Entangled Representations of Brazil and Canada:

Towards a Decolonial Intervention

by

Vanessa Almeida Nunes

A thesis submitted to the Faculty of Graduate Studies of

The University of Manitoba

in partial fulfilment of the requirements of the degree of

DOCTOR OF PHILOSOPHY

Department of English, Theatre, Film, and Media

University of Manitoba

Winnipeg

Copyright © 2021 by Vanessa Almeida Nunes

Abstract

This thesis is a cultural studies intervention that offers a critical framework for interrogating fictional narratives in which parts of the story take place in both Brazil and Canada. Through close textual readings, thematic and contextual analyses of nine texts from different genres, languages, and national origins, this thesis demonstrates the challenges and the opportunities for a more nuanced view of what I call entangled representations of Brazil and Canada, and their hemispheric implications. After arguing that stereotyping and language barriers contribute to framing polarized views of Brazil and Canada, while also marginalizing both countries in the imaginaries of the Americas, I draw on Donna J. Haraway's theorizations about kinship and response-ability to suggest ethical readings of those entanglements.

The first chapter examines the Hollywood blockbuster *The Incredible Hulk* and Margaret Atwood's novel *MaddAddam* to problematize the tradition of depicting spaces in Brazil and Canada as no man's lands where people vanish from society. The second chapter expands the linguistic scope of this project by focusing on the Brazilian *novela O Dono do Mundo* and Sergio Kokis's Québécois novel *Le Pavillon des Miroirs* to highlight the importance of both multilingualism and translation in bringing Brazil and Canada together. The third chapter explores the performative potential of kinship in offering a multilayered view of the Americas through case studies of Nancy Huston's novel *Black Dance* and Tomson Highway's play *The (Post) Mistress*. The fourth chapter looks at Lesley Krueger's novel *Drink the Sky* and Vandana Singh'*s* novella *Entanglement* to demonstrate the role of response-ability in building ethical views of transnational entanglements. In dialogue with Guillermo Verdecchia's play *Fronteras Americanas*, the conclusion makes the case for shifting the geographies of knowledge that have

dominated the field of hemispheric studies. As an invitation to care about the ways Brazil and Canada are brought together in fiction, this thesis ultimately unveils what is at stake in those entangled representations, as well as new possibilities for thinking about the American hemisphere.

Acknowledgements

This project would have not been possible without the support of the Social Sciences and Humanities Research Council of Canada (SSHRC) and Dr. Diana Brydon through the Canada Research Chair program and the Centre for Globalization and Cultural Studies at the University of Manitoba. I am immeasurably grateful to Dr. Brydon for her support, knowledge, and patience while mentoring me throughout the last years. I am thankful to Dr. Jorge Nállim and Dr. Warren Cariou, members of my committee, for their kindness, encouragement, and insightful feedback. I am equally appreciative of my external reviewer, Dr. Laura Moss, for her thoughtful assessment of this thesis.

I want to thank the University of Manitoba's Faculty of Graduate Studies; Graduate Students' Association; Faculty of Arts; and the Department of English, Theatre, Film, and Media for the awards that allowed me to pursue my research and present my findings in conferences in Canada and abroad. I am filled with gratitude to the panel discussions on my work at the following events: Linnaeus University's Concurrences and Connections: Beyond Eurocentrism (PhD Summer School in Vaxjo, Sweden, 2016); the 2016 and 2019 conferences of the Canadian Association for Latin American and Caribbean Studies (Calgary and Toronto, respectively); Encounters with Imaginaries and Transcultural Imaginaries Conference (Winnipeg, 2017); Centre for Globalization and Cultural Studies' discussion group (Winnipeg, 2018); University of Toronto's Centre for Integrative Anti-Racism Studies' Decolonizing Conference (Toronto, 2018); the 2018 and 2019 colloquia of the Association of Graduate English Students at the University of Manitoba (Winnipeg); and the 2019 conference of the Association of Canadian College and University Teachers of English (Vancouver).

Dedication

To all those who experience the struggles and joys of living with entangled languages, cultures, and nations.

Table of Contents

Abstract……………………………………………………………………………………….i

Acknowledgement………………………………………………………………………..iii

Dedication……………………………………………………………………………...iv

Table of Contents……………………………………………………………………………v

Introduction

Bringing Brazil and Canada Together in Literature, Film, and Television....................................1

Chapter One

Entangled Binaries: The Marginalization of Brazilian and Canadian Spaces

in *The Incredible Hulk* and Margaret Atwood's *MaddAddam*…………………………………..38

Chapter Two

Linguistic Entanglements: Bringing Portuguese and French into the Hemispheric

Dialogue with *O Dono do Mundo* and Sergio Kokis's *Le Pavillon des Miroirs*………………...75

Chapter Three

Hemispheric Kinship: Brazilian and Canadian Entanglements in

Nancy Huston's *Black Dance* and Tomson Highway's *The (Post) Mistress*………………......112

Chapter Four

Towards Hemispheric Response-ability in Lesley Krueger's *Drink the Sky*

and Vandana Singh's *Entanglement*…………………………………………………….....155

Conclusion

"We Are All Americans": Towards an Ethics of Hemispheric Entanglement…………………190

Works Cited……………………………………………………………………………210

Introduction

Bringing Brazil and Canada Together in Literature, Film, and Television

> "The truth about stories is that's all we are."
>
> (Thomas King 2)

This dissertation seeks to establish a critical and ethical framework for interrogating fictional narratives in which parts of the story take place in both Brazil and Canada. Those are what I call "entangled representations" of Brazil and Canada in texts from literature, cinema, and television that often compare or contrast the experience of characters in the two countries. My use of the concept of text to designate any meaningful cultural artifact comes from cultural studies, the interdisciplinary field that lays the theoretical and methodological foundation of this project. Culture[1] is here understood as shared meanings, practices, feelings, attachments, and ideas that help people make sense of their own ways of living and their place in the world.[2] Like Stuart Hall, I advocate for what he calls the "worldly vocation" of cultural studies as a political project grounded in culture, a site of tension where meaning is continuously forged, experienced, contested, and transformed ("Cultural Studies" 1792). To explain this orientation of the field, Hall borrows the term "worldly" from Edward W. Said to emphasize that it is necessary to study

---

[1] In putting this unstable and shifting concept at the core of my project, I acknowledge that culture is made and remade also in the intersectionality with other social constructs such as race, language, and nation.

[2] This definition is indebted to Raymond Williams's notion of culture as ordinary. Williams insists on two senses of culture to mean "a whole way of life" and "the arts and learning" (54 "Culture"). This project addresses both senses of culture by examining literature, film, and television (culture in the sense of arts) to unveil the practices and worldviews that shape and are shaped by those texts (culture as a way of life).

a text "in its affiliations" because intertextualities and contexts do matter ("Cultural Studies" 1792). In Said's definition, "texts have ways of existing that even in their most rarified form are always enmeshed in circumstance, time, place, and society – in short, they are in the world, and hence worldly" (*The World* 35). Another way to put it comes from Roland Barthes's notion of text as "a multi-dimensional space" with multiple layers of meanings to be disentangled (*Image* 146).[3] Hall, Said, and Barthes are all suggesting that a text does not start and end in itself. The formations of production and reception (further discussed in terms of geography of knowledge) thereby need to be considered as well, because textual meaning is shaped by – while also shaping – subjectivities and worldviews.

As a cultural studies intervention, this project delves into the worldly implications of fictional texts that deal with Brazil and Canada. Specifically, through the scrutiny of the ways in which Brazilian and Canadian characters, places, and experiences are represented in works of literature, cinema, and television, this thesis demonstrates the barriers and the opportunities for a more nuanced view of both nations and their relations in a broader, hemispheric context. I ask questions about how Brazil and Canada come to appear together in fiction and what is at stake in those entangled portrayals. The power dynamics[4] behind those stories are a point of interest here. I quote Indigenous author and scholar Thomas King in the epigraph of this Introduction: "The truth about stories is that's all we are" (2). I find this reminder that we are people of stories quite

---

[3] Much of my literary thinking has been informed by Roland Barthes's essay "The Death of the Author" (*Image* 142-148). Like Barthes, I value intertextuality and readers' agency in making the meaning of a text.

[4] The field of cultural studies is interested in the hegemonic work that a text does as a site of power, thereby the importance of the Foucauldian notion of reciprocity between power and knowledge in shaping this field. For a historical discussion about power as an enabling concept in cultural studies, see Mark Gibson.

fitting to set the tone of a project that, after all, is asking how Brazil, Canada, and their relations are imagined and negotiated through narratives that bring both countries together. I take seriously King's warning that stories can be both "wondrous" and "dangerous" (9). As the representations of Brazil and Canada analyzed in this thesis reveal, stories can be empowering and help to close gaps of knowledge between these two countries, but they can also be constraining and misleading. Those issues speak closely to my heart. As a Brazilian-Canadian, I was drawn toward narratives that, like my own life story, entangle both Brazil and Canada. My bewilderment about those texts has stirred me to pursue this scholarship in the form of what I call a "decolonial intervention." Entanglement and intervention are therefore keywords to this project and need to be unpacked, along with my own understanding of what a decolonial endeavour means.

Entangled representations: from spookiness to friction possibilities

My use of the concept of entanglement does not dwell in the domain of quantum physics where it is applied to define a specific form of interaction between particles. I am interested in entanglement as a term to describe a relation of interconnectedness. Karen Barad's emphasis on responsibility in her conceptualization of entanglement has been inspiring to this project. Her use of the term, however, is more nuanced than mine. For Barad, "To be entangled is not simply to be intertwined with another, as in the joining of separate entities, but to lack an independent, self-contained existence" (*Meeting* ix). Barad is suggesting that entanglements are more complex reconfigurations that go beyond "just any old kind of connection, interweaving, or enmeshment in a complicated situation" (*Meeting* 160). For Barad entanglements undo notions such as unity,

duality, and multiplicity to the point that, for example, entanglements are supposed to erase dividing lines between the self and the other ("Quantum" 251). Some of the stories analyzed here are not entangled in that sense. On the contrary, they offer dualistic views of Brazil and Canada (for example, through the reliance on opposing clichés such as hot Brazil versus cold Canada) in representations that obfuscate the understanding of both countries and their relations.

I insist, however, that the notion of entanglement offers a way into the representations I examine in this thesis. Entanglement is understood here as a site to think about how and why Brazil and Canada are brought together in fiction, and what those textual encounters say about a country in relation to the other. I call those textual encounters entanglements because they forge a new configuration, a hemispheric orientation to be considered. The worldly implications of those entanglements are what interest me the most, particularly their "spookiness" and their openings for friction.

My reference to spookiness is a nod to Albert Einstein's skepticism in the early days of quantum mechanics. As Steven Choi explains, "'Spooky action at a distance' is how Albert Einstein famously derided the concept of quantum entanglement – where objects instantaneously influence one another regardless of distance. Now researchers suggest that this spooky action in a way might work even beyond the grave, with its effects felt after the link between objects is broken" (24). Choi calls attention to a new experiment pointing out that "the memories of entanglements can survive its destruction" (24). The parallel I make is with the persistence of certain literary and visual tropes that haunt texts like ghosts. In the stories analyzed in this thesis, there are recurring stereotypes about Brazil and Canada that appear in different shapes. I borrow the adjective "spooky" to describe certain entangled portrayals of Brazil and Canada because I found many of the connections made between the two countries or their citizens to be strange,

intriguing, and even shocking. No wonder Priscila Uppal's poem "I'm Afraid of Brazilians or Visiting the Ancestral Homeland is Not the Great Ethnic Experience Promised by Other Memoirs" gave me the chills (*Ontological* 58). Take into consideration the poem's first two stanzas:

> Against all political correctness,
>
> I must say it,
>
> I must admit:
>
> I'm afraid of Brazilians.
>
> I don't like them.
>
> I don't like this country.
>
> I don't like this language.
>
> I don't even like this currency (*Ontological* 58)

Uppal, an acclaimed Canadian poet, novelist, and scholar, wrote this poem at the occasion of her own visit to Brazil, the homeland of her mother. She makes the point that her feelings towards the country and its people are based solely on her own experience rather than the influence of the media, as she conveys:

> I can't blame this fear
>
> On movies, or television programming,
>
> Or the front covers
>
> Of Time magazine.
>
> No.

I'm afraid of Brazilians.

I am visiting Brazil (*Ontological* 58)

Uppal's poem does not offer a rational explanation for her fear, because it is a purely emotional response. Everything related to Brazil seems spooky to her, even though, as she acknowledges between parenthesis, it is her mother's country. Readers of her travel memoir *Projection: Encounters with my Runaway Mother*[5] can more clearly grasp, however, that Uppal's view of Brazil has little to do with Brazil itself. It is, instead, a product of her resentment toward the woman who abandoned her two kids (Uppal and her brother) with their quadriplegic father in Canada to go back to Brazil. When detailing the experience of meeting her estranged mother for the first time in 20 years, Uppal is self-aware that her mother's view of Canada is also a projection of something else: "Maybe Canada, to my mother, is an imaginary place, a land far, far away, where she stores all the bad and sad feelings. Canada is a villain who turned her life unfairly on her head" (*Projection* 156). I take Uppal's work, and my own response to it, as an indication that our orientations, perspectives, investments, and emotions help to mold the stories we tell and what we make of the stories we hear. The point I want to make is that comparisons between Canada and Brazil often go beyond tangible differences in the geographies, histories, and cultures of both nation-states. Those representations bring forth national imaginaries too, and those imaginaries can be unsettling and disorienting – spooky to a certain degree. Like her mother's Canada, Uppal's Brazil is equally an imaginary place. By imaginary in this context I do not mean "fictional" or unreal, but I rely instead on Edouard Glissant's suggestion that all cultures have their own ways of "perceiving and conceiving" the world (xxii). This definition emphasizes once more the importance of cultural systems of knowledge and orientations in how

[5] See Albert Braz ("Accidental") for an analysis of Uppal's *Projection*.

we grasp the world around us. The imaginaries themselves are not static, neither can they be limited to national frameworks. As Diana Brydon and Marta Dvorák remind us, the national imaginaries, "the organizing structures of societal understanding within a nation-state, are shifting in response to globalizing pressures" (1-2). The hemispheric scope of this thesis speaks directly to those changing times.

Calling out the ghosts of xenophobia is therefore pivotal to this project. Equally important is to present ways out of the confrontational discourses that do more harm than good in building connections between Brazil and Canada. Despite being haunted by stereotypical tropes, entangled portrayals of Brazil and Canada can still give us new insights about the value, challenges, and opportunities for looking at both countries through the same lens. I am calling this orientation hemispheric given that Canada and Brazil do share the same American hemisphere. By American hemisphere – also referred to as the Western hemisphere – I mean the area between the Atlantic and the Pacific oceans, from the Arctic to Antarctica. However, I acknowledge that classifications in terms of hemispheres and continents are arbitrary and debatable, and I do use the term hemispheric beyond a geographic designation. Following Diana Taylor, I understand the hemispheric as a practice ("Remapping" 1417). As Taylor explains, "A hemispheric focus makes explicit the logic of looking at the Americas not only as a series of independent states or as a geographic fact but also as the enacted and contested arena of criss-crossings and encounters" ("Remapping" 1426). This thesis approaches entangled portrayals of Brazil and Canada precisely as an "enacted and contested arena of criss-crossings and encounters" (Taylor, "Remapping" 1426). In doing so, I see potential for friction, another concept from physics that can help us to understand what we can gain from a hemispheric perspective.

My use of the concept of friction is not limited to primarily a form of resistance or conflict. Instead, I turn to Anna Lowenhaupt Tsing's definition of friction as "the unequal, unstable, and creative qualities of interconnection across difference" (*Friction* 4). Tsing is interested in global connections as the moment in which friction happens, because it is when "universals and particulars come together" (4). For Tsing "universal claims do not actually make everything everywhere the same" (10), because what they do is to "form bridges, roads, and channels of circulation" (7). This notion of universal informs my own thinking of the hemispheric as a framework for Brazilian and Canadian entanglements. I see the hemisphere as a universal in Tsing's sense because it is not about seeing the Americas as a homogenized comprehensive whole, but rather about forging connections beyond national scopes. As Tsing suggests, "To turn to universals is to identify knowledge that moves – mobile and mobilizing – across localities and cultures" (7). Making a parallel here, to turn to the hemispheric scale in approaching Brazilian and Canadian entanglements is to highlight how these two countries can learn from each other and build a case for stronger connections between the two. Ultimately, seeing Brazil and Canada through the same hemispheric lens might generate the type of friction that Tsing refers to, when she writes that "heterogeneous and unequal encounters can lead to new arrangements of culture and power" (5). Friction is to be welcomed here.

Decolonial intervention: shifting the geography of knowledge

This thesis is an "invitation to care" about the ways Brazil and Canada are brought together in fiction, and the worldly implications of such representations. I borrow this term – "invitation to care" – from the work of Lawrence Grossberg (32), to whom cultural studies

encompasses "a set of approaches that attempt to understand and intervene in the relations between culture and power" (344). For Stuart Hall, cultural studies can also become an intervention when it "tries to make a difference in the institutional world in which it is located" ("Cultural Studies" 1791). To intervene is to get involved and take action, but the concept of intervention cannot be taken for granted. Intervention has a colonialist and imperialistic legacy as an act of military domination or political interference and control undermining sovereign nation-states. However, in the context of this project, I see intervention[6] as a positive political endeavour.

Building on its cultural studies foundation, this thesis becomes a decolonial intervention by taking on the questions of power lodged within representations of Brazil and Canada. I investigate those issues firstly by identifying and challenging what has become the dominant imaginaries of these two countries, and secondly by proposing new readings of those entanglements. In other words, I seek to shift the geography of knowledge about entangled portrayals of Brazil and Canada, then contributing to a reorientation of the field of hemispheric studies. My use of the term geography of knowledge to suggest both a location and a starting point comes from Walter D. Mignolo, to whom "[k]nowledge is always geo-historically and geo-politically located" (*Idea* 43). This means that the contact with language, memory, and culture – the everyday life of a location – in addition to interests, orientations, and moment in time all help to shape the framework in which you see and understand the world system. With this concept, I

---

[6] *Interventions* is the title of an international journal of postcolonial studies launched in 1998. According to the editorial to the first issue of the journal, the intention behind naming the journal as such was not to criticize postcolonialism but rather "foreground its interventionist possibilities" (Young 4). This statement implies the understanding of intervention as a form of social and political criticism.

seek to call attention to the role of subjectivities, positionings, and scales in how Brazil and Canada are brought together in fiction.

By dominant imaginaries of the Americas I refer to the hegemonic views positioning both Brazil and Canada in a marginal position in their hemisphere. Hegemony here is understood as what Raymond Williams calls "a whole body of practices and expectations" ("Base and Superstructure" 1429). In Chapter One I demonstrate how this marginalization takes form discursively in the entangled portrayals of both countries. A look at the European colonization of the Americas situates this marginalization in a broader historical conjuncture. American history often focuses on the British and the Spanish empires of the Atlantic world,[7] leaving to the margins – when not ignoring completely – the particularities of both Brazilian and Canadian colonizations in the continent.[8] Brazil, the largest nation-state in the so-called Latin America, is a former colony of Portugal. In Canada, the colonization by the French and the British has produced two culturally and linguistically distinct settler colonial societies within the nation-state.

Problematic hierarchical notions of centre-periphery are a legacy of what Mignolo calls the colonial matrix of power, to which he attributes the division between Anglo and Latin America.[9] As he puts it, "The common history of the Americas, including their own name, lies in

---

[7] John H. Elliott, for example, discusses how the Spanish and British ideas of empire influenced one another in shaping their colonization of the Americas.

[8] See Heloisa Toller Gomes for a discussion about the "uniqueness of the Brazilian case" as a challenge for postcolonial studies. See Diana Brydon and Bruno Cornellier for a discussion about the complexities of thinking about Canadian postcolonialisms in the context of English-Canada and Québec.

[9] In situating the conceptualization of Latin America in the nineteenth century as part of the logic of the colonial matrix of power, Mignolo suggests, "The concept of 'Latinidad,' an identity asserted by the French and adopted by Creole elites to define themselves, would ultimately

their historical foundation: the colonial matrix of power, or capitalism as we know it today, and modernity as the imperial ideology of Western Europe" (*Idea* 46). Mignolo's point is that "America, as a continent and people, was considered inferior in European narratives from the sixteenth century until the idea was refashioned in the U.S. after the Spanish-American War in 1898, when 'Latin' America took on the inferior role [to the U.S.]" (*Idea* xv). I am bringing attention to this historical context because it informs much of the relations between Brazil and Canada. Historian Rosana Barbosa has traced the waves of migrations, trades, investments, and diplomatic ties between the two nations to conclude that "Brazil's and Canada's dependency on Great Britain and, later, on the United States influenced the economic and political relationship of the two countries" (xvi). The influence of the United States further affects the cultural exchange between Brazil and Canada in a phenomenon labeled by Márcio Bahia as a cultural eclipsing: "the process in which a certain people's culture overpowers, obfuscates, and erases the visibility from the other" ("Os diálogos" 96; my trans.[10]). Cultural eclipsing is not only a useful term to describe the relation of the United States to both Brazil and Canada, but also it is a sign of the need for reframing how we think about the Americas.

Much of the skepticism about hemispheric studies has to do with scholars taking for granted the centrality of the United States to the field. Ralph Bauer points out that the rise of this field of scholarship especially in the 2000s has been associated with a call for a transnational

---

function both to rank them below Anglo Americans and, yet, to erase and demote the identities of Indians and Afro-South Americans" (*Idea* xv). However, as Amaryll Chanady reminds us, the discussion about what counts as Latin America is subject of long debate (xv). For example, if it is a linguistic rather than geographic distinction, should it include Chicanos in the United States and Francophones in Canada?

[10] From Portuguese: "eclipsamento cultural," defined by Bahia as "o processo pelo qual a cultura de um certo povo sobrepuja, ofusca, apaga a visibilidade de outro."

orientation[11] in the U.S.-American studies, so that it is not surprising that a hemispheric approach might sound like an imperialist move to expand the reach of U.S. studies beyond the borders of the U.S. nation. As Albert Braz notes, "hemispheric studies have become increasingly oriented along a United States-Hispanic America axis" ("Outer" 119). Braz's point is that both Canada and Brazil are "marginalized discursively" in what he labels "Outer America, a geographic entity that both is and is not part of the continent" ("Outer" 120). This statement resonates with Earl Fitz's realization that Brazil and Canada are "so often left out, or marginalized, in our thinking about inter-American literature" (23). While Braz refers to hemispheric studies and Fitz to inter-American studies, both scholars are discussing the Americas in the plural and arriving at similar conclusions. Braz is right that "you can hardly attain a real understanding of the continent if you exclude such a large portion of its land mass," that is, Brazil and Canada ("Outer" 119). This warning echoes Fitz's concern that "the inter-American project cannot be understood in terms of English and Spanish alone" (19). As I propose in this thesis, a multilingual inclusion of Brazil and Canada into the hemispheric conversations offers an opportunity to change this geography of knowledge.

My emphasis on language is not incidental, given its role in carrying situated knowledge and in contributing to the marginalization of Portuguese-speaking Brazil and officially bilingual Canada in the Americas.[12] In fact, hemispheric studies itself is a product of a specific geography of knowledge. I agree with Taylor that the term hemispheric is "less practiced, less violent and

---

[11] The "transnational turn" – often seen as a product of the accentuated globalization and the rise of postcolonial studies – features the growing interest in transatlantic and transpacific studies too and a recognition of the limits of the nation as a framework for analysis.

[12] I recognize that both Brazil and Canada are actually multilingual in the sense that Indigenous and immigrant languages are also spoken throughout these two countries.

overdetermined than *America* or *Americas*" ("Remapping" 1424) in a conceptualization that acknowledges that America/Americas means different things to different people. When the United States calls itself America in an appropriation of the name of the entire continent[13] for itself, it invokes a form of situated knowledge that emerges from the United States, further complicating a plural view of the Americas.

Although the use of the term hemispheric for labeling a field of study has flourished in post-millennium Anglophone scholarship, the hemispheric orientation is not necessarily a novelty. Many discussions about the Americas in the plural take place under the field of Inter-American studies – another indication that geography of knowledge plays a role in choosing and defining concepts and paradigms. I offer a distinction between hemispheric and inter-American studies in the Conclusion, while I also acknowledge other perspectives available to those interested in thinking about the Americas in transnational terms, across and beyond artificial national borders and continental divides, such as the case of transatlantic and transpacific orientations. I understand that those paradigms do not compete against each other, but rather complement each other in advancing our knowledge about the Americas.[14]

---

[13] Orientation is crucial here. To start, is America a single continent? The notion of continent itself is subject to debate. Continents are the main landmasses of the planet, but there are different models dividing the world into four to seven continents. That is another demonstration of how geography of knowledge operates, because Spanish-, Portuguese-, and French-Americas are more keen to the idea of America in the singular, to a certain degree of cohesiveness that Anglophone America tends to reject (Bahia "Americanidad"). In addition, scholars such as Martin W. Lewis and Karën E. Wigen consider it more useful to reframe area studies around the maritime paradigm ("A Maritime" 161). See their book *The Myth of Continents: A Critique of Metageography* for the argument that continents are "inadequate frameworks for global human geography" (157).

[14] See *The Routledge Companion to Transnational American Studies* (Morgan, Hornung & Tatsumi, eds.) for different approaches to transnational American studies, including hemispheric, transatlantic, transpacific, and Indigenous perspectives.

Scholars working on French, Spanish, and Portuguese tend to engage with concepts such as *Américanité*, *Americanidad*, and *Americanidade*, respectively, to convey a hemispheric framework. In its turn, Americanity – to use the word in English – has not achieved popularity as a concept in English-speaking circles. Bahia offers an explanation based on what he calls the peripheral perspective of the concept as part of a project challenging colonial and hierarchical notions of centre and periphery where the centre is considered superior. He argues that *Américanité*, *Americanidade*, and *Americanidad* all speak about "the desire for continental union as a reaction against the dominating 'centers', that is, Europe in a first moment and the United States later on" ("Americanidad" 28). Bahia explains that this concept does not work for the United States of today, which now considers itself to be the centre of the world[15] (no longer having a sense of inferiority towards Europe as in the nineteenth century), while in the case of Anglo-Canadians the rejection of Americanity has more to do with Canada's own allegiance to its British heritage to challenge assumptions that "Canada is like the United States." Also worth consideration is the view that "many Canadians have identified more with the Northern Hemisphere than with the Western one" (Braz, "Canada's Hemisphere" 352). I understand those types of orientations in terms of geography of knowledge especially if we accept Bahia's point that it is "from a 'safe' discursive position" that French Canadians, Hispanic Americans, and Brazilians can claim themselves as Americans because "[t]heir language and culture clearly makes them different from the United States, which allows eliminating the ambiguity of the sentence in a movement of reinvention and re-appropriation" ("Americanidad" 31). This positioning becomes more complicated in the case of English Canada because it shares much

---

[15] See Robert Stam and Ella Shohat's *Flagging Patriotism: Crises of Narcissism and Anti-Americanism* for a discussion about the role of narcissism in both the superpatriotism of the United States and anti-U.S. sentiments.

more with the United States than the rest of the hemisphere does. Unsurprisingly, Canada's relation to the United States is also at the center of the resistance of Anglo-Canadian scholars to hemispheric studies. As Claudia Sadowski-Smith and Claire Fox observe, "assumptions about the country's internal homogeneity and similarity to the United States" contribute to Canadian absence in the hemispheric framework (28). As evidenced in the book collection *Canada and its Americas* (Siemerling & Casteel, eds.), Canadianists are particularly worried that an American hemispheric approach might erase regional and national specificities and reinforce the invisibility or exotification of those in the margins, Canada included (Siemerling & Casteel; Sugars; Wylie). On the other hand, as Cynthia Sugars ponders, Canada cannot afford to be left out of those discussions, which could further "contribute to its hemispheric invisibility" (45).

This project addresses these types of concerns – especially the fear of being subsumed within a larger paradigm – by framing the hemispheric as a "universal" in Tsing's terms, in other words, as an opportunity for friction. To think about Brazil and Canada under the same hemispheric lens does not mean a dismissal of the nation as a category of analysis; on the contrary, this is a framework that comes out of productive entanglements between nations that can share and learn from each other's geography of knowledge. Such an approach might be situated in terms of what Bahia calls a "third way" to respond to the United States' cultural eclipsing over Brazil and Canada. Instead of the extremes of keeping a posture of subservience or engaging in a cultural guerilla war against hegemonic forces, Bahia proposes as an alternative to focus on constructing richer and more diverse societies through the cultural exchanges between the Americas. More recent trends in Indigenous scholarship are in fact tracing the historical roots of those exchanges and providing more ways of reconceiving hemispheric entanglements. Notable is the importance of those works in challenging the colonially-

established border between settler colonies. As Birgit Däwes asserts, "transnationalism is a *conditio sine qua non* of Indigenous American Studies ("Stages" 114). As I further detail in Chapter Three, Indigenous transnationalism offers a way into thinking about Brazilian and Canadian entanglements, so do Black connectivities across the Americas and beyond to the transatlantic world.[16]

Given my focus on Brazilian and Canadian entanglements, I do agree with Bahia that "collaborative ties [between Brazil and Canada] are fundamental to create greater dynamism in migrations and transfers of concepts across our continent" ("Os diálogos" 98; my translation[17]). I want, however, to take it a step further by suggesting that such an approach can contribute to a reorientation of the field of hemispheric studies too. A growing number of scholars has recognized the importance of decentering hemispheric studies, but most of their efforts remain too much U.S.-oriented. In acknowledgement that Canada is often ignored in scholarship about the Americas as a hemisphere, Rachel Adams & Sarah Phillips Casteel note that "a strong Canadian presence in Inter-American Studies has the potential to decenter the USA" (7). Sadowski-Smith and Fox make a similar point that Canadian and Latin American Studies are "well situated to challenge many of the exceptionalist premises that, despite New Americanist efforts, continue to inform postnational [U.S.-]American studies work on the hemisphere" (7). Even though I build on those efforts for a stronger presence of Canada in hemispheric debates, I take an extra step into moving this discussion away from the field of U.S. studies. My focus is on

---

[16] Winfried Simmering, for example, highlights the hemispheric and diasporic orientations of black Canadian cultural studies, as a field that "connects local and wider transnational horizons and facilitates cross-cultural and transdisciplinary engagement" (359).

[17] From Portuguese: "cujos laços de cooperação são primordiais para que haja um maior dinamismo nas migrações e transferências de conceitos através de nosso continente."

neither the United States nor Latin America as a whole. Key to my project is the acknowledgement that Québec and Brazil bring their geographies of knowledge, further complicating the task of thinking about Canada and Latin America in relation to their American hemisphere. For example, as Adams and Casteel recognize in a footnote of their introduction to a Canadian-oriented special issue of the journal *Comparative American Studies*, "Francophone Canadian Studies has shown itself to be somewhat more receptive to hemispheric approaches than its anglophone counterpart" (12). Bringing officially bilingual Canada along with Portuguese-speaking Brazil to the forefront of hemispheric studies – as I propose in this thesis – is a move with potential to truly challenge the dominant imaginaries of the Americas.

I situate this project in the domains of decoloniality because, following Mignolo, I understand that it is a decolonial task to change the terms and assumptions of the conversations, shifting the geography of knowledge away from a hegemonic framework ("Decolonial Option"). To understand what decoloniality means, and why Mignolo considers it an intervention in the hegemonic systems of assumptions, knowledge, and ideas, it is necessary to go back to the concept of coloniality. For Mignolo coloniality[18] emerged as the colonial matrix of power underlying the "fictions of modernity" such as the macronarratives of progress and civilizing mission ("Decolonial Option" 109). Coloniality is thereby not the same as colonization. Coloniality exists despite decolonization, which is understood more broadly in terms of the independence of former colonies.

As my working definition for decolonial, I understand it as the deconstruction of hegemonic orientations and colonial mindsets in which some places, people, or cultures are

---

[18] In *The Darker Side of Western Modernity: Global Futures, Decolonial Options*, Mignolo has famously asserted that coloniality is the darker side of the rhetoric of modernity.

considered inferior to others. I frame this thesis as a decolonial intervention of entangled representations between Brazil and Canada because I seek to unravel how those entanglements are forged and interrogate the power dynamics of those representations. Not only do I call attention to the discursive marginalization of Brazil and Canada in the imaginaries of the Americas, but I also open a critique of these countries as loci of oppression themselves. My analysis considers historical events and how characters engage with legacies of colonialism, notably in my Chapter Three.

In framing this scholarly endeavour as a decolonial intervention, I take seriously Eve Tuck and K. Wayne Yang's criticism of the appropriation of the language associated with decolonization as a metaphor[19] about "other things we want to do to improve our societies and schools" (3). Tuck and Yang draw attention to the specificity of decolonization in settler colonial contexts: it is "unsettling" and must involve repatriation of land of Indigenous people along with the recognition of their sovereignty (3). Decolonization as such remains an incomplete project in both Brazil and Canada. Despite sharp differences in the two countries' colonization history and postcolonial challenges, Brazil and Canada can learn together in dealing with their colonial legacy and promoting decolonial thought. Fostering this type of knowledge is one of the contributions of the analysis of entangled portrayals of Brazil and Canada.

On building the dialogue between Brazil and Canada

---

[19] Tuck and Yang attribute educators' use of colonization as a metaphor to the influence of the work of Brazilian philosopher Paulo Freire. His book *Pedagogy of the Oppressed* (*Pedagogia do Oprimido* in Portuguese) is foundational to the field of critical pedagogy.

Knowledge is crucial in strengthening the ties between Brazil and Canada. As Ted Hewitt and Inês Gomes state, “the key to enhancing the relationship may in fact exist in our respective ability to … ‘matar o desconhecimento’ (eliminate the barrier of the unknown) between the two countries” (11). They believe – as do I – that it is possible to develop cultural ties between Brazil and Canada even though “[o]ur colonial pasts and paths to national independence, and the evolution of our political culture are completely different. We do not share a language (hence access to common media and or entertainment products), nor in effect a religion given similarly high rates of secularization in both countries” (17). Brazil and Canada do share an array of entangled portrayals in the media of literature, cinema, and television, and I see those representations as an opportunity for a deeper mutual understanding of these countries’ relations. I strongly advocate that cultural products such as novels, films, and television series can help us to overcome this “barrier of the unknown” between Brazil and Canada, but they can also help to circulate misleading or stereotypical views of these two countries and their relations. This thesis is attentive to both consequences of representation.

With this project I join scholars across languages and disciplines in suggesting that more could be done for building the dialogue between Brazil and Canada (Barbosa; Bellei & Besner; Besner; Brydon; Brydon & Nunes; Hewitt; Hewitt & Gomes). Barbosa’s study *Brazil and Canada: Economic, Political, and Migratory Ties, 1820s to 1970s* frames “Brazil and Canada, not necessarily as ‘friends,’ but as acquaintances that have failed to develop their relations into true ‘friendship’” (136). Focusing on efforts to support educational and scientific interchange between these two nations, Hewitt and Gomes arrive at a similar conclusion: “There are few bilateral relationships so full of promise, but so lacking in results than that enjoyed by Canada and Brazil” (11). A noteworthy take away is that the United States (and its “cultural eclipsing,”

as already discussed) is not the only complication in the history of Brazil-Canada relations. Barbosa calls attention to “three major irritants” from the late 1980s to the early 2000s that hindered the relationship between Canada and Brazil (127). Those are incidents that have become central in shaping the more recent imaginaries of both countries. The first was the conviction of Canadians who were involved in the kidnapping of a Brazilian businessman in 1989. This controversial episode had on the one side Canadians criticizing the Brazilian system, and on the other Brazilians accusing Canada of arrogance. The second complication was the dispute over subsidies between aircraft makers Embraer from Brazil and Bombardier from Canada. This case was even taken to the World Trade Organization (WTO). The third incident was the 2001 ban of Brazilian beef in Canada due to the possibility of mad cow disease; for Brazilians, this risk of contamination was considered a fabrication in retaliation to Brazil’s victory at the WTO over the aircraft subsides. The relations between both countries were so complicated that the Brazilian president at the time threatened a trade war between the two countries (Barbosa). Canada was a constant subject in the Brazilian news back then, as Barbosa describes:

> The ban created an unprecedented wave of animosity toward Canada, with Brazilians boycotting Canadian products, dumping Canadian whiskey and accusing Canada of being ‘grossly arrogant.’ On February 12 [2001], a group of around 400 people, three dressed as Mounties wearing red noses, barbecued meat in front of the Canadian consulate in São Paulo. (129)

I am drawing attention to this episode because it is about Canada in the Brazilian imaginary. To think about the way that whiskey and the Mounties come to stand for Canada in this protest, it is worth considering Barthes’s concept of myths. While the relation between signifier and signified

is arbitrary in the linguistic system, Barthesian myths are "*a second-order semiological system*" in which the signification is "never arbitrary" (*Mythologies* 223; 236). Myths are born when associative meanings (connotations) become almost an automatic way of thinking or responding to a specific sign. A myth has a double function, according to Barthes, because "it points out and it notifies, it makes us understand something, and it imposes it on us" (*Mythologies* 226). The naturalization of a myth involves an interpellation, because the subject is called out to interpret a determined mythical sign in a certain way. This is where the imaginary in Glissant's sense comes into play, by offering a framework to make those interpretive calls.

