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Dossier

Presentation

Abreu Castelo Vieira dos Paxe¹

Carmen Lucia Tindó Secco²

Marcia dos Santos Machado Vieira²

Pâmela Fagundes Travassos^{2,3}

¹Instituto Superior de Ciências de Educação de Luanda. Luanda, Angola.

²Universidade Federal do Rio de Janeiro. Rio de Janeiro, RJ, Brasil.

³Secretaria Municipal de Educação do Rio de Janeiro. Rio de Janeiro, RJ, Brasil.

E-mails: abreupaxe@gmail.com; carmen.tindo@letras.ufrj.br;
marcia@letras.ufrj.br; fagundespamela@letras.ufrj.br

Our interest in this issue of *Diadorim* magazine is the study, in the field of Literature, of form, voices and writings as places for increasingly in-depth discussions on the transit of nature-body-culture – a mixed archipelago in a continuous rotation of materials in a back and forth, zigzagging movement of voices, orality and writing, from the spaces of the Global South and the Iberian Peninsula.

In these landscapes, nature and culture, through artifacts generated slowly, continuously and over a long period of time, are configured, in the cultural systems in which they are inscribed, as practices of multiplicity of representations and related repertoires, which force us to think about the need to modify the ways of knowing about them in studies in Science and Technology, Human, Social and Natural Sciences. Therefore, we think of a “Technology of Thought in Humanities”, focused on Literature, always starting from:

- a. places under the support of the mixed-race baroque, in which the terms of imported technologies and sciences are translated and readapted for a process of continuous inclusion, always intertwined with the landscape and languages;

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Marcia dos Santos
Machado Vieira

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- b. studies on languages and literatures in the ways they manifest themselves in the Global South, the Iberian Peninsula and Europe, of which the articles gathered in the dossier of this journal are examples, recording knowledge with multiple points of view from languages, arts and everyday creations, whose meanings turn to diverse affiliations originating from voices of nature, culture, bodies and textual productions.

Therefore, addressing literature and language teaching today means going beyond disciplinary and even interdisciplinary and transdisciplinary discussions, because these are situated in a broader space that allows for comparisons and fruitful dialogues. For this reason, we prioritize a process of interaction with “abandoned” cognitive sectors, that is, with peripheral social strata, thus providing possibilities to gradually broaden the proposals for discussions about technical, economic and sociocultural problems so that new curricula can encompass a plurality of social actors in the service of the most diverse, productive and creative knowledge, representative of multiple sociocultural strata of landscapes in the Global South.

Western hegemony dictated its rules in countless areas of knowledge, and even the ancestral wisdom of the peoples of Europe was severely punished, as these populations were considered backward, barbaric, savages... It is therefore important to criticize the issue of minds colonized by a patriarchal and oppressive education, questioning the colonality of gender, power, being and knowledge still present in many societies. Or even discuss the concept of “national”, given that the Berlin Conference drew arbitrary borders in Africa, bringing together, in the same nation, African ethnicities and kingdoms, whose powers, cultures and knowledge were diverse, but were ignored.

Aware of these oppressive processes, we believe it is necessary to develop critical thinking, taking into account literature as a political language capable of producing an alternative writing of the history of oppressed peoples, remembering that language and literary studies can draw attention to aspects of social vulnerability, such as the existential experience of migrants, the displacement to other social and cultural contexts, the new deviations of social fragility in the face of the rigidity of phenomena that constitute challenges to knowledge.

Analyzing the cultural circulation of proverbs, in the case of intensification in the Portuguese and *Umbundu* languages (elements of oral, voice and writing), we realize that such practice contributes to the valorization of linguistic and cultural diversity. Paying attention to what our research on *sona* (proverb, drawing, writing) revealed, we observed that this discursive, rhythmic and oral practice is carried out through the body (voice), oral expressions and writing, manifesting itself as a joyful and playful text or as an expression of the boldness of a look of impertinence and

audacity that, situated at the antipodes of the way in which the Western cognitive, scientific and philosophical sector (“Central Europe”) related to the cultural “oral expressions” of African peoples, including the *umbundus* and others from Angola, highlights linguistic discrimination practiced by the colonial power.

Seeking to recover oral traditions through rites, proverbs, and riddles, literature thus contributes to maintaining the memory of people oppressed by colonialism, revisiting the past and giving voice to so many silenced African men and women, who, through writing, can have their stories retold. It is important to highlight the intertwining between writing and orality manifested in the articles in the magazine’s dossier, in which we can see the transit of elements of orality, in the plane of voices, being staged by literary writing, which leads us to pay attention to the relationships between literature and rituals, religions, myths, and popular philosophies, such as *Umbanda*, *Candomblé*, *Encantarias*, *Jongo*, *Capoeira*, *Samba*, and the *festas de rua*, among other cultural manifestations of African origin.

