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UNVEILING THE CONDITION OF BLACK WOMEN IN THE FACE OF SOLITUDE IN BRAZIL: THE CASE OF PROTAGONISTS IN *MULHER NO ESPELHO* AND *MULHER MAT(R)IZ*

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Abstract
Inter-relationship among people in every society proffers many benefits to their lives, from the sharing of experiences, cultural values, belief, love to wealth, all these among many, mark them as social beings. However, there is a perpetual presence of individualism in contemporary society, because studies reveal that certain people find it difficult to relate with others thereby exhibiting cases of social isolation. Considering the black woman in diaspora, especially in Brazilian society, the history of their oppression has its root in slavery with a legion of single mothers and single women in solitude, eventually confining many to a state of mental impairment. This is the case of the protagonists in the work of Helena Perante Cunha, Mulher no espelho and the short stories of Miriam Alves, Mulher mat(r)iz. This paper through the theory of "Escrevivência" seeks to analyze the conditions of these black Brazilian women that suffer from solitude and oppression, by exposing the social factors used by the oppressor. It will also evaluate the participation of the patriarchal society in naturalization of gender oppression and proffers certain recommendations to achieve gender equality, mental health and social inclusion.
Key words:, Solitude, Repression, Gender inequality.

1. Introduction

Human beings by nature are social animals and the act of communication within the social context assist many people to relate well with others and overcome some traumas suffered. Despite this social inter-dependence, there is still a difference on how everyone interacts with events and issues, what one can tolerate might be difficult for another. However, this varied individual reaction and interaction could lead to solitude if not properly managed. The American psychologists explain that the psychological disturbances we have at times are from the social experience of the victim, Fiske & Taylor (2010). They also indicate that each one reacts to situations and daily issues in different ways and this individual distinction affects the trauma processing, "*There are no total facts to accurately judge a given situation. It is how people think about themselves and the social world, more specifically, how people select and interpret, remember and use social information to make judgment and decision.*" (Ibid, 2010, p. 49).[1]

[1] Aronson, Elliot, Wilson, Timothy D., AKERT, Robin M. *Social Psychology.*7th Edition. New Jersey. Pearson Education. 2010, p. 45.

One can say that the category of people that suffers social isolation and that is prone to solitude are mostly women because they are more vulnerable and mostly live under patriarchal oppression. Lucia Marilena Guidicini, (1987, p. 10), explains this further by classifying the language used to describe women in patriarchal society as oppressive because it contains separatism and extremism words, emphasizing the Feminists' efforts to free women from the verbal language and cultural expression of the patriarchal ideology. The preponderance of this thought leads us to review the conditions of black women in Brazil. Especially, when the average black Brazilian woman is regarded as a prostitute, a useless and/or stupid person, etc., negative characteristics, which, she inherited from slavery and still lingers in contemporary Brazilian society. Coupled with this stereotyped image is the absence of opportunity in the labour market, which has given rise to a new class of lonely black women in Brazil.

2. Solitude and the Female Protagonists in *Mulher Mat(r)iz* by Miriam Alves

The reality of every the black Brazilian woman reflects her struggle to ascertain herself, in the face of social, racial, political and economic exclusion, *"Black women in Brazil tend to earn a third of what white men earn and 44% less than white women in the overall job market."*[2] Same discrimination in all facet of life affects the black family institution, leading to economic and marital instability. The black Brazilian people are more into consensual relationship than stable marriage unlike the white Brazilian families that enjoy the stable marriage since the period of slavery. Covre-Susal, (2016) describes this unequal marriage situation in Brazil through the lens of Samara (1987), "*Conversely, marriage was always highly valued by the upper classes in Brazil and children born outside the wedlock union were illegitimate.*" And Freyre, (2000) shows that, "*Generally, while consensual unions were common among the lower social strata until the middle of the 20th century, the institution of marriage and the family among the upper classes were hierarchic, authoritarian and patriarchal relationship, under the strong influence of Catholic based morality*." (Apud, Covre-Susal, 2016, p. 59). However, this varied exclusion of the black people in Brazil has led to the insurgence of single women and single mothers thus building another class of black Brazilian women that live a solitude life. It is important to state that many adults