Part of proposing an intervention in how we read entangled portrayals of Brazil and Canada is to interrogate the ways that myths enter the imaginaries of both countries. Myths about Brazil's *favelas,*[20] Amazon rainforest, and Canada's North, for instance, have contributed to the exotification of those iconic spaces. The ample scholarship on their stereotypical depictions confirms the significance of these issues of representation (Amâncio; Antunes; Augusto; Bentes; Berton; Caesar; Freire-Medeiros; Grace; Grant; Hamelin; Hulan; Jaguaribe; Maligo; Marsh; Slater; Wood). At the same time these spaces have been critical to thinking about both Brazilian and Canadian national identities, respectively. Brazil's *favelas* and Amazon as well as Canada's North are not only among the most internationally saleable images of these two countries, but they are also hotspots in discussions around the planet's sustainability. While slums are the result of the uncontrolled urbanization and poverty growth that led to a crisis of the cities (Davis), the Amazon and Arctic have become emblematic of climate change and a frontier for resource extraction. The Amazon is often characterized as the Earth's lungs, and the Arctic as the planet's

---

[20] *Favelas* are a type of informal housing settlements that have become a symbol of Brazil's social and economic inequalities. I opt for not offering a direct translation of the word *favela* (into terms such as slum or shantytown) due to its local specificity and nuances in definition.

"air conditioner" (Watt-Cloutier x); both metaphors confer agency to those regions by alluding to functions (respiration and refrigeration) that are essential to human survival, but are failing under the pressure of climate change. This reality turns me again to the concept of entanglement, which has often been applied to humans' enmeshment with nature, and the consequent relation of ethical responsibility that it involves. In Chapter Four I situate Brazilian and Canadian entanglements within those broader Anthropocene discussions.

Methodological considerations

In looking at entangled portrayals of Brazil and Canada, this dissertation builds upon and contributes to the interdisciplinary body of scholarship exploring artistic, economic, social, and historical connections and missed opportunities between the two countries. More specifically, this project takes on the challenge of expanding the Anglophone scholarship on this field, but in dialogue with the significant research on Brazil and Canada relations made by scholars working in French and Portuguese. Crucial to the advance of this field have been the 1991 foundation of the Brazilian Association of Canadian Studies and the 2001 launch of its scholarly journal, *Interfaces Brasil/Canadá*. According to Zilá Bernd, a pioneer in Canadian Studies in Brazil, the development of the research looking at Brazil and Canada comparatively represented an opportunity to develop an inter-American comparison that does not pass through hegemonic cultures of the "centre" ("Estudos Canadenses" 31). Those studies are often grounded on the

concept of transculturality,[21] which has been the theoretical foundation of Canadian studies in Brazil (Bernd "Análise" 47).[22]

There is abundant multilingual scholarship in comparative studies[23] examining how Brazilian and Canadian authors have addressed certain themes, [24] comparing Brazilian and Canadian dealings with certain issues such as human rights and policies,[25] and promoting methodological dialogues between the two countries.[26] My approach, however, follows a different route. This is not a comparative literature and film project that, for example, compares

---

[21] See, for example, Patrick Imbert's *Comparing Canada and the Americas: From Roots to Transcultural Networks.* Imbert has published extensively (mostly in French) about transculturality in thinking about Canada and the Americas.

[22] As Bernd and Imbert point out in their 2015 edited collection on transcultural encounters between Brazil and Canada (published in Portuguese and French), this field of scholarship has moved away from dualistic comparisons (ingrained in notions of inferior/superior, barbarism/civilization) towards more fluid frames of analysis, the transcultural included (11-12).

[23] A comparative literature example is Sandra Regina Goulart Almeida's examination of transcultural fictions by Canada's Dionne Brand and Brazil's Ana Miranda ("Transcultural"). An example from comparative film studies is Claudio Cledson Novaes's analysis of the French Canadian documentary *L'Oumigmag, or l'objectif documentaire* set in dialogue with the Brazilian cartoon *Boi Arua*.

[24] An example is Cecily Raynor's study of representations of home in Joy Kogawa's *Obasan* and Oscar Nakasato's *Nihonjin*, novels by a Canadian and a Brazilian author, respectively.

[25] For example, Lucas Graeff and Oscar Berg discuss the different interests by Brazil, Anglophone Canada, and Québec in response to the United Nations' Convention on the Protection and Promotion of Cultural Expressions. Another example is Rosângela Fachel de Medeiros's comparative study of the situation of national film production in Brazil and Canada.

[26] Bernd refers to this strategy as "transmigration of concepts from the North to the South, such as migrant literatures, cultural recycling, transnation, among others; and from the South to the North, such as cultural anthropophagy and transculturation" ("transmigração de conceitos do Norte em direção ao Sul, tais como literaturas migrantes, reciclagens culturais, transnação, entre outras, e do Sul ao Norte, como a antropofagia cultural e a transculturação"; my trans.; "Estudos Canadenses" 31). An example is Jessica Jacobson-Konefall's use of Brazilian theories of anthropophagy in her reading of Margaret Atwood's *MaddAddam* trilogy.

and contrasts separated representations of Brazil and Canada. Nor do I focus exclusively on depictions of Brazil by Canadians and vice-versa. Instead, all the works examined in detail here are themselves hemispheric in the sense that they entangle Brazilian and Canadian spaces, characters, or experiences into the same plot.[27]

In Anglophone circles, where this project is situated, most of the literary scholarship about Brazil and Canada has been dedicated to poems and memoirs coming out from travel experiences by such celebrated poets as Elizabeth Bishop, Patricia Kathleen (P.K.) Page, Jan Conn, Edward Allan Lacey, and the aforementioned Uppal (Almeida; Suzanne Bailey; Braz; Freake; M. Martins; Nenevé; Renaux; Sperling). This thesis focuses instead on fiction for primary texts. This approach was initially an attempt to avoid the comparative tendency that is part of the tradition of the genre of travel writing itself. Travel writers tend to engage with what Debbie Lisle calls "the production of difference" to make sense of their experiences in a foreign land (24). However, one of my findings was that fiction writers dealing with Brazil and Canada together often rely on a similar strategy. Travel writing tropes haunt the stories examined here, which I attribute to the centrality of travel and migration to their plots. The reliance on stereotypes and the barrier of language are both hindrances to a more meaningful view of Brazil and Canada in life writing and fiction alike. In fact, Braz's criticism of cultural and linguistic inaccuracies about Brazil by Anglophone Canadian authors – notably pieces of travel writing by Page and Uppal[28] – resonates with Eurídice Figueiredo's complaints about the stereotypical

---

[27] Due to this criterion, Alissa York's *The Naturalist* (2016), for example, is out of the scope of this thesis. This novel, written by a Canadian author, depicts a group from Philadelphia in a nineteenth-century expedition to the Brazilian Amazon.

[28] After citing a series of orthographic, semantic, and grammatical errors in Page's *Brazilian Journal*, Uppal's *Projection*, and Sandra Djwa's 2012 biography of Page, *Journey with No Maps*, Braz considers them "disconcerting" given that Portuguese is not a minor language, and

representation of Brazil in French Canadian literature.[29] In their analyses, Braz is working with Anglophone life writing and Figueiredo with Francophone fiction, but both scholars arrive at a similar conclusion that Canadian authors end up writing absurdities about Brazil because their targeted audiences (Anglophone or Francophone Canadians) do not have any knowledge about the country. With the exception of Kokis's novel *Le Pavillon des Miroirs*,[30] the texts discussed by Braz and Figueiredo are not available in Portuguese, a language barrier that contributes to the invisibility of those issues among a Brazilian audience.

Language also contributes to the existence of what seems to be two separate bodies of literary scholarship on the connections between Canada and Brazil that, with rare exceptions,[31] do not dialogue often among themselves.[32] Such reality is to be situated within a broader context

---

Brazil is the second most populous country in the Americas ("Bahai" 28). For Braz, these works give the impression that "one can say whatever one wishes about Brazil [in Canada] without running the risk of being challenged by anyone" ("Bahai" 27).

[29] Figueiredo examines the work of Pierre Samson, Daniel Pigeon, Claire Varin, Noel Audet, Pierre Nepveu, and Sergio Kokis to conclude that Carnival, *macumba*, prostitution, street child beggars, and urban violence are common tropes about Brazil in Québécois literature ("Représentations" 568). In another analysis focused on Kokis's portrayals of Brazil, Figueiredo makes the point that "since Kokis's readership does not know anything about Brazil, the author can say whatever he wants, creating an admittedly grotesque nation, an authentic 'banana republic' to the liking of North Americans" ("Sergio Kokis: imagens" 55; my translation from Portuguese: "como o leitor de Kokis nada sabe sobre o Brasil, o autor pode dizer o que quiser, criando um país assumidamente grotesco, uma autêntica 'banana republic' tão ao gosto dos norte-americanos").

[30] *Le Pavillon des Miroirs* is one of my objects of study in Chapter Two. This novel has been translated into English (*Funhouse*) and Portuguese (*A Casa dos Espelhos*).

[31] Adina Balint-Babos bridges Anglophone and Francophone Canadian literatures in an article addressing the representation of transcultural identities in Page's *Brazilian Journal* and Kokis's *Le Pavillon des Miroirs*. I, however, disagree with Balint-Babos's view that both texts break away from the dualisms of comparisons between Brazil and Canada (180).

[32] Even though the journal *Interfaces* publishes scholarship in the four predominant languages of the Americas, the development of Canadian Studies in Brazil has been more oriented toward Québec-Brazil relations.

of what Paul Martin calls "convenient and deliberate blind spots" that result from the lack of awareness or interest between Anglophone and Francophone scholars of the literatures produced within Canada (xxviii). I share Martin's concern about the "power relationships" involved in those practices of knowledge production[33] (xxviii), as this project pays close attention to the geographies of knowledge that ground Brazilian and Canadian entanglements. Equally important is to overcome what Fitz calls the problem of "disciplinary training" in which "literary academics tend to see the world in terms of our own discipline and to imagine the rest of the world orbiting around it and in comparison to it. This problem is exacerbated if we know only one language and literary history" (18). It was precisely my interdisciplinary training in more than one language and literary history that has led me to pursue this project.

Even though I am writing this thesis in English under the tutelage of the Department of English, Theatre, Film & Media, I decided to work with a text in French and another in Portuguese because the Americas, after all, are multilingual, and the hemispheric conversations should not be limited to the Hispanic and Anglophone circles. In doing so, it is important to acknowledge the fight to save the surviving Indigenous languages and the fact that Spanish, English, Portuguese and French (the four most spoken languages in the Americas, in that order) were all tongues brought here by European colonizers. Ultimately, this is an attempt to embrace in my methodology what I advocate for in theory: the need to develop Brazilian-Canadian connections beyond the constraints of a single linguistic tradition. This decision highlights the challenges of polyvocality, especially in Chapter Two, where I quote excerpts in French and Portuguese, leaving the English translation to the footnotes. Going back and forth between

[33] Martin uses Gayatri Chakravorty Spivak's notion of "sanctioned ignorance" to describe this lack of dialogue between Anglophone and Francophone Canadian scholars.

languages (or between the main text and the footnotes) requires extra work[34] and can be disorienting. This effect is deliberate. In undermining the readability of this thesis, I seek to emphasize that language is not only a communication tool but also central to identity, worldviews, and orientations.

My emphasis on perspective widening is behind my methodological choice of texts from a diverse array of voices. The authors discussed here come from different backgrounds (in terms of either language, geographic location, or national affiliations). Margaret Atwood is a canonical author in Canada. Gilberto Braga is a beloved Brazilian television writer. Sergio Kokis was born and raised in Rio and has immigrated to Québec. Nancy Huston was born and raised in Alberta and has immigrated to France. Lesley Krueger is a Canadian filmmaker and novelist who lived in Latin America for six years. Louis Leterrier is a French filmmaker who has directed Hollywood blockbusters. Tomson Highway is one of the most prominent Indigenous authors in Canada. Vandana Singh is a physics professor who was born in India and currently lives in the United States. Playwright Guillermo Verdecchia was born in Argentina and moved to Canada as a child.

I work with different media (literature, cinema, and television) to broaden the scope of this project and ask questions about the ways in which visual language – including the cutting and framing – has helped to construct and circulate mythologies about Brazilian and Canadian spaces. In addition to four novels, two plays, and a novella, my selected texts include a Hollywood blockbuster and a Brazilian *telenovela*[35] due to their cultural impact. In the case of a

---

[34] My inspiration comes from Gloria Anzaldúa's *Borderlands/La Frontera: The New Mestiza* (1987). In this book, Anzaldúa switches languages without offering translations in a request "to be met halfway" (20).

[35] Simply referred as *novela* in Brazil. I do not translate it as soap opera in respect to its specificity as a Brazilian national product (Borelli; Jambeiro; Hamburger; Lopes). Brazilian *novelas* differ from soap operas in the United States and Europe, where the stories do not have

Hollywood blockbuster, it has to do with its massive commercial release over the globe under an extensive marketing campaign. In the case of a *novela*, it has to with its role as a quintessential cultural product and backbone[36] of TV programming[37] in Brazil. To give an idea of the context, 96.4% out of 71.7 million permanent households have TV sets in Brazil, according to the 2018 survey from Brazilian Institute of Geography and Statistics, known for the acronym IBGE in Portuguese (IBGE "2018"). In a country containing 11 million people over 15 years of age who are illiterate[38] (or about 6.6% of the Brazilian population under that age group[39]), television is often considered a democratic medium because all parcels of population have massive access to

---

necessarily a beginning and an ending and can span for decades. Differently from *novelas*, soap operas are usually not considered prime-time entertainment, and they aired in the morning and lunch time with a focus on a female audience. In Brazil the term "*novela* Mexicana" (Mexican *novela,* in a literal translation) is often employed in a negative way to suggest that it is too cheesy and melodramatic, as Brazilian *novelas* tend to be considered more realistic and invested in the project of discussing contemporary Brazil (Hamburger; Lopes; Porto).

[36] *Novelas* have contributed to the development and structuration of TV in Brazil (Jambeiro 113). Their adoption was a consequence of the transplantation of radio style to this new medium, as *radionovelas* were very popular before the debut of television in Brazil in 1950. Brazil's first telenovela, *Sua vida me pertence* (*Your Life Belongs to Me*, in a literal translation), aired in 1951 on the now defunct TV Tupi. The first *novela* to be aired daily in Brazil was *2-5499 Ocupado* on Rede Excelsior in 1963. For more on the history of *novelas* in Brazil, see Ortiz & Borelli.

[37] Networks have fixed daily slots for their *novelas* from Monday to Saturday as part of a horizontal programming strategy that helps to create the habit of watching the same program on the same time every day of the week (Souza). Brazilians tend to organize their lives in such a way that they can watch their favourite *novelas*, which usually last about six to seven months; some are longer or shorter based on the audience's interest.

[38] According to 2019 data from IBGE's Continuous National Household Sample Survey ("2019").

[39] This refers to 2019 data indicating a population of 168 million over 15 years of age (IBGE "2019"). Brazil's total population in 2021 is 212 million people, according to IBGE ("População).

it, [40] regardless of where they live and their class, race, and education levels. Given this context, my decision to work with a *novela* is also an attempt to address the fact that Canadian locations have not received in Brazilian literature the same kind of attention that places like Rio or the Amazon have had in both Anglophone and Francophone Canadian literatures. The point I make, however, is that the reach of the spotlight shed by a *novela* is unmatched in Brazil.

My choice of texts follows two main criteria. First, the work needs to be fictional, as previously discussed. Second, the story needs to portray both Brazilian and Canadian characters, spaces or experiences in the same plot, because I am interested in the entanglement between these two countries and how one is read in relation to the other. My first step was to look for narratives enabling me to interrogate the main challenges for a nuanced view of these two countries together, notably stereotypes and language barriers. To fully address issues of language, I realized I had to work with texts in Portuguese and French too. For the second part of my thesis, I looked for stories enabling me to go beyond dualistic views of Brazil and Canada. In doing so, I have not tried to limit my project to a specific medium or genre.

Since this is an interdisciplinary project, I borrow methods from different disciplines. I do close readings of scenes and of the use of language by authors and characters. I analyze camera angles and score. I engage with history and even a few concepts from physics. The need to incorporate methods from different disciplines could be considered a challenge of working with a wide range of media type and genres. However, I see it as an opportunity to promote interdisciplinary dialogue and enrich this project. Bringing together works and theories across different locations and disciplines also requires paying attention to the specificities of distinct

---

[40] Hamburger discusses the role of television in the national integration during the military dictatorship in Brazil (1964-1985), while the radio has had a similar role during the Getúlio Vargas era. For more on the history of TV in Brazil, see Ribeiro, Sacramento & Roxo.

histories of representation. My decision to deeply contextualize Brazilian cinema and *novelas* (but not literary genres such as climate fiction) is attentive to the geography of knowledge in which this project is situated. In other words, I am assuming that this thesis – written in English in Canada – might find Canadian readers that are not as familiar with Brazilian specificities as they are with Canadian specificities. I acknowledge, however, that a Brazilian audience would benefit more from a deeper contextualization of Canadian issues. This type of imbalance in treatment offers a reminder that orientations do shape the type of knowledge produced.

Chapters overview

With an interdisciplinary approach and hemispheric scope, this thesis consists of four chapters, each one addressing a different barrier or gateway to developing understanding of productive entanglements between Canada and Brazil. In addition to close textual readings, my methods include visual, thematic, contextual and historical analyses focusing on a total of nine primary texts[41] (two per chapter and one in the conclusion).

My foundation is in the field of cultural studies because not only is this thesis interdisciplinary but also it is an intervention concerned with questions of power lodged within representations. In pursuing this project, I am not implying that my chosen texts stand in for a particular group of people, a culture or a nation such as Brazil and Canada. What I am suggesting is that my selected works raise specific representational issues that are worth attending to. A different choice of texts might have led me to alternative questions of representational power.

---

[41] I also make briefer references to other texts dealing with Brazil and/or Canada.

Chapter One, "Entangled Binaries: The Marginalization of Brazilian and Canadian Spaces in *The Incredible Hulk* and Margaret Atwood's *MaddAddam*," demonstrates that stereotyping has permeated the encounters between Brazil and Canada, obfuscating a more nuanced view of those two countries. Working with Said's concept of imaginative geography,[42] this chapter examines the Hollywood blockbuster *The Incredible Hulk* (2008) set in dialogue with Margaret Atwood's novel *MaddAddam* (2013) to problematize the tradition of depicting spaces in Brazil and Canada as no man's lands where people go to hide and be forgotten from society. These texts were chosen for their global reach and influence: *Hulk* is part of the high-grossing Marvel's superhero universe, and Atwood is an international celebrity author.

My analysis draws attention to the role of aerial shots in replicating a colonizing eye over the spaces chosen as hideouts in *Hulk*: a shack in an overcrowded *favela* in Rio, Brazil, and an isolated log cabin in the Bella Coola Valley, in British Columbia, Canada. A similar narrative dynamic appears in *MaddAddam*, which features a main character going to Rio and Whitehorse in Northern Canada in his attempt to evade his enemies. Both texts offer a problematic polarized view of the portrayed spaces in Brazil and Canada (for example, through binaries such as overcrowded versus unpopulated). In choosing the iconic Brazil's *favelas* and Canada's North as settings due to notions of otherness, and then positioning them in the edges of society, these plots reinforce a view of these Brazilian and Canadian spaces as peripheral. This dangerous discursive strategy enables marginalization of the interests and silencing of the voices of the people who

---

[42] I borrow this concept from Said's foundational work on orientalism to make sense of a discourse rooted in ideas of "us" versus "them." In *Orientalism*, Said focuses on the way that the East is constructed in relation to the West through a binary that signifies beyond geography to also establish what is "a relationship of power" (5).

inhabit those areas, because, as Richard Dyer points out, "how we treat others is based on how we see them" (1).

In addition to stereotyping, language has complicated the dialogue between Brazil and Canada, and contributed to placing both countries in the margins of their hemisphere. **Chapter Two**, "Linguistic Entanglements: Bringing Portuguese and French into the Hemispheric Dialogue with *O Dono do Mundo* and Sergio Kokis's *Le Pavillon des Miroirs,*" explores the linguistic challenges and opportunities in thinking about Brazil and Canada together. The decision to examine the Portuguese-speaking *novela O Dono do Mundo* (*The Owner of the World*, in a literal translation), which aired in 1991-1992 in Brazil by TV Globo, and Sergio Kokis's novel *Le Pavillon des Miroirs* (1994) in its original French version (and not its English translation, *Funhouse*) was motivated by the local significance of these two texts, in addition to the possibility to expand the linguistic scope of this project. Kokis's debut novel, *Le Pavillon des Miroirs* has received coveted literary awards[43] and inscribed Brazil in the new cartographies of migrant literature produced within Québec (Figueiredo, "Représentations" 563). Written from the point of view of a Brazilian painter in exile in Canada, this novel alternates between the narrator's childhood in Rio and life in exile in Montreal. While *Le Pavillon des Miroirs* is full of attempts to translate Brazil to French Canadian readers, *O Dono do Mundo* is responsible for bringing Canada into the Brazilian imaginary, given the historical function of *novelas* in shaping national sentiments and acting as agenda-setting in Brazilian society (Hamburger; Lopes; Porto). This reach is amplified by the fact that this *novela* was aired in prime-time by the leading TV

---

[43] The Prix Molson from the Académie des Lettres du Québec (1994), the Grand Prix du Livre de Montréal (1994), the Prix Québec-Paris (1995), and the le Prix Desjardins from the Salon du Livre de Québec (1995).

network in Brazil. Set in Rio, the plot features a Brazilian couple in the honeymoon trip of their dreams to Québec.

These two texts enable me to problematize the issue of language as trauma, the encounter with a foreigner tongue, and the role of English in the global arena. This chapter is positioned in a framework influenced by Nancy Huston, Tomson Highway, and Gloria Anzaldúa,[44] thereby acknowledging that language shapes who you are and how you see the world, and then making the point that linguistic struggles cannot be reduced to a dismissive attitude toward the so-called "other." Language, whether linguistic or visual, can either jeopardize or enhance the understandings between Brazil and Canada, and their relation to their hemisphere.

Stereotypes and linguistic barriers continue to permeate the texts I analyze in my next chapters; however, their portrayals go a little beyond simplistic opposing views of Brazil and Canada. In choosing my objects of study for Chapters Three and Four, I privileged stories that invite us to rethink what kinship and response-ability mean, and what they can do for thinking about Brazil and Canada together. Set in dialogue with the work of Donna J. Haraway on both concepts,[45] my argument is that kinship and response-ability are key to cultivate productive entanglements between Brazil and Canada.

Kinship is the thread I follow more closely in **Chapter Three**, "Hemispheric Kinship: Brazilian and Canadian Entanglements in Nancy Huston's *Black Dance* and Tomson Highway's

---

[44] I refer specifically to Huston's *Losing North: Essays on Cultural Exile*, Highway's *A Tale of Monstrous Extravagance: Imagining Multilingualism*, and Anzaldúa's *Borderlands/La Frontera: The New Mestiza*.

[45] Haraway theorizes both concepts in *Staying with the Trouble: Making Kin in the Chthulucene*.

The (Post) Mistress." I work with Huston's *Black Dance* (2014)[46] because this novel resists tropes of "us" versus "them" in seeing Canada and Brazil comparatively. Even though traditional kinship through blood is what ties this novel together, *Black Dance* unveils the hemispheric potential of kinship as a form of belonging. The way that *Black Dance*'s Irish-French-Canadian-Cree protagonist engages with Afro-Indigenous Brazil illustrates the performative potential of kinship solidarity in offering a multilayered view of the American continent. In particular, the portrayal of Rio's *favelas* in connection to Northern Québec's reserves sheds light into issues of discrimination and belonging that transgress national borders.

I bring into my analysis Tomson Highway's *The (Post)Mistress* (2013), which features an affair between a Brazilian researcher and a Métis woman, because this play engages with different types of border crossing (not only in terms of location, language, and race, but also the borders between artistic genres and being dead or alive) – for example, the English monologue bursts into a Cree song under the rhythm of samba, a Brazilian musical genre with its roots in Africa. My argument is that Highway's border-crossing becomes an enactment of performative kinship, as does his protagonist's act of reading and commenting on her customers' letters. Even though Chapter Three does not focus on language, it celebrates the polyvocality of both *Black Dance* and *The (Post) Mistress.* Close readings of both texts emphasize the roles of memory and storytelling in creating and sustaining kinship ties, and helping people to navigate who they are and their location in the world.

Chapter Four, "Towards Hemispheric Response-ability in Lesley Krueger's *Drink the Sky* and Vandana Singh'*s Entanglement*," delves into texts that demonstrate the

---

[46] I explain in the chapter itself my reasoning for working with the English version given that this book was first published in French as *Danse Noire* (2013) and then rewritten by Huston into her mother tongue of English.

interconnectedness of experiences and actions either through time, space, or culture. My analysis builds upon the notion of response-ability to grasp the reality of an entangled hemisphere that requires a form of ethics fostering what Haraway calls an "ecology of practices" (*Staying* 34). In addition, I consider environmental problems and initiatives in *Drink the Sky* and *Entanglement* as reminders of the limits of national borders in thinking about the future of the planet.

Lesley Krueger's novel *Drink the Sky* (1999) depicts a Canadian couple living in Brazil, with the husband joining a coalition to protect the Amazon, and his wife staying in Rio. The novel traces hemispheric ties by addressing notions of frontier exploration and cultural appropriation in places such as Patagonia, Rio's *favelas*, the Amazon rainforest, and the Canadian Pacific Northeast. In a reading informed by Krueger's travel memoir *Foreign Correspondences: A Traveller's Tales* (2000), I point out that *Drink the Sky* often calls out stereotypes and foreign expectations about both Brazil and Canada, in a recognition that reality does not often match expectations because knowledge and experience are referential.

I finish Chapter Four with an analysis of Vandana Singh's *Entanglement* (2014). This novella follows the separate stories of five people who are connected by a wrist device and facing the consequences of climate change in different parts of the world. Among them are a Brazilian researcher working with green roofs in the Amazonian city of Manaus and an Inuit scientist from Canada who is running an experiment to prevent methane outgassing in the Arctic. Among all the works discussed here, Singh's *novella* is the one that best describes the world in terms of an interconnected web of relationships, and Barad's ultimate view of entanglements as "relations of obligation – being bound to the other" ("Quantum" 265). This notion of response-ability is what ultimately leads me to situate this project in the domains of ethics.

Building on previous chapters, the **Conclusion**, "'We Are All Americans': Towards an Ethics of Hemispheric Entanglement," highlights the role of kinship and response-ability in taking us beyond the stereotypes and language barriers that permeate the representations dealing with Brazil and Canada together. In offering a critical and ethical reading of the entangled portrayals of Brazilian and Canadian characters, spaces, and experiences, this thesis sheds light into the discursive and political implications of those representations, while defending the usefulness of thinking about the two countries together. A closer look at entangled portrayals of Brazil and Canada has the potential to bridge gaps in knowledge between the two countries, challenge assumptions about them, and show new possibilities for thinking about the American hemisphere. As such, the contribution of this project is not limited to the call for deeper understanding of Brazil-Canada relations in Anglophone circles. In demonstrating that Brazil and Canada are well-suited as loci for engaging with the plurality of the Americas, this thesis also contributes to a shift in the geographies of knowledge that have dominated the field of hemispheric studies.

Central to this reorientation is the understanding that we – from Patagonia to the Arctic – are all Americans. That is why I finish off this thesis by quoting Guillermo Verdecchia's hemispheric play *Fronteras Americanas* (1993) on that matter. This work explores the conflicted diasporic subjectivities of a Latino in North America to remind its audience of the role of stereotypes in negotiating one's sense of self and assumptions about others. As a manifesto for border thinking,[47] Verdecchia's play offers a way into what I see as an ethical praxis of hemispheric entanglement that might further contribute to a richer understanding of Brazilian

---

[47] As I later discuss, in the work of Mignolo and Anzaldúa, border thinking suggests an experience of in-betweenness (in other words, it is not about crossing borders, but rather embracing them).

and Canadian relations. After all, a hemispheric approach is not an ontological project seeking our American essence, neither it is an act of simplification attempting to account for everything in the Americas, but rather an invitation to see its entanglements – and the friction that comes with them.

Chapter One

Entangled Binaries: The Marginalization of Brazilian and Canadian Spaces in *The Incredible Hulk* and Margaret Atwood's *MaddAddam*

This chapter begins to build the argument that entangled representations of Brazil and Canada are full of shortcomings that often hinder a multidimensional view of these two countries and their relations. In particular this chapter demonstrates what is at the stake in the stereotypical portrayal of some of the most iconic Brazilian and Canadian spaces as no man's lands where characters escape to when they want to disappear. My case study is two popular texts aimed at global audiences: *The Incredible Hulk* (2008), a Hollywood superhero blockbuster directed by French filmmaker Louis Leterrier, and the novel *MaddAddam*[48] (2013) by Canadian celebrity author Margaret Atwood. I bring these two works together because, despite their different media format, both share a noteworthy similarity in their plots. In *Hulk* and *MaddAddam* alike, Brazil's Rio and Canada's North are relegated to the margins of mainstream society through their depictions as good hideouts for fugitives. I argue that such a stereotypical representation constitutes a narrative dynamic that derives from and further contributes to the marginalization of these regions and their inhabitants in the dominant imaginary of the Americas.

This chapter is entitled "entangled binaries" to problematize the dichotomy between overcrowded urbanity and empty wilderness that comes out of the portrayals of Brazil's Rio and Canada's North in *Hulk* and *MaddAddam*. If entanglements are supposed to call into question "the very nature of two-ness," as Karen Barad suggests ("Quantum" 251), the ways in which

---

[48] Third installment of a trilogy that also includes *Oryx and Crake* (2003) and *The Year of the Flood* (2009).

Brazilian and Canadian spaces are brought together in *Hulk* and *MaddAddam* fail to achieve this potential. Instead, their depictions of Brazil's Rio and Canada's North end up reinforcing stereotypical binaries that, I argue, need to be challenged as a step forward towards a hemispheric view of entangled portrayals of Brazilian and Canadian characters, spaces, and experiences.

My decision to work with those two texts was also motived by their reach and influence. Both *Hulk* and *MaddAddam* possess what Pierre Bourdieu calls cultural capital, a status that adds value to these texts and affects the way they are perceived. I am arguing that this film and this novel have cultural power to attract and mobilize a global audience and bring visibility to their specific portrayals of Brazilian and Canadian locations. I make this point because, in the case of *MaddAddam*, its author is "Canada's best-known living writer" (Huggan 210).[49] Atwood's impact is not limited to the literature of her native country. Graham Huggan attributes her propulsion into "the front ranks of the world's literary superstars" to her carefully tailored self-image, the broad appeal of her oeuvre, and the availability of her books in other countries through translation (209).[50] Huggan, who draws on this notion of cultural capital to situate Atwood as a consecrated global author, adds that "consecrated writers, among other credentialed 'agents of legitimation', are able to both receive and transmit legitimacy, recognition and prestige" to their body of work (213). I am concerned about the weight that might be given to the portrayal of Brazil's Rio and Canada's North in *MaddAddam* because Atwood's name, after all,

---

[49] Shoshannah Ganz even suggests that "Margaret Atwood is a name synonymous with Canadian literature and biting social commentary" (87).

[50] More recently, the Emmy Award-winning adaptation to television of Atwood's novel *Handmaid's Tale* has become a global phenomenon, which has brought even further visibility to Atwood and her oeuvre outside Canada.

draws both popular curiosity and scholarly attention to her books. I share similar concerns about *Hulk*, whose cultural capital has to do with being a Hollywood blockbuster, a reference to highly anticipated commercially successful films released over the globe under extensive marketing campaigns. Produced by Universal and Marvel Studios, *Hulk*[51] is situated in what has been called "the 'superhero' decade in Hollywood film industry" (Gray II and Kaklamanidou 1). The good momentum experienced by this cinematic genre has culminated in the growing consumer interest in a stand-alone superhero film focused on Bruce Banner/Hulk. With a budget of $150 million, *Hulk* grossed $263 million worldwide (Russo). As the top-grossing film in its opening weekend in North America ($54.5 million), it got news headlines such as "'Incredible Hulk' smashes box office" in article that also highlights its "moderately better reviews [than Ang Lee's *Hulk* movie released five years earlier] and advance buzz on fan Web sites" (Baertlein). In bringing up this context, I want to acknowledge the cultural power of a novel by Atwood and a blockbuster from Marvel in shaping and reinforcing imaginaries and then warn against taking for granted their entangled stereotypical representations of Brazilian and Canadian spaces.

The work of stereotypes

The intention here is not to deny the rhetorical appeal and usefulness of stereotyping as a signifying practice. Stereotypes, after all, fulfill a role in narratives as an easily grasped characterization, a form of shortcut that helps to quickly communicate meaning. Like Richard

---

[51] Even though *The Incredible Hulk* is distributed by Universal and stars Edward Norton, this film is considered part of Marvel's cinematic universe. Marvel was acquired by Disney in 2009, and Mark Ruffalo has replaced Norton in the role of Bruce Banner/Hulk in the future film appearances of the character, starting with *The Avengers* (2012).

Dyer, I believe that "it is not stereotypes, as an aspect of human thought and representation, that are wrong, but who controls and defines them, what interests they serve" (12). What Dyer is calling attention to is the ideological implications of stereotypes, and those are concerns I share throughout this project. More specifically in the context of this chapter, I raise the following questions: What is the purpose of depicting Brazil's *favelas*[52] and Canada's North as no man's lands? Whose is the perspective that frames those spaces as such? To what extent and to whom might the reliance on those clichés be dangerous? In tackling those issues, I subscribe to Walter Lippmann's argument that stereotypes are not neutral representations. His point is that stereotypes, as a form of projection on to the world, are "highly charged with the feelings that are attached to them" (qtd. in Dyer 11). Another way to put it comes from Homi K. Bhabha's definition of stereotypes as "a form of knowledge and identification that vacillates between what is always 'in place', already known, and something that must be anxiously repeated" (94-95). Bhabha seems to suggest that stereotypes are constructed as a form of response to (or an embodiment of) certain cultural anxieties.[53] Building on those insights by Lippmann and Bhabha, I claim that the no man's land stereotype seen in *Hulk* and *MaddAddam* is not inoffensive. On the contrary, this trope is loaded with negative feelings towards those spaces, which are perceived as inferior and dangerous for being considered somehow untamed or uncontrolled. There are worldly implications in framing Brazil's *favelas* and Canada's North as havens for misfits and fugitives because this type of portrayal contributes to the discrimination of those spaces and their inhabitants in the imaginaries of the Americas. As noted by Dyer,

---

[52] The Brazilian Institute of Geography and Statistics defines *favelas* as "aglomerados subnormais," which translates as "abnormal [housing] agglomerations" (IBGE "Aglomerados").

[53] In *The Location of Culture* Bhabha discusses the use of stereotypes as a colonial discursive strategy that contributes to putting people down by controlling how they are perceived.

> [H]ow social groups are treated in cultural representation is part and parcel of how they are treated in life, that poverty, harassment, self-hate and discrimination (in housing, jobs, educational opportunity and so on) are shored up and instituted by representation. … How we are seen determines in part how we are treated; how we treat others is based on how we see them; such seeing comes from representation. (1)

My concern is with how stereotypes in *Hulk* and *MaddAddam* help to perpetuate the view that only outcasts or criminals inhabit Brazil's *favelas* or Canada's North. Such stereotypical representations end up erasing the complexities of local realities. For those who indeed live in those areas, their homes are the center of their worlds, and not locations on the edge of society.

What stereotyping does is to reduce the understanding of people and places to certain traits, which are further simplified, exaggerated and fixed toward the construction of a certain otherness (Hall *Representation* 257). Stereotypes essentialize things, individuals, and locations in such a way that reduces the knowledge about them. Not surprisingly Bhabha considers stereotypes as a "mode of knowledge and power" (95). This form of control is evident in the ways that stereotypes create instances of otherness, or what Stuart Hall calls the "symbolic frontiers" separating what is or is not to be considered "other" (*Representation* 258). In the case of *Hulk* and *MaddAddam*, the stereotypical portrayal of Rio's *favelas* and Northern Canada as no man's lands contributes to the exoticization of those Brazilian and Canadian spaces. Following Huggan, exoticism is here understood as a process:

> For the exotic is not, as is often supposed, an inherent quality to be found 'in' certain people, distinctive objects, or specific places; exoticism describes, rather, a particular mode of aesthetic perception— one which renders people, objects and

> places strange even as it domesticates them, and which effectively manufactures otherness even as it claims to surrender to its immanent mystery. (13)

My take away from Huggan's definition is that, like stereotyping itself, the construction of the exotic also relies on essentialism and anxieties towards its object. In addition, exoticism promotes the type of "commodification of marginality" (Huggan 22) that makes certain iconic locations in Brazil and Canada so attractive to representation, as I discuss next.

