Aquilombamento virtual mediatic:

A methodological approach to the study of black media

Aquilombamento virtual midiático:

Uma estratégia metodológica para o estudo das mídias negras

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Introduction

"It's time to assemble new quilombos wherever we are. May the future days come. [...] The mystical quilombola continues to tell us: freedom is a constant struggle." With these verses, the black woman writer, Conceição Evaristo, welcomed the 2020 year, in an article published in the news portal O Globo. Uniting the past and the future, Evaristo reminds us of the historical importance that the union of the black people represents, regardless of the space-time we occupy.

Truly important to the brazilian history, the quilombos became a verb: "aquilombar" is the act of coming together to exist not only physically, but in the other dimensions of the human. It is (re)educating,

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dialoguing, sharing, standing up to, co-building. The individual body becomes a collective experience of struggle, resistance and sharing. Aquilombar is to connect in network.

If, in 1580, Zumbi dos Palmares organized the black people in free territories; if, in the 1970s and 1980s, the Unified Black Movement in Brazil (UBM) brought together activists in favor of racial, democratic and rights equality, in contemporary times, the aquilombamento needs to keep been as a survival strategy for the black people.

A recent and dramatic example: in the middle of the crisis caused by the Covid-19 pandemic, which has hit Brazil since February 2020, epidemiological data from the city of São Paulo found that the risk of death for black people from the disease is 62% higher in relation to the white ones. The explanation is not in the nature of the virus, instead, it's on social inequality. It is known that lack of basic sanitation, unemployment, difficulty in accessing health care and poor housing increase the chances of illness and death. The extermination of the black people through the degradation of their homes and poor health conditions has historically been put forward (NASCIMENTO, 1978). For this reason, the historical rescue of the landslide actions is fundamental for the black people resistance.

In this context, in the first months of pandemic, a law firm managed by black professionals decided to offer free virtual counseling to black and poor people[1]. An independent project monitors the cases of Covid-19 in the favelas of Rio de Janeiro to pressure the government to conduct mass testing[2]. In the social networks of the internet, black people evoke others for the union in "times of the end of the world"[3]. Conceição Evaristo is right: getting down is a timeless necessity. And this demand leads the present study, which aims to think about the concept of virtual media pitching as a methodological perspective for understanding the emergence, motivations and operating conditions of so-called black media in the digital environment.

In order to be able to analyze ethnic-racial and cultural issues related to the proposed theme, it is necessary to develop an interdisciplinary dialogue between the communication sciences and related areas

[1] Available in: <https://www.almapreta.com/editorias/realidade/advogados-negros-orientam-gratuitamente-vitimas-de-racismo-na-pandemia>. Accessed in: may 6th. 2020.
[2] Available in: <https://g1.globo.com/rj/rio-de-janeiro/noticia/2020/04/22/voz-das-comunidades-faz-monitoramento-independente-do-coronavirus-em-favelas-do-rio.ghtml>. Accessed in: may 6th. 2020.
[3] Available in: <https://revistaaafirmativa.com.br/cronica-poetica-aquilombar-em-tempos-de-fim-do-mundo/>. Accessed in: may 6th. 2020.

of knowledge, such as black epistemologies. The bibliographic research on issues related to the intersection between media and blackness is based on the conceptions of Abdias Nascimento (2019), Djamila Ribeiro (2017, 2018, 2019), Achille Mbembe (2014), Sueli Carneiro (2005), Muniz Sodré (2002) , Kabengele Munanga (1996) and Beatriz Nascimento (1978), and others.

Quilombos and aquilombamento

The transatlantic kidnapping of people left shadows of pain and blood. From the 16th century onwards, black Africans of different ethnicities and localities, such as Angola, Mozambique and Guinea, were violently removed from their daily routines to live in Brazil submited tocondition of enslaved[4] people, as the private property of white people. Not only bodies, but minds were also imprisoned. The brazilian colonial society were constituted on these bases led to fugitive and black organization actions in self-managed communities: the quilombos (MOURA, 1993). These modes of survival highlighted the three centuries of enslavement. After abolition, in 1888, quilombola communities remained and survived on agriculture.

