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SILENCED VOICES

Second Series, Vol. 1, 2020

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FOREWORD

This first volume of *Tinta Journal* Second Series, "Silenced Voices", offers an interdisciplinary approach to give narrative and discursive space to those whose perspectives, lived experiences, and ways of knowing may be discredited within mainstream cultural and academic production in the Hispanic and Lusophone Studies. This issue was inspired by the XIX Hispanic and Lusophone Conference, "SILENCED VOICES", organized by the graduate students of the Department of Spanish and Portuguese at UC Santa Barbara on April 18 and 19, 2019.

We are honored to open this digital volume with a Special Contribution by Francisco Topa, professor of Luso-Afro-Brazilian Literatures and Cultures at Faculdade de Letras da Universidade do Porto and researcher for the CITCEM—Centro de Investigação Transdisciplinar Cultura, Espaço e Memória. Topa's article "A Guerra Colonial Contada às Crianças: Guilherme de Melo e as Irresolúveis Ambiguidades" reflects on Melo's children book *Menino Candulo, senhor comandante...* (1974) and how the book and its illustrations suggest the dominant vision of the local white elite, contrasting Frelimo's terrorist malice with the goodness of the Portuguese army.

The seven articles and two essays at the core of this volume are the result of a rigorous selection process carried out by our editorial team and subsequent correspondence with the authors. The selections presented were chosen for the originality and innovation they contribute to multiple fields of studies, beyond our original focus.

The first three articles in this volume, by João Gabriel Rabello Sodr e, Aldones Nino and Victoria Broadus, bring to the fore examples of "silenced voices" in the context of Brazil. Rabello Sodr e with his article "Subaltern Spaces and Diasporic Imaginaries in Rio de Janeiro's Valongo Wharf", offers a discussion of how Valongo Wharf is a place of past and present, and one of the many location connected to the African diaspora and part of a global transnational imaginary that challenges eurocentrism. Nino presents an

analysis of artistic proposals that oppose the hegemonic narratives, highlighting projects such as the exhibition “*Bodies-cities*” in the Pence space (Rio de Janeiro, Brazil). Finally, Broadus writes about the samba singer Bezerra da Silva, spokesman for Rio’s voiceless masses who, fashioning himself in the image of *Zé Pelintra* and *Exu*, promotes the communication and protection of the subaltern classes.

Azucena Trincado Murugarren’s contribution addresses literature’s political role in order to understand, through the work *Los ríos profundos* (1958) by José María Arguedas and *Martín Fierro* (1972-79) by José Hernández, the collective resistance generated in the context of the creation of a national identity in Perú and Argentina. Gabrielle Forster with “Quando o Escritor Gagueja: Transgressão e Resistência na Ficção de Reinaldo Arenas” discusses the aspect of resistance quite visible through the movements of rupture and logical sequence in Arena’s novels *Celestino antes del Alba*, *El palacio de las blanquísimas mofetas* and *Otra vez el mar*.

Allan Magaña’s contribution “Bichas à Rasca: Solidarity in an Age of Austerity” explores the recent moments of intersectional organizing in Portugal, focusing on the *Geração à Rasca* protests of 2012 and the passage of the 2018 law allowing for the self determination of gender identity.

Martinho Pedro brings to our attention with “Entre a revitalização da endogenia e a prevalência do lusocratismo e seu impacto no bilinguismo em Moçambique” how with the independence of Mozambique in 1975, the new state system sought to distance itself, unsuccessfully, from colonial practices that, in a dominant and exclusive context, had served as a reference model for endogenous communities then constrained, because of the prevalence of a policy different from the one imposed by the colonial government.

Finally, Nuno Brito along with Susana Vieira offer two essays. Brito discusses how the theme of the silence is built in Carlos Drummond de Andrade’s poetry and Vieira’s goes in deep to Maria Velho da Costa’s texts to discuss censorship and dictatorship.

We would like to thank Professor Antonio Cortijo for his help with recuperating and relaunching *Tinta*, our departmental journal that had stopped publishing in 2003. We also want to recognize and thank the invaluable insights from our current board faculty members: André Corrêa de Sá, Antonio Cortijo, Aline Ferreira, Juan Pablo Lupi, Laura Marqués-Pascual, and Élide Valarini Oliver. We are deeply grateful for the time and work that you have invested in this project as well. Many thanks to Professor Eduardo Raposo and Professor Silvia Bermúdez, who served as department chairs when this issue was in production, for their support and availability. The creation of the current website would have not been possible without the assistance from Eric Copsey from Letters and Science Information Technology department, and we are thankful for his work.

We are also grateful for our assistants to editors—Mariela Aguilar, Magda Padilla, and Azucena Trincado Murugarren—who have helped us with the edition of this issue and we are very sure they will do an outstanding job with the next upcoming volume as Editors in Chief of *Tinta*.

The Editors in Chief,
Alba Constenla
Pedro Craveiro