Through Hollywood's eyes: The exotic *favelas* and Canada's North

From the silent era to post-millennium films there is a well-known long cinematic history of depicting Brazil as a land with unique landscapes sought by outlaws as a hiding place (Amancio; Antunes; Augusto; Marsh). These tropes are part of "Brand Brazil" in international cinema, as Leslie Marsh notes in her analysis of the films *Rio* (2011) and *Fast Five* (2011), both set mainly in Rio (69). *Fast Five* even presents a similar dynamic to *Hulk* because this film features street racer Dominic (Vin Diesel) and his crew, all fugitives in the United States, escaping to Rio, a setting established on screen by famous landmarks such as the statue of Christ the Redeemer. In the introduction to the book *Brazil in Twenty-First Century Popular Media*, Naomi Pueo Wood suggests that "well-established stereotypical associations with bossa nova, samba, carnaval, the Amazon rainforest and, of course, Rio de Janeiro's breathtaking landscape" reinforce the image of Brazil as an exotic country to a foreigner audience (1). Rio is neither Brazil's political capital[54] (Brasília) or its largest city and financial centre (São Paulo), but it gets

---

[54] Rio was Brazil's capital from 1763 (replacing the Northeast city of Salvador) to 1961 (replaced by Brasília, a city projected in a geographically central location of Brazil to serve as the national capital).

most of the attention given its informal status as Brazil's postcard. Depictions of Rio's so-called "breathtaking landscape" often includes shots of Christ the Redeemer statue overlooking the Guanabara Bay, sensuous women on beaches, and hilltop *favelas* that seem to defy geography.

Although the term *favela*[55] refers specifically to the Brazilian reality, informal housing communities are a transnational phenomenon. In the book *Planet of Slums*, Mike Davis explains that the cities have grown more than they are capable of sustaining, resulting in the creation of urban slums as a housing solution to a surplus population (16-17). Many of these settlements offer precarious living conditions (for example, lacking basic infrastructure services) and have become a symbol of social and economic inequalities. In Brazil, for example, *favelas* have been historically stigmatized by the rest of society – an indication that, despite the myth of racial democracy, Brazil is a country strongly segregated along lines of race, class, and zip code.

If a *favela* means different things to different people, it is because – to use a concept presented in the Introduction – different geographies of knowledge come into play here. An example lies in Bianca Freire-Medeiros's distinction between the national and foreign imaginaries of the *favelas*:

> In the Brazilian imagination, favelas have been turned into a central discursive and material reality upon which major issues – inequality, violence, citizenship – are projected, debated and dealt with in different arenas and by various social actors. In the international imagination, along with Carnival, football and sensuous women, favelas

---

[55] *Favela* or *faveleira* are popular names of the plant cnidoscolus quercifolius commonly found in parts of Brazil. During the Canudos War in the end of nineteenth century in Bahia (a state in the Northeast of Brazil), soldiers made a camp on a hill called *Favela* Hill by the locals due to the presence of this vegetation there. When back in Rio (then Brazil's capital) and while awaiting compensation from the government, the soldiers improvised houses on a hill and nicknamed it *Favela* Hill. On this origin myth of the *favelas*, see Licia do Prado Valladares.

have become part of the stereotypical image of Brazil. (56)

Freire-Medeiros is reminding us that *favelas* are more than a material space. Its symbolic reality shifts accordingly to the locations, orientations, perceptions, and expectations of those coming to terms with those communities. In fact, many Brazilians themselves are so disconnected from the realities of their country's iconic *favelas* that what they think they know about them is equally a product of stereotypes.

Outside Brazil, *favelas* are one of the country's most recognizable images. Freire-Medeiros has even coined the term "travelling favela" to refer to a range of cultural texts – from the cinematic *favela* to the so-called *favela* chic bars – that have transformed these communities into "a global trademark and tourist destination" (56). Acclaimed Brazilian films including *City of God* (2002) and *Elite Squad* (2007) have helped to catapult these communities into the international spotlight, but the theme of *favelas* has a much longer tradition in Brazilian cinema. Ivana Bentes points out that key films during the *Cinema Novo*[56] movement in the 1950s and 1960s[57] have the *sertão* (arid backlands) and the *favelas* as settings because these are "both real and symbolic lands in crisis, where desperate or rebellious characters live or wander; they are signs of a revolution to come or of a failed modernity" (121). What both Bentes and Freire-Medeiros seem to highlight is the complexity of *favelas* as both material and symbolic/discursive spaces that thereby bring up different interpretations of Brazil. The reference to "a revolution to come" emphasizes that *favelas* can be epicenters in stirring social change in Brazil, while their view as a product of "a failed modernity" epitomizes the consequences of uncontrolled

---

[56] New Cinema, in a literal translation.

[57] On the importance of Cinema Novo movement in Brazil's film history, see Randal Johnson; Glauber Rocha ("History"); Robert Stam & Ismail Xavier.

urbanization and economic inequalities.[58] The appeal of *favelas* as a setting for Cinema Novo filmmakers is not surprising given that this movement's goal, as Glauber Rocha puts it, was to "ultimately make the public aware of its own misery" ("Aesthetics" 71). Rocha, one of the most influential Brazilian filmmakers, wrote his celebrated manifesto "An Aesthetics of Hunger" (1965) establishing Cinema Novo as a revolutionary movement focused on social and political issues in Brazil.

In *Hulk*, however, the choice of a *favela* as a location is more aligned with a certain aestheticization of otherness. Even in Brazilian cinema, as Bentes notes, it was under "different styles and approaches" that settings such as *sertão* and *favelas* would later appear in important films from the 1990s on (122). In the post-millennium era, critics have used the expression "cosmetics of hunger" in opposition to Rocha's "aesthetics of hunger" to refer to commercially successful *favela* movies such as *Elite Squad* and *City of God*, which they regard as more oriented to a tradition of entertainment in the molds of U.S. cinema industry rather than being focused on Brazil's social transformation in the molds of Cinema Novo (Jaguaribe 112). In other words, there is the assumption that those are not political films trying to stir social awareness and change in Brazil, but rather films in which *favelas* become more like a commodity in the form of an exotic setting that attracts the curiosity of foreigners and Brazilians alike. This reference to an U.S.-American tradition of entertainment means a reliance on images of exotic places that seem to both seduce and frighten the viewer. As I later discuss, Rio was chosen as a setting for *Hulk* precisely because the filmmaker wanted an exotic location.

---

[58] As I discuss in Chapter Four, a character in Lesley Krueger's novel *Drink the Sky* uses the example of Rio's *favelas* to advance his concept of "progressing backwards."

Like Brazil, Canada has a brand in Hollywood films that also relies on images of unique landscapes to convey notions of the exotic. In *Hollywood's Canada: the Americanization of Our National Image*, Pierre Berton surveys 575 films from 1907 to 1974 to conclude that Hollywood's Canada is "a geographical absurdity – a vast, empty, snowswept land of mountains and pine trees" (230). Berton argues that Northwoods – a "vast, mythical region, never geographically defined" – and Big Snows – "an equally vague geographical entity" – have become code words for Canada in Hollywood's movies (25). *Hulk* is a post-millennium film, but its brief portrayal of Bella Coola Valley fits well with this idea of Hollywood's Canada, demonstrating that these stereotypes of the past continue to circulate in contemporary works.

The recurring cinematic tropes of woods and snow seem to draw upon and expand the notion of "Canadian North," which Shelagh D. Grant defines as a "vague but all-encompassing core myth about Canada" in the Canadian ethos (15). Grant explains that in the Canadian imaginary this concept of North is typically associated with "'wilderness,' a place beyond southern civilization, agricultural settlement, or urban life. And in terms of size, it is massive" (16). Sherrill Grace adds, "The flexibility of this idea of North, its ability to include Newfoundland, Labrador, Québec, Ontario, the Prairies, British Columbia, Yukon, the Northwest Territories, and Nunavut, its sweep from east to west and back again … is the source of its conceptual and symbolic strength" (822). This understanding that the North includes more than the Arctic is central to my argument, enabling me to propose that *Hulk* deals with this Canadian myth by taking Banner to Bella Coola. This setting is located south of the Arctic Circle, but it is framed by notions of massive and empty wilderness.

This trope of remote and untamed landscapes as perfect locations for those seeking to vanish from the world has a long tradition in both cinematic and literary representations of

Canada's North. In exploring some literary examples, Renée Hulan observes, "people go to north to escape, to prove themselves, to learn something, and usually to leave again. The quest leads north to a land of imagination as well as a land of physical challenge for the adventurous character" (6). This type of depiction, I argue, enables the view of Canada's North – like Rio's *favelas* – as a location on the edges of mainstream society. The North as a place of mystery and challenge is a trope that goes beyond the Canadian context though. It is in the Arctic, after all, that Frankenstein's monster disappears in the end of Mary Shelley's gothic novel *Frankenstein; or, The Modern Prometheus* (1818), a canonical text that has contributed to the association of the saga of the North with monstrosity.

The North, on the other hand, is equally central to Canadian identity and strength[59] – enshrined in the country's national anthem that sings, "The True North strong and free" (*O' Canada*). I therefore follow Rob Shields in understanding that the North "forms the mythic 'heart-land' of Canada but remains a zone of Otherness in the spatial system of Canadian culture" (4). This statement suggests the ambivalence of this location as simultaneously centre and margin, here a reference to the way that the North becomes perceived as a core symbol of Canada yet peripheral inside Canada itself. I take it as a reminder of the importance of orientation in shaping perspectives, because one person's centre might be another one's margins. Not coincidently, the same dynamic applies to thinking about the *favelas* in Brazil. Even though Brazil is stereotypically known for its *favelas*, these neighborhoods are equally considered a zone of otherness in the national context.

---

[59] Invocations of the North to suggest superiority can be further associated with the colonial logic of white supremacy and wealth. The hierarchical view of Northern superiority is ingrained, for example, in the global North versus global South divide that permeates the international lexicon of political and economic development. See Julian Eckl and Ralph Weber's article "North-South? Pitfalls of Dividing the World by Words."

I call attention to this context because the old motif of the man on the run who needs to go to the ends of the Earth to hide out from his enemies is what, after all, ties together Brazil's Rio and Canada's North in *Hulk* and *MaddAddam* alike. In situating those regions as no man's lands in the margins of mainstream society, both film and novel offer a stereotypical opposing image of Brazil's Rio as a bursting urbanity in contrast to Canada's North as a remote emptiness. As I propose next, this type of dualistic entanglement limits the understanding of Brazil and Canada in relation to one another.

The Incredible Hulk

Neither Brazil nor Canada is the focus of *The Incredible Hulk.* The story is mainly set in the United States, but it interestingly starts in Rio and ends in British Columbia. Two questions, therefore, need to be addressed: why Brazil and Canada, and how they are framed? Here, my interest lies in the specificity of cinematic language such as shot type and camera angle to convey meanings. A simple plot summary indicates that the choice of Brazil and Canada is calculated. As viewers learn in the backstory in the credit's sequence, the scientist Bruce Banner (played by Edward Norton) transforms into the monster Hulk due to experiments with gamma radiation and becomes a fugitive from U.S. authorities. An aerial shot of a *favela* in Rio, Brazil, communicates that it is there that Banner ended up, now working in a bottling factory and learning breathing techniques to control his transformation. Banner leaves Brazil after being discovered and chased by the U.S. military. Back in the United States, he reconnects with his love interest and later becomes a hero by defeating the monster Abomination in New York. The final scene shows that Banner has fled again, finding refuge this time in Bella Coola, British

Columbia. From the plot's standpoint, Bruce goes to Rio and Bella Coola to keep a low profile. These places are therefore chosen as destinations for the protagonist because they offer him the opportunity to disappear from mainstream society. I want to take this argument a step further by adding that it is through cinematic language – in addition to plot – that *Hulk* positions those Brazilian and Canadian spaces on the verge of the world.

To start with the depiction of Rio, it is worth recognizing the role of this city's landscape as a polysemic signifier. On a denotative level, Rio has well-known landmarks that help to inform viewers that the action takes place there. As Gabriela Antunes states, "A panoramic view of Cristo Redentor, Guanabara Bay or Sugarloaf Mountain acts as visual stimuli and therefore suppresses the need for subtitles" (20). But on a connotative level, Rio's landscapes may also be explored in such a way to convey the view of Brazil abroad as an exotic place. That is the case of *Hulk* based on the aesthetics of the opening shot itself. The (absent) portrayal of Rio's postcard sights has caught the attention of the few scholars discussing this film. Antunes finds it striking that Rio's best known landmarks such as the Christ and the Sugarloaf Mountain are not featured on screen: "By choosing to focus on urban landscapes rather than on beaches or rainforests, as well as to portray locals in urban daily life rather than in leisure activities (i.e., samba and carnaval), *Hulk* offers to its viewers a more nuanced perspective on Brazilian society" (21). Antunes also suggests that *Hulk* does not show a stereotypical cinematic *favela*: "even though the scenes set in Brazil mainly take place in a favela, the filmmakers deliberately choose not to portray the slum as a violent place dominated by local drug mafia" (21). In a contribution to the book *The 21st Century Superhero*, Anthony Peter Spanakos seems surprised that Banner "goes global, not to the Rio de Janeiro of upscale Barra da Tijuca or Ipanema, or even the commercial Copacabana, but to Rio's favelas" (18). To contextualize Spanakos's statement, it is worth

reminding that Barra, Ipanema, and Copacabana are all world-famous beach neighbourhoods in Rio. My point is that, like Antunes, Spanakos highlights absences of what is stereotypically expected from Rio on screen. For Spanakos, Banner's tranquil life in a *favela* seems to play with the audience's assumptions about these communities, as he affirms, "The irony is that the anarchic space at the margins of global society, a space of high rates of crime, murder and gang activity, is a space of peace and healing to the itinerant superhero" (19). This chapter wants to dialogue with Antunes' and Spanakos' analysis by suggesting that *Hulk* confirms the growing status of *favelas* as an emblematic image that speaks for itself about Brazil. My point is that *Hulk* does not have to rely on violence and crime to depict a stereotypical cinematic *favela*, as it becomes clear in the shot that first introduces Brazil to the viewers. The absence of Rio's more touristic markers such as the Christ and the beaches contributes to amplify the impact of the *favela* when it first appears on screen. It is only the *favela* – already overwhelming – that matters. I make this claim because *Hulk* informs Banner's location by showing a hillside occupied by piled up shacks along with the subtitle "Rocinha Favela – Brazil." However, it is not a mere quick aerial shot to communicate the location because the camera flies over it for about 30 seconds to emphasize the monstrosity[60] of the *favela* as a massive and anomalous structure spread over a hillside.

This scene caught the attention of the film critic Roger Ebert: "as nearly as I could tell, we are looking at the real thing, not CGI [computer-generated image]. The director lets the shot run on longer than any reasonable requirement of the plot; my bet is, he was as astonished as I was, and let it run because it is so damned amazing." Ebert's reaction suggests the objectification

---

[60] Taking this metaphor a step further, one could also suggest that this film situates the *favela* as an ideal place to harbor monsters, given that the character Hulk is a monster himself.

of this landscape to the gaze of those watching the movie (especially those who are foreigners to the reality of those communities). The *favela* seems so unreal that the film critic from the United States feels the need to remind his audience that the image is not CGI. This type of commentary emphasizes the view of *favelas* as a token of otherness. The *favela* portrayed in *Hulk* might be fascinating as Ebert interprets it, but it is equally terrifying as a structure that even challenges geography for being built on the hills at risk of mudslides. There is a state of precarity if we are to understand precarious spaces as "not being stable, settled or well staked out" (Kosmala and Imas 6). Yet acknowledging the way that *favelas* have become an automatic way of thinking about precarious spaces in Brazil, Lilian Fessler Vaz and Claudia Seldin prefer the use of the concept of "opaque spaces" to talk about these communities. This notion underlines the lack of luminosity of *favelas* as less visible spaces in a socio-economic segregated society that has disregard for those who live in peripheral areas. Even though I am proposing that *Hulk* brings the *favela* into the spotlight, such visibility seems more a product of a certain aestheticization of otherness rather than a call for an open engagement with these neighbourhoods and their cultural productions.

This highly aestheticized *favela* in *Hulk* is clearly a product of a set of assumptions and expectations about these communities, even the reason why *Hulk* was shot in Rio in the first place. Leterrier gave an interview saying that he had to convince the studio's executives to let him film *Hulk* in Rio due to their worries that the crew was "going to get shot at" (Weintraub). The filmmaker also shared his impressions of the *favela*:

> It actually is beautiful. It's quite clean and everything. I was surprised. I thought I would go and have dirt and human feces up to my knees, but no, it's really clean. They have cable. I mean, it's crazy but still. I wanted like a place where you could get lost, where

it's a little bit on the fringe of the law, there's lots of people piled up and everything. (Weintraub)

These problematic comments by the film's director make clear that the decision to shoot *Hulk* in Rio has much to do with the perception of the *favela* as an exotic place that is a no man's land – in his words, "a little bit on the fringe of the law" (Weintraub).

The imaginary rather than the reality of the *favela* is what seems to be of interest here, with cinema not only being fed by certain images, tropes, and imaginings but also feeding into them. Consider, for example, the way that *Elite Squad* and *City of God* have become points of reference to which any cinematic *favela* is now compared, including the one in *Hulk*. In the occasion of the film's release, news agency Reuters distributed a review piece in Brazil titled "'Incredible Hulk' has too many monsters and pacified favela" (Oliveira; my trans.[61]). The reviewer states that "Although many of the Brazilian scenes have been shot in loco, the characters speak a strange language that is neither Portuguese nor Portunhol [mix of Portuguese and Spanish], and the peaceful setting [of the *favela*] makes *Elite Squad* look like science fiction. There is no sign of organized crime or drug trafficking" (Oliveira; my trans.[62]). *Elite Squad*, referenced here, is a crime film that depicts the bloody confrontation between the special operations unit of Rio's Military Police and drug lords in Rio's *favelas*. More than expectations about violence and an understanding of the specificities of Rio's different *favelas*, visual tropes help to shape the imaginary about those communities. First, there is the landscape made of piled

---

[61] From Portuguese: "'Incrível Hulk' tem monstros demais e favela pacífica."

[62] From Portuguese: "Embora muitas das cenas brasileiras tenham sido rodadas in loco, os personagens falam uma língua estranha, que não é nem português nem portunhol, e o cenário pacífico faz 'Tropa de Elite' parecer ficção científica. Não há qualquer sinal de crime organizado nem do tráfico de drogas."

up shacks so romanticized and demonized through aerial shots of the *favela*. Second, *Hulk* features another cliché of these movies, a chase scene through labyrinthic narrow alleys and over vertiginous rooftop shacks. Like the classic *favela* movies, *Hulk* includes scenes of running and shooting; perhaps the difference is that there is no need for drug lords when the U.S. military climbs up Brazilian hills with their guns (as featured in *Hulk*).

Another cinematic comparison comes from Ebert in referring to *Hulk*'s setting as a "*City of God* neighborhood." Rocinha – the star in *Hulk*'s aerial shot of the *favela* – is Brazil's largest and most famous touristic *favela*. It was in Rocinha that the so-called *favela* tours[63] took off in the 1990s, and then this type of industry increased significantly after the international success of *City of God* (Freire-Medeiros). *City of God* traces the evolution of crime and violence – from amateur hoods in the 1960s to the gang wars of the early 1980s – in a *favela* called City of God in Rio.[64] However, that is not the same *favela* portrayed in *Hulk*. As the subtitle in *Hulk* indicates, the aerial images indeed depict Rocinha, but the scenes on the ground were shot instead in Tavares Bastos, a *favela* known for being the neighborhood seen on *Elite Squad* (and not the one from *City of God* as Ebert writes). The point I want to make is that *Hulk* therefore epitomizes what Freire-Medeiros refers to as a "discursive superposition between the cinematic favela – *City of God* – and the touristic favela – Rocinha" (120). Freire-Medeiros adds, "in the tourist's narrative, all favelas in Rio merge in an imaginary geography and become one" (120). Denying Rio's *favelas* their own specificity by reducing them to a visual trope contributes to transforming them into what Edward W. Said would call an imaginative geography.

---

[63] See Bianca Freire-Medeiros *Touring Poverty* and Fabian Frenzel, Ko Koens, and Malte Steinbrink's edited collection *Slum Tourism: Poverty, Power, and Ethics* for the debate on the touristic valorization of *favelas*.

[64] From Portuguese: *Cidade de Deus* (my translation).

Imaginative geography, as Said states, "legitimates a vocabulary, a universe of representative discourse peculiar to the discussion and understanding" of a certain region (*Orientalism* 71). This concept is therefore about the power of discourse in shaping how spaces are perceived. For Said what an imaginative geography does is to draw "dramatic boundaries" (73) that are based on a set of representative figures or tropes, which could be, for example, the vocabulary of strangeness or hostility. In applying this concept to my analysis of *Hulk*, I argue that the *favela* becomes an imaginative geography for being reduced to the notion of an exotic setting that seems to be located outside the realm of mainstream society.

Not only Brazil's *favelas* but also Canada's North function as an exotified imaginative geography in *Hulk*. This film uses an aerial shot along with the subtitle "Bella Coola, British Columbia" to introduce Banner's refuge in Canada in the end of the story. The camera also flies over the landscape, but this time to show that the location is very remote and isolated. Viewers see a creek and a little log cabin with mountains in the background, and it is likely the end of autumn. Being located on the mid-coast of British Columbia, the entire Bella Coola Valley has no more than 2,000 inhabitants. The region is known for its unspoiled temperate rainforest, mountain ranges, glacial lakes, deep-sea port, and river estuary. And now for its Hollywood appearance too, given that "Bella Coola Valley Visitor Guide" even features a photo of the (privately-owned) log cabin seen in the final scene of *Hulk* as one of the region's highlights (15-16). This superposition between the cinematic and the touristic Bella Coola resonates with the before mentioned touristic legacy of the *favela* movies and with my discussion in Chapter Two about the role of Brazilian television as a mobilizing force in tourism. Those entanglements between fictional and touristic locations offer a reminder of the worldly implications of representations.

When *Hulk* opened in 2008, *The Globe and Mail* published an article with the suggestive headline "The Hulk gives tiny Bella Coola an incredible break" (Lederman). The piece highlights that "Bella Coola is given actual billing" in the film, "a rare Hollywood moment" considering that Canada is often depicted as somewhere else in Hollywood movies (Lederman). Actually, most of the scenes in *Hulk* – including some of the ones supposed to take place in Brazil – were shot in Toronto and region, as part of a larger phenomenon of globalization of film locations.[65] In the case of *Hulk*, it is interesting that places in Canada have become Brazilian locations on screen (for example, the film features a bottling plant in Rio, but the interior of the facility was created in an abandoned factory in Hamilton, Ontario) while Brazilian settings also become somewhere else (for instance, a scene in *Hulk* captioned as taking place in Guatemala was shot instead in the tropical Tijuca Forest in Rio).[66] This dislocation between where the story is supposed to take place and where the scenes are indeed filmed provides a demonstration of how imaginative geography operates in making cinematic settings meaningful. There is a reliance on certain imageries, clichés, practices, and projections, because it is mostly through them that perception is constructed. The actual location becomes secondary as long as the depicted location is perceived as such. In Said's words, the space itself "is far less important than what poetically it is endowed with" (*Orientalism* 55).

The use of a panoramic angle for a first look at Rocinha and Bella Coola communicates more than setting. The camera informs viewers that these landscapes have enormous sizes, while

---

[65] See Greg Elmer and Mike Gasher for a discussion on the so-called "runaway productions" that use foreign locations for shooting U.S. movies. The reasons for that might include economic factors (such as tax incentives and job labour in making certain locations more attractive) and creative issues, including scenery, weather and other plot requirements (Elmer and Gasher 8). In Canada, both Vancouver and Toronto dispute the title of "Hollywood North."

[66] See the website *Movie-Locations.com* for a detailed account of the film locations of *Hulk*.

also offering a top-to-down perspective. In an article about colonialism and racism in cinema, Robert Stam and Louise Spence remind us that cinematic codes shape perspective as much as plot and character construction. Point-of-view conventions such as angle of camera can convey a certain "political positioning" because they can make the spectator "unwittingly sutured into a colonialist perspective" (12). Stam and Spence's analysis draws attention to shots of encirclement in portrayals of encounters between whites and Indigenous people or black Africans as an example of cinematic editing that offers an exterior perspective on natives and hinders the audience's sympathies. In *Hulk*, the spectator's gaze on Rocinha and Bella Coola comes from above, in an angle of camera that reflects a hierarchical power dynamics by locating the viewer in a superior position looking down on these landscapes. This point-of-view has limitations, as Michel de Certeau indicates in his criticism of the totalizing eye that sees the city, for example, from the top of a skyscraper or the perspective of a map. This choice of frame helps to reduce the specificity of these areas because it sees them as a unified whole.

Another parallel here is with Mary Louise Pratt's notion of "imperial eyes."[67] Her analysis focuses on the ways that travel books "gave European reading publics a sense of ownership, entitlement and familiarity with respect to the distant parts of the world that were being explored, invaded, invested in, and colonized" (3). Her insights are useful to this project too, even though I am working with another genre and medium. My point is that the camera's perspective sets up "imperial eyes" that look out on spaces such as *favelas* and glaciers as sites to be possessed. Through the totalizing lens of an aerial panoramic shot, Bella Coola represents a remote wilderness while the *favela* becomes a symbol of what happens with uncontrolled

---

[67] In the context of Pratt's book, the imperial eyes belong to "the white male subject of European landscape discourse" (9).

urbanization. Both characterizations of those spaces as marginal and untamed fit into Anna Lowenhaupt Tsing's definition of frontier as "an edge of space and time" (*Friction* 28) – the same dynamic to be later explored in regards to *MaddAddam*'s depiction of Rio and Whitehorse. The imaginative geography of frontier seems attractive to *Hulk* and *MaddAddam* alike because, as Tsing states, "[f]rontiers energize old fantasies" (28).

Using the camera's point of view to patronize spaces as massive, exotic, and inferior demonstrates how visual framing can construct notions of otherness, but equally important is background sound to shape perceptions. As Stam and Spence assert, "Film music has an emotional dimension: it can regulate our sympathies, extract our tears or trigger our fears" (18). For example, the aerial panoramic shot of the Rocinha is accompanied by a soundtrack and ambient noises including rooster crowing, dogs barking, babies crying, children playing, vehicle horns, and police siren. Those are sounds that give the idea of a certain chaotic and exotic urban environment. Ultimately, my point here is that stunning aerial shots that might awe the viewer, as in the case of *Hulk*'s glimpse on Rocinha *Favela* and Bella Coola Valley, are not necessarily inconsequential. Neither is Atwood's use of satire to enliven frontiers in *MaddAddam*.

MaddAddam and Atwood's fascination with the exotic

My analysis of *MaddAddam* is grounded on Atwood's own fascination with the exotic as a writer who is not shy in relying on clichés to make her stories more exciting. I make the point that her depiction of Northern Canada in *MaddAddam* reflects her own view of the region as one of those "clichéd images" that are so appealing to literature because of their "imaginative power" (Atwood, *Strange Things* 8). Due to the importance of the theme of survival in the story, scholars

have often cited Atwood's 1972 literary criticism book *Survival: A Thematic Guide to Canadian Literature* in their reviews. However, *Strange Things: The Malevolent North in Canadian Literature* seems even more enlightening to my reading of *MaddAddam*. *Strange Things* collects Atwood's 1991 Clarendon lectures in English Literature in Oxford, England, where she states that Canadian authors including herself come back to the theme of North because it makes the country more exotic and thereby more interesting to readers. In the introduction to the book, Atwood even acknowledges the concern that her subject matter could give an outdated idea of Canada to the British audience of her lectures. Atwood's take, however, is that the theme of Canadian urban life would be already too familiar to her English audience and consequently not very interesting. She settles on her stereotypical approach with a question: "Given a choice between a morning spent in the doughnut shop or a little cannibalism, which would you take – to read about, that is?" (5). She focuses on Canada's North to claim that her country could be exciting too, as she laments that "Canada – lacking the exoticism of Africa, the strange fauna of Australia, or the romance of India – still tends to occupy the bottom rung on the status ladder of ex-British colonies" (2). In *Strange Things*, Atwood celebrates the view of the North as a place where people get lost and go crazy, as she discusses the way that the North hypnotizes male protagonists as a femme-fatale and has become a setting for cannibalism in association with the Wendigo mythology. As Margery Fee notes in her review of *Strange Things*, Atwood has "annoyed critics and those who feel it's time to throw off national stereotypes" (Review 336). Not surprisingly, even in the post-national society of the *MaddAddam* series, Atwood goes back precisely to old national stereotypes.

Like *Hulk*, *MaddAddam* is neither about Brazil nor Canada. Similarly to what happens in the superhero movie, in this novel a main character goes into hiding in iconic settings in these

two countries. *MaddAddam* is the third volume of a trilogy portraying the aftermath of a biological plague that decimated the planet almost entirely. The first book, *Oryx and Crake* (2003), is told from the perspective of Snowman[68] (formerly known as Jimmy), who is immune to the virus and initially believes himself to be the sole survivor of the plague along with the Crakers, human-like creatures bioengineered by Crake, Jimmy/Snowman's childhood friend and mad scientist who unleashed the pandemic. Jimmy/Snowman's recollections give a glimpse of his previous life of privilege in a highly segregated society controlled by powerful corporations that have gated communities (called compounds) for their employees and families. This novel features his journey to an abandoned compound to scavenge food and supplies after the plague, cutting his foot and getting infected. The narrative ends with Jimmy/Snowman very ill, back in the camp with the Crakers, where he learns that he was not the only human survivor from the plague. *The Year of the Flood* (2009) reveals the identity of other human survivors, as the novel deals with the same events that led to the pandemic, but from a different perspective in terms of class and gender, focusing on the stories of Toby and Ren, members of the ecological religious sect God's Gardeners who lived in the decaying cities, which are called pleeblands (precarious spaces that are stigmatized in a dynamic similar to what happens with *favelas* in Brazil). The novel ends with Toby and Ren's attempt to rescue their friend Amanda from the murderers, rapists and cannibals known as Painballers. That is the moment in the story in which they encounter the Crakers and Jimmy/Snowman from *Oryx and Crake*. *MaddAddam* (2013) picks up where the other two novels left off, with the survivors reuniting and setting up a camp to protect themselves from Painballers and from genetically modified animals in an attempt to rebuild the

[68] His chosen name also implies Northern connotations of monstrosity. See Shoshannah Ganz's "Margaret Atwood's monsters in the Canadian ecoGothic" for a more detailed account of the theme of monstrosity in the first two novels of the trilogy.

civilization along with the Crakers. In addition to current events, the narrative switches to the story of Zeb, who grew up as half-brother of Adam One, the leader of God's Gardeners. Their father, The Rev, was a preacher who led the Church of Petroleum. Zeb steals from The Rev and leaves home, running away to places that include Rio and Whitehorse.

The trilogy has been read mostly through feminist, ecological, and posthuman lenses (Belyea; Brooks Bouson; Canavan; Ciobanu; Northover; Rowland). The significance of survival as a theme in these novels has been extensively noted (Frew; Jacobson-Konefall; Weafer) because, in the before mentioned *Survival*, Atwood herself has called it the core symbol that makes Canadian literature uniquely different from literature produced in Britain and United States. Given Atwood's canonical literary status, there seems to be an additional concern among scholars about how the trilogy fits her politics. Eleonara Rao, for example, has called attention to the absence of Canada in *Oryx and Crake* as "suggestive of a thinking and feeling beyond the nation" (112). For Rao this absence represents an evolution of Atwood's politics,[69] an indication that the world of today is different from the one in 1970s when she wrote *Survival* and *Surfacing,*[70] both considered Canadian nationalist texts. Writing about the first two novels, Braz states that the lack of collective memory about Canada – "conspicuously evident in the indeterminacy of their settings" – demonstrates "a tremendous disconnect between the novelist

---

[69] Analyses of *Oryx and Crake* have also drawn attention to "Blind Faith and Free Trade," an article that Atwood wrote in the early 1990s against Canada's free-trade deals with the United States. At the core of Atwood's argument in that article was the emotional fear of Canada losing its values and succumbing to the U.S. imperialistic power. I do not consider her view as necessarily anti-continentalist, but instead as a call for the need to go beyond the reach of the United States, also exploring transnational "viable alternatives" with Asian partners ("Blind Faith" 96).

[70] Atwood's 1972 novel *Surfacing* emphasizes the image of "Canada as *not* America" (Wright 219).

and the public intellectual" ("Disappearance of Canada" 148, 149). Braz reads this invisibility as "political allegories about how the North American Free Trade Agreement of 1994 – which eliminated barriers to trade and investment among the United States, Canada, and Mexico – led to the dissolution of Canada" (140). I wonder, however, how Braz's analysis would have changed with the release of the third installment of the trilogy, given that Zeb's adventures in Whitehorse puts into spotlight an iconic Canadian space.

Zeb's mobility reinforces a hemispheric approach from Rio to Yukon. I would even propose that, in the *MaddAddam* trilogy, Atwood does not look at the Americas "as a series of independent states or as a geographic fact" (Taylor, "Remapping" 1426), aligning with the view of the hemispheric as a practice followed in this thesis. Atwood's approach can be read as hemispheric because borders set by nation-states no longer matter in her trilogy. Yet in *Oryx and Crake*, Brazil is still referred to as Brazil, perhaps suggesting that a certain understanding of nation has not completely vanished from a world where national states have succumbed to corporate power. Her depiction also indicates that certain spaces are considered inferior and marginal to others. Not only the pleeblands are discriminated against by those living in the compounds, but also spaces like Rio and Whitehorse are situated on the edges of society. As I argue next, this marginality is constructed mostly through the vocabulary of geographical distance and otherness.

Although my analysis focuses mostly on *MaddAddam*, it is worth noting that Brazil makes a passing yet key appearance in *Oryx and Crake*, because it is there that the first outbreak of the virus takes place. At the first glance, this ground zero location seems aleatory, but Jimmy's reaction tells us something else:

> At first Jimmy thought it was routine, another minor epidemic or splotch of bioterrorism, just another news item. The boys and girls with the HotBiosuits and the flame-throwers and the isolation tents and the crates of bleach and the lime pits would take care of it as usual. Anyway, it was in Brazil. Far enough away. But Crake's standing order was to report any outbreaks, of anything, anywhere, so Jimmy went to look.
>
> Then the next one hit, and the next, the next, the next, rapid-fire. Taiwan, Bangkok, Saudi Arabia, Bombay, Paris, Berlin. The pleeblands west of Chicago. The maps on the monitor screens lit up, spackled with red as if someone had flicked a loaded paintbrush at them. This was more than a few isolated plague spots. This was major. (Atwood, *Oryx and Crake* 324)

For Jessica Jacobson-Konefall, this ground zero location "underscores the reach of US-American neoliberalism, and ongoing histories of United States elites orchestrating harm and deadly oppression in South America" (59). I follow a different approach by reading the global scope of the plague as an indication of the ineffectiveness of national borders in stopping global pandemics, rather than a demonstration of one nation's imperialist reach. After all, the "harm and deadly oppression" of the plague is not being orchestrated exclusively towards South America or Brazil itself. In my view, the choice for Brazil as the initial outbreak gains significance because of Jimmy's perception that it is "far enough away." Jimmy is likely located in North America,[71] therefore geographically distant from Brazil, but I contend that "far enough away" means more than a geographic reference, because it is a commentary that validates the othering of Brazil as a marginal location; for being located on the edge of mainstream society, thereby what happens

---

[71] Earl G. Ingersoll, for example, claims that the novel seems to be situated along the Southern coast of the United States later in the twentieth-first century.

there does not matter. Notions like those are a reminder that orientation influences how we see and respond to others. Brazil might be remote to some people, but it is close to others. This is a matter of imagination as much as geography because orientation here shapes perspectives and actions. No wonder Jimmy only takes the outbreak seriously when he realizes its global scale.

The dichotomy between compounds and pleeblands offers another compelling demonstration of how imaginative geography operates through self-serving spatial perceptions. Compounds are the company towns where the privileged work and live with their families. Those gated communities have their own workplace buildings, houses, schools, shopping malls, hospitals, dance clubs, and even golf courses. The access in or out is restricted under the CorpSeCorps' security control, but compound people did not have interest in going out to the cities anyway due to their perceptions of them as decaying and dangerous. Called pleeblands, the cities were described as places where "things were unpredictable," inhabited by "the addicts, the muggers, the paupers, the crazies" (Atwood, *Oryx and Crake* 27). Living in their bubble, compound people lost touch with the cities, which become then an imaginative geography to them. What they know about pleeblands is a matter of perception – constructed through certain representative tropes – rather than real experience itself.

The class inequality and unregulated capitalism portrayed in the trilogy have been read as a critique of neoliberalism (Vials; Jacobson-Konefall). Building on those analyses, I want to call attention to the similarity between the compounds/pleeblands dichotomy and the *morro* and *asfalto* (hill and asphalt, respectively, in a literal translation) binary that demarcates the cityscape in Rio. In Brazilian society, this distinction between hill and asphalt is a matter of not only spatial terms but also a sign of social segregation. If one lives on the *morro*, it is normally implied that the person lives in a *favela*; for this reason, *morro* has become perceived as a

derogatory term in Brazilian society and a no-go area to middle class Brazilians. In contrast to hill, asphalt brings the notion of a formal and developed city with its sidewalks and high rises. In what might be read as another similarity with the life in the gated communities in the *MaddAddam* trilogy, many privileged people in Brazil opt for living in gated condominiums with their own leisure activities and strict security. Davis's warning in *Planet of Slums* is compelling: "As the Third World middle classes increasingly bunker themselves in their suburban theme parks and electrified 'security villages,' they lose moral and cultural insight into the urban badlands they have left behind" (202). Davis is writing about our post-millennium society, but his statement could be applied to making sense of the relation between compounds and pleeblands as described by Jimmy/Snowman in *Oryx and Crake*. In a demonstration of the potential of speculative fiction, [72] to use the term preferred by Atwood herself, the trilogy seems to predict what this loss of insight into reality could look like in the future. Without doubt, these security villages of today might be the compounds of tomorrow with the pleeblands as the slums of the future.

