to *Folha de São Paulo* (February 28, 2006), even though she no longer worked as a prostitute, she continued to fight for her rights, "since whores don't retire."

Orality holds an important place in women's lives, especially in the oral transmission of knowledge. It is even part of the ethics of prostitution, its internal rules of not kissing the client on the mouth and keeping their secrets, fantasies, and names safe, as she tells us in this work. It was in the oral tradition of samba, in its poetry and in its schools, that Gabriela spent part of her adult life, discovering a world of beauty, color, rhythm, and friendship in which she also found fulfillment.

In 2026, the Unidos do Porto da Pedra Samba School (RJ) will remind us of this when it presents the theme "Das Mais Antigas da Vida, o Doce e Amargo Beijo da Noite" (Among the Oldest of Life, the Sweet and Bitter Kiss of the Night), developed by carnival designer Mauro Quintaes and plot writer Diego Araújo as a homage to prostitutes and their historical legacies. Lourdes Barreto, Gabriela's friend and co-founder of RBP, has already been confirmed among the highlights. I close this text thinking that, unlike the samba school parade, not all *alas* are open yet, but all *putas* are still on the move.

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M. A. HERTZMAN. ***After Palmares: Diaspora, Inheritance, and the Afterlives of Zumbi***. Duke University Press, 2024.

Marc A. Hertzman's *After Palmares: Diaspora, Inheritance, and the Afterlives of Zumbi* offers a penetrating reexamination of one of the most iconic episodes in Brazilian history: the Quilombo dos Palmares, which for roughly a century stood as the paramount symbol of resistance to colonial slavery. Its last leader, Z/zumbi (1655–1695), is recognized as one of the most important Black figures in Brazilian history. More recently, in the context of the far-right's rise in Brazil, the memory surrounding Z/zumbi has become a site of political dispute. Even the Fundação Cultural Palmares (Palmares Cultural Foundation)—established in 1988 under the auspices of the post-dictatorship constitution to commemorate the centennial of the abolition of slavery—has been drawn into these controversies.

Hertzman structures the book into five parts. The first, *War and Conquest*, contains the chapters "March 21, 1645" and "Before He Died, I Killed Zumbi." The second, *Spirits*, includes "Whose Confusion?" and "Flying Home?" The third, *People*, features "Pedro, Paula, and the Refugees," "The Powerful and Almost Powerful," and "The 'Indians of Palmares.'" The fourth, *Places*, comprises "Greater Palmares" and "Farther North." The fifth and final section,

Deaths and Rebirths, presents "Killing Zumbi (Again)" and "Connected and Beyond," followed by the conclusion, "Tapera dos Palmares."

From the outset, Hertzman works meticulously with sources, situating the linguistic and racial complexities of the period, translating not only from another language but also across distinct temporalities and sociocultural contexts.

In the first section, he revisits numerous contemporary sources, probing the cracks in the triumphalist narrative crafted by colonial power. This includes the "multiple deaths" of Zumbi, since the killing of Palmares's most emblematic leader was proclaimed several times before it actually occurred. Hertzman examines what he terms the "commodification of Black life and death," showing how violence perpetrated in the name of the Portuguese Crown shaped the era. Zumbi's case was unique, however, because so many claimed to have killed him—Manuel Lopes stood out for his repeated assertions of the deed. This "confusion" reveals not only the projection of masculinity and whiteness in the quest for the glory associated with killing Zumbi but also the possibility that "Zumbi" may have referred to more than one individual over time. At the same time, some sources leave room for alternative interpretations, even suggesting the possibility of suicide—a heroic ending to his biography. As Hertzman summarizes, "[l]ong before it happened, Zumbi's death generated wealth and power for colonial soldiers and officers, and even after he died, their fabulations could yield rich compensation. Those riches represent one of the most palpable forms of inheritance that Palmares generated" (p. 78).