Slavery society maintained black bodies as objects. When brought in diaspora, these men and women of color lost links with the community, family, religiosity, culture, identity. For this reason, it is relevant to expand the concept of quilombo beyond the act of escaping and occupying land, involving social relations of belonging:

> Enslaved, revolted, they organized themselves to escape from slave quarters and plantations and occupied parts of unpopulated Brazilian territories, which are generally difficult to access. Imitating the African model, they transformed these territories into kinds of fields of initiation to resistance, fields that were open to all the oppressed of society (blacks, Indians and whites), prefiguring a model of pluriracial democracy that Brazil is still looking for (MUNANGA, 1996, p.63)[5].

Historically, aquilombamento is a movement of struggle and resistance of the black African people in Brazilian territory, also habited by indigenous people and white peasants. In Brazil, the enslaved people were united in quilombos, occupying land and developing subsistence activities. The resistence from

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[4] In this article, we chose to use the term enslaved instead of slaves, as we understand that slavery was not inherent to the black people, but imposed.
[5] Our translation.

barbaric enslavement caused social logics based on land cultivation and mutual strengthening to emerge. Quilombos were an effort by enslaved Africans to rescue their freedom, dignity and conditions of survival (NASCIMENTO, 2019).

The quilombo is one of the legacies that enslaved Africans left for Afro-Brazilians. Not only as a physical territory, but also as a symbology, idea, inspiration and value system combined for the resistance and formation of an ethnic identity. This identity, however, is surrounding by vestiges of coloniality that continue becoming black bodies into inferior ones.

In 1850, the Land Law (Lei de Terras in Brazilian portuguese) forbade the acquisition of properties through possession, allowing it only through purchase. After abolition, the legal system did not guarantee the insertion of black people in society. For this reason, the newly freed enslaved peoples began to occupy the margins of socioeconomic activities in a precarious way, and the aquilombamento remained a possibility of survival.

These colonial practices, like the Land Law, enwrap mechanisms of control and domination over colonized peoples. Sabotaging the right to homing and property to a group already marked by the logic of social exclusion was yet another attempt to exterminate those who, after losing their service as unpaid work, no longer interested the slave elite. Just 100 years after the enactment of the Áurea Law, the Federal Constitution of 1988 brought, in Article 68 of the Transitional Constitutional Provisions Act, a legislative code designed to guarantee the right of these peoples to the territory: "To the remnants of quilombo communities that they are occupying their land is recognized as definitive property, and the State must issue the respective titles".

The aggregation of the black people, therefore, is a secular historical necessity. Aquilombar is a way of life that adds reconnection with ancestry and the development of interactional environments that enable these people to exist autonomously.

Aquilombamento virtual mediatic and black media

"It is in the struggle that we meet ourselves", sang the Estação Primeira de Mangueira in its samba-enredo, at the 2019 carnival. The rhythm and lyrics of the samba echoed around the world, especially through digital social networks, replicating its message central: who fights together, fights better. And this only happened because it is no longer possible to escape the presence of the media (SILVERSTONE, 2002).

Throughout the history of Brazil, in the struggle against the logic of domination of elites, black individuals and groups find in the multiple forms of communication - as is the case with music - basic tools for the anti-racist struggle. These insurgencies accompany the accelerated process of transmutation of the media, either as a form of knowledge or of social practice. And just as access to the media is increasingly broad and popularized among black people, mainly due to mobile digital technologies, the exploitation of the productive potentials and disseminators of virtual social networks is also intensified.

These spaces of invocation of Afro-descendant Brazilians are part of a common objective, with the media as construction tools: that of being subjects protagonists of their own history and producers of their own narratives. In this context, a set of journalistic experiences maintained by the black people in Brazil draws attention, whose objective is to make guidelines related to the racial issue visible. These narratives are organized in the so-called black media, constituted and operated by racialized groups that think, produce and distribute content in different formats, interacting with audiences interested in the themes addressed.