Even though national borders have lost importance in the society depicted by Atwood, other types of borders seem to be still valued and reinforced, as in the case of the social and spatial segregation that results from the dichotomy between compounds and pleeblands. This discrepancy between perceived and actual reality becomes more visible when *Oryx and Crake* is compared to *The Year of Flood*, as these two novels deal with the same events, but from different locations and points of view. *Oryx and Crake* brings a male voice from inside the compounds, while *The Year of the Flood* offers a female perspective from the pleeblands. What *The Year of*

---

[72] Atwood favours the term speculative fiction rather than science fiction to label her works. Atwood's understanding is that speculative fiction deals with plots about "things that could really happen but just hadn't completely happened when the authors wrote the books" (*Other* 6).

the Flood ultimately does is to shift the geography of knowledge away from a hegemonic centre to the borders.

From Rio to Whitehorse in *MaddAddam*

It is striking that in *MaddAddam* Zeb goes to Brazil and Canada for the same reasons that led Banner/Hulk to those regions in *Hulk*. After stealing from The Rev, Zeb considers Rio a perfect hiding place for a fugitive hacker like himself, as evident in the following description of the city:

> Its nickname then was The Hackery; that was before the mini-drone raids and the electrical-grid sabotage events that sent the truly serious operators – those who'd survived – into the Cambodian jungles to set up shop anew. But Rio then was at its zenith. It was said to be the Wild West of the web, filled with youthful bristle-faced blackhat cyberhustlers of every possible nationality. There were hordes of potential customers: businesses were spying on businesses, politicians were setting nets for other politicians, and then there were the military interests: these paid the most of all, though they also did a moderately full security check on prospective employees, and Zeb didn't want that. But all in all, Rio was a seller's market: quick hands for hire, no questions asked, and no matter what you looked like you'd blend in down there as long as you looked odd enough. (Atwood, *MaddAddam* 174)

As the central location for computer hacking, Rio is here associated with illegal activities. This description of Rio therefore frames the city as lawless. The stereotypical view of exotic place is further emphasized by the need to look "odd enough" to fit into that environment, suggesting that

Rio is where freaks and outsiders could find themselves at home. This passage underlines the marginality of Rio even though it is the epicenter of technology. Additionally, Rio is referred to as "down there," the type of language that emphasizes notions of inferiority and the role of maps as institution of power, especially when taking into account the Eurocentrism of world maps in shaping how the planet is imagined (with Europe placed in the top and center).

The description of Zeb's experience in Rio hints at the stereotypical view of Brazil as a place for fulfillment of sexual fantasies. His employer, Hacksaw, specializes not only in computer criminal activities but also in running a sex bazaar that takes out children from "the favelas on a limited-time-use basis, turning them over, and fishfooding them at a fast clip" (*MaddAddam* 176). This reference to the *favelas* brings up the notion that its inhabitants are disposable people who would not be missed. Hacksaw's sex bazaar also alludes to the image of Brazil as a hotspot for sex tourism and international trafficking of women and children. Half-naked, sensuous women dancing in Carnival parades and parties or sunbathing with their tiny bikinis on beaches are clichéd-images of the country. Examples abound. Braz has examined a series of texts that portray Canadian sexual adventures in Latin America,[73] concluding that "[t]ropical tourism certainly appears to give Canadians license to engage in behaviour with which most of them probably would avoid being associated at home" ("Tropical Escapes" 301). This trope of untamed sexuality – not confined to what would be expected from mainstream norms of conduct – enables the exotification of the region in a global arena. In suggesting "a

---

[73] The texts discussed by Braz include Tomson Highway's play *The (Post) Mistress*, one of my objects of study in Chapter Three. Braz also analyzes some of the erotic poems by Canadian author Edward Allan Lacey, noting that "Lacey himself remarks that one of the things that appeals to him about tropical lands such as Brazil is that there '[e]ven a poor man […] can afford the simple pleasures of food & drink & beach & promiscuous sex'" ("Tropical Escapes" 308). I am calling attention to this statement because Lacey's description of Brazil is very stereotypical.

mythic idea of *latinidad* based on Anglo (or dominant) projections of fear" (Aparicio and Chávez-Silverman 8), the concept of tropicalization sheds light into the association of the tropics with promiscuity, exploitation, and violence. To tropicalize, as Frances R. Aparicio and Susana Chávez-Silverman define it, "means to trope, to imbue a particular space, geography, or nation with a set of traits, images, and values" that serve dominant agendas in justifying imperialist moves (8).

Even though *MaddAddam* does not make direct references to the stereotype of sexual tourism destination, its portrayal of the Hackery derives from and adds to the view of Brazil as a tropical country of heightened sexuality and sexual exploitation. In the Hackery the exploitation is not only sexual but also of labour. Zeb's work is framed as slavery in the following passage that normalizes Hackery's inequalities and criminal activities: "They put Zeb to work hacking into online PachinkoPoker for skimming purposes, and it was a mite stressful because – said the other code slaves – the Hacksaw folk were known to heave you into the luminous krill if they thought you were taking too long unravelling the digital embroidery" (*MaddAddam* 175). Despite the absence of the stereotypical depictions of drug trafficking and gun shooting, which have become the main clichés about violence in Rio, this location is still portrayed as so dangerous that Zeb cannot stay there longer, having to flee once again to save his life.

Zeb then goes to work with Bearlift – an organization that provides food for starving bears in Northern Canada – because he realized that "it would be a good place to hide out, since nobody would be expecting him to go there" (*MaddAddam* 178). His decision was influenced by the distance between Rio and Whitehorse in both geographic and symbolic terms. The novel, as

such, situates Bearlift and Hacksaw as cultural binaries.[74] Hackery is clearly urban, as a hotspot for hackers, while Bearlift is associated with wildlife. As Zeb explains to Toby: "I couldn't see them tracking me as far as Bearlift, way up there in Whitehorse. It was very far from Rio, and most likely they thought it was covered with snow and igloos, if they ever thought about it at all" (182). Zeb's decision relies on the power of imaginative geography and assumptions of distance. This statement seems to suggest that people know nothing about the region, and when they know something, this knowledge is reduced to the stereotypical image of "snow and igloos" that further implies a harsh, isolated, and cold environment.

Like Brazil's Hackery, Canada's Bearlift is depicted as a place for misfits. According to the novel, "Zeb was in some trouble at that time, true enough, but nobody at Bearlift Central seemed to know or care: half of them were in trouble themselves, so it was Don't ask, Don't tell" (61). Consider, for example, the description of his job as a pilot:

> The chores were straightforward: load up the edible refuse, in Whitehorse or Yellowknife, sometimes maybe Tuk, where the Beaufort Sea offshore oilrig tankers dumped their garbage when they weren't tipping it illegally. Though not every law and declaration was respected up there in the boonies. Things in the north were always a little fuzzy around the edges, law-wise. (61)

This excerpt describes the North as a lawless environment in the margins of mainstream society. The stereotypical portrayal of the region becomes even more explicit in Zeb's tale of how he is forced to kill and eat a bear to survive. Zeb also wears the animal's skin and is mistaken for

---

[74] Leslie L. Marsh calls attention to the role of "cultural binaries" in the film *Rio* (75). This animation portrays a bird that is captured in the tropical and colourful Brazil and then transported to the snowy and monochromatic Minnesota (United States), signaled by the subtitle "(not Rio)." Although *Rio* does not deal with Canada, this film employs a similar discursive dynamic drawing upon a tropical/northern dichotomy.

Bigfoot the Sasquatch[75] on the Mackenzie Mountain Barrens. I agree with Jacobson-Konefall's point that Atwood positions the North as a frontier, drawing on colonial tropes and promoting "the invisibilization of Indigenous peoples" (61). The view of the North as empty of native inhabitants can also be traced back to other works by Atwood, as Karen Piper reminds us in *Cartographic Fictions*. In *MaddAddam*, their existence is ignored to the point that the North, populated by outcasts, becomes a matter of only oil reserves and starving bears, as I later discuss. First, I want to make a parallel here with the novel's portrayal of Rio as a frontier too, given its description as the "Wild West of the web" (*MaddAddam* 174). The ones who inhabit *MaddAddam*'s Rio are made invisible through their exploitation as "code slaves" (175) and the disposal of *favela* kids as fish food after their limited use by the sex bazaar (176). The portrayal of Hackery and Bearlift as frontiers helps to shape the perception of them as no man's lands, which further contributes to the discrimination of those who inhabit those areas. When Tsing states that "[f]rontiers make wildness, entangling visions and vines and violence" (*Friction* 29), she is calling attention to their role as "an imaginative project" that helps to justify colonialist agendas (32). No wonder the rhetorical force of similar tropes in representations of the Amazon, a topic I address in Chapter Four.

Also associated with notions of frontier is the illegal business link established between Brazil and Canada in *MaddAddam.* When helicopters in Whitehorse need parts, those are smuggled from Rio, "where the digital darkside flourished" (59). This connection alludes to the trope of Rio and Northern Canada as lawless places where shady things happen because no one is paying attention to them anyway. For example, the novel situates Bearlift "in a geographical area where more oil might well be discovered, or through which it might well be piped, with the

---

[75] Comparable to Jimmy the Snowman.

usual malfunctions, spills, and coverups" (183). Rio is important for hacking, and Bearlift region is a provider of oil. Both locations only matter as "resource frontiers," as suppliers of technology and oil, respectively.

Choosing Rio as a digital hub in *MaddAddam* seems to play with a certain discrepancy between expectations and reality, since Brazil is a developing country. This depiction, however, does not seek to challenge the association of technology with the Global North. Instead, Brazil's prominence has more to do with illegal activities rather than technology itself. With the destruction of Hackery, the Cambodian jungles then become the new illegal hacking hub in *MaddAddam*. I want to connect this reference back to Aparicio and Chávez-Silverman's concept of tropicalization. After all, a tropical location is here once again associated with crime, a trope that serves to legitimize the view of those areas as dangerous and marginal, despite their technological importance.

I agree with Marta Dvorak that Atwood successfully uses speculative fiction and satire to comment on contemporary society. As Dvorak asserts, "Atwood builds a mode of exaggeration moving from the domain of the plausible to the domain of the wildly exaggerated and hilariously incredible" (126). Zeb's view of Bearlift as a "scam" (*MaddAddam* 59) fits well into this mix of speculative fiction and satire because it might be read as a "commentary on shallow environmentalism" (Brooks Bouson 346). With the goal to provide food for bears starving because of the melting ice, Bearlift "lived off the good intentions of city types with disposable emotions who liked to think they were saving something – some rag from their primordial authentic ancestral past, a tiny shred of their collective soul dressed up in a cute bear suit" (*MaddAddam* 59). It is ironic that the initiative is more about guilt than effective action considering that polar bears have not starved with the melting of the ice, but instead moved

south, mating up with the grizzlies, and creating new hybrid bears whose colour was no longer an indication of their temperament; in other words, the bear could be brown like a grizzly (which is normally omnivore), but be a carnivore like a polar bear, or then the bear could be white but without the aggressive behaviour of a polar bear.

Atwood's depiction of Bearlift helps to raise awareness of climate change (for example, by calling attention to what could happen to the region's animal life), but she does so at the cost of taking for granted a stereotypical view of the North as an empty no man's land. The Arctic, as Sara Wheeler states, captures the public consciousness and imagination due to its position as an energy frontier and "the lead player in the drama of climate change," having polar bears as "its poster boys" (4). As also observed by Inuit activist Sheila Watt-Cloutier, "When the vast majority of people think of the Arctic, they still think of polar bears, not people" (307). In other words, Watt-Cloutier is suggesting that a stereotype is what comes to their minds, and it is not an inoffensive one, because this type of perception contributes to invisibilization of Indigenous peoples in the region. In Watt-Cloutier's words, "the public attention paid to polar bears is a good illustration of the way in which Arctic people are misunderstood or ignored by much of the world" (308). Her efforts to make climate change a human rights issue is a reminder that the Arctic is not uninhabited, and what happens there has effects on people too.

Atwood's own position is interesting here. She is not shy in relying on stereotypes as a mean to an end. After all, an argument could be made that Atwood is only invoking stereotypes in order to critique them. In fact, by even exaggerating those tropes under the excuse that it is satire, she positions herself as an author who is aware of the role of stereotyping, yet decides to not abandon them entirely. A connection could be made between the portrayal of Bearlift with Atwood's *Strange Things* because in this before-mentioned non-fiction book she not only draws

on stereotypes about the North but also concludes with an ecological warning. Atwood first acknowledges that "Canadians have long taken the North for granted, and we've invested a large percentage of our feelings about identity and belonging in it" (*Strange* 115). Then, she cites ozone depletion, forest devastation, and pollution as environmental problems leading to destruction of the region. According to her, "The edifice of Northern images … was erected on a reality: if this reality ceases to exist, the imagery, too, will cease to have resonance or meaning" (*Strange* 116). In *MaddAddam* the melting of the ice seems to reinforce the stereotype of North as being all about oil and polar bears. Atwood satirizes unregulated capitalism, environmental guilt, and ecological initiatives that are more oriented to marketing than having a positive impact in the world. However, she does so at the expense of circulating the stereotypical view of the North as a marginal, empty space where outlaws from elsewhere may hide. Atwood is therefore aware of what she is doing with stereotypes; so does Leterrier himself in justifying his decision to shoot *Hulk* in Rio's *favelas*. This awareness – or the excuse that something is a satire, as more evident in Atwood's work – should not give them a free card to be insensitive to local realities and their worldly implications.

My intention here is not villify stereotypes as an entirely negative representational tool. But I do insist that uncovering stereotypes, making them visible as such, is a first move toward building a more nuanced view of Brazilian and Canadian spaces, characters, and experiences. As I demonstrate in this chapter, it is striking that such different works in terms of medium and genre as the Hollywood superhero blockbuster *The Incredible Hulk* and Atwood's dystopian novel *MaddAddam* have protagonists going to Rio and Northern Canada because those spaces are considered good hideouts for outsiders and criminals. This stereotype of no's man land draws upon and further reinforces the exoticization of Brazil and Canada's postcard destinations (the

overcrowded, tropical Rio and the empty, cold North, respectively). The challenge, ultimately, is to move away from superficial tropes of otherness that not only ingrain the entangled portrayals of iconic spaces such as Canada's North and Brazil's *favelas* but also produce a polarized view of those regions in relation to one another. Another crucial step is to expose the negative effects of representations that, by placing Brazilian and Canadian spaces in the margins of mainstream society, enable the discrimination of local voices and contexts. Equally critical – as my next chapter claims – is to understand the role of language in either fostering or constraining the hemispheric dialogue between these two countries.

Chapter Two

Linguistic Entanglements: Bringing Portuguese and French into the Hemispheric Dialogue with *O Dono do Mundo* and Sergio Kokis's *Le Pavillon des Miroirs*

After focusing on two popular texts with cultural status to reinforce and circulate marginalizing views of Canadian and Brazilian iconic spaces, I turn now to two non-English works to explore the role of language in thinking about Brazil, Canada, and the Americas. Like stereotypes, language has become a feature of otherness in Brazilian and Canadian entanglements. Language has also further contributed to relegating the realities of officially bilingual Canada and Portuguese-speaking Brazil to the margins of the hemispheric conversations, which have been predominantly oriented around the United States and Hispanic Latin America (Braz "Outer"; Fitz). I take a step forward toward shifting away from this hegemonic geography of knowledge of the Americas by examining the Brazilian *novela*[76] *O Dono do Mundo* [*The Owner of the World* in a literal translation] and the Québécois[77] novel *Le Pavillon des Miroirs* [*Funhouse* in the English translation]. By working with these texts in Portuguese and French, respectively, this chapter seeks to forge connections beyond the

[76] I resist translating it as soap opera because, as already noted, Brazilian *novelas* are a culturally specific product that differ from what North American audiences understand as soap operas.

[77] I use this term to point out the distinctive status of this body of literature. Here I make a distinction between francophone literature produced in Québec, where French is the dominant language, and what Rosemary Chapman calls "francophone minority literature," that is, literature produced by Canada's francophone populations beyond Quebec, where they constitute a numerical minority within their respective provinces" (192).

constraints of a single linguistic tradition, while highlighting the function of language as an indication of target audience.[78]

Aimed originally at Brazilian viewers,[79] the Portuguese-speaking *novela O Dono do Mundo* was produced by TV Globo (the dominant free to air network in Brazil). Its 197 episodes were aired from May 20th 1991 to January 4th 1992[80] in a time slot known as *"novela das oito"* (8 p.m. *novela* in a literal translation).[81] Those *novelas* tend to be the most widely watched and influential in Brazil, or what Eli Lee Carter calls "the prime-time crown jewel … [that] gives prominence to, and is often built around, the network's most celebrated writers and actors." That was the case of *O Dono do Mundo*, written by renowned author Gilberto Braga[82] and starring a cast of Brazilian TV superstars in the likes of Antônio Fagundes, Glória Pires, Malu Mader, and Fernanda Montenegro. Set in Rio, the plot features a honeymoon trip to Québec in its first episodes, in a representation that, I argue, has contributed to bringing Canada – particularly Québec – into the Brazilian imaginary. I compare this TV production with a literary work that offers a different orientation, being credited to insert Brazil into the cartographies of Québécois literature (Figueiredo "Représentations" 563). *Le Pavillon des Miroirs* (1994) also entangles Rio and Francophone Canada, but has another intended audience, given its French publication. This

---

[78] Linguistic audience cannot be equated to national audience. Language-based models of nationhood do not work for an officially bilingual nation such as Canada.

[79] Globo exports some of its *novelas* to other countries. That was the case of *O Dono do Mundo.*

[80] In 2014 Globo reprised this *novela* in the afternoons (*Memória Globo*).

[81] They used to be aired around 8:30pm after the national news, but now this time slot is referred to as "*novela das nove*" (9 pm *novelas*) for a more accurate airing times, later than in the past.

[82] TV authors are considered the authoritative creative force in Brazilian *novelas*, whereas the directors get little attention (Carter).

novel has later received English and Portuguese translations, respectively, as *Funhouse* (1999) and *A Casa dos Espelhos* (2000). I work with the French text because that is the language in which it was originally written by its Brazil-born author, Sergio Kokis.[83] As I later address, Kokis's homeland of Brazil is the setting of some of his other works too, but it is in Québec's literary scene – rather than in the realms of Brazilian literature – that he has made a name for himself.[84] By briefly bringing up this context I want to justify the methodological choice of having *O Dono do Mundo* and *Le Pavillon des Miroirs* as objects of study. Not only do they expand the linguistic and multimedia scope of this project, but also they hold significance in their local domains of Brazilian television and Québécois literature. There is a difference, however, in terms of scope and reach of these works, because a Québécois novel does not have a similar national impact in Canada as a *novela das oito* has in Brazil. I approach this imbalance as a reminder of the role of language and scales of analysis in assessing the worldly implications of a cultural text.

This chapter's comparison between *O Dono do Mundo* and *Le Pavillon des Miroirs* demonstrates that encountering a foreign language as a traveler has a different dynamic than living that same language as an immigrant, yet both experiences might be traumatic on their own. In addition, I problematize here the ways in which these two texts situate the English language in the global arena, and how notions of hierarchy of languages and foreignness as otherness compromise a genuine hemispheric dialogue. By approaching language as a foundation to identity and worldview, I argue that hemispheric entanglements entail more than

---

[83] This decision is not motivated by concerns with fidelity or a marginal view of translation. On the contrary, following Walter Benjamin, I consider translation as a mode on its own.

[84] As previously stated, *Le Pavillon des Miroirs* has been awarded major Francophone literary prizes.

multilingualism and translation, but also the acceptance of language gaps as equally crucial for a deeper understanding of the Americas. Ultimately, my decision to quote *O Dono do Mundo* and *Le Pavillon des Miroirs* in Portuguese and French, respectively, produces a deliberate disruptive effect which is also a reminder of the struggles of multilingualism and the importance of translation.[85]

O Dono do Mundo: Bringing Québec to Brazilian prime-time television

With *O Dono do Mundo*, author Gilberto Braga wanted to encourage ethics discussions around the Brazilian elites' disregard for the poor.[86] The plot centers on Felipe Barreto (played by Antônio Fagundes), a narcissistic plastic surgeon who makes a bet on taking to bed the virgin bride (Márcia, played by Malu Mader) of one of his employees.[87] The surgeon attends his

---

[85] I want to acknowledge the centrality of translation to the plot of Andrew Pyper's *The Trade Mission* (2002), a Canadian literary work that also entangles Brazil and Canada. In this novel, which even quotes Walter Benjamin's "The Task of the Translator" in its epigraph, a Canadian translator is the first-person narrator who tells the story of a business trip to São Paulo, followed by a sightseeing tour in the Amazon. Translation is presented in this novel as a creative work that requires "reading – and speaking – between the lines." As Pyper's narrator-translator reflects on her job, "The real work is in making things up to bridge the inevitable gaps that language leaves between us."

[86] This *novela* might be read as a product of its time, depicting the reality of the early 1990s in Brazil when businesses started using computers, the government was confiscating saving accounts, and the rich were sending their money to offshore accounts. See Lisandro Nogueira for the argument that *O Dono do Mundo* reflects the political environment of Brazil back then.

[87] For Nogueira, *O Dono do Mundo* was emblematic because of the audacity of its theme and the consequent public rejection of this *novela*. Author Gilberto Braga hoped that the audience would support the idea of "the revenge of the virgin," but the story shocked the public, who did not sympathize with the character for being too naive and foolish. The audience dropped to indices never seen before in prime time, forcing Braga to change his plans for the character, who would no longer ascend socially as a high-end hooker, but would instead suffer and pay for her "mistake," thereby satisfying the audience's moralism (Memória Globo; Nogueira).

employee's wedding reception and offers to pay to give the couple the honeymoon trip of their dreams as a wedding gift. He comes to this idea after overhearing the bride say, *"Deve ser o máximo ver neve, né… É o meu sonho desde criança. Esquiar então, nossa… Tem uma colega minha que esquiou no ano passado em Bariloche, mas eu tenho loucura pra ver neve… loucura!"*[88] Felipe then conveniently proposes Canada as a destination, because he is already embarking to the country on the next day to give a lecture at a hospital in Québec City. The surgeon says that the hospital's management offered him a cottage in Lac Beauport, near Québec City, and then the newlyweds could stay there. As he proposes, "*Com neve nas montanhas, eu acho romântico. Vocês podem aprender a esquiar.*"[89] The couple then accepts this international trip as their wedding gift.

In tropical Brazil, snowy landscapes capture people's imagination, as evident by Márcia's lifetime dream of seeing snow, and Felipe's idealization of snowcapped mountains as a romantic scenery. Only Brazilians who can afford to travel abroad can experience it firsthand. Not surprisingly, the newlyweds did not have passports and "*roupa de frio*" (clothes for cold weather), complications that emphasize this winter experience as something very distant from their everyday lives. In fact, Felipe's wife, Stella (Glória Pires), seems to be self-aware of their upper-class privilege when she comments, "*Tantas mulheres nunca esquiaram. Nem sabem que existe ski.*"[90] In Canada, however, snow is part of the reality of winter, which leads to my point

---

[88] In English: "It must be wonderful to see snow, eh? It has been my dream since I was a child. And skiing then… wow! I have a coworker who skied last year in Bariloche [Argentina], but I am crazy about seeing snow…" (my translation).

[89] In English: "With snow in the mountains, I think it's romantic. You can learn how to ski" (my translation).

[90] In English: "So many women have never skied. They don't even know that there is such a thing as skiing" (my translation).

that Québec seems to be chosen as a setting for this *novela* precisely for being able to offer an experience that is economically, culturally, and geographically distant from Brazilian reality. In other words, *O Dono do Mundo* is interested in a stereotypical image of Canada as a snow-destination, which, from a Brazilian orientation, sounds exotic. Take, for instance, a conversation in which Stella wonders if her friend Karen (Maria Padilha) is in a negative mood for not joining their trip to Québec. Karen's reply is emblematic: "*Eu, hein, pra virar pinguim numa cidade do interior que só tem loja mixuruca? Eu não. Daqui a uma semana, sim, minha filha, Nova York.*"[91] In this specific context, calling Stella "*minha filha*" ("my daughter" in a literal translation) sounds patronizing[92] because of Karen's explanatory tone imposing her view as if talking to a child. Karen's snobbery is even more evident when she refers to turning into penguins as a way to imply that Québec is a freezing and remote location. The use of this figure of speech is certainly problematic when considering that penguins are more commonly associated with the uninhabited Antarctic. Preconceived notions of cold weather and lack of sophistication are Karen's reasons to dismiss Québec, a place that Karen contrasts to what she considers a more exciting urban destination, New York. My point here is that, like *The Incredible Hulk* and *MaddAddam* discussed in Chapter One, *O Dono do Mundo* also evokes the myth of "Canada North" by reducing its portrayal to the image of a cold and isolated place. This

---

[91] In English: "Who? Me? To become a penguin in a small town that only has second-rate stores? Not me. In one week from now, then yes, my daughter, New York" (my translation).

[92] I acknowledge that, like the Spanish "*mija*" [which is a contraction of "*mi hija*," meaning "my daughter"], "*minha filha*" is often employed as an affectionate address to women, similarly to "honey" or "my dear." However, depending on the tone, this specific vocative can also be a condescending way of speaking to someone. This example highlights the importance of context in which language is employed. After all, words themselves (as simply signs) are not what make language meaningful.

problematic representation gains further significance given *novelas*' grip on the Brazilian imaginary.

In dialogue with Benedict Anderson's concept of imagined national communities, scholars have pointed out that *novelas* contribute to the construction of national identities and sentiments in Brazil (Hamburger; Lopes; Porto). Often considered chronicles and documentaries of the daily life in the country[93] (Hamburger; Jambeiro), *novelas* are valued beyond their entertainment function, as they become what TV scholar Maria Immacolata Vassolo de Lopes calls a communicative resource that offers Brazilians a shared repertoire in the form of a narrative of the nation ("Telenovela como recurso" 22). Here I agree with Lopes that *novelas* do function as agenda setting in Brazilian society, with their episodes giving visibility to certain themes, behaviours, and products ("Telenovela brasileira" 19).[94] Travel destinations, too, are put under the spotlight, as seen in the case of *O Dono do Mundo* framing Québec as a ski destination for the elites. There is a scene in which Stella even explains to Felipe that they could still go to Québec later than initially planned, because there is snow on the ground until the end of March and, after that, artificial snow. Not only her husband but also the Brazilian viewers are being "educated" that, per her words, one can ski there almost six months a year.

Many Brazilians are indeed propelled to travel to places they see in their favourite *novelas*, according to a study that looked at the sales growth of plane tickets and touristic

---

[93] Their themes often reflect social, political, and cultural realities, while privileging urban settings and the middle class.

[94] Brazilians' attachments to their favourite *novelas* are significant to the point that networks invest in research about the repercussion of the episodes and audience expectations, so that the author can make changes in the plots – like what happened with *O Dono do Mundo* – based on the feedback. For this reason, *novelas* are considered "open works" having their scenes shot only a few weeks or days before airing.

packages to international destinations featured in post-millennium *novelas* (Dutra, Faria & Miranda). The audience is attracted to these destinations due to curiosity to learn more about other cultures and to a desire to see those touristic attractions firsthand. Additionally, several companies launch travel packages tailored to destinations that gain touristic visibility after appearing in *novelas*. This type of entanglement between Brazilian *novelas* and the tourism industry resonates with my discussion in Chapter One about the blurry lines between the cinematic and touristic Bella Coola and Rio's *favelas*.

Moreover, *O Dono do Mundo*'s portrayal of Québec needs to be situated in what is a long-standing tradition of depicting foreign settings in Brazilian *novelas*.[95] As Marcia Perencin Tondato observes, plot requirements tend to justify the presence of those locations abroad, but they are also a way to attract viewers to the images of what might be considered postcard destinations. Québec City, due to its scenic characteristics, fulfills a plot requirement in *O Dono do Mundo*, while also functioning as a postcard destination. After the characters disembark in Canada, the camera travels through Québec City from a car passenger's point of view. The audience sees snow on the streets, Old Québec architecture, including the city's iconic Fairmont Le Château Frontenac. Local footage shows a VIA Rail train plowing through the snow. No need for captions because the landscape speaks for itself, in a commodification of otherness similar to those addressed in Chapter One.

Conversely, *O Dono do Mundo* has taken another approach to introduce Rio in its first episode. The indication does not come from the previously mentioned clichés of showing

---

[95] Those insertions go back to the 1960s, but their quantity and complexity have increased after the 2000s (Tondato). According to Marcia Perencin Tondato, 11 out of 94 *novelas* aired in the 1990s had scenes shot abroad, mostly in Europe, while 32 out 89 *novelas* from the 2000s had scenes abroad, including places such as India, Morocco, China, Japan, and Africa.

postcard sights such as Christ the Redeemer or Copacabana beach, but rather from the score. Some footage shows a character from a working-class neighborhood engaging in the dangerous and illegal practice of train surfing (riding on the outside of a moving train) accompanied by the singing of Caetano Veloso, one of the most celebrated singers and songwriters in Brazil:

Cidade maravilhosa

Cheia de encantos mil

Cidade maravilhosa

Coração do meu Brasil[96]

There is no need to tell the audience that the setting is Rio, a city nicknamed Marvelous City. This song honors the beauty of Rio and is considered the city's anthem. Also needless to say to Brazilian viewers, Rio is the heart of Globo's *novelas*. The network's main production studios are in Rio, a city that tends to be represented in Globo's *novelas* as the synthesis of a modern and urban Brazil, as Daniela Stocco argues in a study pointing out that 25 out of 43 *novelas das oito* that aired from 1983 to 2008 were set in Rio (58%).[97] Stocco's analysis echoes the criticism that *novelas* underrepresent or present a caricature of poor, rural, and black populations given their urban, white middle class focus. I want to acknowledge that *novelas* have now been increasing the visibility of poor and black Brazilians as a response to lower middle class growth, but these works are still "focused on the primary urban southern metropolises, with slums still largely depicted as places to be escaped, and largely excluding other parts of the country" (Pastina, Straubhaar & Sifuentes 107). This marginalization of certain parcels of Brazilian society

---

[96] In English: "Marvelous City / Filled with thousands of enchantments / Marvelous City / Heart of my Brazil" (my trans.).

[97] Confirming the urban orientation of Globo's flagship *novelas*, Rio and São Paulo (Brazil's two largest cities) are the settings for three out of four *novelas das oito* in the given period (Stocco).

suggests, as Antonio La Pastina, Joseph Straubhaar, and Lirian Sifuentes point out, that "fissures between national and local are not only the result of geographical location and media representations; race and class have roles in it as well" (114). Those fissures – central to the plot of *O Dono do Mundo* – are equally exposed in Kokis's *Le Pavillon des Miroirs* and crucial in thinking about the hemisphere too. After all, if nation itself is not a concise and homogenous category, how does one go from there to the hemisphere? To answer this question, and to make the hemispheric framework viable, it is necessary to understand this move to scale up not as an attempt to make totalizing claims about the Americas. Instead, it is a call to open a conversation across different locations and experiences that operate on a national level too. Like *O Dono do Mundo, Le Pavillon des Miroirs* not only contrasts Canada and Brazil but also offers opposing views of Brazil itself.

Le Pavillon des Miroirs: Bringing Brazil to Québécois migrant literature

Kokis's debut novel, *Le Pavillon des Miroirs* tells in first person the story of a Brazilian painter in exile in Canada after living a few years in Europe. The novel alternates between the narrator's childhood and teenager years in Brazil and his life and art in a foreign country, mostly how his paintings function as a form of language that helps him to make sense of his fractured identity.[98] Like Kokis himself, the narrator grew up in Rio and moved to Europe on a scholarship in the 1960s and later to Québec. At that time, Brazil was under the rule of a military dictatorship that had forced Kokis and many others into exile. Like his narrator in *Le Pavillon des Miroirs*,

---

[98] Luciano Passos Moraes examines the novel's title, suggesting that a funhouse is a way into the narrator's self-image, as someone who finds himself surrounded by his own paintings, which are deformed projections of himself.

Kokis paints. Due to the similarities in the life stories of the author and the narrator, significant scholarship on this novel focuses on issues of literary genre, addressing the question of to what extent *Le Pavillon des Miroirs* might be read as autobiography, despite Kokis framing this book as a "novel" in the subtitle.[99] Criticism[100] has been equally interested in situating Kokis in the context of Québécois *écriture migrante* (migrant writings) by producing hybrid texts that blend languages and deconstruct assumptions of national literature. [101] Kokis has been the only author with Brazilian origins to achieve recognition in this body of ethnic literature (Sousa). Kokis's second and third novels also deal with Brazil: *Negão et Doralice* (1995) [*Negão and Doralice* in a literal translation] is a love story between a *mulato* drug dealer and a beautiful redhead sex worker in a *favela* in Rio; and *Errances* (1996) [*Wanderings* in a literal translation] is about a Brazilian poet who goes back to Rio after living 20 years in exile in Europe. These three works constitute Kokis's so-called "Brazilian trilogy," but Kokis's home country also appears in his 2010 novel *Amerika*, which depicts a Lithuanian pastor who convinces some of his parishioners to follow him to a promised land in Brazil. His 2017 hemispheric novel *L'âme des marionettes* [*The Soul of Puppets* in a literal translation] brings Mexico, Canada, and Brazil together by portraying a writer of Mexican origins who lives in Montreal, teaches philosophy at McGill, and is invited to a book fair in Rio, where he tries to clarify the mystery about the disappearance of a

---

[99] For an autobiographic reading of *Le Pavillon des Miroirs*, see Dominique Boxus. Anna Faedrich Martins and Jacqueline Oliveira Leão examine this novel as an autofiction. For Eurídice Figueiredo, it is neither autobiography nor fiction, but instead a hybrid text ("Représentations").

[100] Concepts of otherness and displacement inform the analyses by María Fernanda Arentsen; Marie Pascal; and Pamela V. Sing.

[101] Susan Ireland and Patrice J. Proulx explain that "various terms have been proposed to characterize the new literature—ethnic, transcultural, néo-Québécois, immigrant, postcolonial, minor, multicultural, and postnational; of these, *écriture migrante* has become the most widely used term" (36).

Montreal friend's sister who went there to study puppetry and stopped sending news to her family back in Canada.

Considering how much attention Kokis has given to Brazil in his stories, Hugh Hazelton finds it curious that "Brazilians themselves seem to view Kokis as a Canadian or Québécois author, rather than as a Brazilian who lives abroad" ("To the Farthest"). Issues of language might offer an explanation, given that Kokis writes in French and, for this reason, is still little known in Brazil (only one of his novels has received Portuguese translation [102]). My view is that it would be unreasonable to situate Kokis in the realm of Brazilian literature given that he does not write in Portuguese, neither are Brazilians his target audience. Rather than solely themes, settings, or place of birth,[103] I understand that language of expression is crucial to what counts as the national literature of Brazil.[104]

Some authors defend the importance of writing in their mother tongues to not cut off themselves from their roots while other authors justify the use of more hegemonic languages such as English to increase the reach of their works and make it their own. In this context Hazelton[105] cites Kokis as an example of Latino writers who have been accepted in Canadian

---

[102] The only other novel by Kokis to receive a translation from French into English is *L'Art du maquillage* (1997), published in 2002 as *The Art of Deception* (2002). This text tells the story of a Montreal painter with a talent for art forgery.

[103] For example, Clarice Lispector – a celebrated name in the Brazilian literary canon – was born in Ukraine and moved to Brazil when she was a toddler.

[104] Unlike Canada, Brazil has a unilingual model of national literature. For an overview of Brazilian literary history, see Antonio Candido; Eduardo F. Coutinho; and Sílvio Romero.

[105] Hazelton dates to the 1970s the beginning of a growing connection between Latin American and Canadian literary circles, because many members of more progressive sectors of Latin American society, writers included, moved to Canada around that time to escape the dictatorial governments of their home countries ("11 September").

literary circles precisely because he writes directly in French, one of the nation's official languages ("11 September"). Hazelton observes that Anglophone and Francophone Canadian literatures have been "far more receptive to the work of Hispanic- and Luso-Canadian writers who work directly in one of the official languages, without having to pass through the filter of translation, than they are to translated authors" ("11 September" 188).[106] Dominique Boxus proposes that Kokis's choice for writing in "*la langue de l'autre*"[107] (58) accentuates his detachment from his native country of Brazil. Calling a non-mother tongue "the language of the other" reinforces a certain notion of otherness of foreign languages, but one cannot forget that French is simply the language in which Kokis lives. The same might be said about his fictional narrator in *Le Pavillon des Miroirs*. After all, the first-person narrator is not telling his life story to Brazilians, but rather to Francophone readers to whom he needs to explain, describe, and translate Brazil. I make this point based on his use of language, but not simply the fact that the text is written in French. Take for example the narrator's recollection of his attempt to confess to a priest that he had committed "the sin of the flesh" for having eaten meat on Good Friday (thereby disobeying a Catholic tradition of eating fish instead). The narrator's explanation – "*Parce que dans notre langue on utilise le même mot pour nonmer ce péché et la viande*" (92)[108] – clearly entails a non-Brazilian audience to whom Brazil needs to be translated. The use of the pronoun "*notre*" (our) stresses his insider's perspective on Portuguese. Even though the

---

[106] Hazelton considers the work of those writers of Latin American origins, regardless if through translation or not, key to make Canadians realize "they were interconnected with the peoples of over twenty-five other nations, all of which were part of the Americas, that shared a single land mass stretching from Ellesmere Island to Tierra del Fuego" ("11 September" 182).