Therefore, we believe that the *Dicionário Etimológico da Língua Portuguesa/ Etymological Dictionary of the Portuguese Language* (1989), by José Pedro Machado¹, constitutes, among others, an important theoretical basis for some of the articles presented in the dossier, from the study of the meanings provoked by the voice, by the sounds of forests and animals, by oral expressions, to the intertwining verified between music, song, literature, poetry, and short stories, since the aforementioned philologist refers to the term “literature” as a discipline that, in addition to meaning “sign, character of writing, handwriting of the person”, also appears, in writings from the 14th century, with the meaning of a word spoken orally: “[...] *entam leeu as letras, que ambos ouvirom*!” “[...] *then he read the letters, which both heard*” (Machado, 1989, p. 409).

Among the texts selected for publication in this edition of *Diadorim*, several types of literature are considered: Brazilian, Portuguese, Afro-Brazilian, African (from Angola, Mozambique, Cape Verde, Saint Thomas and Prince, Zimbabwe), and French-Cuban. There are also forays into linguistic issues, with some texts converging on the discussion of oral and written practices, highlighting the intertwining of music and initiation rites, such as the *mucanda*, a male rite of passage.

The text that opens the dossier, entitled “*Jogos Sonoros no Barroco Brasileiro*”/ “Sound Games in Brazilian Baroque,” by Francisco Topa, emphasizes the sound aspect of Brazilian Baroque, exploring rhymes in particular. Analyzing texts by Baroque poets from Brazil and Latin America, the author of the article concludes that there is a kind of struggle between the oral and the written; the poems seem to be conceived for orality and, therefore, for collective recitation and listening,

¹ MACHADO, José Pedro. *Dicionário etimológico da língua portuguesa*. Lisboa: Livros Horizonte, 1989, 3º vol. F-L, entrada Letra, s. do Latim *littera*, col. 2, p. 409.

thus having a clear performative dimension; on the other hand, it detects a kind of struggle against meaning, which ends up diluted – either through repetition or through insistence on strange sounds.

The following essay, “*Imaginando e Traduzindo o Som Rugido da Onça: Reflexões sobre um Romance de Micheliny Verunsch*”/ “Imagining and Translating the Roar of the Jaguar: Reflections on a Novel by Micheliny Verunsch”, by Caio Ricardo Bona Moreira, considering literary language as a place of resistance, proposes a reading of Verunsch’s novel, which revisits the episode of the two indigenous children who were taken from Brazil to Europe, at the beginning of the 19th century, by the expedition of the German naturalists Spix and Martius. Through the imaginative bias, the narrative of “*O Som do Rugido da Onça*” (“*The Sound of the Roar of the Jaguar*”) gives prominence back to those who were discriminated against by official history.

The third article, “Nascidos do estupro: a noção de nacional-ocidentalização em *As Doenças do Brasil*, de Valter Hugo Mãe e em *Iracema*”/ “Born from rape: the notion of national-westernization in Valter Hugo Mãe’s *As Doenças do Brasil* and in *Iracema*”, by José de Alencar, by João Pedro da Cunha de Almeida, offers a perspective on the attempts to westernize the character Honra, in *As Doenças do Brasil* (2021) and the character Iracema, who gives the title to José de Alencar’s novel (1865), both of which are marked by the memory and experience of colonial trauma.

The fourth essay, “*Literatura e macumba: Luiz Antonio Simas em sete encruzilhadas*”/ “Literature and macumba: Luiz Antonio Simas at seven crossroads”, by Igor Fagundes, examines the work of Luiz Antonio Simas, a writer who occupies a unique place in the contemporary Brazilian literature scene, as he establishes relationships with *macumbas*, especially with regard to the political and playful definitions that the author proposes as “enchanted sciences” or, according to Rafael Haddock-Lobo, as “Brazilian popular philosophies”.

Next, the article “*Canção para ninar menino grande: A Colonialidade da Mente em Questão*” (“Song to Lull a Big Boy: The Coloniality of the Mind in Question”), by Nismária Alves David and Jane Adriane Gandra, presents a reading of the book “*Canção para ninar menino grande*” (“Song to Lull a Big Boy”), by Conceição Evaristo, related to the theme of the coloniality of minds that materializes through the configuration of the male character, heir to a patriarchal education and exposed to an oppressive virility.

The sixth essay, “*O Protagonismo do Corpo Negro na Performance de Luz Ribeiro e Gabz*” (“The Protagonism of the Black Body in the Performance of Luz Ribeiro and Gabz”), by Marília Bueno, addresses the tradition of oral poetry that resists in some Brazilian urban centers, in poetry slams, that is, in the battles of spoken poetry that have been taken on by black authors who, assuming a decolonial stance, use them to affirm the black body.