In the second section, Hertzman seeks to untangle some of the confusions surrounding Zumbi's history, from the political forces contemporary to his life to later academic interpretations, such as those of Raimundo Nina Rodrigues. Linguistic debates over the term Z/zumbi or zambi, and the politics of translation—like those by Padre Silva, who infused the word with his own negative, devil-associated connotations—are also examined. Yet, as Hertzman notes, "[i]n a leader named Zumbi and in spirits called (n)zumbi, Palmaristas found and forged connection, continuity, and signifiers that linked them to familiar spiritual grammar and helped them make community and resist slavery and continuous military assaults" (p. 106). This reflects the complex relationship Palmaristas maintained with the spiritual world and the Atlantic's transported spirits—a longstanding focus in the humanities and social sciences, especially in studies of the reconfiguration of African spiritualities in colonial Brazil.

The third section turns to those who escaped from Palmares, though little is known about their lives. Two archival figures guide this discussion: Pedro Soeiro, captured in the 1680s and exiled to Portugal, and Paula da Silva, kidnapped as a child and kept in Pernambuco. Their cases illuminate distinct forms of capture and enslavement, underscoring the multiplicity of Palmarista

experiences and the colonial determination to remove them from Pernambuco entirely. Hertzman also emphasizes that, unlike white Veterans, Black and Indigenous veterans of the Palmares wars faced racial barriers to recognition, which reveals the persistence of colonial hierarchies. Particularly noteworthy here is his treatment of the "Indians of Palmares," an often overlooked dimension in the literature, which shows how the wars generated enduring political and social reverberations long after 1695.

The fourth part challenges the assumption that Palmares's location, historically tied to Serra da Barriga, is a self-evident fact. Hertzman traces the shifting administrative boundaries of Brazil, noting that Palmares was located in what was then Pernambuco but is now Alagoas. Having lived in both states, I can attest to the contemporary lack of awareness about these temporal and spatial changes. As Hertzman aptly observes, "[o]ne of the most enduring legacies of Palmares and Z/zumbi may be their capacity to appear, disappear, reappear, and take new shape" (p. 212). This fluidity is visible in the multiple African place names scattered across both states, dispersing the memory of Palmares across a wide landscape. Yet Hertzman's geographic scope extends further, finding traces of Palmares and Zumbi in neighboring states such as Paraíba and Rio Grande do Norte, sites with comparatively small enslaved populations. "If Paraíba is a surprising place to find histories of Palmares and Zumbi, Rio Grande do Norte represents an even more unlikely setting" (p. 226). These findings make visible the extraordinary reach of Palmares's history, transcending both time and borders.

The final section, *Deaths and Rebirths*, begins with "Killing Zumbi (Again)," which revisits narratives of Zumbi's suicide. Hertzman is concerned with how Palmares and Z/zumbi have been represented in Brazil, particularly from the nineteenth century onward—a transformative century marked by the arrival of the Portuguese royal family in 1808, independence in 1822, abolition in 1888, and the Republic's proclamation in 1889. The text examines how narratives about Zumbi dos Palmares—his significance and historical legacy—have been constructed, transformed, and often distorted over time. Drawing on interpretations such as those of Câmara Cascudo, who at times reinforced colonial myths, like that of Zumbi's suicide, while at others acknowledged their falsehood, the author shows how oral traditions, written records, and local memories have overlapped to create an "aerial cosmology" in which Zumbi, zumbi, and Zambi have been continually reinterpreted. Despite the consolidation of a singular, heroic Zumbi in official history, a tangle of subterranean, fragmented, and regional memories persists, revealing a far broader and more complex diasporic landscape.

Hertzman's notion of *Tapera dos Palmares* serves as a reflection on Palmares as both a site of creation and of erasure, one that continued to generate meanings, migrations, and identities long after its destruction. Comparisons

with other quilombos and Afro-descendant communities show that Palmares, though central to the national imagination, represents only one facet of Brazil's African diasporas. Place names, religious festivals, monuments, and even bird species carry forward, transform, or erase this legacy, linking it to contemporary struggles over land, memory, and reparation.

