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BRAZILIAN POSTCOLONIALITIES



Adriana Varejão. Mapa de Lopo Homem II, 2004

Guest Editors:

**Emanuelle Santos
Patricia Schor**

EDITORIAL NOTE

This thematic issue of **P: Portuguese Cultural Studies** focuses on the interactions between critiques of colonialism and coloniality, and Brazilian studies. We have aimed at producing analyzes of Brazilian culture and society that address power imbalances and ideologies related to colonial expansion at current times of neo-liberal globalization. Our initial call for papers sought to elicit theoretical perspectives across disciplines well suited for an evaluation of Brazilian contemporaneity dedicated to its (re)thinking and (re)interpreting through fruitful (dis)encounters between Postcolonial theory and other critical traditions, namely from the South.

By proposing an issue on **Brazilian Postcolonialities** it has also been our aim to address a long lasting dispute in the Humanities around the value of the postcolonial in/to Brazil. To which extent do the bodies of theories and modes of reading offered by what has come to be known as Postcolonial Studies *can and cannot* be useful to understand the historical and cultural processes that frame contemporary Brazil? That is certainly one of the questions we believe the articles presented here will help to discuss.

The **Introduction** by Patricia Schor opens this issue of the journal. She draws from the issue's front cover art to reflect on the *cartography of human suffering* printed on the canvas of Brazilian history. This point of departure offers possible travel routes to exploring tentatively defined Brazilian postcolonialities as ways into the *wound* inflicted on the body of the subaltern.

A critical reflection around the term “Postcolonial”, its emergence and condensation on the Postcolonial Studies field as well as its modes of employment across de Atlantic is offered by **Ella Shohat** and **Robert Stam** in the **interview “Brazil is Not Traveling Enough: On Postcolonial Theory and its Analogous Counter-Currents”**. Shohat and Stam reflect further on the loci of production and consumption of knowledge within the field, as they

problematize the circulation of theories throughout the North-South axis that continue to polarize contemporary cartographies.

The question of the localities of theory production is assertively elaborated in **“Feminismo e Tradução Cultural: Sobre a Colonialidade do Gênero e a Descolonização do Saber”**. In her article, Claudia de Lima Costa questions the locus of enunciation of theory through the articulation of Postcolonial criticism and Latin American Feminist theories as she showcases the citation practices in Brazilian Feminist scholarship. She proposes the trope of translation, foregrounding subaltern female voices that decolonize Eurocentric knowledge, and gears attention to epistemologies emerging from the South: Brazilian/Latin American’s *own* Postcolonial Feminism.

Alterity is addressed by Kamila Krakowska on **“O Turista Aprendiz e o Outro: a(s) Identidade(s) Brasileira(s) em Trânsito”** where postcolonial lenses are applied to analyze the late 1920’s travel chronicles of the Modernist Mário de Andrade. Krakowska explores Andrade’s satirical dislocation from the Brazilian center to its margins in the Amazonian and Northeastern regions. Such *transit* is argued as a way out of an impoverished version of the nation. Hereby Andrade foregrounds Brazilian Modernism’s force to recover Other agents to complete the mosaic of an heterogeneous Brazilian identity.

Further exploring indigenous emergencies, Letícia Maria Costa da Nóbrega argues for a historically situated postcolonialism to take account of the particularities of the Latin American and Brazilian experiences, foregrounding the requirement of ethnographic embeddedness for shaping such interpretative grid. In **“Brazilian Postcoloniality and Emerging South-South Relations: a View from Anthropology”** she addresses authoritative nation building literature on Brazil, problematizing the high currency of the multiple modernities paradigm against postcolonialism. The author focuses on the place of Africa in Brazilian national imagination, which feeds the advertisement of the Brazilian suitability to play the role of development provider to the African continent. This analysis prompts reflection on the pitfalls and potentials of *South-South cooperation*.

Agency and subalternity in Brazilian prose fiction is the theme of Carolina Correia dos Santos' analyzes in "**Sobre o Olhar do Narrador e seus Efeitos em *Os Sertões e Cidade de Deus***". She compares fundamental literary texts of the beginning and the end of the XX century that think and enact marginalization in Brazil. Using the instrumental made available by Subaltern Studies, she scrutinizes the actual realization of the possibility the subaltern subject may have to speak back to the nation at *times of war*.

Finally, Diego Santos Vieira de Jesus sets forth reflection on Brazil's position in the new cartography in "**Not the Boy Next Door: An Essay on Exclusion and Brazilian Foreign Policy**". The author traverses critical moments and texts of Fernando Henrique Cardoso's and Lula's Ministry of Foreign Relations towards North and South, pointing out to the ambiguous aspects of Brazilian international protagonism. The depreciation and domestication of difference as well as colonial and imperial mechanisms of asserting hegemony are shown in their continuous renewal through the *performative practice of politics*.

The collection of essays in this volume is symptomatic of the disciplinary diversity of the Postcolonial field covering Cultural Anthropology, Literature, Social Sciences and International Relations. Their critical postcolonial stance forwards contributions not only to Brazilian Studies, but also to Portuguese Studies in its wide Lusophone span, and to Postcolonial Studies.

We thank **Paulo de Medeiros** for the invitation to edit this issue and for the inspiration to make it into a thought-provoking endeavor. To the contributors, thank you for accepting the challenge. To the readers: *boa viagem*.

Emanuelle Santos and Patricia Schor.