Organized by journalists, journalism students and other social actors related to social communication, these collectives are spaces where the causes and struggles of the black people mobilize the agendas (BENTES, 2015). They operate by default and often in opposition to media corporations, and for this reason they can be understood as counter-hegemonic (VELOSO, 2014). They are media marked by the multiplicity of voices, because the people of color are heterogeneous, diverse. Even as especific experiences, they serve to make the common context of collective subjectivity visible, generating editorial products that circulate in digital media seeking to respond to the demands for information, but also for representativeness, of these social groups.

"We need this example of union teached by the Republic of Palmares to overcome and root out racism and its doubles": Munanga's words (1996, p.63) seem to be the appropriate motto for the objectives to which the black media set itselves. In these kind of media, the individuals are part of the process. Not only do they construct the discourses disseminated by the tools, but they also insert their socio-cultural and historical subjectivities in these narratives. It is necessary, therefore, to develop a methodological-interpretative tool that enables the understanding of the mechanisms that move this phenomenon.

As these are media experiences developed by the people of color, interpreting them from the perspective of traditional methodological tools implies the high risk of producing analyzes affected by the colonial perspective. We believe, therefore, that it is most appropriate to do is to articulate some strategy that contemplates the historical and social praxis of the black movement. For this reason, we propose what we call aquilombamento virtual mediatic as a procedure for the observation and analysis of black media, their discourses, logics and modes of organization.

We advocate the aquilombamento virtual mediatic as a methodological perspective that allows black individuals to produce non-subordinate narratives about their own people. This demand is associated with the strengthening of the anti-racist struggle; the economic, social and cultural empowerment of black people; cognitive justice for black epistemologies, and equal rights to full existence through the establishment and/or valorization of public policies.

To develop the idea of aquilombamento virtual mediatic, we started from three points:

1) The concept of virtual bios (SODRÉ, 2002), which refers to a new existential sphere formed by contemporary society that walks on informational soil, especially from electronic communication. Sodré develops this idea from the perspective of Aristotelian assumption on three spheres (politics, pleasures and knowledge) to defend the existence of a fourth bios, the media, the virtual space. It is in this virtualization of the social that we see the possibility of aquilombamento virtual mediatic.

2) The quilombismo proposal (NASCIMENTO, 2019), building idea of a better future for the African people in diaspora from the collective organization, solidarity and reinvention. Abdias Nascimento

argues that "quilombo does not mean runaway slave. Quilombo means fraternal and free meeting, solidarity, coexistence, existential communion "(2019, p.289-290).

3) Beatriz Nascimento's (2014) reflections on quilombo as a genuinely revolutionary institution in the history of the massive human migrations. As the researcher notes, quilombos were spaces of resistance that served as a stronghold for enslaved black people to resist colonial attacks of exploitation and violence, as quilombo of Palmares, led by Ganga Zumba (Zumbi dos Palmares). At the end of the 19th century, they started to represent an ideological instrument against the different forms of oppression, going beyond the physical dimension and assuming the symbolism of the union for the strengthening of blacks.

Thus, the notion of squatting is no longer restricted to a physical strength and expands as a virtualized way of life (SODRÉ, 2002), as a form of (re)existence in a context in which racism is a structuring social element, which contributes for attempts to erase historical and sociocultural black slaves and their direct and indirect descendants.

Seeing aquilombamento virtual mediatic as a methodological-interpretative perspective means starting from a quilombist matrix to analyze media production as a journalistic type (in the case of ongoing doctoral research) done by and for black people. It presupposes the refusal of a colonial or hegemonic angle, and the appreciation of the observation of these communicational phenomena through the lens of the anti-racist, anti-sexist, anti-machist struggles and any other forms of inequality.

Aquilombar is an effective instrument to legitimize the right to black existence and fraternity in Brazil. Aquilombamento virtual mediatic is an action that operates methodologically in the praxis of the black union, because digital devices serves as a logistical and organic instrument for mobilization.

Aquilombar is to recognize oneself. From the focus of black media initiatives, which calls the multiplicity of media narratives in the treatment of ethnic-racial issues, it is possible to see the action of journalists and other communicators, who organize and manifest themselves in a network, in an attempt

to break with the subordination of people who daily suffer from social injustices and physical extermination actions, which Mbembe (2018) defines as necropolitics[6].