[2] Miguel, L. F. & Biroli, F. 2014. Feminismo e Política: uma introdução. São Paulo: Boitempo. Accessed on 22nd August, 2020

that live alone has 80% chance of developing depression than someone who live among other people. [3]

Moreover, the condition of the black Brazilian woman exemplified above influenced the life and the creative work of every black Brazilian female writer, especially the theorists like Conceição Evaristo. In her theory of "Escrevivência" [4] which is the fusion of two verbs "Escrever"- Write and "Vivência"- Experience, (i. e. Write experience), she clamours for an Afro-Brazilian literature that did not occult the reality of the black people in Brazil. Conceição Evaristo pointed out the racist fictional construction of an Afro-Brazilian woman in Canonical Brazilian literature, *"In Brazilian Literature, our black women are not mothers. The highest they could be is a black mother who cares for the strangers*[5]. In the same manner, she frowns at the perpetual naturalization of stereotyped image of an Afro-Brazilian woman, "*The black woman character is denied of an image "woman-mother", a figure that appears often and designed for white Brazilian woman in general*" (Apud, Omidire Anike, 2018, p. 100). Above all, the theory of "Escrevivência" has a fundamental primary objective of serving as discursive tools to denounce a social, esthetic exclusion and above all to unveil the literary, economic, cultural and political situation of the black people in Brazil (Omidire Anike, 2018, p. 101). This engaging literary theory is concretized in the two works of Miriam Alves and Helena Perante Cunha.

The short story, "Amiga", (friend), in the work, *Mulher Mat(r)iz* (2011),[6] focuses on solitude and illusion. The author, Miriam Alves provoke the sensibility of readers to the solitary life of many black Brazilian women. The protagonist of this short story is seen right in her room, lost in her thoughts and she takes a trip with her invisible friends, "*They passed through now a wide street, the wet tarred road shines. And the night is near immensely and silently. On them is a light…*"[7]. Right there she sees herself embracing a man and enjoying herself with her invisible friends, saying to herself, "*Look at him sitting there, without anyone to serve him, I know my ghosts, he is not one*

[3] www.post-com.cdn.amproject.org Accessed on 10th July, 2019

[4] The theory of "Escrevivência" implies writing the experience of the blacks in Brazilian. This theory was propounded by Conceição Evaristo, a Brazilian black female writer who has being at the forefront of Black literature and the fight for racial equality. This theory has cut across her literary works since 2003.

[5] *"Na literatura brasileira, nossas mulheres negras não são mães. No máximo, a mãe preta, que cuida da prole alheia... "* Conceição Evaristo, informe@quilombhoje.com.br. Accessed on 29th April 2012, Omidire Anike, 2014 p. 78.

[6] Alves, Miriam *Matrix Woman*, (2011).

[7] "*Elas atravessavam, agora, uma larga avenida. O asfalto molhado brilhava. E a noite descia mansa e silenciosa. Sobre elas pairava uma luz...*" (Alves, 2011 p.41)

of them, I will ignore him… I am leaving now." (Alves 2011 p.42) [8]. With this she is expressing the importance of having someone around oneself. Laura Pulkki-Råback studied depression and solitude life for seven years and she concludes that, "*About 1 in every 4 women living alone has purchased antidepressants, only 1 in 10 women not living alone*".[9] This story confirms the position of the theory of "Escrevivência" that seek a representation of the reality of black Brazilian people in literature:

> "Escrevivência", a process of (re)writing the experience of Afro-Brazilians, showing the ethnic and cultural values, the strength, the sacrifice, struggle, dreams, aspiration, beauty as a constant fight to stabilize their survival. Conceição Evaristo called this, "um lugar social e étnico, o lugar de dupla face", (a social and ethnic space, a space of double consciousness. [10]