The following essay, “*À Procura da Flor em Carlos Drummond de Andrade e Luís Carlos Patraquim*”/ “In Search of the Flower in Carlos Drummond de Andrade and Luís Carlos Patraquim”, by Gabriel Dottling Dias, establishes an intertextual relationship between Carlos Drummond de Andrade and Luís Carlos Patraquim based on the image of the flower and the way it is represented in some poems by the two authors.

The eighth article, “*Um Estudo Comparativo entre Formas de Intensificação no Umbundu e no Português*”/ “A Comparative Study between Forms of Intensification in Umbundu and Portuguese”, by Déborah Ribeiro de Alvarenga, focuses on the study of the process of intensification in proverbs of the Umbundu language, spoken in Angola, comparing the strategies used with those employed in Portuguese. The proverbs were chosen as a data source due to their cultural and linguistic importance, reflecting the values and worldviews of their respective communities.

The ninth essay, “*A Recriação da Oralidade no Romance A Louca de Serrano, de Dina Salústio*”/ “The Recreation of Orality in the Novel *A Louca de Serrano*, by Dina Salústio”, by Francisca Patrícia Pompeu Brasil, analyzes *A Louca de Serrano* (1998), by Dina Salústio, the first novel written by a woman in Cape Verde, identifying and interpreting the enunciative strategies used by the author to reinvent and stage orality in her writing.

The following article, “*‘Monangambé’ e ‘Construção’: Referenciando e Objetificando o Trabalho Humano*”/ “*‘Monangambé’ and ‘Construção’: Referencing and Objectifying Human Work*”, by Luiza Guimarães Lanes, establishes a dialogue between the poem “Monangamba”, by the Angolan poet António Jacinto, and the song “Construction”, by the Brazilian composer Chico Buarque, analyzing the two texts from the perspective of referencing.

Next, the eleventh text, “*Interdiscursividade e Oralidade entre os Contos ‘A Menina que Não Falava’, Literatura Popular Moçambicana, e ‘A Menina Sem Palavra’, de Mia Couto*”/ “Interdiscursivity and Orality between the Short Stories ‘A Menina que Não Falava’, Mozambican Popular Literature, and ‘A Menina Sem Palavra’, by Mia Couto”, by Perla Araújo dos Santos, focuses on Mozambican Literature, taking as a starting point the concepts of “interdiscursivity” and “orality”, which will be defined and investigated based on the analysis of the short stories mentioned in the title of the aforementioned essay.

The twelfth essay, “*Figurações da Vulnerabilidade Social em We Need New Names, de Noviolet Bulawayo*”/ “Figurations of Social Vulnerability in *We Need New Names*, by Noviolet Bulawayo”, by Lara Portella da Silva, discusses the social vulnerability that characterizes the existential experience of many immigrants. Based on the aforementioned novel by Noviolet Bulawayo, the article critically reflects on the migration path of the protagonist Darling, a Zimbabwean girl, to the United States, analyzing different forms of social vulnerability present in the two contexts experienced by the character.

The following article, “*José-Maria de Heredia e a Consagração de um Poeta Créole Latino-americano no Campo Literário Francês do Final do Século XIX*”/ “José-Maria de Heredia and the Consecration of a Latin American Creole Poet in the French Literary Field of the Late 19th Century”, by Nicolas Alves Henriques, analyzes, theoretically supported by Bourdieu, Mary Louise Pratt and Cornejo Polar, the trajectory of the French-Cuban poet José-Maria de Heredia towards consecration, considering, for this purpose, his condition as a Creole author.

Closing the dossier, the fourteenth essay, “*Manuela Margarido e Conceição Lima: Insularidade e Intertextualidade Pós-Coloniais*”/ “Manuela Margarido and Conceição Lima: Insularity and Post-Colonial Intertextuality”, by Jéssica Falconi, comparatively analyzes a set of poems by Manuela Margarido and Conceição Lima, based on suggestions and critical clues outlined by literature scholar Inocência Mata. The reading proposed by the author of the article is structured based on the reading of texts produced by three São Toméan women: the poets Manuela Margarido and Conceição Lima and the literary critic Inocência Mata. The perspectives of poetry and criticism intertwine and deepen considerations about São Tomé and Príncipe, an African country formed by two main islands and some other islets, whose literature has quality works.

In short, the fourteen articles in the dossier develop reflections on what we understand by literary translations based on the way in which they are configured through the body expressed by textualities, orality and writings woven, in the cultural sphere, by baroque-mixed accounts that are shown as enactments of language, in the case of sounds, voices, gestures, graphics and as historicities in the practices and representations of society, allowing us to approach, in the form of questions, the communication systems of the present day, undertaking a back-and-forth and zig-zag journey, in which discourses that oppose the “traditional” to the “modern” are diluted, contemplating the contribution of the Bantu (through the presence of African languages, including Kimbundu, Umbundu, etc.) in the Portuguese language and, above all, the expanded notion of literature.

The Organizers