In the case of media collectives, people of color appropriate devices available on the internet for the production of content, and create a counter-hegemonic spaces to tell stories commonly silenced by traditional media. Based on the anti-racist struggle, these experiences are self-organized in order to establish afective links, historical reconstruction, memory, identity, representativeness, consumption practices and sociability through media production, and can therefore be considered as forms of aquilombamento virtual mediatic.

"The quilombist model has been acting as an idea-force, energy that has inspired models of dynamic organization since the 15th century", says Abdias Nascimento (2019, p.282). Thus, by providing spaces for debate, social demands and reconstructions, black media aim to break with the shackles of the hegemonic press, which is guided by a colonialist existential perspective for the definition of its agenda and for the construction of narratives - which, evidently, it contributes to various forms of symbolic erasure of the black people.

Powered by the internet, these dynamics are converted into communication strategies and enunciation of causes, desires, needs and social deconstructions that need to resonate. At the same time, critical awareness imposes itself on the reinterpretation of media discourses by people who do not see themselves represented in them, impelling them to challenge them. Acoording to Coutinho (2008, p.66):

> The power of the elites, their ability to determine the sense of reality, to create and impose meanings, ideas, values on subordinate groups, is counterbalanced by popular speech, with its codes foreign to the hegemonic language, its slippery signs, difficult to assimilate and manipulate by official discourse - an alive language, which is constantly remade within the space of community communication[7].

When he talks about community communication, Coutinho also takes us to think about new spaces of resistance in the digital environment for the reappropriation and cultural resignification of the black people. Cultural, religious, linguistic and social traditions are forms of identity resistance incorporated by the media and amplified in multiple languages. In this sense, Fanon (1983, p.33) reminds us that "speaking

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[6] According to Mbembe (2018), it is about power and the ability to dictate who can live and who should die, usually exercised by the State.

[7] Our translation.

is to exist absolutely for the other". Therefore, says Fanon, speaking is to know a language morphological and syntactically, but is also taking the protagonism of a civilization's history and its culture.

The forms of symbolic erasure - a central issue on black media agendas - are manifold. As an example, religious expressions illustrate how silencing operated in the colonial context. Enslaved were stripped of the right to worship African-based gods and forced to worship Catholic saints. Now updated, the marks of coloniality of that period continue to kidnap humanities.

Talking about the symbolic logic of symbolic erasure, in december 1890, Ruy Barbosa, then Minister of Finance, ordered the destruction of documents related to the period of slavery. Although, as already mentioned, a history of the black people cannot be summed up to that historical period, it is necessary to underline, in Brazil, an African diaspora has a direct relationship with the physical and moral exploitation of the inhabitants of that continent - and also with its resistance processes. When colonialism fades this period in the history of black people, they consequently erase them while human beings (RIBEIRO, 2018).

These examples demonstrate that violence is always the backdrop for the colonizer 's actions. Physical, symbolic and/or cognitive, it lefts marks of oppression and are always present whenever there is domination of one people over others. Under colonial views, the black person, as a human being, has specificities. For example: if there is black literature, there is, on the other hand, only literature. The opposite of black cinema is often read just as cinema. Black feminism is seen as a return to feminism. Therefore, a racialization is a return, while the white standard is universal. However, white people must also be racialized, and this understanding is an important aspect for the construction of anti-racist ways for a society.

In the face of these oppression logic, contempt for oneself is part of the construction of the social imaginary of black people. We can understand the hegemonic media as an element that is crossing this process when, daily, they reinforce the place of the black people in the historically created fixed images, and in the controlling images (COLLINS, 2016). For Collins, controlling images are culturally pre-established standards about black people for the reproduction of sexism, racism and control over behavior and bodies. They are cultural, so they are also dynamic, and have the central point of fighting self-definition (BUENO,

2019). The media, in the development of their products and processes, can also operate in the propagation of controlling images.