This short story, "Amiga", (friend), is pointing at the mental imbalance of people suffering from solitude as exhibited by the protagonist, though with fewer words, is a reflection of the reality of many single black women in Brazil. Apart from suffering from the existent systematic exclusion, this story is also shedding light on the global world where capitalism and individualism are the rules of the day and togetherness is discouraged. The theory of "Escrevivência" of Conceição Evaristo, "*…promotes a deep reflection on the question of black female writers, showing that a text is not a fruit of a spontaneous generation, that is, it has its roots in the historical events*."[11] While the first story displays the illusion and solitude among black Brazilian women, "Alice está morta" (Alice is dead), the second short story reveals the consequence of solitude among black women. The life of the protagonist is not just marked with solitude but also with poverty, alcoholism and depression, showing the reality of an unequal society. Alice lives alone until she falls in love and takes in the man into her house. Despite having someone around her, her life continues to be filled with an uncontrollable alcoholism and at every situation of this abuse of alcohol, the man will rescue and cares for her:

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[8] "*Ele ali sentando, sem serventia, não me pertencia. Eu conhecia todos os meus fantasmas, ele não era nenhum deles. Ignorei-o. disse-me: "- Vou embora.... "* (Alves, 2011 p.42)

[9] www.post-com.cdn.amproject.org Accessed on 12th Jan, 2019

[10] "Escrevivência" se faz de um processo de (re)escrever o viver cotidiano dos afro-brasileiros, salientando seus valores étnicos e culturais, suas mazelas, seus sacrifícios, suas lutas e suas conquistas, seus sonhos e suas aspirações, enfim, sua beleza e suas feiuras em um processo de constante embate com a sociedade circundante que insiste em mantê-los numa relação de eterna subserviência. Eis o que Conceição Evaristo define como um "lugar social e étnico, o lugar de dupla face" que lhe permite mostrar sua experiência e dupla identidade como mulher e negra. (Evaristo, 2005, Apud, Omidire, 2018).

[11] "*Conceição Evaristo promove uma profunda reflexão sobre a questão da autoria negra e feminina, a partir do argumento de que o texto, com o seu ponto de vista, não é fruto de uma geração espontânea*." In: Walter, Roland. Entre gritos, silêncios e visões: pós-colonialismo, ecologia e literatura brasileira. Revista Brasileira de Literatura Comparada**,** São Paulo, n. 21, 2012.

> My patience for Alice is immense. Not fully in love with her, though I cannot live without her around me. We lived in the same building. She invariably needed my help to carry her. Not a handicapped, but she drank a lot of alcohol to free her mind, which in turn made her weak when the effect passed. It was funny to see her stagger without knowing her way, walking on this side and that side in the building compound … staggering; she smoked a lot of cigarette she got from her traditional religion house, which left a bad and nauseating smell everywhere.[12]

The relationship among them developed very well until a day, as they return from a party, an argument ensued between them. Alice could see her dependent life on the man as a life without any happiness and the man complained about her solitary life:

> It was a ritual of dependence. At times she stripped… at this occasion, it is my time to enter into action. Carried her with care… opened the door of her solitude room and kitchen, bathed her…waited to see her calm and left in silence. A ritual of dependence that is repeated.[13]

Despite the assistance of this man, Alice still live a monotonous life, nothing new, none of the family members came to visit her, she lives a lonely life because her man is equally lonely. And by the time the man wakes up to accept his love for her, it was too late, the only party they attended together opened Alice's eyes, definitely she shares the dream of every woman to have a caring man but it was too late, "*Alice was deep in thought, cried. Wanted hope*." The man replies her, "*Our hope for a very long time should have been buried under that huge dirt. I don't have anything to give you*…"but for Alice, "*she wanted her joy back*" [14]

Unfortunately, Alice died without getting a dignified life and love that she wanted, her fake lover declares that their love has long been buried below the ground. Miriam Alves, the author, unveils these social problems associated with poverty, lack of self-esteem and solitude in the two short stories. It is also a way to show the public the problem of the lower class in the Brazilian society. It is important to rework the construction of self-esteem among the blacks, Vânia Santana rightly states that, "*The self-esteem is not what you have there and you have throughout your life, you*

