilled blood of women, tamoios and mulattos who do not appear in books, nor in portraits in palaces.

Therefore, from this perspective, the school becomes an important research and observation laboratory to be used as study material, so that other knowledge can be built on the logic of what is not being said and not on what is said to hide the true story that exists behind the facts. The choice of the sambas plot followed a chronological sequence from 2016 to 2024, always with a decolonizing narrative of the condition of black people in the current Brazilian reality, always demonstrating that even in different periods the plots, themes and allegories always speak of the same dilemmas: religious syncretism, racial discrimination, violence against the poor population, the struggle for freedom, the struggle of women, the Afro-Brazilian diaspora and the issue of indigenous (original) peoples.

In short, GRES Escola de Samba Primeira da Mangueira represents resistance and resilience. From an informal joke among friends, it now includes several institutions that offer a variety of sporting, educational, professional services, citizenship recovery and community health care services. More than just a samba school, Mangueira is now an institution committed to the social, economic, cultural and political issues of the community. Regardless of adversity:

Mangueira, your scenery is a beauty that nature created (Exaltação à Mangueira – Beth Carvalho

REFERENCES


Andrade, R., & Mariano, C. (2010). Território Verde e Rosa: construções psicossociais no