[107] In English: "the language of the other" (my translation).

[108] In English: "Because in our language, we use the same word to name that particular sin and say meat" (*Funhouse* 75).

Portuguese for flesh/meat – *carne* – is not even mentioned in this episode, the novel is not shy in its use of Portuguese words and idioms. For example, the novel uses Portuguese to indicate urban locations such as *Praça da República* or *Avenida Presidente Vargas*, which could be easily translated into Republic Square and President Vargas Avenue. By writing about his native land in a foreign tongue, and mixing both languages, the narrator (but also the author) produces a hybrid text that deterritorializes language while functioning as a translation (Sousa; Figueiredo). As a result, Brazilian and Québécois readers have different reading experiences. For instance, the connotation of nicknames such as *Maluco* (which means Crazy) is lost – or needs to be explained, like *Nego Pau de Jegue*, which the narrator himself translates as Black Donkey-Dick – to a Francophone audience to whom all Brazilian names or nicknames might sound equally foreign.

Another consideration is the comic effect of the literal translations of Brazilian expressions or words into what might sound meaningless to a foreign audience, such as in the case of the drug *lança-perfume* (ether spray) being referred to as *lance-parfum* (or perfume-thrower in the English edition). I therefore agree with Sherry Simon: "What generally passes for a bad translation, in fact, is a text which reminds its readers that it is suspended between languages, suggesting the translator's incapacity to escape the influence of the source language and embrace the fullness of the target language" ("Translating and Interlingual" 71). For Simon this type of "translingual imagination" is stimulated when writing from a borderland culture that is marked by the encounter of languages (*Translating Montreal* xvi). Simon's analysis on what she calls a poetics of translation focuses mostly on the contact between English and French because it is the most frequent in the Québec context, but her theorizations can be applied to Kokis's *oeuvre* as that of an author located on the borders between Portuguese and French. The

mingling of linguistic codes that leads to an "aesthetics of cultural pluralism" (Simon "*Translating and Interlingual"* 72-73) is evident in the before mentioned examples of Kokis's intentional bad translations and use of jocose names that, I argue, not only tell readers but also show them that life in-between language is indeed disruptive. The agency in those authorial decisions leads me to situate Kokis in Steven Kellman's definition of translingual authors[109] as those who "flaunt their [literary] freedom from constraints of the culture into which they happen to have been born" (ix). This is a deliberate move with twofold implications: you gain but you also lose. As Kellman puts it, "If Homo sapiens is a species defined by language, then switching the language entails transforming the self. While it can be liberating, discarding one's native tongue is also profoundly unsettling; it means constructing a new identity syllable by syllable" (xiv). I am interested in these notions of transformation, empowerment, and dislocation, because, as this chapter later demonstrates, they all manifest in the narrator's struggle with language in *Le Pavillon des Miroirs.*

Portuguese is Kokis's mother tongue, but it has been widely employed in texts about Brazil by Anglophone and Francophone Canadian writers. Their reasons vary. Portuguese words and names might add authenticity to the story, for example, when the author is referring to real people and places. There are certain words that cannot quite be translated from Portuguese due to their local specificities, such as *capoeira*, *samba*, *bossa nova,* and *caipirinha.*[110] In her analysis of the depictions of Brazil in Québécois literature, Eurídice Figueiredo points out that some

---

[109] Kellman defines translingual authors as "those who write in more than one language or in a language other than their primary one" (ix). This is, however, a broad and diverse category that includes names such as Samuel Beckett and Vladimir Nabokov, in addition to some authors discussed in this dissertation, notably Nancy Huston and Tomson Highway.

[110] I would add *favelas* and *novelas* to this list too.

authors opt for Portuguese words even when a translation is available (for example, *cerveja* for beer) only to add a "*couleur locale*"[111] to their texts ("Représentations" 567). This use of a foreign language to highlight a certain otherness suggests a more exotic experience in a strange land with a strange tongue. Michael Cronin defines this type of strategy[112] as defamiliarization, "the use of lexical exoticism in the narrative, including isolated words or expressions from the foreign language in the text" (159). Its appeal can be situated in the process of commodification in which, as Graham Huggan observes, "cultural difference also has an aesthetic value, a value often measured explicitly or implicitly in terms of the exotic" (13). My point here is that language, as a marker of cultural difference, might contribute to widen the distance between countries such as Brazil and Canada. This gap, however, cannot be solely attributed to communication barriers, but also to notions of otherness that contribute to discriminatory views of one another. As I quoted in the introduction, Brazil's language is one of the things that Canadian author Priscila Uppal disliked about her mother's native country (*Ontological* 58). I am bringing back Uppal's example because of her attempt to describe Portuguese as "the language of sorrow," explaining to her Anglophone Canadian readers that this idiom is "littered with 'ao' sounds, long nasal vowels equivalent to an English 'ow' as in 'cow' or 'wow' and stretched into a long melancholic whine" (*Projection* 49). I wonder if Uppal is instead referring to the "ão" nasal sound that is very common in Portuguese, even though it does not sound quite like an English "ow" as she claims. It is important to make a distinction between "ão" and "ao" because they do have different sounds in Portuguese, starting with the fact that "ao" is not nasalized, but

---

[111] The equivalent English expression would be "local flavour."

[112] Cronin notes that writers' strategies to deal with foreign languages in their texts go from mimesis to exclusion, passing through translation itself (directly or not).

this difference is easily overlooked by non-Portuguese speakers to the point that Brazil's largest city, São Paulo, is often misspelled (and mispronounced) as *Sao Paolo*. Uppal might give the impression of being very knowledgeable about Brazil, when in fact her memoir reveals how clueless she is about her mother's country, blinded by her trauma and arrogance. However, as a native speaker of Brazilian Portuguese, I am not offended by what Albert Braz considers a "cavalier treatment of the Portuguese language" by Canadian writers ("Bahai" 30). On the contrary, I would argue that Uppal's mishaps with Portuguese (her hilarious misspellings included) make her writing about Brazil even more fascinating. Such linguistic inaccuracies are valuable on their own, because they add authenticity to her writings in the sense that they highlight what is indeed legitimate: the struggle with a language that is not one's own. Of course, her work is not aimed at a Brazilian audience, but Portuguese-speaking readers get a different reading experience that is lost to even Uppal herself.

Entangled binaries

Like *Hulk* and *MaddAddam* discussed in Chapter One, *O Dono do Mundo* and *Le Pavillon des Miroirs* circulate old stereotypes about Brazil and Canada and offer dualistic views of both countries in relation to one another. Figueiredo criticizes Kokis for depicting Brazil as a country of contrasts and excess and for opposing it to Canada, especially through a comparison that reinforces two myths – the one of the Brazilian summer and the one of the Canadian winter ("Représentations" 568; "Sergio Kokis: Um exilado" 241). [113] After all, the narrator starts the

---

[113] She examines the stereotypical depictions of Brazil in works by Pierre Samson, Daniel Pigeon, Claire Varin, Noel Audet, and Pierre Nepveu to conclude that Kokis's portrayal of the country is the most virulent of all. She argues these other authors are more sympathetic to Brazil

second chapter of the novel by contextualizing the "*chaleur moite*"[114] of his childhood as a memory in contrast to his current adult reality in the "*froid intense des longs janviers*"[115] (Kokis *Pavillon* 18). That is, therefore, a binary representation of Brazil and Canada in the same molds of those examined in my previous chapter. However, I want to acknowledge that weather helps to situate the readers of *Le Pavillon des Miroirs* given that the narrator is not straightforward about his locations. The first chapter of the novel recalls the experience of going to a convent at *Largo da Carioca*, which serves as a clue that the story takes place in Rio. The city is not named then, but *Largo da Carioca*, after all, is a public square considered a landmark in Rio's downtown. The narrator does not name Québec either, which makes his winter descriptions helpful to situate where his "*existence d'exilé*"[116] (19) might take place. The dynamic of stereotyping is not lost to the narrator himself, as he complains that people abroad tend to reduce Brazil to the tropes of Carnival, samba, and beautiful beaches. Furthermore, I want to concede that, as Joseph Melançon points out in the preface to Kokis's *Les langages de la création* [*The Languages of Creation* in a literal translation], contrasts and fusions are key to Kokis's creative world in general (8). Specifically in *Le Pavillon des Miroirs,* Brazil and Canada represent more than two distinct locations but rather the two opposing attitudes (the past versus present) that the narrator is trying to navigate (Pascal). This dichotomy is what forces the narrator to compare both countries as his way to grasp reality, as he acknowledges: "*L'étranger arrive dans une ville inconnue. En début d'aprés-midi, sous un soleil que lui semble différent, moins brilliant. Chaque*

---

as a discovered rather than abandoned country, while Kokis reflects to his writing the burden of an oppressive personal history ("Représentations" 573).

[114] In English: "muggy heat" (*Funhouse* 15).

[115] In English: "intense cold of long Januarys" (*Funhouse* 15).

[116] In English: "exile's existence" (*Funhouse* 16).

pays a son propre soleil. Tout l'impressionne, mais il ne regarde pas d'un oeil nouveau. It ne fait que comparer, huger, peser selon les mesures de sa mémoire"[117] (356). I read this passage as an attempt to naturalize differences rather than making them a feature of otherness. If memory functions as an anchor (even though the narrator recognizes that memory is blurry and changes, shaped by time and location), it is because we rely on our roots and past experiences to come to terms with reality. In using the metaphor of a plurality of suns, the narrator alludes to the importance and relativity of perspective, because people do see the same thing with different eyes, which make those things different. Our eyes too change with time and circumstances, affecting our views. The sun, after all, does not have a fixed coordinate because it is always rotating and travelling through space; however, it is still a reference point as we are revolving around it. In dialogue once more with Walter D. Mignolo's notion of a geography of knowledge (*Idea*), I therefore avoid dismissing Kokis's use of contrasts as solely stereotypical. His portrayal of plural (and conflicting) Brazils calls attention to the diversity of a country of continental size, deep regional differences, and vast economic disparities. The way that the narrator compares the Northeast of Brazil to Rio is harsh and filled with exoticism, like his reference to the *sertão* (Brazil's arid backlands) as a region of extreme poverty where one can find all sorts of strange things. However, his unsettling *sertão* trip teaches him distance, further illuminating his own view that "*On est toujours l'étranger de quelqu'un d'autre, même si on ne le resent pas*"[118]

---

[117] For this novel's translation, I quote the English edition: "A FOREIGNER ARRIVES IN A STRANGE CITY. In mid-afternoon, under a sun that seems different, and not as bright. Every country has its own sun. Everything he sees impresses him, yet he sees nothing with new eyes. He compares instead, judges, weighs against the measure of his memory" (*Funhouse* 287). A stylistic difference to be noted is the capitalization of the initial words of new chapters in the English edition, as seen in this excerpt from the opening of Chapter 27.

[118] In English: "You're always someone else's stranger, even if you don't feel it" (*Funhouse* 244).

(302). This statement suggests that orientation determines how we see and are seen, and what counts or not as being an outsider. The narrator's point is that one does not need to live in a foreign country and language to feel detached, because you are already someone else's other. In his case, the feeling of displacement accompanied him even when living in his native country and speaking his mother tongue.

The urge to compare is equally present in *O Dono do Mundo*. During her stay in the cottage in Québec, Márcia has a chat with a Brazilian woman who works as a housekeeper there. Márcia wants to know if the woman misses Brazil. To answer this question, the housekeeper states that she could not make a living in Rio whereas in Québec her family has a good life with a car in the garage, a good school for their children, and access to health care, while, in her words, "*O Brasil é bom pros ricos*."[119] Her commentary reflects a common perception among Brazilians about the nation's inequality, and it draws further attention to the social class divide that is a major theme in *O Dono do Mundo*. Márcia's follow-up question has a comparative undertone, "*Você veio sozinha, pra um país estranho, uma vida completamente diferente. Uma aventura, né. Você não teve medo?*"[120] I wonder why the issue of language is never acknowledged in this short exchange between the two women. Does it mean that the struggle with language is to be taken for granted? Perhaps different language, climate, and culture are all Márcia's reasons to call life abroad "an adventure" in "a strange country." If so, it is not that language lacks importance, but instead that it is so central to one's experience that living in a foreign language leads to a reinvention of the self, or, in Márcia's terms, "a completely different

---

[119] In English: "Brazil is a good place only to rich people" (my trans.).

[120] In English: "You came alone to a strange country, a completely different life. An adventure, eh. Weren't you afraid?" (my trans.).

life." This conversation could be tied back with the identity struggles of Kokis's narrator. Part of this argument, as I explore next, has to do with the role of language beyond that of a communication tool.

Language and culture

This project pays close attention to the relation between language and identity. Stuart Hall states that cultural practices "work like languages" ("Introduction" 4) to suggest that culture and language are ways through which we make sense of the world around us, and neither have a fixed meaning. The context in which language is employed and the cultural system enveloping it matter to the point that translation has its own limitations.[121] As Nancy Huston puts it, "[a] dictionary is not enough" (*Losing* 3), because there is more to be considered. If languages are untranslatable to a certain degree, as Huston notes, it is because "languages are not only languages. They're also worldviews" (*Losing* 38). Such an approach echoes Tomson Highway's own claim that languages "are shaped by mythologies, world views, collective dream worlds" ("Why Cree" 164).[122] Highway is an advocate for multilingualism because it is about giving us different ways to interpret the world. As he asserts, "Speaking one language … is like living in a

[121] As seen in my caution against using the terms *novelas* and soap operas as interchangeable.

[122] Highway places high importance in mythology as a point of origin by which people articulate their lives. Mythology, for Highway, is like examining the x-ray of a person looking not for their bones and organs, but rather their spiritual nervous system (*Comparing*). He demonstrates his point by drawing attention to different ways in which languages divide their universe (*Tale)*. In the case of French, Portuguese, and Spanish, words can be feminine or masculine, while in Aboriginal languages the division is between things that are animate (and have a soul) or are inanimate (and do not have it). Seeing the world through the lenses of genders or animacy constitutes different forms of interpretation deeply rooted in language.

house with one window only; all you see is that one perspective when, in point of fact, dozens, hundreds, of other perspectives exist and one must, at the very least, heed them, see them, hear them" (*Tale* 20). Taking Highway's analogy a step further, I propose thinking about the Americas as this house with multiple windows; like windows in a house, multilingual texts can offer us different access points and views to the hemisphere that, after all, is multilingual itself. Key to this hemispheric approach is to bring multi-perspectives in dialogue. To close one's ears to foreign languages not only compromises the communication but also sounds like a form of cultural prejudice, or in Highway's view, the act of imposing one's own language is like breaking into one person's house and stealing his/her spirit (*Tale* 34). It is also because people perform their identity through their use of language that Gloria Anzaldúa states that to criticize one's way of speaking is to criticize who that person is. As she puts it, "Ethnic identity is twin skin to linguistic identity – I am my language" (81). Crucial to this affirmation is the realization that the link between the self and language cannot be explained (or limited) by the nation-state, as in the case of Chicano Spanish, which is spoken by Mexican-Americans in the United States.

I bring up what Huston, Highway, and Anzaldúa have to say about language because they have all informed my thinking on this subject as someone who also shares with them the experience of living with entangled languages. Even though I strongly believe that multilingualism is paramount to a more nuanced view of Brazilian and Canadian entanglements, I am aware of its own setbacks, such as the hierarchical power dynamics in the ways that the contacts between multiple languages are often negotiated. I refer to the use of language as a colonial and imperialist device, in addition to the special value placed on one's mother tongue. Such is the importance of the language in which one was born that Huston makes a distinction between true bilinguals – those who "learn to master two languages in early childhood and can

move back and forth between them smoothly and effortlessly" (*Losing* 40) – and false bilinguals, those who acquired an additional language as adults. If there is nothing like that language(s) in which you grew up, it is because "your native or 'mother' tongue, the one you acquired in earliest childhood, enfolds and envelops you so that *you* belong to *it*, whereas with the 'adopted' tongue, it's the other way around – you're the one who needs to mother it, master it, and make *it* belong to *you*" (*Losing* 47). Those remarks suggest we have emotional attachments to our native tongues while we keep our additional languages at a certain distance because their acquisition is merely rational. This distinction is useful to read the following passage of *Le Pavillon des Miroirs* in which the narrator comments,

> *Maintenant que je suis allé partout, je me rends bien compte que la langue n'a aucune importance. Je peux dire mon malaise ou mon désir en plusieurs idioms, mais tout cela n'est que forme, simple algèbre. La réalité elle-même varie, mais nous éprouvons sans cesse nos propes sentiments. Et je sais désormais que, jusqu'à la fin, les rêves, les caresses et les cris de douleur jaillissent uniquement dans la première langue. Dans celle qui a compté, et qui nous a poussés à en apprendre d'autres.*[123] (167)

When the narrator states that language is unimportant, he is not entirely dismissing the role of language, but rather drawing attention to its limitations as merely a tool. He seems to be referring particularly to foreign languages as they appear "*pleines de promesses*"[124] (167). In other words, the narrator is alluding to expectations that prove to be unrealistic in practice. Knowing other

---

[123] In English: "Now that I've travelled, I've come to realize that language is of no importance. I may speak of malaise or desire in several idioms, but that speech is nothing but form, simple algebra. Reality itself varies, while we continue to express our feelings. I know that dreams, caresses and cries of pain will flow forth in the original language only. The language that has all meanings in it, and that urged us to learn others." (*Funhouse* 135-136).

[124] In the English edition, it was translated in the singular: "full of promise" (*Funhouse* 135).

languages helps to get through communication, but it is a formal use of language if it is being used solely as a tool (in the sense that the person has no deep cultural attachments to this foreign tongue). Travelling was what has opened his eyes to this artificiality of language. If only one's mother tongue is meaningful, it is because of its connection to one's roots. That is why the narrator claims that having only a borrowed language[125] "*pour montrer des choses qui ne sont pas montrables*" [126] is the fate of the immigrant (70). This inability to represent, which he sees as a failure of language, happens because, in the case of a borrowed language, "*Le lexique et la grammaire viennent des métropoles étrangères*"[127] (70). I want to call attention to his view of foreign languages as borrowed languages because it suggests that mastering a new language is never enough to make it one's own; thereby only a mother tongue has a real grip on one's self. Writing this thesis in a borrowed language myself, I tend to be compelled by these arguments, in particular the one that living in a non-mother tongue language asks for a reinvention of the self.

Le Pavillon des Miroirs stresses, through the narrator's experience, that living away from one's mother tongue contributes to a sense of rootlessness. This gap cannot be filled with words because the language of the present is not the language of the self. This dissonance is what leads him to painting instead. Images, for him, function as "*un langage qui se manifeste, pour mettre de l'ordre*"[128] (369). He paints as a form of exorcism, transforming into canvas the horrific scenes from his past that have haunted him. As the narrator explains, "*Seuls mes tableaux sont*

---

[125] Following the English version, I am adopting the term "borrowed language" (*Funhouse* 57) as a translation for this French sentence: "*langage que celui qu'il emprunte*" (*Pavillon* 70).

[126] In English: "to show things that cannot be shown" (*Funhouse* 57).

[127] In English: "The lexicon and grammar come from foreign places" (*Funhouse* 57).

[128] In English: "A language that is a method of giving order" (*Funhouse* 297).

restés fidèles aux images originales, sans velléités formelles ni désir de s'adapter au monde morne de l'hémisphere nord. En m'accrochant à eux comme à une langue maternelle, he peux me promener dehors, visiter la vie et me dire que j'appartiens à quelque part"[129] (283). This sentence suggests that the narrator is attaching to his canvas the same type of weight that a mother tongue has in making things meaningful. As Susan Ireland and Patrice J. Proulx have noticed, art "provides him with a sense of belonging and enables him to come to terms with his past" (40). This struggle with foreign words echoes with the fact that P.K. Page started her "life-long affair" with visual arts while living in Rio, a city whose beauty mesmerized her (*Hand* 60). The breathtaking landscape of Rio might have sharpened her eyes to drawing (and later painting), but at the cost of her poetry at the time. As she recalls,

> I was happy enough. Ecstatic at times,
> but my pen wouldn't write. It didn't have words.
> (No English vocabulary worked for Brazil.)
> I stared at blank paper, blank paper stared back.
> Then, as if in a dream, the nib started to draw.
> It drew what I saw. (*Hand* 59)

When Page writes that English words cannot be applied to her Brazilian experience, she is pointing to the same gap of language faced by Kokis's narrator who draws attention to the displacement of lexicon and grammar. The experiences of both Page's and Kokis's narrator seem to suggest that there is something more universal about images that words themselves cannot

---

[129] In English: "Only my canvases have remained faithful to my original images, with no formal pretensions or desire to adapt to the gloomy atmosphere of the northern hemisphere. By holding fast to them as to a mother tongue, I can go out into the world, visit life and feel that I belong somewhere" (*Funhouse* 228).

bridge.[130] Images, as Susan Sontag asserts, require no translation in the sense that they offer a quick way to apprehend things. The linguistic code, on the other hand, is more loaded in meaning given that words are already a worldview themselves.

The point here is that even multilingual people do not treat or value each of their languages in the same way. A Calgary-born-and-raised novelist who has lived in France most of her life, Huston prefers French for intellectual conversations, interviews, and colloquia, and uses English instead for “letting off steam, freaking out, swearing, singing, yelling, surfing on the pure pleasure of verbal delirium” (*Losing* 47). In other words, Huston favours her acquired language of French for more rational things, while using her mother tongue of English for more emotional circumstances. While for Huston French is the language of reason and English of emotion, for Highway, a Northern Manitoba native to whom both are acquired languages, it is the opposite, as he considers English an intellectual language that comes from the head, and French an emotional language coming from the heart (“Why Cree” 159). Still, Highway seems to value his mother tongue above others because he associates Cree with pleasure, “Cree, my mother tongue, is neither a language of the mind nor a language of the senses. It is a language of the flesh. A physical language. … Cree lives in the groin, in the sex organs” (160). As this analysis unveils, what counts as a rational or emotional language is relative, [131] once again a matter of orientation.

This notion that multilingual people add different weightings to the languages in their repertoire certainly informs my reading of *Le Pavillon des Miroirs.* Knowing additional

---

[130] A pianist himself, Highway argues that it is music that functions as the only universal language spoken around the world (*Tale*).

[131] Another example comes from Pyper’s *The Trade Mission,* in which the Canadian narrator-translator recalls that Brazilians were speaking English at a business conference in São Paulo because, in their views, this language “lacks emotion and is therefore better for doing business.”

languages makes the narrator's life abroad possible; however, it enhances rather than appeases his sense of rootlessness. Portuguese – the mother tongue or the language of the narrator's memories – is the language of his past, while French is the language of his new reality and therefore reinvented self. As I later discuss, English plays a role in the novel as a language that one needs to master to succeed in life. For the narrator, visual imagery is the language of translation, as he uses images as the medium to bridge his Portuguese past and French present. What I am trying to illuminate here is the fluidity of language usage.

Another consideration is that living in a foreign language as an immigrant is not the same as encountering a foreign language as a tourist. The expectations are not alike. On the one hand, the immigrant is often expected to speak the language of his/her new country as a form of belonging.[132] The narrator of *Le Pavillon des Miroirs* even recognizes that language helps him to fit in by suggesting that people perhaps forget he is a foreigner because he is white, educated, and his "*accent est trop vague, composite*"[133] (282). On the other hand, the touristic encounter with a new language has needs that are often more limited to issues of communication, as seen in *O Dono do Mundo.* This comparison between *Le Pavillon des Mirroirs* and *O Dono do Mundo* is therefore useful to demonstrate the two roles of language in Ngũgĩ wa Thiong'o's terms. Kokis's novel problematizes the facet of language as a cultural manifestation in what Ngũgĩ calls "the collective memory bank of a people" (*Decolonising* 15). The narrator approaches language as a carrier of identity. The other function of language, as enabling communication between people,

---

[132] The association of language with belonging is striking in Uppal's account of Brazil. Her phenotype looks Brazilian, as she writes, "No one here thinks I'm anything but Brazilian when they set eyes upon me, until I speak" (*Projection* 69). As seen here, Portuguese is considered key to Brazilian identity, which resonates with Anderson's argument that language lays the base for national consciousness.

[133] In English: "accent is too vague and too composite" (*Funhouse* 227).

is more evident in the brief touristic encounter with a foreign language depicted in *O Dono do Mundo*. When the newlywed couple is gifted a trip to Canada, their concern is about passports and proper winter apparel. The issue of communication is only problematized when the couple arrives at the lobby of the resort to ask for the key to their cottage. Their exchange follows:

> Husband: *Quero ver pedir a chave do chalé em francês agora*.
>
> Wife: *Tá com trauma, é, Valter? Todo mundo avisou que eles falam em francês, mas também falam em inglês.*[134]

Even though Márcia is joking, this dialogue is an opportunity to think about the links between trauma and language, Canadian official bilingualism, and the role of English as a global language. Of course, it is disproportionate to frame their brief touristic encounter with a foreign language as a traumatic experience, and based on Márcia's jovial tone she seems to be aware of it, but it is worth extrapolating on why issues of language might be traumatic.

A trend in scholarship championed by Cathy Caruth sees trauma as an incapacitating suffering, an unrepresentable event, a failure of language. If, as Caruth states, "To be traumatized is precisely to be possessed by an image or event" (4-5), what could be the source of trauma referred to in this scene? One possibility is the fear of not being able to communicate one's needs as a form of disability, which could be interpreted as an unsettling experience. Lauren Berlant's discussion of the language of trauma as a style "for managing being overwhelmed" is useful here too (81). In this context, what this scene seems to indicate is that the encounter with a foreign language could be unnerving. As Huston recalls, "In a foreign country, you become a child again, in the worst sense of the word. You're infantilized, reduced to infants – that is, to silence;

---

[134] Husband: "Let's see how we are going to do now to ask for the room key in French." Wife: "Are you traumatized, eh, Valter? Everyone told us that they speak French, but they also speak English" (my trans.).

deprived of faculty of speech" (*Losing* 61-62). I am mentioning this notion of lack of language as a form of handicap because it is present in both Page's and Uppal's accounts of their experiences in Brazil. Page goes on to say, "How crippled one is by the lack of a language! Not only do I talk a kind of baby talk, with an appalling accent, but the things I actually say are often quite different from what I meant to say" (*Brazilian* 55). Uppal, similarly, recognizes that not knowing Portuguese takes away her agency by making her dependent on others. As she worries, "I can't afford to succumb to sickness here [in Brazil], where I can't speak the language, with someone I can't trust. I must not be at the mercy of my mother" (*Projection* 94).

Another possibility is that a previous encounter with a foreign language – perhaps in school – has been indeed traumatizing. In the early 1990s, taking a foreign language class was a mandatory high school subject in Brazil (due to the implementation of the resolution 58 from 1976). Schools could choose themselves which language would be offered, but English tended to be the norm. With the Law #9,394/96 in 1996 the teaching of a foreign language becomes a mandatory subject starting in the fifth grade (not only in high school as before). The Law #11,161/05 in 2005 makes Spanish mandatory in high school, and optional in elementary school, in what is an attempt to emphasize its importance to strengthen communication with the rest of Latin America. However, this so-called Spanish Act was revoked in 2017 as part of the changes introduced by the Law #13,415/17. This same law established that English should be offered starting in the sixth grade, but taking it would be mandatory only in high school; high school curriculum could offer another foreign language, preferentially Spanish, as optional.

Considering that both Valter and Márcia graduated from high school, they have at least basic notions of a foreign language, likely English. Thus, the mention of trauma could be a reference to past learning difficulties or even shame in a classroom context. Here comes to mind

Highway saying that language acquisition is "humiliating as hell. You get laughed at for the mistakes that you make, you get mocked for your accent, you just get laughed at" (*Tale* 23). For Highway, however, this feeling should not be an obstacle, as he advises, "you don't let it stop you. You just grit your teeth and march on forward" (*Tale* 23). Indeed, Márcia and Valter do not seem to be paralyzed by their lack of French. For example, viewers are told that Márcia takes ski lessons, but there is no information about how she communicates with the instructor. In another scene, Valter is not shy in attempting to communicate with the hotel receptionist in what seems a mixture of French and Portuguese.

Those issues of language and trauma can be applied to my discussion of *Le Pavillon des Miroirs* too. Even though Kokis's narrator does not explicitly name his experiences as traumatic, he seems traumatized. After all, his struggle has nothing to do with proficiency, but it is rather an awareness of the emotional connection that one has with a native tongue. Living in a foreign language is like wearing a different mask, a word that he himself employs to describe what it means to have a fractured identity shaped by travel and migration. This move of reinventing himself – with each language and temporality – is traumatic given all his references to being haunted by his memories. Identity to him is a "*tissue de souvenirs*"[135] (371), but memories change, and so do we. For this reason, I would associate his trauma with the weight he feels in accumulating different masks to the point that life appears to be a succession of "*moments qui se figent en forme de cicatrizes*"[136] (371). What he is suggesting here is that our memories – and therefore the masks they put us in – all leave us with scars that do not fade away.

---

[135] In English: "fabric of memories" (*Funhouse* 298).

[136] In English: "moments that have frozen into scar shapes" (*Funhouse* 298).

With those examples of *O Dono do Mundo* and *Le Pavillon des Miroirs,* I situate the trauma of language in a context of travel and migration, respectively, but one cannot forget the trauma of language as one of the legacies of colonialism so evident in the Canadian context. The Canadian Residential School System has separated Indigenous children from their families, cultures, and homelands, taking them to schools where they were punished for speaking their mother tongues[137] (Gaertner; Miller; TRC). The imposition of language as a colonial weapon to oppress people helps to explain why Ngũgĩ is cautious of the idea of a global language, especially if that is English, or what he calls the language of imperialism ("English 284"), but I want to acknowledge that the other hegemonic languages in the Americas (Spanish, French, and Portuguese) are also the tongues of European colonizers.[138] Ngũgĩ is favorable to the idea of languages meeting as equals, not as substitutes for other languages ("English"), but instead coming together from "a multiplicity of centres from which to view the world" ("Multi-Centred" 117). Like him, I believe that translation is vital to a genuinely multi-centric approach because it fosters language diversity while putting "cultures and languages in conversation" ("Multi-Centred" 122). I also agree with Simon's view of translation "as a figure not only of cross-

---

[137] In her memoir *The Right to be Cold*, Sheila Watt-Cloutier describes the traumatic experience of losing her mother tongue at the cost of her "inuitness" (39). She describes residential schools as a form of deprogramming from her Inuit culture, because of the connection that one has with one's family, culture, and land through language.

[138] Brazilian Portuguese had its own developments, being influenced by Indigenous languages of the region, which have gradually (almost entirely) disappeared. It is worth consideration that in 1775 the Portuguese government had even prohibited the use of Indigenous languages in Brazil – then a colony of Portugal. See Heloisa Gonçalves Barbosa and Lia Wyler for a discussion about *Nheengatu*, the simplified form of a *língua franca* belonging to the Tupi family of languages. In Alissa York's novel *The Naturalist,* partially set in the nineteenth-century Amazon, the Indigenous *Língua Geral* [General Language in a literal translation] makes a few appearances, being referred to as "the fluttering common tongue" of the region (117).

culture dialogue but also of failed encounters" (*Translating Montreal* 9). Translation[139] brings a new orientation that entails what can be bridged and what cannot; hence the gaps that need to be embraced as well. That is why Simon claims that translation involves friction too ("Translating and Translingual" 72). When I proposed in the Introduction that friction should be welcomed as a contribution to transnational thinking that comes from taking a hemispheric perspective on Brazilian and Canadian entanglements, I had in mind those new formations to which translation and multilingualism are crucial, because I see those points of contact between languages as learning opportunities.

Equally important is to take seriously Ngũgĩ's warning that translation might become a "dictation" from the dominant language to the marginalized ones when the encounter of languages is unequal ("Multi-Centred" 121). He uses the word "dictation" not in its literal meaning as the action of saying words aloud, but instead to suggest an authoritatively use of language, in which the dominant language is imposed over the others. In fact, dictation has been a common occurrence in hemispheric exchanges, with English and Spanish monopolizing the conversations. Even though I argue that French and Portuguese are often marginalized in the context of the Americas, I find important to acknowledge once again that these are not minor tongues, but instead powerful colonial languages that have historically contributed to the oppression of native tongues. The encounter of languages in the Americas also serves as an illustration of what Cronin means when he says that the concept of minority language is relative in a globalized world. Even travelers who speak dominant languages such as English might find

---

[139] For an overview of theories of translation, see Edwin Gentzler's *Contemporary Translation Theories*. Some discussions about translation theory are built around the Brazilian concept of anthropophagy (see Gentzler; Bassnett & Trivedi; Vieira).

themselves in the "linguistic minoritization" when visiting foreign countries (Cronin 158). What I am trying to highlight once more is that orientation and scale do change the perspective.

Canadian bilingualism and the global role of English

The unequal balance between languages has been a discussion thread in this chapter because *O Dono do Mundo* and *Le Pavillon des Mirors* give indications of such dynamics. Both texts promote encounters between Portuguese and French, while positioning English in a superior position. When Márcia tells Valter in *O Dono do Mundo* that "they also speak English," her intention is to calm him down. In other words, he does not need to worry, which further indicates a view of English as a safeguard language in which it would be easier for them to communicate. Back then at the time that this *novela* aired, schools in Brazil could choose which foreign language to offer for their high school students, but nowadays English must be offered starting from the sixth grade, being mandatory in high school, as previously discussed.

Márcia's comment might be read as an indication of her awareness that Canada has two official languages. In fact, Canadian otherness to Brazil is often established by what might sound for Brazilians like a strange idea of a bilingual nation. However, it is not clear what Márcia means by "they" in her claim that "they also speak English." Is she referring to Québécois in general, Canada as a nation, or only the hotel staff? After all, this dialogue takes place at a hotel lobby, which might hint to the notion of English as the language of tourism, expected to be spoken by those in the hospitality industry. This scene resonates with Monica Heller's view of official bilingualism as a job market commodity in Canada, moving away from the nationalist

Québécois discourse rooted in French language as a form of resistance against English domination.

In *Le Pavillon des Miroirs*, for example, the commodification of English is explicit. Consider this excerpt in which the narrator explains why his father sent him to an Anglophone school in Brazil:

> *Mon père dit que l'anglais est important dans la vie, que c'est la langue de la réussite. Tous les produits qu'il achète pour son travail ont des noms anglais: Sylvania, General Electric, Westinghouse et d'autres encore que je ne sais pas dire. Les gens qui parlent plusieurs de chaussures, ils deviendront riches. Mon père sait un tas d'histoires de ce genre, qui se passent en Amérique du Nord et qui parlent de pauvres ouvriers très courageux: ils inventent des choses modernes et deviennent patrons parce qu'ils savent l'anglais.*[140] (86)

I read this passage as a sarcastic description of the way that a foreign language is overvalued and becomes a symbol of status. Here the narrator is calling attention to his father's idealized view of the United States, and one of his many attempts to promote among his children the notions of the "American dream" (whose pillars include the belief in education as means to succeed in life). Ironically, the apparently fancy school that his parents struggle to afford is, according to the narrator, a fraud where people do not even speak English. The narrator's resentment is evident, but my take away is that he is not entirely undermining the role of English in the global arena;

---

[140] In English: "English is important, it's the language of success, my father says. All the products he buys for his job have English names: Sylvania, General Electric, Westinghouse and others I can't pronounce. People who speak several languages are sure to succeed. Even if they're shoeshine boys, they'll end up rich. My father knows a lot of stories like that, from America, about poor but brave workers who invent modern things and become bosses on account of they know English" (*Funhouse* 71).

what he does is to limit its importance to the one of a job market commodity/symbol of status. Later in the novel, the narrator even concedes that his father was right after all, because his understanding is that it was his education that helped him to be accepted within Canadian society.

Despite the narrator's emphasis on the mother-tongue as the only language that ultimately matters, he does not completely reject foreign languages then. What he feels is more like skepticism instead of the type of resentment that, for example, Uppal's uncle holds against English, evident in his complaint in *Projection*, "Why should everyone speak English to make money?" (*Projection* 220).[141] The answer to this question lies in the role of English as a global language considering that English has indeed consolidated its power[142] as a lingua franca in areas such as tourism, international business, and academia. Author of *English as a Global Language*, David Crystal states that such a status has nothing to do with mother-tongue use, but it is achieved when a language's role is recognized in every country, either as an official language or as a foreign-language education (as now in Brazil). Crystal argues that the history of English as a global language highlights "the closest of links between language dominance and economic, technological, and cultural power" (7).[143] However, as Hall observes, global English is a

---

[141] The valorization of English is also present in Nancy Huston's *Black Dance*, one of my case studies in Chapter Three. In this novel, Neil – an Irish exile in Québec – and his francophone wife decide that their sons are to be raised in English, and their daughters in French. Neil convinces his wife with the argument that anglophones are more successful economically than francophones in Québec: "The future is anglophone," he affirms (182).