> The controlling images are propagated so massively and constantly in the media for a very specific reason: it is comfortable for the white community that there are justifications that take away their responsibility for responding to the continuity of violence that the economic exploration of the black people meant in the construction the status quo of whiteness. (BUENO, 2019, p.112). (BUENO, 2019, p.112).

When the hegemonic media feed back the controlling images (COLLINS, 2016) created for black and brown women, the image of the black domestic servant, submissive, hypersexualized or enslaved prevails. In case of black men, they are usually socially conected to the stereotype of the criminal, the trickster, the dangerous individual or sexual symbol. They are fixed ideas that dehumanize black people and try to reduce their existence. Fanon (2008, p.108) states: "when they love me, they say they do it despite my color. When they hate me, they add that it is not because of my color". This idea reiterates the dead end cycle of low self-esteem that permeates social relationships when one has dark skin. Although slavery, as a model of labor exploitation, ended more than a century ago, we still live in a society with a slave-like mentality (SOUZA, 2017), which causes psychological distress and pain.

One of the ways to delegitimize the black population is genocide, which, according to Abdias Nascimento (1978), can be concrete or symbolic: it goes from the mass physical death of the black portion of society, to strategies of invisibilization and memory erasure. It is concrete when there is a massacre of bodies; it is symbolic when the right to self-definition is denied. For this reason, generalizing is one way of destroying identity - and the hegemonic media can be one of the instruments of these practices.

The development of quilombist strategies must be a point of reinvention and mobilization towards new possibilities for people of color to exist. For this reason, too, whe highlight the pertinence of thinking about black media from the idea of aquilombamento virtual mediatic, as they are the result of historical social networks that throughout the century have been resisting people of African descent in the diaspora.

The semantics of the term "network" is linked to the idea of entanglement, group, system. On the internet, it refers to the connection of people through digital platforms. Observing quilombos in this perspective implies understanding that the connection, sharing and union of black people is able to form

structures of resistance in networks of people. This type of connection is based on collective political-social action for transformation, and inspires contemporary experiences to reinvent these connections.

Lemos (2013) argues that the network concept is dynamic, because it is not necessarily what connects, but the result of these connections. Castells (2013) reflects that networks are operated by the act of communication, in the sense of sharing meanings. This is because the impact of technological development, over time, has shaped the constitution of new forms of cultural expression and social relations, with sociability established through networks (CASTELLS, 1999). In them, the challenge of power promoted the creation of spaces for autonomy. Castells (2013) defines the use of digital networks for communicative actions as "mass self-communication":

> In recent years, the fundamental change in the field of communication has been the emergence of what I have called self-communication - the use of the internet and wireless networks as platforms for digital communication. It is mass communication because it processes messages from many to many, with the potential to reach a multiplicity of receivers and to connect to an endless number of networks that transmit digitized information through the neighborhood or the world. It is self-communication because the production of the message is decided autonomously by the sender, the designation of the receiver is self-directed and the retrieval of messages from the communication networks is self-selected (CASTELLS, 2013, p.15)[8].

In black media, we observe that mass self-communication happens when social actors build networks that seek autonomy and strengthen the anti-racist struggle. If the networks were human in the historic aquilombamento, in the virtual one they become digital connections with multiple expressions. The search for transformation, which starts with indignation at the structuring racism of society, moves towards producing political and social actions that respond to the demands of the black people. The power of these movements establishes a media phenomenon that can be observed methodologically from the perspective aquilombamento virtual, since this broad constitution of networks permeates the technical instrumentality to design, create and co-build an alternative to the desire for individual and collective subjectivities.

These groups are looking for alternatives that allow them to echo their desires and, for this purpose, come together in blocks, ally themselves with other social movements, develop media-

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[8] Our translation.

communication strategies, other languages, tools, in short, new ways of projecting themselves as organized subjects attentive to their rights (LOPES, 2018, p.22)[9].

