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Tent of Miracles (Portuguese: Tenda dos Milagres) is a Brazilian Modernist novel. It was written by Jorge Amado in 1967 and published the following year. It was later adapted to a 1977 Cinema Novo (Nouvelle Vague) film by director/screenplay writer Nelson Pereira dos Santos . Tent of Miracles was written three years after the military overthrew Brazilian democracy, and it is part of a series Amado called "The Bahia Novels", works exploring the region's past.

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“ Tent of Miracles (Portuguese: Tenda dos Milagres) is a Brazilian Modernist novel. It was written by Jorge Amado in 1967 and published the following year. . . . Tent of Miracles was written three years after the military overthrew Brazilian democracy, and it is part of a series Amado called ‘ The Bahia Novels ’ , works exploring the region ’ s past. The novel chronicles the chaos that results when a prominent Columbia University professor arrives in Brazil, with nothing but praise on his ...

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Tent of Miracles is a 1968 modernist novel by Brazilian author Jorge Amado. It was written in 1967, in response to a catastrophe in Brazil three years earlier in which its state military seized control of its elections and government.

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Jorge Amado is the acclaimed author of Gabriela, Clove and Cinnamon, Dona Flor and Her Two Husbands, and Tereza Batista: Home from the Wars. Highly successful film and Broadway versions of Dona Flor have brought worldwide recognition to Brazil's foremost novelist. The UW Press also publishes Amado's Tieta.

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"Lusty . . . strenuous comedy . . . Amado is Brazil's most illustrious and venerable novelist." --New York Times

A statue of Saint Barbara comes to life in order to help Manela, a beautiful girl involved in a forbidden love with a taxi driver

First published in 2001. Routledge is an imprint of Taylor & Francis, an informa company.

"Reality does not comply with our narrations of it. And that is most certainly the case with the narrations produced in academia. An anthropologist in Bahia, Brazil, fears to become possessed by the spirits he had come to study; falls madly in love with an 'informant'; finds himself baffled by the sayings of a clairvoyant; and has to come to grips with the murder of one of his best friends. Unsettling events that do not belong to the orderly world of scientific research, yet leave their imprint on the way the anthropologist comes to understand the world. REflecting on his long research experience with the spirit possession cult Candomblê, the author shows, in a probing manner, how definitions of reality always require the exclusion of certain perceptions, experiences and insights. And yet, this 'rest-of-what-is' turns out to be an inexhaustible source of amazement, seduction and renewal." --P [4] of cover.

Reevaluates the significance of iconic Afro-Brazilian figures, from slavery to post-abolition. Drawing on historical and cultural approaches to race relations, *Identities in Flux* examines iconic Afro-Brazilian figures and theorizes how they have been appropriated to either support or contest a utopian vision of multiculturalism. Zumbi dos Palmares, the leader of a runaway slave community in the seventeenth century, is shown not as an anti-Brazilian rebel but as a symbol of Black consciousness and anti-colonial resistance. Xica da Silva, an eighteenth-century mixed-race enslaved woman who “ married ” her master and has been seen as a licentious mulatta, questions gendered stereotypes of so-called racial democracy. Manuel Querino, whose ethnographic studies have been ignored and virtually unknown for much of the twentieth century, is put on par with more widely known African American trailblazers such as W. E. B. Du Bois. Niyi Afolabi draws out the intermingling influences of Yoruba and Classical Greek mythologies in Brazilian representations of the carnivalesque Black Orpheus, while his analysis of *City of God* focuses on the growing centrality of the ghetto, or favela, as a theme and producer of culture in the early twenty-first-century Brazilian urban scene. Ultimately, Afolabi argues, the identities of these figures are not fixed, but rather inhabit a fluid terrain of ideological and political struggle, challenging the idealistic notion that racial hybridity has eliminated racial discrimination in Brazil. Niyi Afolabi is Professor of African and African Diaspora Studies at the University of Texas at Austin. He is the author and editor of many books, including *Ilê Aiyê in Brazil and the Reinvention of Africa* and *Afro-Brazilians: Cultural Production in a Racial Democracy*.

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