[142] Daniel Schreier and Marianne Hundt, the editors of *English as a Contact Language*, note that "the English language has been contact-derived from its very beginnings onwards" (1).

[143] Crystal cites the Industrial Revolution, the colonial expansion of England, and, after the World War II, the economic, cultural, and military power of the United States (Hollywood, US-dollar, and McDonaldization) to propose that English was "in the right place at the right time" (78).

language invaded by other languages and cultures, and "not quite the same old, class-stratified, class-dominated, canonically-secured form of standard or traditional highbrow English" (*Local* 28). Hall is calling attention to the multiplicity of Englishes, which reminds us that languages are not static and respond to the culture in which they are embedded.

Thinking about *O Dono do Mundo* and *Le Pavillon des Miroirs* together gives some insight into Crystal's claim that the need for a common language and multilingualism are two sides of the same coin. One is about the facet of language as a communication tool and the other as an identity marker, respectively. Even multilingualism itself might not be enough, especially if understood merely as proficiency in multiple languages, rather than having roots in multiple languages (as a form of kinship, a concept that I examine more closely in the next chapter). As for a common language, I side with Ngũgĩ in seeing translation as a more appropriate venue to mutual understanding. This brings me to the example of Canada's official bilingualism, which has its own challenges, but can give us some ways into thinking about a hemisphere where different languages and cultures coexist. As Kathy Mezei, Sherry Simon, and Luise Von Flotow's edited collection *Translation Effects: The Shaping of Modern Canadian Culture* suggests, "the ubiquitous nature of translation in Canada" goes beyond the country's law decreeing equal status and rights of English and French (3). In Canada the importance of language to cultural embeddedness comes along with the recognition of the role of translation in acknowledging multiplicity and creating commonalities.

Working with *O Dono do Mundo* and *Le Pavillon des Miroirs* in this chapter, I put in practice a hemispheric approach that engages with both multilingualism and translation in bringing Brazil and Canada together. Language gaps are inherent to hemispheric entanglements because the Americas, after all, are multilingual, so that an attempt to close linguistic holes

between Canada and Brazil might undermine their dialogue even more. Given the centrality of one's mother tongue in shaping identity and worldview, the appreciation for language diversity represents an opportunity for a multilayered approach to the American hemisphere. I am with Simon here: "To be alert to diversity is both task and reward" (*Translating Montreal* 219). That is precisely the message that this thesis seeks to convey moving forward.

Chapter Three

Hemispheric Kinship: Brazilian and Canadian Entanglements in Nancy Huston's *Black Dance* and Tomson Highway's *The (Post) Mistress*

My first two chapters deal with texts in which stereotypes and language barriers complicate the task of thinking about Brazil and Canada through the same hemispheric lens. The literary works I examine next are still full of clichés in their depictions of these two countries, but they also take steps forward toward a more nuanced view of Brazil and Canada together. This chapter is primarily structured around two texts – a novel by an expatriate Canadian and a play by an Indigenous writer – that enable me to think about hemispheric kinship as a form of affiliative relation that can help to build stronger Brazilian and Canadian entanglements. I therefore start this chapter with an invitation to stretch the dictionary definition of kinship. In dialogue with Donna J. Haraway, Kim TallBear, and Daniel Heath Justice, I associate kinship with a sense of community. Kinship is about actively creating, maintaining, and strengthening social or emotional bonds. In other words, it is an affiliative praxis. My use of the word "affiliative" draws on Edward W. Said's distinction between processes of filiation, in which there is a "bound to a place of origin 'by birth, nationality, profession,'" and affiliation, which involves "new allegiances 'by social and political conviction, economic and historical circumstances, voluntary effort and willed deliberation'" (*World* 25). I look at affiliative kinship through the hemispheric lens to emphasize affiliative kinship ties between entities equally bounded to the Americas in a form of geographic filiation. This notion of hemispheric kinship therefore embraces Said's suggestion that "the cooperation between filiation and affiliation … is located at the heart of critical consciousness" (*World* 16). To test these ideas, I choose Nancy

Huston's *Black Dance* (2014) and Tomson Highway's *The (Post) Mistress* (2013) as case studies because of their enactments of affiliative kinship in entangling Brazil and Canada, which, I argue, illuminate overlapping struggles against discrimination across the Americas and the potential for hemispheric resistance.

The concept of kinship

In academia, kinship itself is a contested concept whose meaning has historically shifted. In a reference to scholars working in the field of anthropology, Linda Stone sums it up, "No one any longer takes for granted that kinship is constructed on the basis of biological procreation" (17). In her introduction to *New Directions in Anthropological Kinship* Stone explains that kinship was considered a marginal concept in anthropology over the second half of twentieth century mostly for being tainted with Eurocentrism. Hence, the demise of the concept in those scholarly circles had to do with its Western common sense definition as a biological connection (whether actual or assumed). The more recent academic revival of the concept of kinship has been mostly attributed to the work of feminist scholars. Situated as feminist activism, Adele Clarke and Haraway's edited collection *Making Kin Not Population* proposes two ways of making kin, either by creating new relationships for the first time (such as reproduction) or by "the exchange of things, sharing activities, and other practices" (Clarke 33). Their book seeks to emphasize kinship as a form of belonging "as much as – perhaps more than – 'blood relations'" (Clarke 3). In my view, kinship as a choice sounds more powerful than kinship through

biological determinism (you cannot, for example, choose your birth parents).[144] "Make Kin Not Babies!" is precisely what Haraway proposes as the slogan for the Chthulucene era (*Staying* 102), which is, in her words, "a kind of timeplace for learning to stay with the trouble of living and dying in response-ability[145] on a damaged earth" (*Staying* 2). Haraway's ecofeminist work on kinship comes from a posthuman orientation that considers kinship across species.[146] Haraway defines kin making as "making persons, not necessarily as individuals or as humans" (*Staying* 103). Her notion of "multispecies assemblage" is about interdependence by emphasizing that species need each other. I understand it as a matter of agency (in terms of empowerment) as much as a form of surrendering, because, as Haraway puts it, "Who and whatever we are, we need to make-with—become-with, compose-with—the earth-bound" (*Staying* 102). What Haraway seems to be describing is an entanglement that requires kinship (and response-ability too) to fully realize its potential, because kinship is a meaning made, not given.

Kinship, as such, has potential to form an affiliative form of belonging. Marshall Sahlins's definition of kinship as "mutuality of being" suggests that kinfolks are "people who are intrinsic to one another's existence," a tie created either through procreation or social construction (2). I am particularly interested in this notion that kinship is participatory because it implies a degree of agency. As Sahlins writes, "Persons participate in each other's existence by a variety of meaningful attributes besides the presumed connection of 'biology'" (62). This

---

[144] An example is Priscila Uppal's lack of kinship with Brazil, which I bring up in the conclusion of this chapter.

[145] This concept of response-ability grounds my analysis in Chapter Four.

[146] An example is the relationship between humans and dogs, focus of Haraway's *The Companion Species Manifesto*, a book she defines in terms of "a kinship claim" (9).

understanding of kinship as a dynamic relationship resonates with Indigenous epistemologies. Kinship is a relationship and, as Mario Blaser, Ravi de Costa, Deborah McGregor and William D. Coleman remind us, “Indigenous knowledges are built upon relationships – with oneself; with one’s family, community, or nation; with other nations; and with the other-than-human” (8). This statement brings me to Justice’s view of kinship: “it’s not about something that is in itself so much as something we do —actively, thoughtfully, respectfully” (350). What Justice – a Cherokee scholar who is Canada Research Chair in Indigenous Literature and Expressive Culture – highlights here is the dynamic nature of kinship, a claim that further resonates with what I am proposing in this chapter. In challenging the common sense understanding of kinship, I certainly agree with Justice’s assertion that “kinship is best thought of as a verb rather than a noun” (352). I also share TallBear’s belief that kinship can help to build and strengthen relations between people and spaces. A Sisseton-Wahpeton Oyate scholar who is descended from the Cheyenne and Arapaho Tribes of Oklahoma, TallBear considers kinship “as an alternative to liberal multiculturalism” and a way to resist settler-colonial violence because “making kin is to make people into familiars in order to relate.” Kinship is not about solidarity or acceptance of the “other,” but rather an act of becoming, a form of voluntary entanglement. That is the reason why this project avoids the term “fictive kinship,” which is often used to describe forms of kinship that are not based on blood ties or marriage[147] (Ibsen & Klobus; Maddy; Schneider). Calling it “fictive” makes it a second-rate type of kinship in opposition to what would be considered a true or full kinship. I want to blur those boundaries by following Haraway and Indigenous thinkers in thinking of a continuum of different forms of kinship relations rather than seeing kinship as a single, privileged relation of biological connection.

---

[147] These two other types of kinship are called consanguineal and affinal, respectively.

Choosing *Black Dance* and *The (Post) Mistress* as objects of study

Huston's *Black Dance* spans 100 years (from 2010 back to 1910) and is narrated as a film project to tell the life story of a dying drug-addicted screenwriter named Milo Noirlac. Readers are initially led to think that the narrative voice belongs to filmmaker Paul Schwarz, Milo's lover, who is at his bedside in the beginning of the novel in Montreal. This supposed film – and the book's structure – follows three main characters: Milo himself; his grandfather Neil Kerrigan, who immigrated from Ireland to Québec; and Milo's mother, Awinita Johnson, a drug-addicted Cree sex worker. Brazil appears in the plot because Milo has visited the country to work on films, has fostered a Brazilian boy, and is fascinated with *capoeira*, a combination of martial art, dance, and sport that has cultural heritage status in Brazil. The titles of the novel's 10 chapters are all Portuguese terms used in *capoeira*. To fight/dance/play *capoeira*, people entangle their bodies in an acrobatic, dance-like movement in what is called a *roda*, that means, a formation in which they are encircled by peers who clap and sing.

While *capoeira* plays a central role in *Black Dance*, *samba* – a musical genre and dance style that has also evolved from its roots in the tradition of enslaved Africans to become a prominent symbol of Brazilianness – gains a spotlight in Highway's *The (Post) Mistress*. This one-person musical play centers on Marie-Louise Painchaud, who works at a post office in Lovely, a fictional small town in francophone Northern Ontario, and shares with the audience the content of the letters between members of her community and people from all over the hemisphere, not only Brazil and Canada. Given my interest in Brazilian and Canadian entanglements, my analysis of this play focuses mostly on the love letters between Sylvie

Labranche, a Métis woman from Lovely, and a married Brazilian linguist named Barbaro Botafogo. The two had met when Botafogo came to Canada to research Native languages, but now he is back to his wife and children in his hometown of Rio de Janeiro, Brazil. I acknowledge that my discussion of *The (Post) Mistress* takes less space than my analysis of *Black Dance*; the reason for this imbalanced treatment is the shorter length of the play itself. Not only is *Black Dance* a longer text but also it offers more extensive iterations of kinship, including through traditional blood ties. In addition, this novel depicts more detailed accounts of Brazilian and Canadian entanglements given that the plot takes part in both countries.

I insist, however, that it is still useful to examine these two texts in relation to each other. Like *Black Dance, The (Post) Mistress* embraces polyvocality, celebrates the power of storytelling and imagination in connecting people and cultures, and has a protagonist who takes actions that function as embodiments of an affiliative form of kinship. As the audience learns in the end of the story, Marie-Louise has died of cancer and is now "handling mail between the dead and the living, letters they send to each other through their dreams" (Highway, *Post* 64). As I demonstrate in this chapter, it is through kinship itself that the postmistress performs her clients' letters. In moving between tragedy and comedy, speech and music, and the worlds of the dead and the living, this play also brings along different languages, rhythms, and cultures. Highway's theatre engages with different types of border crossings in what I take to be a form of affiliative kinship too in the sense that his theatre is a "voluntary effort and willed deliberation" in not being "bound to a place of origin" (Said, *World* 25).

Building on the analysis in the previous chapter, I take my interest in multilingualism into dialogue with the concept of hemispheric kinship. I have previously worked with Sergio Kokis's debut novel in its original language (French) rather than its English or Portuguese translations,

but I am now dealing in this Chapter Three with what might be considered a "translation" since Huston published this book initially in French as *Danse Noire* in 2013, a year before the English edition, written by Huston herself. At a first glance my choice for working with the English version might appear as a contradiction of my own multilingual call, but this methodological decision is motivated precisely by an awareness of the workings of language in shaping the way one responds to a text. Not accidentally I used the word "translation" between quotation marks here, because *Black Dance* is not a translation in the same sense of *Funhouse*, the English straightforward translation of Kokis's *Le Pavillon des Miroirs*. While *Funhouse* has been translated by a professional translator, *Black Dance* has been rewritten by its own author in another language, and this other language also happens to be this author's mother tongue. I am therefore comfortable in working with the English version because, as Huston scholars tend to agree, her English novels are more than merely self-translations of her French novels. I am here concurring with Jane Koustas's argument that "the conventional 'original' versus 'translation' labels are not so easily assigned" to Huston's works because she blurs the lines between author/translator so that her translations are more like adaptations (100). This approach suggests that the same story is adapted to a new way of seeing the world because of the use of a different linguistic lens. I agree with Genevieve Waite that Huston makes a "creative use of self-translation" because she "presents the reader with a different, revised version of her original text" (110). That is certainly the case of *Black Dance*. The story might be the same, but it is told through a different filter not only because of the way Huston uses the languages in her repertoire, but also because of her characters' own tongues. As I point out in Chapter Two, Huston herself deems language as a worldview rather than solely a communication tool. My point here is that

being a French or an English novel changes the dynamic of the narrative considering the presence of characters with both (and other) linguistic backgrounds in the plot.

Multilingualism is a feature in Huston's *oeuvre* in general, a concern deeply rooted in her own experience as a bilingual expatriate author. She was born in Calgary, Alberta, in 1953, and has moved to France in the 1970s, making a name for herself writing in French and self-translating some of her texts in her native tongue of English. For Valeria Sperti, recurring themes such as heterolingualism, identity issues, and translation practices all constitute autobiographical traces in Huston's work, and not surprisingly most of the literary criticism on Huston focuses on her polyphonic voice and self-translation practices (Beaujour; Koustas; Sperti; Falceri; Waite). Scholarship specifically on *Danse Noire/Black Dance* has followed a similar orientation. To give an idea, scholars have claimed that the English version of this novel is "easier" to read than its French edition because it is less multilingual. In Waite's words, *Black Dance* is "a more linguistically coherent novel" because its use of multilingualism is "more moderate" (112, 102). Written in French, *Danse Noire* has dialogues in English and French-Canadian Joual, in addition to the use of words in other languages, notably Portuguese. All the English dialogues appear translated into French in the footnotes, and there are many of those in *Danse Noire* because Paul's conversations with Milo are in English. In *Black Dance* both the narrative voice and the dialogues are in English (with Declan and Awinita chatting in broken English, for example). The footnotes are limited to six (translations into English from French words or sentences). The novel's complexity has been also attributed to its structure following different characters in different time periods and locations. The narrative includes prose, dialogue, footnotes, and screenplay directions in a crossing of genre borders that resonates with what Highway is also doing in *The (Post) Mistress*.

Even though I am working with the English edition of Huston's novel, I briefly address this criticism against the French version because its reviewers' comments give a glimpse of the type of the resistance that a truly hemispheric text might endure. Given the novel's multilingualism and complex structure, Waite called *Danse Noire* "an intricate and somewhat disorienting exercise in fiction" (109). For Monique Verdussen the reading experience is disconcerting because it forces readers to reorient their perception of the text. Elizabeth Beaujour is even more harsh in reviewing it as "a completely multilingual novel, one that is annoying" (2). Waite adds that "this multilingualism obstructs the reader's understanding of the narrative" (112). Those who do not know English need to check footnotes very often when reading the French edition. This back-and-forth between languages is behind Hanciau's view of some passages as a "*quebra-cabeça linguístico*"[148] (212) or Koustas's claim that "certain pages suggest a bilingual edition" (114). Some reviews I highlight here imply that polyvocality complicates the appreciation of the work, but I argue the opposite. My take is that polyvocality makes the novel richer in the sense that it honors the presence of characters who indeed speak different languages. Forcing the readers out of their comfort zone is a positive move because it creates a practical awareness of the importance of issues of language, the significance of language to identity, and the role of translation in making understanding possible. This strategy reflects Huston's personal belief that exposure to languages enriches worldviews, because, for her, those who live in more than one language are more conscious-prone to the several truths that mold human life (*Losing*). This type of awareness is enhanced when the person has self-knowledge of his/her own identity as fluid and socially constructed, a point already illustrated in my analysis about the struggles of Kokis's narrator in *Le Pavillon des Miroirs.*

---

[148] From Portuguese: "linguistic puzzle" (my trans.).

In the context of this Chapter Three, my argument is that Huston's novels attempt to replicate this linguistic consciousness by bestowing her characters with different languages – and consequent worldviews – in the same text. She wants to make her readers mindful of it too, and inviting them to switch between languages, or between main text and footnote, becomes a step in that direction. What I suggest here – and as part of my overall project – is that making things easier is not a requirement for creating genuine hemispheric links. In short, the move toward the hemispheric framework is not necessarily smooth, but instead born out of friction and a recognition of difference. Like affiliation in Said's terms, it is about creating "new allegiances" (*World* 25).

Highway's *The (Post) Mistress* also embraces multilingualism. In fact, the play was developed out of Highway's multilingual cabaret-style shows[149] in which he collaborated with Canadian-Peruvian vocalist Patricia Cano. Not only Highway wrote the songs but also he played the piano accompanying the singing by Cano. More precisely, the foundation of this play is the show *Kisageetin: A Cabaret,*[150] which premiered in Sudbury in 2009 and Toronto in 2010 with songs performed by Cano in Cree, French, and English. In 2012, the play was first produced in its final[151] English version by the Ode'min Giizis Festival at the Market Hall Performing Arts Centre in Peterborough (Ontario). Also in 2012 the play received a French version, titled *Zesty*

---

[149] See Rubelise da Cunha for an analysis of Highway's cabaret shows as a "transcultural phenomena" (49).

[150] *Kisageetin* is a Cree word meaning "I love you."

[151] In 2011, earlier drafts of the play were first produced at and by Magnus Theatre in Thunder Bay (Ontario) and Ship's company Theatre in Parrsboro (Nova Scotia). Those early versions, however, did not have Highway and Cano as performers.

Gopher s'est fait écraser par un frigo ("Zesty Gopher got crushed by a fridge"[152]), translated by Highway and Raymond Lalonde, and co-produced by the National Arts Centre and Théâtre du Nouvel-Ontario to be performed at the NAC French Theatre in Ottawa and in Sudbury. Cano performed the postmistress in both English and French versions. In 2014, an album titled *Patricia Cano Sings Songs from The (Post) Mistress* was released with recorded versions of Cano's singing.[153] Over the years there were other performances of this play, notably its 2016 Toronto premiere[154] – in both French and English – which had once again Cano casted as the postmistress[155] and Highway on the piano. It is also noteworthy that when the play was published in 2013, Highway uses his native tongue to dedicate *The (Post) Mistress* to Cano herself. This partnership between a Cree playwright-pianist and a Canadian-Peruvian vocalist[156] highlights the potential of multilingual, hemispheric collaborations.

Multilingualism and hemispheric entanglements are present not only in the performance history of the play, but also in the play itself. For example, there is a moment in the beginning of

---

[152] The French title alludes to one of the fictional tales featured in the play. According to the postmistress, Zesty Gopher is a famous Cree sculptor who died after being crushed by a fridge that fell off a truck in Northern Saskatchewan. One of the letters is from his widow, who is describing Gopher's funeral to her family back in Lovely, which then leads Marie-Louise to sing to the audience the Cree prayer sang at Gopher's funeral.

[153] *Patricia Cano Sings Songs from the (Post) Mistress* was nominated for Aboriginal Album of the Year at the Juno Awards of 2015.

[154] This play was performed in both English and French at Berkeley Street Theatre, being co-produced by Pleiades Theatre and Théâtre Français de Toronto.

[155] Cano won the 2017 Toronto Theatre Critics Award for Best Actress in a Musical for her performance in Highway's play.

[156] Cano was raised in a Spanish-speaking Peruvian household in Sudbury and her own work also embraces multilingualism and hemispheric partnerships. Her album *This is the New World* (2009) was co-written with her Brazilian collaborator Carlos Bernardo and includes songs in English, French, Spanish, and Portuguese.

The (Post) Mistress in which Marie-Louise stops her English monologue to sing a song in Cree under the rhythm of Brazilian *samba*, and no translations are offered. Later in the play, Marie-Louise alternates between speaking to the audience in English and singing verses of a French song to the rhythm of *bossa nova*, another internationally recognized style of Brazilian music (this time, however, translations are offered). Highway's language switching can be situated as part of a broader tradition among Indigenous authors who add Native tongues to their English (or French) writing as both an aesthetic effect and a political move of resistance. As Kristina Fagan explains, "Refusing to let readers see language as a transparent mode of communication, the writers remind us of the power politics and miscommunications that mark the interaction of Aboriginal and non-Aboriginal languages" ("Code-Switching"). I agree with scholars to whom this type of linguistic entanglement creates a twofold effect. For example, Birgit Däwes has noted that the presence of a non-translated native tongue mixed with foreign musical influences in this play represents "a powerful endorsement of cultural sovereignty" while it also "promotes transnational and intercultural alliances" ("Stages" 109). Another consideration is that, under the monolingual audience's point of view, this language switching creates a certain anxiety and discomfort, which in Fagan's view can lead to more awareness of one's "own boundaries" and lack of knowledge ("Code-Switching"). To those who know both languages, the text ends up "encouraging a sense of community" (Fagan, "Code-Switching"). My takeaway is that this type of linguistic mingling – which I read as an instance of friction – has potential to create new forms of belonging that might also resemble affiliative forms of kinship.

The act of translation itself also represents an opening to stretch kinship beyond a monolingual and monocultural relation. Consider, for example, the passage below in which Marie-Louise alternates between singing in Cree and speaking in English:

(sings) Anooch kaatipskaak

Tanagaamooyaak

(speaks) Tonight, we're gonna sing…

(sings) Taachimoostaatooyaak igwa

(speaks) We're gonna tell stories and…

(sings) Meena

Tapaapiyaak, taneemee-itooyaak, hey!

(speaks) We're gonna laugh, we're gonna dance…

(sings) Aastumik, nitooteemuk, aastumik, hey!

(speaks) So come, my friends, come, hey! That's what that means, in Cree! (7)

It is fascinating that Marie-Louise acts as the translator of a language that she does not speak herself. As I later argue, it is her embodiment of kinship that enables her to understand Cree, but for now I want to call attention to the role of translation in promoting inclusion. In the published Anglophone version of the play, most of the sections in Cree and French are followed by the translation into English between brackets. A note in the beginning of the book explains that in the performance of the play, when required, surtitle translations are projected on the wall or backdrop. The note also signals that "every effort should be made" to observe the French pronunciation of the names and places in the play given its Franco-Ontarian setting. Highway's "note on translations and pronunciation" emphasizes his intention to reach out to the monolingual audience via translation, but it also calls for respect for cultural specificity by

asking performers to follow the localized pronunciation. Such concerns come as no surprise given Highway's own theory of language already sketched out in my previous chapter. An accomplished polyglot musician, playwright, and novelist who calls himself a privileged child of three native tongues (Cree, Dene, and Inuktituk) and publishes his works in English, French, and Cree, Highway is an advocate for multilingualism to whom speaking only one language "is like sitting at a dinner table where you do all the talking and you talk about nothing but yourself. It means you're not listening to what the other person has to say. It means you are not interested. And that's not good for relationships" (*Tale* 33-34). What Highway seems to be calling attention to is the importance of respect in building and sustaining relationships. And kinship – in the way I conceptualize it in this chapter – is one of those relationships to which respect is imperative.

Kinship in *Black Dance*

My claim that *Black Dance* is a novel about hemispheric kinship is grounded on the presence of three main manifestations of kinship in this text: via blood ties, via transnational and transracial adoption, and via transcultural performative embodiments. The first way to read kinship in *Black Dance* is the more conventional one through bloodline. The novel's structure is tied through kinship in the sense that it has 10 sections, each one with three chapters following different characters – Milo, Neil, and Awinita – whose lives are intertwined. There is a blood connection because Neil is Milo's grandfather, and Awinita is Milo's mother. This structure indicates that the film of Milo's life cannot be told without looking at the life story of his grandfather in Ireland and the struggles of his Cree mother in Canada. Ancestry is what structures Milo's movie because, after all, it is what has first shaped his identity. Family ties also

mark the starting point for the biopic, because the idea is to start the movie off in Rio, on the day Milo found an abandoned boy who would become his adopted Brazilian son. In addition, the book (either in its French or English edition) literally opens with a family tree map connecting people from five generations and four national origins (Irish, Canadian, Brazilian, and Argentinean)[157] in a lineage that is not entirely established by blood. Not surprisingly Hanciau calls this novel a "transgenerational psychological introspection" because the narrative explores different generations of a family to comprehend the influence of our ancestors upon our lives (201). Add to this analysis Diana Holmes's reminder that it is a characteristic of Huston's novels to be "concerned with the transmission of elements of identity through generations" (301). Memory then becomes a key enabler to the transmission of ancestral knowledge, because it is memory – communicated through storytelling – that unravels this web of relationships in Milo's life. With this argument, I echo both Hanciau's and Holmes's analyses in highlighting the contribution of memory and transmission to create ties between people and generations across different historical and geographic locations, while also connecting private stories and world history.

To give an idea of these entanglements, *Black Dance* alludes to several historical developments, including the movement of independence in Ireland, Canadian colonialism, and Brazil's HIV epidemic,[158] which shed light into why, respectively, Milo's Irish grandfather went to Canada in exile, his Cree mother left her reserve to make a living in Montreal, and he

---

[157] The map starts with Judge Kerrigan (Neil's father, who is Irish) and finishes with Eugénio, the Brazilian boy considered to be Milo's son. Paul Schwarz, referred to as a "misfit Jewish kid from Buenos Aires" (240), is also included in the family tree as Milo's partner.

[158] Brazil is considered a case of success in the fight against HIV (Berkman et al). The novel makes a brief mention of the country's needle exchange program, an initiative to reduce the infection among injecting drug users.

eventually found himself on a deathbed due to an infection he got in Brazil. As my close readings later demonstrate, memory and storytelling – in bringing kinship to life – connect Brazilian and Canadian spaces, people, and histories in *Black Dance* in such a way that resembles a more genuine form of entanglement, or entanglement in the Baradian sense as "relations of obligation – being bound to the other" (Barad, "Quantum" 265).

I also join the novel's reviewers in acknowledging the centrality of storytelling to this plot, because, as Holmes notes, *Black Dance* makes "a call to the reader to be attentive to the process of storytelling itself" (298). Authorial decisions about film settings, budget decisions, content ratings, casting, and angles of cameras are all part of the narrative because the plot's premise, after all, is to make a biopic about Milo's life. Words that allude to a screenplay such as cut, blackout, voice-overs, soundtrack turn the language of the novel more cinematic at some points – all justified by the plot itself, as the novel begins in present time (2010) with Milo hospitalized in Montreal, Paul at his bedside, working on the draft of their last project together: a movie to tell the story of Milo's life. Paul is apparently[159] the novel's first-person narrator, who is addressing not the readers but Milo himself, as evident since the first page: "Tell me your tale, or at least a piece of it" (*Black* 3). Paul proposes to Milo that the movie should start off in Rio, on the day that Milo found Eugénio in a *favela*. It means that the scene would take place in 1990, when Milo and Paul were in Rio for the screening of one of their movies. In a walk alone to their

---

[159] I use the word "apparently" because it is only in the last section of the novel that readers find out that Paul has been killed in Brazil, and "the voices" behind the narrative have been Milo's all along (*Black* 246). The audience (both the film's viewers and the novel's readers) never learns the precise events that lead to Paul's death in Rio because, from the biopic's standpoint, offering this type of information would be a "departure from this film's guiding principle – always follow one of the three main protagonists" (245), while from the novel's perspective, the narration is not omniscient, and readers are only told what Milo knows or imagines.

hotel, Milo took a wrong turn and headed to a *favela*, initially attracted to it by the beat of *capoeira*, as follows:

> *Come, says the drum, you're almost there.* From a terrace higher up the hill, a straggly group of teenage boys frown down at him [Milo], hostile, daring him to come up any farther. *What's with this crazy cowboy?*
>
> He's directly below the green church now, and though the drumbeat is almost deafening, instead of a *roda* he sees only a series of overflowing dustbins. Then his eye catches the smallest of movements amidst the rubbish in the gutter – and he freezes. Abruptly the drumbeat softness into heartbeat. The camera becomes his eye. This was what had summoned him – a human heart beating from within a ripped-off, rolled-up tiny piece of cloth. A discarded newborn. Black. A useless, half-dead, famished, thrown-away boy. (*Black* 6)

This passage narrates what becomes a turning point to Milo. Finding this abandoned boy gives meaning to his life, eventually leading him to develop another type of kinship tie with Brazil. All that happens because Milo ends up taking Eugénio as his son. The kinship between Milo and Eugénio is a matter of agency because those ties were made by choice rather than based on biological givens. The harsh language used to describe the newborn – including the words "discarded," "useless," and "thrown-away" – suggests things that would go to the garbage. Milo, however, challenges those perceptions,[160] showing that anything is worthy of kinship as long as

---

[160] Milo challenges the idea that he does not belong there and keeps going on despite facing the hostility of the locals. I read the term "crazy cowboy" as having a double meaning here. First, it implies the notion of an outsider who is calling attention to himself by the way he is dressed. Second, it alludes to the stereotypical cowboys versus Indians antagonism that is a staple of western movies. There is the irony of an Indigenous man in a cowboy outfit, which helps to situate Milo from the beginning as a complex character who subverts expectations.

you are willing to see it with different eyes. This excerpt alludes to a sensorial experience, anticipating my upcoming claims about the embodiment of kinship in this novel. For now, I want to consider the auditory sense evoked in this except because Eugénio's humanity is established by his heartbeat. The sound of his heartbeat was what actually attracted Milo to him. In addition, this passage points towards blurring the distinction between the drumbeat of *capoeira* and Eugénio's heartbeat, one becoming the other, as a true entanglement in the Baradian sense. I read it as one of the most powerful iterations of entanglements in *Black Dance* because the *capoeira* beat is established from the beginning as Milo's "root call" (5). This notion of "root call" is more explicit through the association between the rhythm of *capoeira* and the voice of Milo's mother, but I want to call attention to its double meaning, as both past (indicating his mother's voice) and future (in a reference to his son's heartbeat). The use of the verb "summon" also requires further consideration here. After all, Milo was first lured by the *capoeira* beat and then summoned by the boy's heartbeat, in which it seems that Milo had no choice but to respond to this urgent "root call." I read it as an act of surrendering too. Milo has agency as the one who finds Eugénio, but Eugénio has agency too, as the one who summons Milo to him.

In literally finding Eugénio a home, Milo figuratively ends up finding one for himself too. After all, the boy gives Milo a sense of belonging; or, as evident when Paul affirms to Milo, "Strange as it may seem, Eugénio sewed your ragtag life together" (*Black* 239). What Paul is implying here is that fostering the boy helped Milo to fill in a void in himself. Paul's claim that Milo "loved the boy with a vengeance" (239) is significantly telling because this word choice suggests a form of retribution. Milo is trying to give the boy a better life than he had had, given the context of his own childhood. Milo was abandoned by his parents and lived in foster homes until his grandfather found out about him, but his life in rural Québec with his father's family

was not easy either. In short, Milo has endured a life of rejection, discrimination, and verbal and physical abuse. The connection between Milo and Eugénio – an Indigenous Canadian and a black Brazilian, respectively – is transracial and transnational. Their life histories resonate, both coming from racialized, marginalized groups in their local contexts. As Paul observes, "What could be more logical than for an Irish-Quebecker-Cree bastard like yourself to have an Afro-Caribbean[161] son? He was your child even if you couldn't adopt him legally, and you took far better care of him than you did of yourself" (239). What I appreciate in this statement is the reminder that people do have hybrid affiliations, as evident in Milo's case, and the possibilities that come up with forging kinship ties that are not limited by constrains of artificial borders such as those of the nation-state or the heteronormative assumptions of family.

In situating Milo and Eugénio's relationship in the context of international adoption, I agree with Toby Alice Volkman that, "In its transnational mode, adoption enters into and informs the complex politics of forging new, even fluid, kinds of kinship and affiliation on a global stage" (1). This novel is not portraying, however, what would be considered a more traditional form of transnational adoption[162] in which the child leaves his/her homeland to live in a foreign country. Eugénio, for example, does not face issues of cultural displacement, because he stays in Rio. According to the text, Milo attempted to locate the boy's mother – a teenage sex

---

[161] I wonder if the word choice of "Afro-Caribbean" – rather than "Afro-Brazilian" – comes from the misconception that Brazil is part of the Caribbean given its imaginary as a tropical beach destination in Latin America.

[162] Claudia Fonseca notes that Brazil is no longer a top donor of adoptees for foreign families, as it used to be in the late eighties ("Patterns"). A redefinition of Brazil's adoption legislation and the country's 1990 Children's Code had contributed to this reorientation (Fonseca, "Inequality").

worker who had passed away – and then found a home for the baby.[163] Throughout the years, not only did Milo travel to Brazil as much as he could to stay with the boy but also he "learned Portuguese, kept up with Eugénio's school reports, sent money to his foster mother, and regularly requested photos of the child in exchange" (*Black* 239). All that means that Milo was deeply involved in Eugénio's life. Moreover, I propose that Milo and Eugénio's kinship ties might be read as a form of inverted adoption too, in which Milo is adopted by Brazil. He learns the country's language and embraces the local culture. He fits in, feeling comfortable walking in a *favela* in Rio and chatting with Eugénio in Portuguese. As I discuss next, Milo's finding of belonging in Brazil – more notably through what I call an enactment of kinship in the practice of *capoeira* – is what allows a reading of this novel beyond binaries of otherness between Brazil and Canada.

With and beyond stereotypes

Black Dance contributes to a genuine dialogue between Brazil and Canada through kinship, even though this novel is still full of clichés about these two countries. On the Canadian side, this text portrays the drug addiction and prostitution of Indigenous girls and the poverty of the reserves. On the Brazilian side, it certainly draws on that special role that both *favelas* and *capoeira* have in the international imaginary. The narrative does not even need to state explicitly that the initial scene takes place in a *favela*, but it is clear through its visual description, as follows:

---

[163] In the Brazilian context, the lines separating what is to be considered "the partial and temporary transferal of parental responsibilities involved in fosterage and the total and permanent arrangement involved in adoption" (Fonseca, "Patterns" 122) are often blurry.

> The minute General Roca starts up the hill, the Saens Peña area – a flat, dreary patch of urban sprawl with the sort of gray ten- and fifteen-story high rises than can be found anywhere in the developing world – falls away and the neighborhood swiftly slides from moderate to abject poverty. No more whites or light browns, nothing but blacks. Milo's arms swing at his side, his hands are empty. Images of the Dublin slums, the Waswanipi Cree reserve, his father's rooming house in Montreal ricochet and reverberate in the scorching sunlight. (*Black* 5)

The *favela* is described in spatial, economical, and racial terms here. Equally important here is the connection between the local and the global realities of segregated areas. By bringing together *favelas* in Brazil, slums in Ireland, reserves and urban ghettos in Canada, this passage forges a transnational link among these impoverished locations. In additional, this excerpt hints at the way that residential segregation functions in Brazil, along lines of class and skin color. As Edward Telles points out, "Brazil's class discrimination and high levels of inequality have racial components" (172). Stanley Bailey also highlights the complexity of the issue, arguing that "racial inequalities cannot be explained away by class proxies such as education; likewise, racial inequality cannot be understood without taking into account the core class effects" (104). This encounter with a tough reality of inequality – and the suggestion of racialized poverty – ends up functioning as an awakening call to Milo. Despite being a *gringo*, Milo feels he can blend in in Brazil because of his skin color and upbringing in conditions of poverty.

The *favela* also hits close to home because of Milo's recollections and reimaginings. After all, this passage connects the Dublin slums to Waswanipi Cree reserve to the *favela* in Rio. As he goes up the hill, he continues to rely on memory and cultural transmission. Consider the following excerpt:

> A bright green church looms up on the hill above him and again, because of the color green, he thinks of Ireland, a country he's never set foot in. Ta, da-da DA, ta, ta-da DA, ta, ta-da DA … He sees dilapidated three- and four-story concrete blocks, their walls painted in peeling pastel colors and streaked with graffiti, and because of the corrugated tin roofs, he again thinks of the reserve, which he also doesn't know. (*Black* 5)

In this excerpt the link between Brazil and Ireland is established by the image of a church, perhaps an allusion to the major role Catholicism plays in both countries.[164] The description of the building signals precarious housing conditions, and this is what links the *favela* to the reserves in Milo's mind. Those associations seem to point to the notion of outcast spaces. Those realities resonate with Milo because he knows what it feels like to be an outsider and discriminated against throughout his life. I therefore do not see this comparison between Brazilian *favelas* and Canadian reserves (appearing as a form of rural slum here) as merely an exoticizing move. My take is that Milo does not see the *favela* through a simplistic "us" versus "them" dichotomy. Instead, he connects with the reality of the *favelas* and then blurs the lines between this space in a foreign country and his ancestral maternal Canadian home to the point that he claims a form of belonging to Brazil too.