[12] "A minha paciência com Alice era imensa. Não morria de amores por ela, porém não podia viver sem sua companhia. Morávamos juntos no mesmo quintal de cômodos. Ela, invariavelmente, precisava de minha ajuda para carrega-la. Não era invalida, mas tomava grandes porres de esperanças que a deixava aturdida quando a bebedeira passava. Era engraçada vê-la cambaleante sem rumo, andando de lá para cá, no espaço comum do quintal ... cambaleante, ela fumava grandes cigarros de crença, que deixava um cheiro esquisito e nauseabundo em tudo." (Alves, 2011, P. 37)

[13] "*Era ritual de dependência. Às vezes ela escorregava ... Nesse instante, era minha hora de entrar em ação. Pegava a com carinho ... Abria a porta de seu quarto e cozinha solitários, banhava –a ... Aguardava-a adormecer e retirava-me em silêncio. Um ritual de dependência que se repetia*. (Ibid, 2011, p. 38).

[14] "*Alice resmungou, choramingou. Queria a esperanças. As esperanças nossas há muito deveriam estar soterradas sob aquele monturo de lixo. Eu não tinha o que lhe dar. ... Exigia suas alegrias de volta*." (Ibid, 2011, Pp. 39- 40).

have to nurture it, in all things and surely, don't allow the racist attitudes, actions, society, come to destroy you, your being"[15] Notably, these two short stories emphasize the concepts of the theory of "Escrevivência", as the theory calls for a reaffirmation of self-esteem. The theory urges the blacks in general to fight against all forms of inequality, "*Our Escrevivência cannot be described as a story that "Pampers the people of high class" but yes that inconvenient them."*[16]

As noted by some scholars, the fight against social inequality is a continuous fight, "*You cannot affirm that all problems related to social inequality in the Brazilian society or in the whole world will disappear in one day, but yes with time there will be an insertion of new discourses of inclusion, reformulation and also with a lot of struggle and work.*"[17] This inequality and social exclusion justify why many Afro-Brazilian literary works are focused on denouncing social exclusion and injustice against the black people in Brazil.

3. Solitude and the Fight against Gender Domination in *Mulher no espelho*

Many feminist socialists have analyzed the reality and the condition of a woman using the elements of capitalist patriarchal society as central support to explain the exploration and oppression of women by men. Apart from that, they have also used these elements to defend the incorporation of women in social and industrial production contexts where she is treated as an inferior being. (Costa, 1997). Moreover, from the Biblical view, in a marriage a woman is seen as inferior to a man, likewise in the family a man is seen as the head of family while she is mostly condemned to full time housewife without any power to take vital decision. She is mostly better seen as the submissive and obedient person like a child. The feminists affirm that all these could be possible because of her sexuality and biological functions, which are used to naturalized the compulsion of a woman to the private sphere. Some verses of the Bible also recommend this submission of woman to her husband, seen it as her demonstration of faith and salvation, (Ephesians 5:21-25):

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[15] "*A autoestima não é uma coisa que tá lá e você tem para a vida toda, você tem que estar alimentando isso, antenada nas coisas e evidentemente, não deixar com que as atitudes racistas, as práticas, a sociedade racista, venha aniquilar o seu eu, o seu self.*" (Lemos, 1997, 11-12).

[16] *"Nossa Escrevivência não pode ser lida como história para "ninar os da casa grande" e sim, para incomodá-los em seu sono injusto"*. Conceição Evaristo, Blog *Nossa Escrevivência*, 2013. www.nossaescrevivência.com.br. Accessed on 16th November, 2017.

[17] "*Não se pode afirmar que todos problemas referente a desigualdade social na sociedade brasileira ou no mundo inteiro vai desaparecer em um dia só, mas sim ao longo dos tempos com a incursão de novos discursos de inclusão, reformulações e também com muita luta e trabalho.*" (Omidire Anike & Nascimiento, 2005, p. 51).