As an example, in a text published on the Alma Preta Portal, on April 30, 2019, the journalist Pedro Borges calls attention to a movement of integration of the black people in which it is possible to reinforce the right to existence, because the collective journay offers greater possibilities of resistance:

> The aquilombamento was a concrete experience, which demonstrated the practice that it was possible to build another society more humane, more just, more environmentally viable. The quilombos are the result of the hearing, the perspicacity of a people who did not bow to the difficulties and barriers that seemed insurmountable. The end of enslavement was the result of this struggle. (BORGES, 2019).[10]

If the quilombos were radical units of resistance of the enslaved people that destabilized the slavery logic and underlined the need for transformations in the social order (MOURA, 1981), the aquilombamento virtual mediatic, using digital communication devices, makes it possible to build spaces where black culture, history, memory and contemporary narratives are reorganized to be better understood. Therefore, the act of aquilombar presupposes the mission of decolonizing media narratives in favor of anti-racist communication, which meets the demands of the black population and reconnects the past and the present as a way of conceiving the future.

The insurgent journalistic experiences attached in the black media are part of a democratic social project that aims, through the aquilombamento virtual mediatic, to contribute to the historical and socio-cultural resignification of the black people and their different demands. Black media in Brazil act in a movement defined as a set of initiatives self-organized by black people who (co)move others in the construction of an anti-racist and non-colonial narrative about people of color. These experiences, although diverse, can be articulated and have similar characteristics. We consider them as journalistic, because although in the scope of journalism they do not fit into marketing or commercial practices, they are social practices, motivated by the struggle against racism, sexism, single history about black people, domination, hegemony of corporate media in relation to the agenda, exclusion, invisibility and social and cognitive injustices in the world.

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[9] Our translation.
[10] Our translation.

The single story is understood in this paper from the perspective of Adichie (2019), who talks about a fixed and pejorative narrative about the people of color, based on stereotypes that can lead to the marginalization, invisibility and annulment of these individuals. Black media, as a point of dispute, expand the opposite possibility: that black people are not seen only as otherness, but as a power of self-recognition and social affirmation of existence.

The performance of black media leads us to understand that, just as quilombos were important for the survival and resistance of enslaved African black peoples in Brazil, anti-racist experiences on the internet are necessary for the search for social justice to be inclusive, democratic and global. In order to understand them, the aquilombamento virtual mediatic intends to present itself as a methodological approach that broadens the senses in the face of a phenomenon that has ancient roots, but seeks new operational forms.

Conclusion

Aquilombar is a historical movement that takes contemporary dimensions from the use of digital technologies and the internet. It takes the potential for union of people in order to collective construction, but contradictorily it also brings the essential idea of individual expression of subjectivities. The aquilombamento displaces people from the social status of submission and reinserts them in the position of leading figure within the mobilization of themselves, sharing ideal and communication, and for this reason it can be understood as a methodological approach for understanding black media.

Networking has always been a strong characteristic of quilombos. First, it was physical and territorialized social networks that guaranteed the black people a space for survival, freedom and coexistence. Then, networks of political strengthening on the streets aimed at guaranteeing rights. Nowadays, the use of digital technologies means that black resistance can also be operated in virtual network environments, where an increasing number of people can recognize, interact and engage in causes and debates. Black media, in the quilombist perspective, deterritorialize the meaning of quilombos when they virtualize the anti-racist struggle.

The articulation of social peripheries in a unison project, even if diverse when is a movement against racism, put ethnic-racial issues at the center of the debates, represents a new configuration of the actions of aquilombamento as a strategy of resistance and existence in a structurally racist society.

The hegemonic media productions, which often engender colonialist ideas about race, have not been enough to fill the gaps claimed by the anti-racist struggle. Disruptive guidelines are needed to create new experiences that reconfigure speech spaces and approach methodologies. Thus, digital media are a tool, but media practices and communication become a mode of action in their own right for black people, so that they can exist through cognitive protagonism with narratives, performances, aesthetics.

As a significant part of this context, Brazilian black media articulate creativity in the reconstruction of narratives, those have been guided by stereotypes, and expand the field of anti-racist and anti-genocide struggle. If, for Abdias Nascimento (2019, p.290), "a better quality future for the Afro-Brazilian population can only happen through the energetic effort of collective organization and mobilization", black media add to the political struggle of black Brazilians that important point: communication is a power for the co-construction of a more egalitarian and anti-racist society, and less colonialist and excluding.