This connection is powerful even though Milo does not even have a first-hand experience with either the Irish slums or the Canadian reserves whose images come to his mind nonetheless. Those, I argue, are images of a felt kinship. There is a link between stories and kinship, as Justice suggests, because both "are what we do, what we create, as much as what we are" (353).

---

[164] Brazil has the world's largest Catholic population. In the case of Ireland, it is worth pointing out that the historical division between Irish Catholics and Irish Protestants reflects in the story of Neil himself. In Canada, Québec – due to its French colonization – had a predominantly Catholic identity until the Quiet Revolution of the 1960s.

Furthermore, both are dynamic and require continuous work. To illustrate this point, I draw on *Losing North*, Huston's book-essay about her own sense of disorientation as a Canadian expatriate in France, because she states that feeding one's memories is crucial to keep them alive, and that is precisely what Milo is doing in *Black Dance*. He is simply feeding his memories with those images and, as such, keeping his roots alive. Thereby I want to contest Paul's words on this; more specifically, the idea that those types of associations happen because Milo does not have roots himself, which makes him attracted to other people's stories. For example, in thinking about the massacre in the *favela* Vigário Geral in Brazil, what comes to Milo's mind is his grandfather's memories of Bloody Sunday in Ireland. Paul's explanation to Milo follows, "History repeats itself, horrors rhyme and you, Astuto, were so porous, so sensitive to the tales of others, and yourself so unrooted in a particular time and place that the bloody rebellions and repression as that haunted your bad dreams and black holes could have been unfolding in Dublin, Montreal, or Rio…" (201). My point is that those are not tales of others; on the contrary, the slums in Ireland and the Waswanipi Cree reserve in Northern Québec are Milo's stories too. It does not matter that Milo has never been to those places, because these places will always be a part of him, because, after all, they are part of his roots and ancestral narratives – a point that strengthens my previous argument about the centrality of ancestry, memory, and cultural transmission to *Black Dance*.

With Milo's recollections of places that he does not know, *Black Dance* illuminates how stories can control our lives, as suggested by Thomas King in the statement I quoted in the Introduction, "The truth about stories is that's all we are" (2). When readers learn in the end of the novel that the voices remembering, reimagining, and transmitting Milo's story were Milo's all along, they are also told that these same voices were Milo's "consolation" and "salvation"

(246). Stories are what are left to Milo, and he is holding on to them. One cannot forget that Milo is a screenwriter, which means that he has made a living from the craft of creating and telling stories. The love for stories is also part of his ancestry, given his grandfather Neil's passion for books, dream of becoming a writer himself, and supposed friendship with some of Ireland's greatest literary figures, notably James Joyce and W.B. Yeats. Moreover, Milo sees ancestral influence on his writing style as "the perfect compromise between Neil's ultraliterary tradition and Awinita's oral one – *writing orality*" (217). What the narrative voice is trying to suggest here is a writing style that is hybrid and fluid,[165] which is then associated with the continuous movement of "a *capoeirista*[166] in Bahia or an Indian in the forest" (217). Both the swing of *capoeira* and the Indigenous lifestyle serve here as a metaphor to highlight mobility and adaptation.

Throughout this chapter to this point, I have only briefly indicated the complexity of *capoeira* in *Black Dance,* which I now unpack in an analysis that dialogues with Holmes in considering *capoeira* as "an organizing principle, a thematic motif and a literal element of the story" (306). My approach takes a step forward, however, by proposing that, precisely by drawing on one of those most recognizable clichés about Brazil, *Black Dance* is able to go beyond a simplistic stereotypical view of Brazilian and Canadian entanglements. I recognize that the task of defining *capoeira* is already a challenge on its own. As Janelle Joseph sums up, "Capoeira defies categorization. It is exclusively neither dance nor martial art, neither acrobatics

---

[165] I see an echo here of Roland Barthes's theories of authorship, which is not surprising given that Huston wrote her masters thesis under the guidance of Barthes himself. Barthesian theories of authorship approach writing as a form of entanglement in the sense that "a text is made of multiple writings, drawn from many cultures and entering into mutual relations of dialogue, parody, contestation" (Barthes *Image* 148).

[166] *Capoeirista* is a person who practices *capoeira*.

nor sport, neither philosophical nor physical practice, yet all these at once" (212). I subscribe to this description of *capoeira* because it indicates a true entanglement in Barad's terms, which I quote again, "To be entangled is not simply to be intertwined with another, as in the joining of separate entities, but to lack an independent, self-contained existence" (*Meeting* ix). This view of entanglement is useful not only to make sense of what constitutes *capoeira* but also to come into terms with its transatlantic history. Diaspora, colonialism, resistance, and more recently globalization have all become keywords in discussions about *capoeira*. As Matthias Röhrig Assunção notes in *Capoeira: The History of an Afro-Brazilian Martial Art*, "Capoeira, the black art of the male underdog, provides an important field where issues of race, class and gender are played out and renegotiated" (3). Those issues arise from the fact that *capoeira* "in its present form developed out of the Brazilian context of colonial slave culture" (Assunção 31). Following Assunção, I also consider it essential to situate *capoeira* in the context of cultural hybridity, a notion that Huston's novel also attempts to advance when highlighting Milo's mixed ancestry.

The lack of consensus about the origins and the essence of *capoeira*, as either African or Brazilian, is itself telling. This type of controversy, as J. Lowell Lewis asserts, "involves a politics of power, of dominant and counterhegemonic discourses, of racism and cultural imperialism" (19). Lewis gives the example of black practitioners of *capoeira* in the United States who can claim it as "their own more directly" due to their African roots, thereby rejecting a view of *capoeira* as "an exotic, Brazilian import" (19). What I want to highlight with this example is how the knowledge about *capoeira* is historically and geographically grounded, and thus informed by one's own orientations. C*apoeira* – now spread around the world, Canada

included[167] – has undergone changes abroad and in Brazil itself. In the early days of the Republic,[168] the practice of *capoeira* had been prohibited in the country – as a crime subject to prison – under the 1890 Penal Code. However, in a similar move to what happens with *samba*, the transplantation of *capoeira* from Bahia[169] – a Northeast state considered the epicenter of black culture in Brazil – to the rest of the country involved "attempts to bolster the nation-state's claims to racial democracy" (Joseph 201). This statement suggests the nationalization[170] of *capoeira* in association with the idea of a racially diverse Brazil. The romanticized myth of racial democracy[171] is based on the claim that the essence of Brazilianness lies in the mixing of three races:[172] Africans, Europeans, and Indigenous. In today's Brazil, the "identification with these symbols [of African-derived culture, such as *capoeira*] is not clearly delineated along racial lines" (Bailey *Legacies* 10). However, as Telles notes, "Regional differences are fundamental to understanding Brazilian society" (19). Even though *capoeira* has now cultural heritage recognition in Brazil, it could still be considered exotic to many Brazilians themselves, given the

---

[167] See Joseph for a study of *capoeira* in Canada, which "provides evidence of the transculturation that results from more recent migration patterns, the exoticization of Brazilian culture in North America, and the class, age, gender, national, and racial identity of teachers and students" (198).

[168] Brazil, which had become independent from Portugal in 1822, abolished slavery in 1888 and overthrew the monarchy to become a Republic in 1889.

[169] Bahia's city of Salvador was Brazil's first capital.

[170] The view of *capoeira* as a national sport gains traction under the nationalist government of President Getúlio Vargas (1930-1945; 1951-1954).

[171] See Bailey's *Legacies of Race: Identities, Attitudes, and Politics in Brazil* and Telles's *Race in Another America* for an overview of Brazil's racial ideologies, including the myth of racial democracy and its legacy.

[172] As Telles affirms, "Brazil's ideologies about miscegenation have served to disguise Brazilian racism in many ways" (172).

country's vast cultural diversity. Joseph calls attention to what she considers an "inherent contradiction" in the fact that *capoeira*, born out of a practice of resistance by slaves in colonial Brazil, has now become a product that "can be sold for profit" as an extremely popular fitness activity around the world (209). If, in Assunção's words, *capoeira* has become "a commodity for people looking for an exotic kick" (31), its use as a clichéd image of Brazil – in representations that often erase its rich and complex history – should not come as a surprise. On the contrary, it constitutes one more example of the process of aestheticization of otherness discussed by Graham Huggan.[173]

This fascination with *capoeira* as an exotic product is not lost in Huston's novel. When Milo initially proposes to make a film about *capoeira* in the *favelas*, Paul rejects the proposal, "Nah… Capoeira's everywhere these days. Video games, cartoons, you name it. Even Catwoman does capoeira, for Christ's sake! You know? I mean, it's a complete cliché" (*Black* 241). Milo then explains that the idea is to shoot a "political document" to highlight the history of *capoeira* as a form of "rebellion and resistance" (*Black* 241). The idea, as Milo clarifies, is to show that black slaves revived elements from Africa in a practice mixed with Indigenous rhythms, and that for them *capoeira* was a language in which their bodies could talk and understand each other. This nuanced view of *capoeira* – as a corporeal language connecting people – informs Milo's own practice and my argument about *Black Dance* as a novel that goes beyond stereotypical links between Brazil and Canada.

---

[173] This process also involves the capoeira teacher, as Assunção observes: "The capoeira teacher has become a Brazilian export product, alongside the mulata that dances samba, the musician and the footballer. His role abroad has also changed, because here he becomes a specialist of all things Brazilian" (31).

It is thanks to this Afro-Brazilian tradition that Milo connects with his own mixed Indigenous Canadian identity. *Capoeira*, as such, becomes to Milo what I describe as an enactment of hemispheric kinship. To build this argument, I want to start by highlighting Milo's first contact with *capoeira* in Bahia, as Paul narrates below:

> Eyes wide open, you gave yourself up to the capoeira rhythm as it irrigated your flesh. Ta, ta-da DA, ta, ta-da DA, ta, ta-da DA … You knew this beat from before, long before, from your mother's heart that gently, rhythmically played her ancestors' tales into your ears when you lived inside of her, Milo, yes, you had this beat in your blood and could feel it now, coming up from the ground of Terreiro de Jesus, zinging through the sacred berimbau and galvanizing your whole being. Unexpectedly, at age twenty-three, you felt at home for the first time in your life. (*Black* 213)

This passage suggests that Milo is a natural dancing capoeira, as the rhythm of *capoeira* reverberates through his body and gives him a sense of belonging. Milo can even claim the practice more directly given his own Amerindian ancestry. As pointed out by Paul in the first chapter of the novel, the film about Milo's life needs to establish from the beginning that the beat of *capoeira* is Milo's "heart call" and "root call" associated with "the rhythm of [Milo's] mother's voice" (5). This is a reference to "the distinctive atabaque rhythm of capoeira – ta, ta-da DA, ta, ta-da DA, ta, ta-da DA" (4), which appears several times throughout the novel and thereby throughout Milo's biopic too. One could even argue that Milo was reborn after finding *capoeira*. He became a father after being initially lured to Eugènio by the beat of *capoeira*. Additionally, Milo had undergone what in the *capoeira* tradition is called a *batizado* (baptism), a ceremony in which new students are recognized as *capoeiristas* and get their *apelidos* (nicknames) as members of the community. Getting baptized under a new name gains an extra

symbolism because this ritual suggests a form of a new beginning – in the case of Milo, a reinvention of the self as Astuto. Milo assumes his *apelido* even outside of the context of *capoeira*. To give an idea, Paul addresses his words to Astuto,[174] not to Milo, in the first sentence of the novel.

In addition, Milo expresses kinship through his body via his practice of *capoeira*. My argument about embodiment is grounded on Michelle Maiese's definition that "consciousness is not simply something that happens within our brains, but rather something that we do through our living bodies and our lived, bodily engagement with the world" (1). This "bodily engagement" is what enables me to read *capoeira* in *Black Dance* as a corporeal language through which Milo claims a form of belonging and communicates his kinship to Brazil. I decided to work with this notion of corporeal language because Milo himself uses the word "language" to describe *capoeira* as a form of resistance employed by slaves in the context of colonial Brazil. Another way to define *capoeira* in *Black Dance* is proposed by Holmes, who calls it "a form of corporeal knowledge, an embodied philosophy" (307). Holmes attributes this emphasis on the body to Huston's view of humans as "profoundly material beings, shaped in part by genetic heredity, by biological sex, and over time by the uses to which bodies are put" (307). In my view, another function of materiality here is to make somehow tangible the commitment of seeing the interconnectedness of the world. This physicality also materializes in the notion of speaking through our bodies, as seen in Milo's encounter with a woman from the Pataxo Hahahae tribe in Bahia. When she tells him, "Your skin is talking to mine," Milo replies, "Your

---

[174] The literal translation of this word is Astute; however, Astuto could also be translated as Crafty (perhaps to allude to Milo's creative craft as a screenwriter) or even Tricky (a name that could even be associated with the figure of the Trickster of the Indigenous mythology, as I further discuss).

skin is answering mine" (214). This episode indicates a form of complicity and agency of their bodies in communicating with each other, in addition to establishing a sensorial link between Indigenous people of Brazil and Canada, across national borders and local cultural specificities. Milo's embodied practice of capoeira might also be read as a performance[175] in Diana Taylor's terms because it is a praxis that also "functions as an episteme, a way of knowing" (*Archive* xvi). As Taylor puts it, "we learn and transmit knowledge through embodied action, through cultural agency, and by making choices" (*Archive* xvi). Her argument is that embodied performance gives visibility to histories and trajectories because, by being immersed in social systems, they also unveil power relations. One of Taylor's case studies is the resistant practice of rumba in the park in New York City, but both *capoeira* and *samba* function as repertoire of resistance too. These two practices – closely entangled with Afro-Brazilian history and contemporary identity – also bring to light what Taylor would call "the messy entanglements that constitute hemispheric relations" (*Archive* 274).

Black Dance invites readers to relate the issues of race and colonialism in Canada to the ones in Brazil. This hemispheric connection is explicit when the novel compares the criminalization of *capoeira* in Brazil[176] and the prohibition of potlatches, powwows and sun dances in Canada (205). These two different historical events, despite their cultural specificities, share a striking similarity in demonstrating the type of the marginalization and repression

---

[175] In her book *The Archive and the Repertoire*, Taylor highlights the value of performance studies as a lens of analysis: "By taking performance seriously as a system of learning, storing, and transmitting knowledge, performance studies allows us to expand what we understand by 'knowledge'" (*Archive* 16).

[176] *Black Dance* states that both bans ended in 1951. While it is true that a 1951 amendment to the Indian Act lifted the prohibition of Indigenous traditional ceremonies, what has been considered a mark in the path to the legalization of *capoeira* is the authorization to open Brazil's first *capoeira* academy in the 1930s (Assunção 19).

endured by racialized people across the Americas. Both laws, after all, were mechanisms to destroy their culture in acts of cultural genocide. This parallel illustrates Alexandre Emboaba da Costa's claim that "while localities in the Americas involve specific, local, and national racial formations, the place of race and indigeneity within histories of settler colonialism and anti-Black racism share overlapping features" ("Thinking" 476). Costa advocates for a relational analysis of post-racial ideology[177] in the Americas to "suggest bases for shared political struggle against its present and future mobilization as a strategy of power" ("Confounding Anti-racism" 496). I join this call, arguing that *Black Dance* does offer one of those transnational relational approaches, precisely by going beyond binary oppositions between Brazil and Canada, and by forging kinship ties that animate more productive entanglements between these two countries. Moreover, Milo's enactment of kinship through his practice of *capoeira* might be read as a manifestation of Indigenous transnationalism. After all, Indigenous transnationalism, as Däwes puts it, "acknowledges the multiple affiliations, loyalties, communities, and living conditions that intersect and overlap" (Däwes, "Stages" 109). Those entanglements, as I explore next, are at the core of Highway's play too.

Highway's hemispheric entanglements

My analysis of *The (Post) Mistress* builds on the scholarship about the transcultural and transnational scope of Highway's *oeuvre* (Braz; Cunha; Däwes). I start by acknowledging that,

---

[177] By post-racial ideologies Costa means "those forms of thought, discourse, and action that evade, delegitimize, and seek to eliminate racial differences" ("Confounding Anti-racism" 496). Those ideologies take form in notions such as *mestizaje*, multiculturalism, racial democracy, and colorblindness, which end up conceiving structural racism and contributing to the invisibility of racialized groups within their societies.

for Albert Braz, this play suggests that "Canada has a continental identity" ("What" 90); for Rubelise da Cunha it exemplifies what Diana Taylor calls a hemispheric performance; and for Däwes this text constitutes "an Indigenous revision of transnationalism" ("Stages" 112). On my end I make a parallel between this play and *Black Dance* because both entangle Canadian indigeneity with Afro-Brazilian traditions to promote a form of hemispheric kinship. I also propose that, like *Black Dance*, *The (Post) Mistress* addresses stereotypical tropes connecting Brazilian and Canadian spaces, people, and experiences, while also offering a richer view of those entanglements.

At a first glance, the representation of the affair between Marie-Louise's Métis friend Sylvie Labranche and the married Brazilian researcher Barbaro Botafogo raises similar concerns to those previously addressed in Chapters One and Two about the ways in which stereotypes and linguistic issues permeate Brazilian and Canadian fictional encounters. For instance, this play explores the same type of stereotypical climatic binary between Brazilian and Canadian spaces that I criticize throughout this thesis. Highway, however, is not embracing those tropes of otherness in transcultural contact. Let us consider the passage in which Marie-Louise tells the audience that, according to Botafogo, "it's so hot down there in Rio de Janeiro that they wear nothing but dental floss, even to go shopping. Ha! You wear dental floss here in Lovely, Ontario, in February, and you'd freeze to death" (4). This commentary is so exaggerated that it invites the audience to ridicule the common stereotype that Brazilians wear bikinis everywhere. The use of the word "dental floss" – a literal translation of the preferred term in Portuguese to describe G-string bikini bottoms – adds an extra layer of humour to the passage. Jolting the audience into laughter can be a useful strategy to counter the perpetuation of stereotypes and hint that some places and people are more complex than their stereotypes might suggest.

The trope about Latin America's erotic exoticism is certainly not lost in this play. No wonder *The (Post) Mistress* is one of Braz's case studies in his analysis of Canadian texts that fantasize Latin America as a place for sexual fulfillments ("Tropical"). Marie-Louise not only refers to Rio as "the sexiest city in the world" but also to Buenos Aires, Argentina, as a "city of legend, city of love*, la ciudad del amor*" in a reference to another hemispheric romance featured in the play (Highway, *Post* 4, 39). While Botafogo's letter from Brazil vibrates with the samba beat, it is the rhythm of tango that reverberates from inside the envelope containing a Canadian woman's letter telling a friend about her Argentine lover. Then the audience learns that Irene Latulippe, a woman from a town located two hundred miles northwest of Lovely, has gotten passionately involved with "Ariel of the dark eyes" during her trip to Buenos Aires (40). Her letter sharing the story with a friend excites Marie-Louise herself. Braz highlights the influence that romances with Latin American men have on Marie-Louise who wants to overcome her fear of flying to pursue an extramarital adventure of her own in South America, perhaps then turning into "a scandalous, sinful, smouldering postmistress!" (Highway, *Post* 45). For Braz, this episode "underscores the extent to which even Canadians who have never travelled beyond their country's own borders have come to identify the southern half of the continent as a place where they can satisfy sexual desires that apparently are not being satiated at home" ("Tropical" 302). I take Braz's argument a step further to propose that Marie-Louise's daydreaming about travelling to places like Rio and Buenos Aires might be read as a reminder of the worldly implications of stereotypes. This scene provides an illustration of how stories of the others have a hold on us, shaping our expectations about places we have never been to and our actions towards them. Marie-Louise, after all, is not entertained by the idea of getting to know a different culture, but rather by the exotic possibility of reinventing herself as "Maria Luisa Pan Caliente" (Highway,

Post 45). Her fantasies ground my claim that stereotypes do limit the understanding of a person or place, thereby the need, as King advises, “to watch out for the stories that you are told” (10).

My point is that *The (Post) Mistress* unveils the double-sided effect of storytelling. On the positive front, stories have such a mystical power that they even connect life and afterlife in this play. The underlying message is that death does not stop storytelling. By bridging the worlds of the dead and the living, Marie-Louise takes on the role of a trickster, which Cunha attributes to the trickster’s logic being “based on its intrinsic power of adaptation to resist and survive” (54). Like Marie-Louise, Milo functions in a similar way by resisting and surviving through his ancestral stories. I am hesitant, however, in calling Milo a trickster because I want to guard against the critic’s tendency to overinterpret texts and end up stereotyping Indigenous characters as tricksters (Fee, “Trickster” 59).[178] Both Marie-Louise and Milo have Indigenous ancestry, but I understand that it is not enough to read the trickster “as a manifestation of Indigenous tradition” (Fagan, “What’s” 6).[179] I am comfortable, however, with the argument that Marie-Louise functions as a trickster given Highway’s role as “the most famous spokesperson for the trickster-worldview theory” (Fagan, “What’s” 4). In addition, Marie-Louise is clearly a border-crossing character.[180] In reading her clients’ letters from afterlife, Marie-Louise is further

---

[178] As the book collection *Troubling Tricksters: Revisioning Critical Conversations* points out, the term trickster is a nineteenth-century invention that has today become “somewhat of a cliché” in literary analysis of Indigenous literature (Reder viii).

[179] An argument, however, could be made about the trickerism of *capoeira*. In fact, I want to call attention to the title of chapter 6, “*Floreio*.” This word means a form of embellishment, but, as novel explains, in the jargon of *capoeira, floreio* refers to the use of “dexterity or trickery” by its practitioners (Huston, *Black* 125). In other words, tricking and deceiving other players is part of the movement of *capoeira* itself.

[180] As Fagan explains, the figure of the trickster tends to be interpreted “as a metaphor of postmodernism, challenging stable categories and forms” (Fagan, “What’s” 6).

enacting kinship in TallBear's terms, in the sense that the postmistress is creating familiarity and making her community's stories her own. I see a parallel with what Milo is doing in *Black Dance* because, like Marie-Louise, he is embodying the tales of others. In Milo's case, the stories to be narrated as part of his biopic are all voices in his head, his own reimaginings of his ancestral tales. In regards to Marie-Louise, the stories of members of her community even reverberate through her body, as she acknowledges, "You see what these letters do to me? They upset me to the point where I have palpitations, to the point where I lose control of my emotions, I change personality, and become my clients" (46). What Marie-Louise is describing here is an act of becoming in which she becomes so entangled with her community's stories that it is no longer possible to differentiate to whom those tales belong.[181] As I emphasize throughout this thesis, identities and perspectives are made and remade in our relation with the stories we hear and share.

My argument also builds upon Däwes's claim that *The (Post) Mistress* celebrates communication and community as "crucial survival strategies" ("'Reaching'" 144). Both Marie-Louise's afterlife commitment to her postmistress job and Milo's embrace of *capoeira* demonstrate that through kinship you can achieve a sense of community that is key to belonging and to have something to keep going for. The worry about the future is evident in Marie-Louise's final wish of seeing the world survive "a hundred generations" (Highway, *Post* 65). A similar interest in the survival of stories is behind the premise of *Black Dance*, with Milo at his deathbed wanting to immortalize his life story into film. Däwes has already applied Gerald Vizenor's concept of survivance to the analysis of *The (Post) Mistress*, and I propose that this definition is

---

[181] This claim resonates with the Barthesian view of a text as a multi-dimensional space with no single origin. For Roland Barthes, a text is "a tissue of quotations drawn from innumerable centres of culture" (*Image* 146).

insightful for examining *Black Dance* too. In *Native Liberty: Natural Reason and Cultural Survivance*, Vizenor describes native survivance as "a continuance of stories" (1). Both Marie-Louise and Milo are characters with Indigenous roots who are recollecting and transmitting, respectively, communitarian and ancestral tales. My take away of what survivance means in the context of Highway's play and Huston's novel is grounded in the importance of both survival and resistance to those texts. Highway's border crossing becomes an act of resistance; so does Marie-Louise's decision to keep working from the afterlife. Huston's polyvocality and Milo's life constitute forms of resistance too. To give an example from the novel, what the voice of Milo's mother whispers in his head is that his "Cree name means resistance" (*Black* 226). The notion that his mother has been always with him, even though he has never met her, might be taken as a demonstration of what Vizenor means by survivance as "an active sense of presence over historical absence" (1). While Marie-Louise is the keeper of community stories, Milo is the keeper of ancestral tales, and in this process both characters are practicing hemispheric kinship in building entanglements that are transnational and transcultural in scope.

Their own resistances, however, take different iterations. Whereas Milo remembers places to which he has never been, Marie-Louise understands Cree, a language she does not speak. I am referring to the fact that Marie-Louise only knows the content of the letters in Cree between Sylvie and Botafogo because, as she explains, Sylvie "reads them so often I might as well speak the language myself" (Highway, *Post* 6). As seen in this case, language and translation facilitate the task of forging kinship, either by enhancing the sense of community or by enabling communication between people. What I want to highlight next is that language includes as much as it excludes. For Sylvie and Botafogo, their communication in Cree creates a form of complicity to the point that Sylvie dreams of travelling to Rio to see her lover and

"whisper sweet nothings to the man in a language his wife will never understand" (*Post* 8). Botafogo is a linguist who speaks several languages, Cree included. As Marie-Louise details,

> Besides his native Portuguese and his English, he speaks Chippewa, Chipewa, Chipewyan, Cherokee, Choctaw, Chickasaw, Cheepoogoot, Chaggy-wat, Choggy-wat, Choggy-lat, Chipoocheech, Chickadee, Chickabee, Chikamee, Chickalee, Chickory, Chickaboom, Winnebago, Micmac-paddywhack-give-a-dog, and Cree, something like that. (*Post* 5-6)

This list brings together several Indigenous languages, including Cree, Cherokee, and Winnebago, the colonial tongues of Portuguese and English, and even the Chickadee birds. Highway is certainly playing with words and sounds here. Word play, as Fagan reminds us, has been one of the strategies used by native writers to create laughter ("Code-switching"). Humour is certainly a component of this excerpt, notably in the rhyme pattern of "Chickadee, Chickabee, Chikamee, Chickalee" (5), which is then followed by a mention to what is a plant (chicory) and a song ("Chicka Boom").[182] Another example of a comical tone comes with the reference to the Mi'kmaq language as if it was part of an old nursery rhyme that states "nick nack paddy whack, give a dog a bone" (Gould). Humour serves different functions in Native literature; for example, as a way to show the complexity of Native communities or to fight back against stereotypes, as a coping mechanism and a means for healing, and as a teaching tool too (Fagan, "Teasing"). I approach this nonsensical list in *The (Post) Mistress* as an instructional moment in the play. To those who are not familiar with Indigenous tongues, it might be challenging to differentiate

---

[182] Few songs make references to chicka-boom or chick-a-boom, including the popular "Chicka Boom" song that has become one of Guy Mitchell's hits.

between what is indeed a language in this list or what is something else, perhaps a good reminder of one's lack of knowledge of native tongues, and their rich variety.

Highway is teaching us about border crossing too. After all, this passage is mingling together not only languages but also rhythms, showing that it is possible to build a communality despite linguistic differences. This orientation certainly resonates with Highway's own view of music as the universal language (*Tale*), so it does not come as a surprise that he is questioning and expanding the limits of what counts as a language here. This approach is also evident in Botafogo's claim that if you sing Cree to *samba*, it "sounds just like Brazilian Portuguese, same hot, sexy syllables" (*Post* 6). Even though this passage alludes to the exoticization of both Cree and Portuguese, it suggests a form of hemispheric kinship between these two tongues, and between musical rhythms and language.

It is the beat of *samba* that introduces the encounter between Brazil and Canada in this play. Waving Barbaro's letter, Marie-Louise sings in Cree to the *samba* rhythm. Like *capoeira*, *samba* went through a transformation from a slave dance to becoming "the popular musical genre that best expressed Brazilian 'racial mixing'" (Samson and Sandroni 536). This nationalization, [183] however, involved a form of whitening in the sense that *samba*'s legitimacy came after its association with the Carnival parades, which have a European origin (Bailey *Legacies*). As Bailey states, "Although the adoption of many African-based cultural elements as national symbols may be viewed as a positive change from their previous repression and marginalization during slavery, researchers and activists also view this process as strategic

---

[183] George Reid Andrews situates the nationalization of *samba* and *capoeira* as part of a broader phenomenon throughout Latin America in which African-based forms of culture "were rejected by white elites and middle classes in the 1800s as primitive, barbaric, and bordering on the criminal; in the 1900s these same dances were embraced as core symbols of national cultural identity" (9).

cooption on the part of the state and elites and as a form of cultural violence" (*Legacies* 72). I am acknowledging this multifaceted history to contextualize why a new generation of Afro-descendants is "calling for a reappropriation, reimagining, and refashioning of African-based cultural forms" (Andrews 171). I see it as a movement of resistance that resonates with Cunha's argument that, in *The (Post) Mistress*, *samba* functions as a metaphor for "the importance of rethinking decolonizing practices beyond the borders in which the colonial encounter took place" (54). She states that "Cree samba shows how North and South America integrate to challenge notions of colonial victimization and celebrate the continuation of Cree mythology, as it is emblematic of how Black and Indigenous peoples have transformed sadness into laughter to survive and resist colonialism in the Americas" (54). Cree samba, as such, relates the strategies of resistance in both Canada and Brazil, through the survival of Native language and Afro-Brazilian traditions, respectively. Like *Black Dance*, *The (Post) Mistress* entangles Indigenous realities in Canada with black culture in Brazil. Like *capoeira*, *samba* has often become a cliché in representations of Brazil, especially the more contemporary form of *samba* associated with Rio's Carnival. However, *samba* is not merely a common stereotype of Brazil in Highway's play, as neither is *capoeira* in Huston's novel.

Lessons from Indigenous transnationalism

The two texts analyzed in this chapter strengthen my argument that Brazil and Canada can indeed learn from each other. *The (Post) Mistress* exemplifies how Highway has

incorporated his knowledge of Brazilian music into his oeuvre.[184] As Cunha notes, the playwright got into close contact with Brazilian culture through his experience in the country with his cabaret style shows which travelled the world and "have been fundamental for Highway's diving into other cultures, which transforms his own writing" (49). With its openness to multilingualism and border crossing, *The (Post) Mistress* shows new arrangements that are only made possible when you are open to friction. For this reason, I see a parallel between what Cunha examines as a "poetics of tricksterism as Highway's strategy to engage with the world in a global perspective and at the same time reinforce First Nations cultural and spiritual traditions" (49) and what Däwes claims as *The (Post) Mistress* being "very much in line with recent moves toward a transnational turn in Indigenous Studies" ("'Reaching'" 144). Däwes explains that an aesthetics of border crossing is characteristic not only of Highway's *oeuvre* but also of many other Native North American works that are interested in the ways in which everything is interconnected ("'Reaching'" 144, "Stages" 108). Däwes describes transnational Indigenous studies as a field that "has taken on the challenges of understanding diversity globally, of exploring common grounds and shared political agendas, and of encouraging dialogues across national and ethnic borders" (Däwes, "'Reaching'" 144). Those are issues that speak closely to this project's intervention on how we think about the entanglements between Brazil and Canada.

An expanded view of kinship contributes to a deeper understanding of Brazilian-Canadian relations because, as Justice emphasizes, "the principles of kinship can help us be more responsible" (357). I acknowledge, however, the concern about the banalization of the term

---

[184] Cunha affirms that Highway acknowledges Brazil through *samba* not only in *The (Post) Mistress* but also in his play *Rose*, which premiered in 1999 featuring the song "Rio in High January." Cunha also points out that "Highway chooses the city of Rio de Janeiro as emblematic of Brazilian identity in *Rose* and in *The (Post) Mistress*" (53), a statement that reinforces the point I make in Chapter Two about the centrality of Rio to the imaginaries of Brazil.

kinship. Clarke notes that some attempts to reconceptualize kinship and broaden the term fail to distinguish it from other forms of social relationships. I take this point as a reminder that kinship is different from solidarity or allyship. I work with the notion of kinship rather than sympathies or solidarities precisely because I see kinship as an act of becoming in Haraway's terms. In fact, kinship becomes an act of embodiment through Milo's *capoeira* practice in *Black Dance* and Marie-Louise's letter handling in *The (Post) Mistress*. In the light of movements such as Black Lives Matter, David R. Roediger reminds us of the uneasiness about the use of words such as solidarity and allyship by whites, considering the specificity of one's social position, given that "some populations face threats of extralegal and unpunished violence in ways very different from what others face" (158). Being solidary to a cause means to share/accord with its values, but as Haraway warns us, "Making alliances requires recognizing specificities, priorities, and urgencies" (*Staying* 207). The same can be said about kinship. Thereby it is in a footnote of *Staying with the Trouble* that Haraway advances what I consider a noteworthy warning about any expanded use of the term kinship. As she states, "Making kin must be done with respect for historically situated, diverse kinships that should not be either generalized or appropriated in the interest of a too quick common humanity, multispecies collective, or similar category. Kinships exclude as well as include, and they should do that" (207). Haraway even refers to reconciliation as a "too-easy term" that is "used as a nation- and kin-making term" (207). That is why I emphasize the specificity of Milo's entanglement with Brazil. He shares with Brazil's Indigenous people and *favela* inhabitants the understanding of what it feels like to be discriminated against, but still their experiences are not the same. Milo's background is what leads him to forge hemispheric kinship ties with some parcels of the Brazilian population, but there are still power dynamics that are not erased with kinship. A person of colour himself, Milo

might be read as a kin to Indigenous and black populations in Brazil, but still, he is a French-Canadian screenwriter, and his position of privilege in the Brazilian context – as a foreigner, or what Brazilians would call a "*gringo*"– should not be ignored.

Equally important is to recognize the limits of kinship in *The (Post) Mistress*. As Marie-Louise complains in the end of the play, "my first husband, Winston Turner, being Anglo, has to stay on the Protestant side of heaven, and I, as a Francophone *and* a Catholic, can go there only on Tuesdays" (68). It is striking that, in this play, heaven itself has religious borders that can be crossed only once a week. I read it as a warning against letting religion segregate people, which echoes with the experience of many Indigenous people in Canada who went through the harm of residential schools in which children were separated from their culture and kin, and punished for speaking their native tongues or practicing their religion.

In moving forward toward claiming a stronger position for Brazil and Canada in the field of hemispheric studies, I take note of the lessons from Indigenous transnationalism and kinship. With this chapter in particular, I highlight the value of going beyond the local scope in making sense of one's place in the world. The way in which the Irish, French Canadian, Cree protagonist of *Black Dance* connects with the Afro-Indigenous Brazil illuminates the potential of hemispheric kindship in offering a more nuanced view of the Americas. The centrality of racial issues to *Black Dance* starts with the novel's title itself. The "dance" embraced by the Canadian protagonist is the one historically associated with Black identity in Brazil. Milo's embodiment of *capoeira* gives him a feeling of belonging, which resonates with the sense of community that emerges from Marie-Louise's embodiment of her clients' stories, to the point that she enacts kinship by handing the letters between those dead and alive. By having "post" between brackets

in its title, *The (Post) Mistress* alludes precisely to the afterlife nature of Marie-Louise job as the mistress of a post office.

A thread that runs throughout this chapter is the invitation to rethink what kinship means, expanding the understanding of this concept beyond biological constraints. After all, one of the most fractious Brazilian and Canadian encounters in literature results precisely from blood ties, as I refer here to Priscila Uppal's failure in forging kinship with her mother and, by extension, with her ancestral homeland as traced through that mother.[185] The antagonism between mother and daughter – each trying to prove to the other that she is better off without the other – becomes, in Uppal's own words, "a choice between Canada versus Brazil" (*Projection* 180-181). Dualistic views such as those are, however, a major setback in representations that bring Brazil and Canada together. As a form of intervention – in other words, in moving beyond dualistic tropes of otherness – what we need is precisely a reimagined kinship. What such principles of kinship can do for Brazilian and Canadian entanglements, as demonstrated in this chapter through my study of Huston's *Black Dance* and Highway's *The (Post) Mistress*, is to help to build more responsible relationships across different geographies of knowledges. Those two texts, after all, remind their audiences of the strong grip that storytelling has on us and the potential of hemispheric kinship to disrupt the marginalization of Indigenous and black populations in the Americas.

---

[185] Uppal's father is originally from India.