> Submit yourselves to one another because of your reference for Christ, *wives, submit* to your husbands as to the Lord. For a husband has authority over his wife just as Christ has authority over the Church; and Christ is himself the savior of the church, his body…*Husbands love* your wives just as Christ loves the Church and gave his life for it. (Sic) (emphasis mine).

Analyzing the Biblical verses above there is a need to check the semantic meaning of the verbs, "submit" as used emphatically for wives and "love" for the husbands, and seek further meanings from the synonyms and antonyms of the two verbs. We could see a wide space that separate a man from a woman and this is one of things that forms the base of gender relation. Oxford Advanced Lerner's Dictionary (9th Edition) define thus:

> **Submission.** N. the act of accepting that somebody has defeated you and you must obey them. 2. V. to accept the authority control or greater strength of somebody. **Antonym**. Insubordination
>
> **Love**. N. Affection. 2. A strong feeling of deep affection for somebody or something. 2. Romantic. A Strong feeling of affection for somebody that you are sexually attracted to. **Synonyms**. Like, adore, be fond of somebody, be devoted to somebody, care for somebody, dote on somebody. **Antonym**. Hate, dislike.[18]

It is important to think along with these meanings to be able to see discordance and allocation of spaces for man and woman in marriage according to the Bible. Does "Submit" match with "Love"? How will a husband adore his wife and at the same time dominate her. These verses show the patriarchal instruments used to subjugate a woman to a state of dependence in the society. Any woman that resist to conform within this specification is seen as rebellious and mostly treated as prostitute. (Omidire Anike, 2014).

Moreover, as we see in the social context and daily reality of gender relation, there is a reproduction of conformism to gender domination and this ideology of conformism introduces the family of the female protagonist-narrator of the work, *Mulher no Espelho,* (2001)[19]. In this story, the internalization of conformism and submission started from the relationship of daughter to mother in the family of the protagonist, seeing her mother passing through solitude in silence and submitting totally to her husband, her father.

[18] Oxford Advanced Learner's Dictionary (New 9th Edition). Oxford University Press, United Kingdom. 2015
[19] *Woman in the Mirror,* 2001

> My mother often repeat certain sentences. Rules of life. In the first place, he husband, in the second place, the husband, in the third place, the husband. After the children. Yes, she was happy. Ever beautifully ready, waiting for the arrival of my father from work. Waiting for him with sweet perfume, silence, sopping. Her little smile. I watch. From afar ... (Cunha, 2001, p. 31).[20]

Here the protagonist-narrator uses a metaphoric language to describe the solitude that existed in her family. Her reaction to the humiliating condition of her mother as a wife is to copy her mother when she gets married. This is a clue to how some women react to domination and oppression in marriage. In addition, this confirms the position of Fiske & Taylor, "*There are no total facts to accurately judge a given situation. It is how people think about themselves and the social world, more specifically, how people select and interpret, remember and use social information to make judgment and decision.*" (Fiske & Taylor, 2010, p. 49).[21] The submissive image of the mother in her own marriage affects the auto-representation of the protagonist; she declares she is equally happy with her condition of submission as a wife, "*My husband thinks that I should live exclusively, totally, exclusively for him. That makes me happy*",[22]. Definitely, this is not a full joy because it is a form of dependence and it has various factors that affect it when one considers the concept of psychology and interdependence, "I and Others", (Elliot et al, 2010, p. 151). One of the factors is perpetual oppression of a woman by her husband; this appears in the regime format of beauty given to the protagonist by her husband:

> My husband insists on youthful appearance. Soft face, flexible gesture… A way to demonstrate his interest, his love … It is true that, at times this becomes a problem, more serious to cope with. When he wears his glasses, push my face under a strong light and starts to examine my skin, from the eyes to the mouth, towards the chin, below my neck, close to the ears, you need to do something … (Ibid, 2001, p. 39).[23]

Apparently, the interest of her husband is to use her as an object to promote his macho ideology and exhibit her in the presence of her friends and business associates. However, the innate voice

[20] "Minha mãe repetia certas frases. Normas de vida. Em primeiro lugar, o marido, em segundo lugar, o marido, em terceiro lugar o marido. Depois os filhos. Sim, ela era muito feliz. Toda cheirosa, à espera de que meu pai voltasse do trabalho. Ela o esperava. Perfumes, silêncios, sussurros. Seu sorriso pequeno. Eu olhava. De longe."