Aquilombamento virtual mediatic, briefly, is an operative tool located in the nuance of praxis, since it intensifies reflections about ethnic-racial cognitive issues, at the same time that acts directly on the reinforcement of black identity and its mobilization in society.

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Abstract

We propose a methodological perspective based on the historical roots of resistance of the quilombos, for the analysis of black Brazilian media and their social practices: aquilombamento virtual mediatic. It is a approach that aims to intensify reflections on ethnic-racial issues, to the same extent that it works to reinforce black identity and its agency in society. These black media strengthen the anti-racist struggle, using communication in digital media as a tool to face oppression. We start from the concept of virtual bios (SODRÉ, 2002), quilombos as revolutionary institutions (B. NASCIMENTO, 1978) and the quilombist cognitive matrix, centered on the union of black people as a political-social organization, which currently occupies the space of networks (A. NASCIMENTO, 2019). Methodologically, we developed interdisciplinary bibliographic research, having as reference the reflections of Abdias Nascimento (2019), Djamila Ribeiro (2017, 2018, 2019), Achille Mbembe (2014), Sueli Carneiro (2005), Muniz Sodré (2002), Kabengele Munanga (1996) and Beatriz Nascimento (1978).

Keywords: Media. Quilombos. Black media. Aquilombamento virtual mediatic.

Resumo

Propõe-se uma perspectiva metodológica, com base nas raízes históricas de resistência dos quilombos, para análise das mídias negras brasileiras e de suas práticas sociais: o aquilombamento virtual midiático. Trata-se de uma ferramenta que busca intensificar reflexões sobre questões étnico-raciais, na mesma medida em que atua no reforço da identidade negra e de sua agência na sociedade. Essas mídias negras fortalecem a luta antirracista, tendo a comunicação em rede como ferramenta para enfrentar opressões. Partimos do conceito de bios virtual (SODRÉ, 2002), dos quilombos enquanto instituições revolucionárias (B. NASCIMENTO, 1978) e da matriz cognitiva

quilombista, centrada na união dos povos negros como organização política-social, e que atualmente ocupa o espaço das redes digitais (A. NASCIMENTO, 2019). Metodologicamente, desenvolvemos pesquisa bibliográfica interdisciplinar, tendo como referência as reflexões de Abdias Nascimento (2019), Djamila Ribeiro (2017, 2018, 2019), Achille Mbembe (2014), Sueli Carneiro (2005), Muniz Sodré (2002), Kabengele Munanga (1996) e Beatriz Nascimento (1978).

Palavras-chave: Mídia. Quilombos. Mídias negras. Aquilombamento virtual midiático.

Resumen

Proponemos una perspectiva metodológica, basada en las raíces históricas de la resistencia de los quilombos, para el análisis de los medios negros brasileños y sus prácticas sociales: aquilombamento virtual mediático. Es un enfoque que busca intensificar las reflexiones sobre cuestiones étnico-raciales, en la misma medida que trabaja para reforzar la identidad negra y su agencia en la sociedad. Estos medios negros fortalecen la lucha antirracista, utilizando la comunicación en red como una herramienta para enfrentar la opresión. Partimos del concepto de bios virtual (SODRÉ, 2002), los quilombos como instituciones revolucionarias (B. NASCIMENTO, 1978) y la matriz cognitiva quilombista, centrada en la unión de los negros como organización político-social, que actualmente ocupa el espacio de las redes. (A. NASCIMENTO, 2019). Metodológicamente, desarrollamos una investigación bibliográfica interdisciplinaria, teniendo como referencia las reflexiones de Abdias Nascimento (2019), Djamila Ribeiro (2017, 2018, 2019), Achille Mbembe (2014), Sueli Carneiro (2005), Muniz Sodré (2002), Kabengele Munanga (1996) y Beatriz Nascimento (1978).

Palabras clave: Medios. Quilombos. Medios negros. Aquilombamento virtual mediático.