

## THE KIMBUNDO QUITANDINHA

Filipe Graciano [1]

Renata Aquino [2]

The title suggests a process in progress of discoveries, reframes, affections, alterities, which makes this text have the impetus to tell what has been discovered, foreseeing that there are still more studies to come that will move this process forward, in the *kutanda*, in Quitandinha.

It is a process full of nuances that begin in the gaps of our history and in what has been chosen to be called historical. The Brazilian reality is permeated by the consequences of hygienist policies, but there are specific places where the participation of black intellectuals tends to be denied in a more severe way due to other population flows, such as cities that received German and Italian immigrant settlers etc. It should be noted that in these places populated by Europeans, there was not a sufficient contingent to undo the undeniable population, technical and intellectual presence of Afro-descendants and African free, freed and enslaved for 350 years. [3]

Petrópolis has a history with beginning, middle and end, starting with the arrival of the emperor and European immigrant settlers and, later, the construction of a city. The is a legal framework, a founding decree of 1843 which, for the officialdom, comes to exist as if, on paper, 166 years of accumulated experience could be abstracted. Despite a decree, Petrópolis, like other cities, begins in the suburbs, in the outskirts, in the surrounding areas - this is the process of urbanization. Thereby, outside the orthodox ways of collecting what some call the foundation of the city of Petrópolis, it is stated that sixteen Africans and their descendants settled in the area now known as *Fazenda Inglesa*.

The register is by Hugo José Kling, who signs as Mont Fleur the publications of May 13rd and 14th, 1932, entitled "Quilombo da Vargem Grande", in the newspaper *Tribuna de Petrópolis*, which published the story of those who helped found the first black neighborhood, Dona Teresa and Pai José. In these stories, they tell of the founding black settlers who settled at the source of the town's river, called Vargem Grande, where a quilombola society was founded, culminating in two hundred residents who became themselves free of slavery. The Quilombo of Vargem Grande, as the Fazenda Quitandinha, was in the route of the Gold Road - an indigenous path that was appropriated by the Portuguese Crown, because it was safer and shorter than the other one used by the Portuguese. In the document written to the governor at the time, the term "conserve the road" was used. A clever choice of vocabulary to omit the fact that there was an appropriation of the knowledge of the native people.

In the antagonism of choices, there are the Afro-registrations, immaterial marks that cannot be omitted when the aim is to research the origin of the knowledge necessary for the development of a territory. [4] The Afro-registrations allowed us to learn about Quitandinha, about Petrópolis - a city that is proud of being made up of immigrant settlers, however it does not include the black settler in its history. [5] Highly skilled African and Afro-descendant workers who were kidnapped and enslaved because of their skills and technologies.

Because of the inappropriate and inhumane choices of Eurocentric historiography, the meaning of the black worker - enslaved or free - in the Colony and Empire, has always entered Brazilian history as a synonym for enslaved labor. In this way, meant "black labor" and, once defined in this way, it was understood as work without of any techniques or sciences.[6]

By constituting or signifying our humanity, our arts, our technologies, we are in frequent dispute in the field of science to restore authorship, which has been researched and practiced on the African continent for centuries. There is a term for this, "assets of an intangible nature", but, in our opinion, it is insufficient to corroborate our intellectuality in the face of the tricks of racism.

It is necessary to detail what has been generalized or plagiarized, constituting an advance for black populations, a social repair, for Brazilian society itself, which now knows more faces of its own history. Signs that we call Afro-registrations, which nominalize the leading roles of Africans and Afro-descendants in intellectual, technical, scientific, religious, urban intervention, alteration of the flora, constitute an act of contestation against historical distortions.

To re-established the presence and intangible contribution of Africans and Afro-descendants through the Afro-registrations at Quitandinha. In the *kutanda* that has been there for a long time, not just since 1944, but since the old farm, one of the properties of Azevedo Sodré family, a support point for the travelers, who carried various types of load to the interior of the country and to the *Porto da Estrela* — the place where the products flowed to Europe and the provincial capital.