[21] See Aronson, Elliot, Wilson, Timothy D., Akert, Robin M. *Social Psychology.*7th Edition. New Jersey. Pearson Education. 2010:45.

[22] "Meu marido acha que devo viver exclusivamente, totalmente, exaustivamente por ele. Isso me faz feliz*"* (Ibid,2001, p. 26)

[23] "Meu marido faz questão da aparência jovem. Rosto liso, gesto flexível ... Um modo de demonstrar seu interesse, seu amor... é verdade que este, às vezes se torna o problema mais sério que tenho a enfrentar. Quando ele põe os óculos, puxa meu rosto para debaixo de uma luz forte e começa a examinar minha pele, em volta dos olhos, ao redor da boca, perto de queixo, debaixo do pescoço, perto da orelha, você precisar dar um jeito..." (Ibid, 2001, p. 39).

of the protagonist criticizes this objectification. An invisible voice that serves as the check and balance for her conscience was intentionally created by the author to see the other side of gender relation in her marriage. The voice condemns the attitude of her husband, "*The woman that writes me wants to interpret the hidden fact in his attitude and his interests towards the workers in the company or the bank directors that he wants to impress.*"[24] Ivia Alves (2002), reflects on this objectification of women, "...the representation of women becomes hegemonic, presenting "models" well defined, be it for domestic sphere (the mother, the daughter, the grandmother) is a model, a sexual appeal, to sell products or even to illustrate marketing pamphlets for tyres and automobile parts"[25] On this position, it becomes relevant the theoretic view of Conceição Evaristo in her theory of "Escrevivência", she indicates the necessity of exposing the gender oppression in the black families because people mostly focus on the public sphere neglecting the homes where the domination of black women is seen as a natural act:

> It can be said that a positive sentiment of ethnicity cut across the Afro-Brazilian textual. Characters are described without an intention to occult the black identity and at times, they are presented from the perspective of skin valorization, facial marks, cultural heritage originated from African people and the insertion/exclusion that the Afro-Brazilians suffer in Brazilian society. These processes of characters construction and the plot takes off from the stereotype or invisibility with which blacks and half-caste are treated by the Brazilian literature.[26]

This objectification of women put the protagonist of *Mulher no Espelho* (2001) in an invisible space as human being, even during the popular carnival, that is aired on Television throughout the world and which attract many tourists to the country, she still hides herself in her house and engages in auto-check, "*I look at my face in the mirror. Who owns this my face? The picture of the little-girl- without-laughter. A big ribbon on her hair. Of which colour? Who owns this my face*?[27]

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[24] "A mulher que me escreve quer interpretar o fato como acesso de interesse em ostentar seus teres e haveres aos empregados de impressa ou aos gerentes dos bancos que ele quer impressionar. " (Ibid, 2001, p. 39).

[25] *...a representação da mulher torna-se hegemônica, apresentando "modelos" bem definidos, seja para o ambiente doméstico (a mãe, a filha, a avó), seja um modelo, de apelo sexual, para vender produtos ou até mesmo para ilustrar calendários que vendem pneus ou peças de automóveis.* Ivia Alves "Imagens da mulher na Literatura Modernidade e Contemporaneidade" p.85. In: Ferreira, Silva e Nascimento, Enilda R. (org) Imagens da Mulher na Cultura Contemporânea, NEIM/UFBA, 2002.

[26] Pode-se dizer que um sentimento positivo de etnicidade atravessa a textualidade afro-brasileira. Personagens são descritos sem a intenção de esconder uma identidade negra e, muitas vezes, são apresentados a partir de uma valorização da pele, dos traços físicos, das heranças culturais oriundas de povos africanos e da inserção/exclusão que os afrodescendentes sofrem na sociedade brasileira. Esses processos de construção de personagens e enredos destoam dos modos estereotipados ou da invisibilidade com que negros e mestiços são tratados pela literatura brasileira, em geral. (Ibid, 2009, p. 19).

