

We salute you, Silas!

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Greetings, readers!

It is with pleasure that we present this special issue of *Cadernos CESPUC de Pesquisa*. It hosts some papers presented at the symposiums of the 1st International Seminar on African Literature in the Portuguese Language (SILAS Minas), held in October 2022, as an initiative of a group of teaching and research institutions in the State of Minas Gerais, namely, the Pontifical Catholic University of Minas Gerais (PUC Minas), the Federal University of Minas Gerais (UFMG), the Federal University of Ouro Preto (UFOP), the Federal University of Viçosa (UFV) and the Federal University of the Jequitinhonha and Mucuri Valleys (UFVJM).

Issue 43 of *Cadernos* presents articles which, in dialogue with the general motto of the event, “Crises, us, borders”, reflect on and problematize the way in which African Literature in Portuguese represents the many crises that cross their times and spaces, articulating becoming and/or moving away from other aesthetic, endogenous and foreign practices.

Opening this issue of *Cadernos*, Jardel Pereira Fernandes presents us, in his text “Poetry and prose in Mozambique: notes on Mozambican

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literature”, an overview of the literary production of the country, written especially for SILAS. Based on his proposals, the author reinforces that literature allows the elaboration of aesthetic, social, cultural and historical aspects of a country.

Auliam da Silva, coming next, studies the narrative of Ungulani Ba Ka Khosa, in “*The Night Survivors*: African proverbs in the guerrilla circle”, dealing with the intertexts that appear in the novel’s plot. The author specifically seeks to understand how the use of proverbs defines African traditions in a context of war.

Luciana Genevan da Silva Dias Ferreira and Elaine Cristina Andrade Pereira signed the text “Orality, writing and reading in basic education: reflections based on Cape Verdean literature”, in which they highlight the multiple challenges of teaching literature in basic education. According to the researchers, there are several difficulties, such as teacher training, the unavailability of literary production and the short school time devoted to literary reading, in addition to the inherent difficulty of teaching literature. The proposal is based on the reading of two texts: the poem “Islands”, by Jorge Barbosa (1935), and the short story “... Or when Santo Antão is just silence”, by Dina Salústio (1994), which represent the Cape Verdean insularity.

In “Imbrications among literature, history and feminism: a reading proposal for contemporary female authors of African novels”, Stela Saes promotes, from an approach that articulates literary criticism, history and feminist theories, a committed reading of three literary works produced by women from the African continent: *The Joyful Cry of the Partridge*, by Paulina Chiziane, *Everything Good Will Come*, by Sefi Atta, and *Do Not Go Gentle*, by Futhi Ntshingila.

Moving on, the article by Francisca Patrícia Pompeu Brasil addresses the wife role in another work by Paulina Chiziane, *Niketche: a tale of polygamy*. Including a comparison with the famous short story “Snow White”, aiming to understand the way the protagonist looks at herself, the

author reinforces the potential of Chiziane's literature to make us distrust "the constructions" which, "disseminated and inculcated by certain cultures and traditions", end up being "seen as 'natural'".

Still contemplating the space of Mozambican literature, Samuel Maciel Martins focuses on the poetry of Noémia de Sousa, more specifically, on the first session of *Black Blood*, "Our voice", in which he sees the projection of the lyrical self in "a collective voice against colonialism in Africa", also representative of the "Mozambican anti-colonial struggle".

The same Mozambican historical context, when the country was still a Portuguese colony, is also discussed by Yago Viegas da Silva. Exploring "We kill the Mangy Dog", by Luís Bernardo Honwana, the author focuses on the character Isaura, discussing the violence she is a victim of. In his words, it is the "figure of the woman who has to silently bear heavy burdens in the name of social 'welfare' or she manifests herself and is considered crazy".

The novel *Vinte and Zinco*, by Mia Couto, is then analyzed by the researchers Nathaly Ohanna Freitas da Silva and Terezinha Taborda Moreira, who point out the traumatic experiences resulting from the violence of the colonial practices, such as enunciated in the text of this Mozambican writer.

The capture of Emperor Ngungunyane, which took place in the Chaimite region, by Mouzinho de Albuquerque, is the theme of Tânia de Resende Garcia and Roberta Guimarães Franco. In "Chaimite's conquests in Jorge do Canto's cinematographic work and in Mia Couto's literature", the authors confront the treatment of this event exposed in the Portuguese film with the approach of the novel *The Sword and the Spear*, by Mia Couto, which unfolds, in the literary material, the conflicting impressions of that lieutenant colonel in the colony's service.

Then, entering the Angolan literary space, the novel *A General Theory of Oblivion*, written by José Eduardo Agualusa, is the object of reflection signed by the researcher Christiane Gonçalves dos Reis, who argues about the presence of a flirtation with reality structuring the

narrative, highlighting the consequent rewriting of the nation's history via literary enunciation.

Also seeking to deal with the relationship between literature and history, speaking of “aestheticization of a historical event”, and making use of the idea of *testimonio*, Helder da Rocha Castro, Marcelo Ferraz de Paula and Rogério Max Canedo Silva work with another important Angolan author, Pepetela, pursuing “the testimonial marks present in the novel *Mayombe*”.

Next, the *musseque* space is the focus of Dayane Argentino Dias and Suelio Geraldo Pereira, in their approach to the short story “Quinaxixe”, by Arnaldo Santos. It is about the way in which the neighborhood on the outskirts of Luanda is represented, as a “poor and marginalized region” of the city, in a moment recovered by the narrator's memory, in which there are “tense and troubled relations between blacks, mixed race and whites”.

In “*The Secret of the Dead Woman: colonial or Angolan novel?*”, João Ngola Trindade returns to the moments in which the novel emerged in Angola, reflecting on the situation in which the work of António de Assis Júnior is published – it was presented in a competition organized by The Colonial General Agency – and on its critical and historiographical reception, which ended up making it a landmark in Angolan national literature.

Researcher Miguel Lombas, on the other hand, widening the field of interest, focuses on rappers MCK and Emicida, considering them a kind of contemporary griots, who use music to revisit, safeguard and disseminate the marks of their African identity. Lombas defends the configuration of a collective rap poetics, linked to the social fabric, from which originate the musicians analyzed, and the lyrics produced by them.

Finally, there is another work that also goes beyond what is considered literature in the strictest sense, in the article by Manuela Luiza de Souza and Roberta Maria Ferreira Alves on the Angolan comic book *Masala, the Leopard: a step towards freedom*, by Lito Silva. The authors conclude that Masala, the hero, as “a cultural hybrid”, represents “a complex

and diverse Angolan identity, which reflects the richness of the country and its storytellers”.

We believe that our readers have here a good set of texts that give a good idea of the debates and exchanges that took place at SILAS I. We hope that a second edition of the event will not take long to happen and that it will continue giving rise to productions like these, which value and give visibility to the literary production (but not only) of Portuguese speaking African countries and others with which these countries maintain relationships.

We wish you all an excellent reading!