Hertzman also highlights the contradictory ways Zumbi's image circulates in Brazilian culture and politics. While in some contexts he is celebrated as a unifying hero and emblem of Black resistance, in others his figure is sanitized, commodified, or severed from the broader histories of quilombos and the diversity of African-descendant experiences. For the author, historical Palmares was not an isolated epic but part of a broader, interconnected network of resistance and cultural production across the Americas.

By tracing these layered memories—from archival documents to oral traditions, from toponyms to popular festivities—this work reveals Palmares as both a contested site of remembrance and a living source of identity. In this sense, Zumbi's story is not a closed historical chapter but an ongoing process of reinterpretation, negotiation, and struggle over the meanings of freedom, belonging, and Black sovereignty in Brazil and beyond.

Finally, the book includes two appendices: "A Latin Americanist Introduction to Africanist Comparative Historical Linguistics" and "Supplemental List of Sources." These outline Hertzman's expansive methodological approach, which draws on Africanist scholarship, historical linguistics (e.g., Crowley & Bowern's *An Introduction to Historical Linguistics*), and specialized resources such as *The Bantu Languages* and *Speaking with Substance*. His research also navigates the semantic nuances between "zumbi" and "zombi," Portuguese orthographic shifts, and Indigenous Tupi languages, using works such as Navarro's *Dicionário Tupi Antigo*.

The appendix further presents an exhaustive effort to estimate the number of captives taken from Palmares between 1660 and 1741, cross-referencing colonial records to produce high and low estimates (e.g., 1,049–1,693 in the 1670s). Hertzman acknowledges the limitations, underreporting, ambiguous racial terminology ("Black" vs. "African"), and missing pre-1660 data while underscoring the immeasurable human cost of colonial violence. This meticulous reconstruction demonstrates the challenges of recovering marginalized histories from fragmented, often biased archives, while triangulating sources to map Palmares's legacy and the dispersal of its people.

Reading this work was particularly stimulating for me, as a Brazilian born in Paraíba who has lived in both Pernambuco and Alagoas. Hertzman offers an original and compelling interpretation of the Quilombo dos Palmares and Z/zumbi, demonstrating their profound cultural and social impact on Brazil-

ian society. This is, without doubt, an essential work for anyone interested in Brazilian history in general, and Afro-Brazilian history in particular.

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MICAH MCKAY. ***Trash and Limits in Latin American Culture***. University Press of Florida, 2024.

Micah McKay's *Trash and Limits in Latin American Culture* approaches representations of trash, waste workers, and trash dumps in Latin American writing and film through a theoretical framework inflected by object-oriented ontologies and posthumanist new materialisms, on the one hand, and the rethinking of polity and community on the other. The book's introduction sets the scene with a discussion of Argentinean director Ernesto Livón-Grosman's documentary *Cartoneros*, which generates irony between images of people forced to garner a living picking through trash and a voiceover parroting neoliberal developmentalist talking points portraying Buenos Aires in terms of modernization and Eurocentric cosmopolitanism. Arguing that trash operates as the pivot point in making visible the failures in the neoliberal logic of development, McKay forges connections between neoliberal capitalism's ideological framing, production, distribution, and management of both waste and lives considered value-less and the conceptualization of the Anthropocene as the planetary "Era of Trash," defined by the integration of human waste—liquids and gases such as CO2 as well as solids—into the geological record. Citing Myra Hird, he argues that trash has become the primary signifier of the Anthropocene, one that forces a reconsideration of the modern conceptual division between culture and nature (p. 6). In that sense, the representation of trash's affective properties would have the double effect of disrupting neoliberalism's foundational immunitary logic of management and containment, and potentializing alternative forms of community-building that rely on affectivity rather than the identification/exclusion dialectic.

The book's four main chapters analyze cultural production from Brazil, Central America, Mexico, and Peru that make visible "the limits of normative notions of the human, community, waste management, and environmental activism" (p. 4). Appearing between the 1950s through the 2010s, these works draw attention to the relations between trash production and waste management strategies and the implementation of neoliberal capitalism in the region during and following the military dictatorships of the 1970s and 1980s. The book takes two primary approaches to trash. The first two chapters engage with theoretical