[27] "*Olho o meu rosto no espelho. De quem é o meu rosto? A fotografia da menina-sem-sorriso. Largo laço de fita no cabelo. De que cor? De que é o meu rosto?...*" (Ibid, 2001, P. 40). [27]

Nonetheless, her innate voice and the feminist conscience revolt against her submissive attitude and ready to free her from the gender domination she suffers in her marriage:

> You cannot continue to feed yourself with this absurd attitude. It is necessary to have the conscience of your proper rights, above all in this contemporary time,… in a city like Salvador. A woman should react, not to be carried away with the vanities and family exorbitance. You cannot continue to live in this way.[28]

With this intervention, the protagonist now begins to see herself outside the perception of others and from the patriarchal ideology that imprison her. This same situation can also be found among many homes in the contemporary society, where a woman can only see herself through the eyes of others or in the image of her husband. The protagonist reacts to this repressive act in her marriage:

> For the first time in my life, I could feel free, wholly, very feminine. It is life. This sensation is giving me a sense of rebirth, a joy I have never experienced, which I never expected. I don't want to tie myself to anybody. The affective bonds established new modalities of subjection.[29]

Above all, the literary approach of the two female black Brazilian writers, marked the space of difference of the Afro-Brazilian literature in Brazil, a literature that nullifies the stigmatization of the black people. The feminist struggle of many years continues to free not just the black women in diaspora but all women from the prison of oppression within family institution. Simone de Beauvoir had condemned the use of the female body to imprison a woman, she made it clear that maternity is not a justification for woman domination by a man. (Apud Arnfred, 2011:108)[30].

4. Conclusion

It is encouraging to see that the Afro-descendant/black woman in Brazil is not totally cut off from her roots and very important to see her within her ancestral African heritage, attributing more values to her being as noted by a great icon of Yoruba traditional religion, Yemi Elebuibon in

[28] "Você não pode a alimentar esta atitude absurda. É preciso ter consciência dos próprios direitos, sobretudo nos dias de hoje, final da década de 70, numa cidade como Salvador. A mulher deve reagir, não se permitir levar pelos caprichos e exorbitâncias da família. Você não pode continuar a viver assim" (Ibid, 2000 P. 26).
[29] Pela primeira vez na minha vida, pude sentir-me livremente, integralmente, plenamente fêmea. É ávida. Esta sensação me dá uma vertigem, uma alegria nunca antes experimentada, nem sequer suspeitada. Não quero prender-me a ninguém. Os laços afetivos estabelecem novas modalidades de sujeição." (Ibid, 2001 p. 122).
[30]Apud, Arnfred Signe, 2011, p. 108

"Ifá", Osogbo, Nigéria, Àràbà. In this work, *Invisible Power of the Metaphysical World* (2008), the author emphasizes the importance of women in every society, especial in Yoruba society, he declares, "*The woman is seen as delicate but very important if the world would achieve the desired stability…"* (Yemi Elebuibon, 2008:111). Making it clear that no society can survive without the contribution of women, and the black Brazilian woman like her other sisters in the world should be valorized and given equal opportunity to mature and grow. It is important to redefine and respect the image of a black woman in Brazil. We need to note that her vital contribution towards the development of Brazil as a nation from slavery period cannot be overruled, apart from being the first female-worker during slavery, she also served as wet Nanny for the children of white masters. In addition, there is a need to review the mental health condition of the average black woman in Brazil, through social exclusion created by individualism and capitalism, her life expectancy is negatively impacted. Therefore, the public health sector in Brazil should be reorganized to look into the problem of solitude among black Brazilian women and create better awareness on the importance of mental health.

The Brazilian government on the other hand, should create more incentives towards social inclusion and strive to eradicate racism that classifies the black race in Brazil as second class citizens. Apparently, globalization, technology and the use of internet cannot resolve the problem of solitude thus it is therefore pertinent that black people in Brazil revisit their African origin and emulate the communal life that the African still enjoy till date.

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