It wasn't until the 19th century that the farm was acquired by King Pedro I to accommodate European settlers. It was a rich farm, runned with a significant number of enslaved people, according to two arguments. First, qualified horticultural work in tropical lands already existed before the establishment of the supposed German colony; consequently, if the synonym for work was black, this raises doubts about the thesis that the workers in the *quitanda* were white, since historically only wealthy and rich farms had sales. The second argument is about the records from the colonial and imperial periods, which point to street trading activities carried out by Africans and Afro-descendants. The profession of "*quitandeiras*" — black women who were present in the *quitanda* markets — was introduced by the Bantu people, a profession that was linked to the main economic activities of the time, as they supplied the city with food.

The *Quitandinha*, one of the most famous hotels in Brazil because of its architectural uniqueness, since it was built in an exquisite way in three years, has, among many attributes, the name of a black woman's profession, *kutanda*, the name of one of the skills that Africans brought to Brazil. It comes from the ancient Kingdom of Dongo, today known as Angola, the *kutanda*, the street market, in Quimbundo. *Kitanda* (street market) in Portuguese was once spelled with a k, as in the original language. It no longer is because the violence of exploitation also involves imposing a new way of codifying the reality.

It seems inevitable, and even a bit cliché, to tell the history behind the story, but it was necessary so that we could point out the convergences of what immediately seems

divergent. Divergence is a way for the uses we make of history to be a path of coexistence and coherence. It is from the gaps in history that we move from the timeline to the curves and corners of historical processes. It is from the latter that other writings by black populations and indigenous peoples emerge, whose leading roles are inscribed in places, in belonging. We are and keep being the descendants of those who thought and build up this country with their technologies and science.

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[1] Filipe Graciano is an architect and urban planner, specialized in Architectural Management and Restoration at Rio de Janeiro State University (UFRJ). In 2018, he created and founded the Museum of Black Memory in Petrópolis. As the coordinator of the Promotion of Racial Equality in the Government Secretariat of Petrópolis City Hall, he works to ensure, expand and implement public policies for the city's black population. He was president of the Municipal Council for the Promotion of Racial Equality from 2022 to 2024; co-curator of the exhibitions "*Afago*" (2022), "*Um oceano para lavar as mãos*" [An ocean to wash one's hands] (2023) and "*Da Kutanda ao Quitandinha - 80 anos*" [From Kutanda to Quitandinha - 80 years] (2023), at the Sesc Quitandinha Cultural Center, in Petrópolis (RJ). He is a social activist and is inspired by the reinvention of possibilities based on collectivity, integrating projects that reflect the lives of black people.

[2] Renata Aquino has a doctorate in Education from the Federal University of Ceará, a master's degree in Education from the State University of Rio de Janeiro and a specialist in Text Studies from the Federal University of Rio de Janeiro. She works as a consultant for the Museum of Black Memory in Petrópolis and supervises undergraduate research projects at the Maricá Institute of Science, Technology and Innovation. She is co-curator of the exhibition "*Da Kutanda ao Quitandinha - 80 anos*" [From Kutanda to Quitandinha - 80 years] (2023), at the Sesc Quitandinha Cultural Center, in Petrópolis (RJ).

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[5] QUERINO, Manuel. O colono preto como fator da civilização brasileira. *Anais do 6º Congresso Brasileiro de Geografia*. Bahia: Imprensa Oficial do Estado, 1918. AQUINO, Renata; CUNHA JUNIOR, Henrique. Petrópolis, um território afrodescendente. In: ANDRADE, Francisco Ari et al. (Orgs.). *Educação brasileira: conceitos e contextos*. Fortaleza: UFC, 2014, v. 1, pp. 334-354.

[6] CUNHA JUNIOR, H. Os negros não se deixaram escravizar: temas para as aulas de história dos Afrodescendentes. *Revista Eletrônica Espaço Acadêmico*, v. 69:1-10, 2007.