Chapter Four

Towards Hemispheric Response-ability in Lesley Krueger's *Drink the Sky* and Vandana Singh's *Entanglement*

This chapter proposes another way out of the stereotypical antagonistic portrayals of Brazil and Canada. My argument here is that not only kinship, as previously discussed, but also response-ability can lead to more complex representations of these two countries together, therefore advancing an ethics of hemispheric entanglements for fictional narratives in which parts of the story take place in both Brazil and Canada. To test this claim, I employ the concept of hemispheric response-ability as an interpretative reading strategy to examine the entangled depictions of Brazil and Canada in Lesley Krueger's novel *Drink the Sky* (1999) and Vandana Singh's novella *Entanglement* (2014). My use of the concept of response-ability draws on what Donna J. Haraway calls "a praxis of care and response" (*Staying* 105). In a conversation with Martha Kenney, Haraway offers the following definition:

> Response-ability is that cultivation through which we render each other capable, that cultivation of the capacity to respond. Response-ability is not something you have toward some kind of demand made on you by the world or by an ethical system or by a political commitment. (…) I think of response-ability as irreducibly collective and to-be-made. In some really deep ways, that which is not yet, but may yet be. It is a kind of luring, desiring, making-with. ("Anthropocene" 230-231)

My takeaway from this definition is that Haraway sees response-ability as something intrinsic to entanglement itself. Her conceptualization of response-ability needs to be situated in the context of her own interest in what happens "when species meet" – the title of one of her books. The

scale she is working with is planetary because everything is brought together, from people, animals, and plant species to the geological elements of the earth itself. The "making-with" referred to in the excerpt is an act of "becoming with," which for Haraway is "a practice of becoming worldly" (*When Species* 3). As Haraway puts it, "Species interdependence is the name of the worlding game on earth, and that game must be one of response and respect" (*When Species* 19). In highlighting interspecies relations, this statement signals the posthuman orientation of Haraway's work. Clearly, her use of the concept of response-ability has a broader scope than mine. She is discussing response-ability as part of an entanglement that contemplates humans and inanimate matter alike, while my interest in this project is more directed toward hemispheric entanglements among humans that encompass Brazil and Canada. I still believe that notions of response-ability are productive to the analysis of entangled representations of Brazilian and Canadian characters, spaces, and experiences, especially given my criticism of the stereotypical binary views of Brazil and Canada. Such dualisms epitomize what I consider a failure in cultivating response-ability when looking at these two countries through the same lens.

What I mean by hemispheric response-ability in this thesis is to be aware and accountable for the ways in which we propose, see, and respond to entanglements of Brazil and Canada, two countries that are already intertwined by sharing the same American hemisphere. In proposing this framework, I acknowledge the arbitrariness of the concepts of hemisphere and Americas, as there is nothing ontological about them, and some might even argue that South America and North America are more apart than together (for example, as different continents located in the Southern and Northern hemispheres, respectively). Being aware of such complexities, and the positionalities involved in committing to or rejecting specific analytical paradigms, is also important as a step toward response-ability. Grounding one's subjectivities, calling out

stereotypes, offering reminders about overlapping struggles and experiences, and trying to learn from others are all ways in which response-ability can take shape too. Or, as Haraway suggests, it is about "to venture off the beaten path to meet unexpected, non-natal kin, and to strike up conversations, to pose and respond to interesting questions, to propose together something unanticipated, to take up the unasked-for obligations of having met" (*Staying* 130). From this statement I highlight the keywords "unexpected" and "unanticipated" because they suggest a new dynamic. As a response to something unlooked for, a reorientation is required. That is why I see value in tying the concept of response-ability with that of friction, which is also about forging new arrangements by stirring up the unforeseen. One might cultivate response-ability by embracing friction, or what Anna Lowenhaupt Tsing has defined as "the unequal, unstable, and creative qualities of interconnection across difference" (*Friction* 4). Those interconnections abound in the two texts studied in this chapter.

I argue that the concept of response-ability is well suited to the analysis of *Drink the Sky* and *Entanglement* because both works interrogate the ways in which experiences and actions are connected across distinct geographies of knowledge, while illuminating the importance of shifting perspectives to address issues that span across national borders, such as the concerns around colonialism and climate change that come to light in *Drink the Sky* and *Entanglement*, respectively. Friction itself is also the outcome of bringing together such diverse works as a novel about a Canadian expatriate family in Brazil and a novella about five characters dealing with environmental concerns across the globe. Equally striking are the connections to be made between these two texts, including the link between travel and speculative fiction. The comparison between *Drink the Sky* and *Entanglement* is particularly useful to unveil the power

dynamics and ethical questions that arise from the encounter with those who are different from us, as seen in the case of Brazilian and Canadian entanglements.

***Drink the Sky* and the theme of travel**

Like the other texts previously discussed in this dissertation (*MaddAddam* and *The Incredible Hulk* in Chapter One; *Le Pavillon des Miroirs* and *O Dono do Mundo* in Chapter Two; *Black Dance* and *The (Post) Mistress* in Chapter Three), *Drink the Sky* is also full of exotic clichés in its attempts to compare Canada and Brazil. However, I want to offer a reading of *Drink the Sky* as a novel that goes beyond binaries of otherness in entangling these two countries, due to its narrative voice that cultivates response-ability by illuminating interconnections across different geographies of knowledge, and calling into question national stereotypes, foreign expectations, and colonialist mindsets that often abound in travel. A Canadian writer and filmmaker originally from Vancouver, Krueger spent six years in Latin America (three in Mexico and three in Brazil) accompanying her husband who was a correspondent for *The Globe and Mail*. The author details her experience in Brazil in her non-fictional book *Foreign Correspondences*, a mix of family history and travel memoir that serves as Krueger's own theory of travel. *Foreign Correspondences* is, as such, a valuable companion to *Drink the Sky* given the centrality of travel as a theme and a metaphor to this novel portraying a family from Vancouver who moved to Brazil because Todd Austen, the husband, is an anthropologist who joins an environmental coalition in the Amazon. Todd spends most of his time in trips to the Amazon, in the North of Brazil, because part of his job consists in guiding celebrities in tours in the rainforest. His wife, named Holly, and their two children stay in Rio, in the Southeast, where she

starts an affair with Jay Larkin, a musician from the United States who has traveled to Brazil in search of artistic inspiration for a new album. My goal in providing this overview is to point out that travel is a central theme in *Drink the Sky.* Travel is the catalyst for the story because it functions as both the foundation of the plot – the Austens' move to Brazil – and what brings further developments to the narrative. For example, Holly is obsessed with the English naturalist Charles Darwin's voyage to South America in the nineteenth century, which she transforms into the object of her paintings and the motivation for her own journey to Tierra del Fuego in search of artistic inspiration. Travel also appears in the form of touristic encounters, notably when Holly takes Larkin to a *favela* tour in Rio.

Most of the narrative follows Holly, who – like Krueger – moved to South America as an expat wife/stay-at-home mom. Like Krueger herself, Holly used her time abroad to dedicate to artistic endeavors (in the case of the character, painting; in the case of the author, writing). For Holly, painting is a form of exploration that enables her to return "to a place she'd never been" (*Drink* 13). The narrative voice defines art as creation, conception, and generation; and those are approaches that clearly resonate with Krueger's own view of writing as an act of discovery, like travel itself. The understanding of art and life as journeys grounds my analysis of *Drink the Sky* as a novel that poses questions about one's own personal assumptions and expectations, and the fictions one tells oneself and others about one's life and the world.

Krueger's theory of travel is more clearly laid down when she compares her compulsion to both travel and write in her nonfiction. In the following excerpt from *Foreign Correspondences* she theorizes travel as a form of writing: "We're all writing our lives, I think. That's what travelling is, and what writing is: an act of self-creation. I think that when we travel, we're creating ourselves, calling ourselves into being out of a confusing mass of impulses and

impressions." A takeaway from this statement is that Krueger considers both travelling and writing as acts of agency that empower people to either find or reinvent themselves. This task, however, seems to involve a certain level of self-awareness because, for the author, there is no self-creation without self-discovery first. In tackling those issues, *Foreign Correspondences* might be read as book about a traveler's search for self-knowledge and growing awareness of the interconnectedness of the world. This type of realization awakens to a sense of response-ability that, I argue, should be at the core of any transnational endeavor.

Krueger seeks to trace a web of relationships from the moment she informs her readers in *Foreign Correspondences* that her grandparents were all immigrants to Canada. She states, "I was increasingly conscious that I came from generations of migrants and wanderers" (*Foreign*). Her family history in combination with her own interest in travelling are what motivate her to write *Foreign Correspondences* in the pursuit of "the question of why" people travel or keep travelling. This quest for figuring out one's intentions becomes an exercise of self-awareness. One of her findings is about the interconnectedness of experiences through time, space, and culture. She gets to that realization by unveiling patterns and parallels between herself and her ancestors despite their trajectories taking place in different locations and decades apart. Those connections prompt Krueger to conclude that "We're more alike than different, God help us. My foreign-looking grandmothers, walking down Canadian streets. Me living in Mexico" (*Foreign*). I read this statement as a valuable reminder of the learning opportunities that come out from reorienting our perspectives beyond the borders of one's geographic location and experience. I also want to call attention to the use of "foreign-looking" as an adjective here because it highlights the feeling of being out of place, an experience that naturally takes you out of your comfort zone. Krueger's life writing suggests that putting yourself out of your comfort zones

forces you to challenge what you think you know about yourself and the place you are in. Knowledge and experience are referential, thereby they change, evolve or devolve, in a meaning-making process that is closely associated with one's orientation and openness to reorientation. Before I close read some passages of *Drink the Sky* that illustrate those points, I want to call attention to Krueger's own struggle as a foreigner in Latin America, leading her to conclude that knowledge is subjective. Consider her following statement about life abroad:

> It wasn't easy. In fact, what ended up fascinating me was the layers of knowing and not knowing a place, layers which shift as time passes in slow upheaval, like the pressure on sedimentary rock that can eventually turn the horizontal layers vertical. This happens through earthquakes, of course. Also through continuous pressure exerted by the weight of years. (*Foreign*)

Krueger uses geological analogies here to suggest that knowledge is not static and requires work to be unveiled. There are no direct references to stereotypes in this passage, but I would argue that stereotypes could be one of those geological stimuluses that exert pressure on "the layers of knowing and not knowing a place." Stereotypes, after all, shape the knowledge about a place as much as experience does. Knowing a place might also require one to solidify or debunk its stereotypes. By both informing and misleading, stereotypes make the layers between knowing and not knowing even blurrier. These concerns are pertinent to the analysis of *Drink the Sky* because the narrator is clearly conscious of the role of stereotypes in shaping expectations about places, people, and experiences. As I later discuss, there are passages in which the narrative voice even calls out what have often become empty tropes about Brazil and Canada in their entangled representations.

Despite the novel's critique of foreign expectations about Brazil, many of its Canadian reviewers have relied on them for their thinking about the book's achievement. It is true that, in the field of Canadian literary studies, *Drink the Sky* has not received scholarly interest on the same level of works such as P.K. Page's *Brazilian Journal* or Sergio Kokis's *Le Pavillon des Miroirs* or more recently Priscila Uppal's *Projection*. This novel, however, has been praised in the media notably as a thriller that delivers a colourful depiction of Brazil. For example, a review on *Toronto Star* assessed that the book "captures both that precise local colour of Rio de Janeiro (where the author lived from 1988 to 1991) and the first-time visitor's wide-eyed wonder" ("Rain"). The unnamed reviewer adds that "Krueger renders the exotic beauty of Brazil's landscape and wildlife with rhapsodic authenticity." Given my concern about portrayals that convey a certain aestheticization of otherness, I wonder if this impression of supposedly "rhapsodic authenticity" comes from the idea that the novel does meet the stereotypical assumptions of what one could find in "the exotic" Brazil. The narrative indeed portrays classic *favela* tropes, for example, describing it as "urban jungle" and "jumbled maze" on the slopes of a hill (Krueger, *Drink* 62, 64). I here refer to the scene in which Holly takes Larkin in a *clichéd favela* tour, where they find themselves amid children who are pointing guns at them. This episode feeds the imaginary of Rio as a violent city where *favelas* are ruled by drug lords. In addition, *Drink the Sky* depicts a street execution, a kidnapping, religious *macumba* offerings, and several references to Brazil's unbearable hot weather. Similarly to other texts examined in this thesis, *Drink the Sky* employs the recurring trope of Rio as a lawless environment where appearances deceive and questionable activities flourish. An example comes from the scene in which Holly and Larkin attend a party in Rio. Holly finds herself observing a couple with a girl who looks like their grandchild, but then realizes a sexual dynamic between them given the

novel's description that "the grandfather got up and led the girl away, and as the air fractured, Holly remembered this was Copacabana, where a few dollars could buy you any disease you cared to name" (*Drink* 265). Reflecting on this episode, Holly and Larkin joke about being fooled by what they see, and then wonder if the couple's companion was a boy or a girl, and perhaps a virgin. I am bringing attention to this scene because it frames Rio as a place where illicit activities have become accepted as a commonplace. The commentary about buying a disease in Rio alludes to prostitution, and its association with an increased risk of getting sexually transmitted infections. There is a parallel here with other portrayals already discussed in this dissertation, such as the fate of Nancy Huston's protagonist in *Black Dance*, whose demise is attributed to the HIV infection that he contracted in Rio. In Margaret Atwood's *MaddAddam*, this city is also perceived as "a seller's market" where no questions are asked (174), and where a sex bazaar runs on disposable children from the *favela.* My purpose in bringing up these examples is to call attention to the power dynamics of such exotic depictions because they end up contributing to stir prejudice and discrimination.

I make the case in Chapter One that both Brazilian and Canadian spaces are presented as exotic in narrative dynamics that reinforce their marginalization in the imaginaries of the Americas. In fact, the representation of Canada in *Drink the Sky* also relies on exotic clichés that seem to justify an attempt to look down on the country. To make this point I draw on Holly's conversations about Canada with Cida, the live-in maid she hired in Brazil. The stereotypical Canada – reduced to the trope of cold weather – becomes explicit when Cida expresses her desire to move to Canada, to which Holly replies:

> Cida, let me tell you something about Canada. It's very far to the north, and cold – so much colder than Brazil in almost every way. It's hard to imagine winter when you've

> never even seen snow. But maybe you can picture the very formal way people act toward each other. Here, I take the boys to school and their teacher gives me a hug and a kiss, doesn't she? … That doesn't happen in Canada, Cida. … I think you'd feel repulsed there, and lost. I don't know how I can go back there myself. (258-259)

Holly does not want to bring Cida to Canada, so it is unsurprising that she offers a discouraging view of the country. This type of comparison, which draws on the weather to set an opposing binary between these two countries, is far from new, and already explored in previous examples of *O Dono do Mundo* and *Le Pavillon des Miroirs*. Holly relies on an example from everyday life, rather than merely imagination, to suggest the experience of a cultural shock. The idea that the everyday practices are what make us centered finds resonance in the work of Michel de Certeau, who defines the practices of everyday life as ways of operating or doing things; those practices are not in the background of social activity, but rather they are what bring life to a determined space, structuring its social living conditions. The everyday life of a location has a hold on one's sense of belonging and spatial imagination, while also molding one's self. At the core of this passage lies the motif of displacement, because Holly is calling attention to what seems to be the need to adapt to the new environment to be able to survive in. In implying that she would herself feel displaced when back to Canada, Holly acknowledges that Brazil has already changed her. This fictional representation of the impact of the environment on the self echoes with what Krueger wrote about her 13-year-old son's struggle to adapt back to life in Canada after living a few years in Rio, because his "personality was too warm and Brazilian for the other kids" (*Foreign*). Also noteworthy is P.K. Page's reaction in the end of her *Brazilian Journal* to the news of her return to Canada. Page is desolate for having to leave Brazil and what she calls a "more demonstrative" Brazilian self in comparison with her Canadian self (*Brazilian*

278). I bring attention to those biographical accounts of cultural traits because, even though *Drink the Sky* is a fictional narrative, it ends up relying on a similar strategy of using contrasts and comparisons – or "production of difference" (Lisle 24) – that is often seen in the conventions of the travel writing. I am not suggesting, however, that expatriate fiction is identical to travel writing. Living in a foreign place, working there, and sometimes even speaking the language are certainly different experiences than travelling to a foreign place for some time. My intention here is to highlight that both experiences seem to widen one's perspectives about one's home and the world.

The volatility of knowledge

Being aware of the role of one's own orientation in shaping imaginaries is an act of response-ability itself. In *Drink the Sky*, this practice is present in the way that the realities of life at home and abroad are explained through the point of view of its characters. The comparisons between Brazil and Canada are not strictly unidirectional, because both countries are looked down at. On the one side, the narrative voice attempts to explain Brazil given its status as a foreign setting to the main characters and the intended audience of Canadian readers. On the other side, Canada is described to the Brazilian characters in the story and, consequently, to the audience back home. As the result, the novel highlights that what might count as exotic seems to be a matter of orientation, then contributing to the type of gap of knowledge suggested in the following passage: "When Holly tried to describe Vancouver to her friends in Rio, she could make them picture the mountains swelling out of the ocean, the intense and tangled green, the frequently oppressive weather. But Rio was so volatile, they had trouble understanding this as a

grey oppression that came from weeks of rain and gloom" (*Drink* 37). I acknowledge that this excerpt confers agency to the weather and once again uses it to set a binary opposition between the realities of Rio and Vancouver. However, this passage is mostly about the failures of imagination that come from too deep an immersion in one particular place. Topography and climate appear as references to suggest that the circumstances and the everyday life of a location give you specific standpoints that mold the way you see and interact with the environment. The "trouble understanding" (*Drink* 37) to which the narrator refers comes from the realization that people do have their own references and positionalities. What travel does is to stretch our imagination.

The idea that experiences and orientations shape what we think we know about a place and its inhabitants indicates that knowledge itself is volatile, because it changes with orientation. To make this point about the novel, I draw on the fact that Krueger was familiar with P.K. Page's analogy between Brazil and Mexico (countries in which both Canadian writers lived as expatriate wives) in terms of day/light versus night/dark, respectively. I am calling attention to this distinction because it informs Krueger's own account of Rio as "a place of flashing clarity, but clarity without any promise of clarification, a brilliant puzzle" (*Foreign*). This description in terms of a "puzzle" suggests something that tests your knowledge. This idea of uncertainty further resonates with the use of words such as "volatile" and "transient" to describe life in Rio in *Drink the Sky* (37, 237). In this context, volatility might imply the sense of unpredictability that has been a thread throughout this novel. Readers are told from the beginning that Holly went to Rio hoping "its intense volatility could sweep away the timid habits of a lifetime" (21). This sentence implies that Holly wanted to push herself beyond her limitations. She wanted to be fully responsive to the environment. Or, as the novel describes it, Holly wanted to "change, fly, drink

the sky" (175), here a reference to the novel's title. In the way I understand the novel's title, to drink the sky is to make it part of oneself, which, in its turn, contributes to a reshaping of the self.

In her review of the novel, Loranne Brown has suggested that "[e]volution in all its senses – personal and political, urban and natural – is one of the strong thematic hues" in the plot (D15). My take, however, is that *Drink the Sky* is more about adaptation rather than evolution more broadly. Both adaptation and evolution suggest changes, but not all evolution is a matter of adaptation itself, which is more specific to adjusting to fit certain environment or conditions. *Drink the Sky* is more successful precisely when it advances this notion that expectations cannot always be realized, people and circumstances change, and life requires adaptation. Unlike Page, who left Brazil calling herself a Brazilian and considering herself an expert in all things related to Brazil, Krueger's narrator is less pretentious. There is a sense of humility in the realization in the end of the novel that, even after living in Brazil for almost two years, "by the time they'd [the Austens] left, they'd only started to learn how much they would never know about the country, its politics, its culture, even their friends" (*Drink* 349). This passage sheds light into what Krueger means by "layers of knowing and not knowing a place" (*Foreign*): it is the recognition of the fragility of knowledge. Being attentive to those limitations, as I suggest next, is also to be response-able. In fact, the novel cultivates response-ability by calling attention to the blurry lines between knowledge and imagination.

Drink the Sky invites readers to remember that we often use our own assumptions to fill in gaps of knowledge, often resulting in problematic worldly implications. In my view, this realization is an important step towards response-ability. Let us consider, for example, the passage narrating the Austens' decision to return to Canada after the resolution of the kidnapping of their children. As the novel puts it,

> Certainly when the Austens left Rio, their Brazilian friends knew of no problems locally, although those who saw them understood from their shattered faces that they were forced to leave because of a family emergency at home. Meanwhile, in Vancouver, friends gathered they'd returned after becoming unnerved by life in a violent city, worn down, plagued by homesickness and tropical parasites: which was about what everyone had expected all along. (*Drink* 347)

Brazilians and Canadians get different versions of the story, both untrue. Those are explanations that would however make sense to them because they supposedly meet their preconceived expectations. The reference to "violent city" and "tropical parasites" as typical assumptions about life in Rio shows an awareness of the role of stereotypes in building the narratives about this city; it ironically highlights the way certain clichés often limit the understanding of the local reality. The stereotype here proves to be convenient for the Austens, who then take advantage of preconceived expectations to conceal the truth about what really happened. In offering an illustration of how stereotypes might be manipulated to establish a specific narrative, this passage emphasizes the implications of the stories we circulate. One of the roles of stereotypes is "to make fast, firm, and separate what is in reality fluid," as Richard Dyer warns us (16). In this example, stereotypes are effective in fulfilling this role because they are offering a simple explanation, helping to conceal a complicated circumstance that would leave the Austens open to follow-up questions. As evident in this episode, stereotypes do not show the complete picture. That is why it becomes so important to ask why certain tropes are being enforced, or as Dyer puts it, "what interests they serve" (12). Being equally aware and critical of the workings of stereotypes is to cultivate response-ability too.

From Patagonia to British Columbia, an entangled colonial history

Drink the Sky is also full of references to colonial tropes. The novel, however, demonstrates response-ability in action by the way it denounces colonialism. Here I draw mostly on the novel's portrayal of Indigenous issues in the Amazon. In one of his work trips to the Amazon, Todd learns about an Indigenous tribe that had supposedly disappeared after clashing with mining prospectors. Todd's attempt to find out what happened with the tribe is a major development in the story to the point that the previously mentioned review on *Toronto Star* has assessed the book as "a cleverly plotted mystery" ("Rain"). I would suggest, however, that this mystery is not only what makes this novel a thriller, but also what adds critical depth to it.

The trope of uncontacted tribe is not taken for granted by the characters themselves, including Doutor Eduardo, the biggest landowner in the region. Doutor Eduardo is a central character to the plot because he functions as the villain. He even orders the kidnapping of Todd's children to blackmail the environmentalist into handing over a document about Indigenous land rights in the Amazon, which would confirm the land baron's wrongdoings in the region. In a conversation with Todd, Doutor Eduardo ironizes the anthropologist's interest in the case of the supposedly lost tribe by saying that it's "[a]mazing how these uncontacted tribes are so well known" (Krueger, *Drink* 106). What is in question here is the exotifying imagination about Indigenous tribes in remote areas such as the Amazon. These tribes are not uncontacted to themselves, but those tropes often serve to justify the views of those people as backwards for seeking to live in isolation. Consider, for example, what Doutor Eduardo tells Todd about the tribe:

> People with no concept of property can hardly have territory, can they? You realize that we're talking about primitive people who carry everything they need in baskets on their backs. … They grow their crops for a season and move on to another patch. But the government has already been generous in designating a reserve north of the *serra* [mountain range]. Your not-quite-uncontacted tribe has long had ample room to live a traditional nomadic life within the boundaries of the reserve. (*Drink* 108)

This statement relies on colonial ignorance and prejudices to justify the appropriation of Indigenous land. Doutor Eduardo is clearly depicted as an outdated man who tries to advance his commercial interests in the Amazon at the cost of destruction of forest and displacement of Indigenous people. However, he is not the only one moved by self-interest. This is evident in the way that the novel upsets the classic imperialist notion of "discovery." Todd justifies his curiosity about the supposedly lost tribe by saying that he is an "old anthropologist, with an interest in these things" (107). Todd also acknowledges that his colleagues from academia would feel jealous if he had found the tribe (109). These remarks are noteworthy reminders that people may seek to be the first to "discover" something as a way to feed their egos. Another example that seemingly good intentions are often self-serving comes with Father Ignacio, a priest who, like Todd, wants to find out what happened with the supposedly vanished Indigenous tribe. Ignacio is involved with the case because he sees it as an opportunity to evangelize members of the native community.

I therefore read the novel's mystery about the Amazonian tribe through a postcolonial lens that is very much invested in calling out a colonial mindset. I agree with Brown's point that the novel draws "understated parallels between the Amazon rain forests and the Pacific Northwest; between Todd's lumber-baron grandfather and the Brazilian land baron, Doutor

Eduardo" (D15). The novel makes this link by informing that the fortune of Todd's family comes from natural resources exploration in Northern Canada. Todd's grandfather is a collector of Indigenous artifacts, including Bella Coola masks; no wonder Todd sees his own family legacy as being implicated in the "destruction not just of the forest, but of the cultures he had robbed" (45). Those plot details matter because Todd's own incursion into environmentalism might be read as his attempt to rewrite his own family history by positioning himself as the antithesis of his grandfather. The novel, however, recognizes the irony that "Todd had joined his grandfather in fighting for ownership of the wild" (39). In other words, Todd might not be a lumber baron like his grandfather, but he is also engaging in a clichéd colonial enterprise by attempting to "discover" an Indigenous tribe that has never been lost. My takeaway is that the novel is being critical of the role of anthropologists in their quest for possessing knowledge.

Drink the Sky also establishes a link between these more contemporary manifestations of internal colonialism (represented mainly by Doutor Eduardo and Todd's grandfather) and the classic colonialism of the Victorian era. One of Holly's canvases features Darwin with Fuegia Basket, a native child from the Yamana tribe of Tierra del Fuego who was kidnapped by Robert FitzRoy, the British captain of the vessel HMS Beagle, during one of his mapping expeditions in the South American coast. Although the stories of Todd's grandfather and Doutor Eduardo are fictional, FitzRoy is a historical figure. This intertextual link adds depth to the narrative, because Holly even educates Larkin – and consequently the readers – about the story of FitzRoy, who took some Fuegians with him to England in what he considered a missionary experiment. In the second Beagle expedition to the region – precisely the one in which Darwin took a seat – FitzRoy returned the Fuegians to their homeland, hoping they could "civilize" the other natives. The distinction between civilized and barbaric people reflects prevailing prejudices of European

colonialism. The irony is that those are not solely stories of the past, as the same type of colonial discourse persists over a century later, as seen in Doutor Eduardo's remarks. In making those connections, I seek to highlight the hemispheric links that *Drink the Sky* forges in what I read as an attempt to criticize the exploitation of Indigenous land, people, or culture in the Patagonia, Amazon, and Canadian Pacific Northwest. Making those connections across the Americas is crucial because, as Diana Taylor reminds us, "A hemispheric perspective stretches the spatial and temporal framework to recognize the interconnectedness of seemingly separate geographical and political areas and the degree to which our past continues to haunt our present" (*Archive* 277).

With the example of Todd's obsession with finding out what has happened to the "lost" tribe in the Amazon, the novel also interrogates the foreign saviour complex in the stereotypical trope of helpless locals who are dependent on outsiders who come in to save the day. Those representations often involve asymmetric power dynamics because those foreign attitudes can be deemed as patronizing. In *Drink the Sky* a character named Celso, who works for Brazil's Indigenous affairs agency, finds himself wondering, "Who did Todd think he was, coming here to impose his own vision of a new world on a country, a culture, that could live more happily without him? Another tall, white male" (188). Celso is a dubious figure with self-serving interests himself, but his suspicions are not to be disregarded entirely. By deeming Todd as "another tall, white male," Celso is denouncing the anthropologist for his supposed sense of superiority and arrogance in thinking to know better about a reality that is not his own. This comment highlights Todd's privileged position as an outsider and reminds us of the unequal power imbalance in play here. In problematizing this topic of white saviour fantasies, the novel looks at the colonial history of setting a binary between civilization and barbarism, which has

historically served to legitimate the view that foreigners know better than locals. There is a parallel with FitzRoy himself, another foreign white male who went to an Indigenous land with his imposing visions of a new world. With his surveying expeditions, FitzRoy engaged in a notorious colonial enterprise.

In addition, there is the irony that, despite Todd's criticism of his grandfather's mask collection, he finds himself entertaining the idea of bringing home to Holly a painted basket he found in an abandoned longhouse in the Amazon. As the narrative puts it,

> Todd wished he could show Holly the design. Impossible, of course. The basket belonged to someone else, and he wasn't a thief. He wasn't even sure he could sketch the design in case he was stealing a pattern of religious significance. … now the native people had begun objecting to white men appropriating their ideas, Todd felt bound to respect their wishes. Not that being white had anything to do with it. He was a man who wanted something to take home to his wife, and the propitiation of wives probably transcended all racial and cultural boundaries. (Krueger, *Drink* 193-194)

Todd does not bring the basket home only because he is too self-conscious of how this act would be perceived. By explaining his interest in the object as simply a matter of marital obligations, Todd minimizes the role of race in a passage that, I argue, highlights his "white blindness." I use the term "white blindness" to suggest Todd's inability to fully realize the racial significance of appropriating an Indigenous basket. I follow Stephanie A. Fryberg and Nicole M. Stephens in understanding this type of colorblind ideologies "hinder efforts to remedy past injustices and to create a more fair and equitable society for all people" (115). Fryberg and Stephens' argument is that, when race is considered irrelevant, the realities of people of colour are rendered invisible. They add that Indigenous people in particular are greatly impacted by those ideologies because

they are a parcel of population who is already "severely underrepresented in most domains of contemporary life" (Fryberg & Stephens 115). In dialogue with this debate about colorblindness, I want to suggest that, on the contrary of what the excerpt states, being white had "everything" to do with Todd's desire to show the basket to his wife. What attracted him to this piece, as a souvenir, is precisely the "aesthetic perception" (Huggan 13) that it is an exotic object because it was produced by an Indigenous person. The idea of otherness is here manufactured because nothing is inherently exotic about the basket. I read Todd's colorblind perspective as a manifestation of what Graham Huggan understands as the "*aesthetics of decontextualization*" in which imperialistic exoticism operates (16). I make this claim because Todd frames his intentions away from the context of cultural appropriation by suggesting that it is a matter of appeasing his wife. In other words, his justification is no more than a form of decontextualization.

By bringing light to these issues of cultural appropriation, *Drink the Sky* offers an opportunity to reflect upon the ethics of transcultural encounters. Another way in which the novel problematizes those concerns is through the portrayal of Larkin's search for inspiration in Rio. Larkin is also self-aware that he could be accused of exploiting Brazilian culture in his art to the point that he calls artists like himself "scavengers" (30). The use of this word is problematic given the power dynamic implied here, because scavengers are those who go through discarded or decaying material. In a conversation with the Austens, the musician justifies his artistic interests in Rio in the name of the "possibility for a genuine cultural interchange" (31) to suggest that Brazilians themselves could benefit from the contact with a foreigner artist. Todd agrees, adding that this possibility exists "[a]long with the foreign exchange. Preferably in American

dollars" (31). This cynical statement emphasizes the role of art as a cultural commodity tying back to Huggan's ideas about the commercial appeal of manufactured otherness.

It is useful to think about the implications of white saviour complex and cultural appropriation to the Brazilian and Canadian entanglements because these issues demonstrate not only the challenges of transnational encounters but also the importance of being response-able when promoting those exchanges. I build this argument by engaging with a question that Larkin poses to Holly when he asks her if the goal of her *favela* tours – like her husband's work in guiding foreign visitors in the Amazon – is "to produce a little ecological epiphany" (62). This is a noteworthy question that creates a link between the touristic encounter with poverty and the touristic appeal of the tropical rainforest, while framing both spaces – the *favela* and the Amazon – as environmental hotspots. As already noted in Chapter One, the *favela* can be perceived as a symbol of the urbanization out of control and a consequent failure of the cities. The sanitation challenges and mudslides risks indicate the ecological nature of the urban collapse. *Drink the Sky* even problematizes this topic when Larkin shares his theory of "progressing backward" as a way to describe the urban decay of cities that seem to be falling apart. He goes to Rio to test his ideas, because, as he states, "if you think the future lies in deterioration, then in Rio they're already living in the 24th century" (29). Holly finds Larkin's argument somewhat convincing given the way she describes her own visits to the *favela:* "whenever I go there, I don't know if I've warped back to the Middle Ages or forward to some postnuclear nightmare" (30). Holly's account brings me back to a point I made in Chapter One regarding the dichotomy between compounds and pleeblands in Margaret Atwood's novel *Oryx and Crake*, which I read as an illustration of what Mike Davis means by middle classes losing "moral and cultural insight" by segregating themselves into their restricted condominiums. This lack of contact between different parcels of

population contributes to hindering response-ability, given that response-ability requires a degree of awareness of the reality of the other. Epiphanies therefore help to incite response-ability because an epiphany refers precisely to the moment in which you suddenly become conscious of something. If *favela* tours can produce epiphanies, as Larkin wonders, it is because of their potential to raise the awareness necessary to cultivate response-ability. As I explore next, *Entanglement* also illustrates how epiphanies can help to stir a caring response in terms of response-ability.

Entangling travel and speculative fiction

Entanglement features the separate stories of five characters in different parts of the world, all dealing with climate change issues, and all connected through a buggy wrist device – an orange bracelet – that, when working properly, enables them to see or hear one another. Among those characters are a Brazilian researcher working in the Amazon and a Canadian scientist stationed in the Arctic. Therefore, the link between Brazil and Canada in this novella is not as direct as those in the texts previously examined. Additionally, *Entanglement* offers the broadest orientation among the works explored in this thesis because of its depiction of Brazil and Canada under a planetary scope.[186] Singh wrote this story originally for the anthology *Hieroglyph: Stories and Visions for a Better Future* (2014), published by the Hieroglyph Project at Arizona State University's Center for Science and the Imagination at Arizona State University. This initiative aimed at connecting people with a "sense of agency about the future," from

---

[186] *MaddAddam* also features events that happen in a global scale; however, most of the action takes place in the Americas.

scientists and engineers to visionaries and creative writers (Finn and Cramer xxvi). Or, as the collection's editors state, the goal was to "get people thinking creatively and ambitiously about the future" (Finn and Cramer xxvi). Singh herself is very much "fascinated (and horrified) by the climate crisis," as she acknowledges in an interview, to the point that she situates her own academic work in terms of "the pedagogy of climate science" (Kurtz 538). Born in New Delhi, India, Singh has a PhD in theoretical particle physics and lives in the United States, where she teaches at Framingham State University in Massachusetts. Her literary work consists mostly in speculative fiction. In addition to *Entanglement*, she has published the short story collections *The Woman Who Thought She Was a Planet: And Other Stories* (2008) and *Ambiguity Machines: And Other Stories* (2018), the children's book *Younguncle Comes to Town* (2004), and its sequel*,* *Younguncle in the Himalayas* (2005).

While Krueger's *Drink the Sky* reads as a fictional expatriate narrative, *Entanglement* is a work of speculative fiction with posthuman elements. More specifically, *Entanglement* joins *MaddAddam* in the realm of climate-change fiction, or cli-fi. I label both works as posthuman in the sense that both depict a world in which humans are not the centre of the universe. *Entanglement* makes clear that humans are not the only sentient beings; for example, featuring a beluga who saves a scientist from dying in the Arctic sea and the brollies, devices that can learn – and act on their own – based on their experience scanning ocean data.

Despite their significant genre differences, *Drink the Sky* and *Entanglement* deal with what could be considered encounters with otherness, either from the perspective of travel or science fiction, respectively. Time travel and the exploration of other planets are among well-known tropes that connect science fiction and travel, and also to colonization. In the context of this chapter, I am interested in the power dynamics and ethical questions that come up with the

encounter of the "other" – a key feature in both travel and science fiction. To write about travel is to "always engage in the production of difference" (24), as Debbie Lisle states, because travelling is about going to other places. In the case of the genre of science fiction, this production of difference is articulated through the *novum*, a term coined by Darko Suvin to designate a form of novelty or innovation "validated by cognitive logic" (67). As Adam Roberts puts it, the term *novum* refers to "this 'point of difference', the thing or things that differentiate the world portrayed in science fiction from the world we recognize around us" (6). In *Entanglement*, the *novum* is a bracelet that connects people spread across the world. This type of device does not actually exist, but might potentially do. In other words, it is a plausible invention that, in this novella, literally becomes an enabler of encounters across difference as the medium through which the main characters can interact among themselves. The characters wearing the wrist device figuratively travel to other realities in the sense that they can hear and see what is happening around other bracelet users; for example, thanks to this wrist device, a scientist in the Arctic can warn a boy in India to seek shelter from the spinning clouds of a tornado.

This link between science fiction and travel is not lost to Singh herself. One of her remarks is that speculative fiction, like travel itself, "takes you to strange places, from which vantage point you can no longer take your home for granted. It renders the familiar strange, and the strange becomes, for the duration of the story, the norm. The reversal of the gaze, the journey in the shoes of the Other, is one of the great promises of speculative fiction" (Singh, "Alternate"). For Singh, writing a story that has nothing to do with one's background can be "a deliberate and fully informed choice to explore another reality" ("Alternate"). Singh frames this decision in a way that highlights, in my view, the response-ability required to do this type of writing because, as she puts it, you need to "[d]o your research, talk to people, be aware of

harboring stereotypes and assumptions" ("Alternate"). In other words, the author needs to care about the implications of his or her craft. Such an approach associates response-ability with an openness to reorientation because, as Singh advocates, "We need to be comfortable with moving our coordinate systems around so that we can see the world, the universe, from multiple gazes and perspectives" ("Alternate"). This statement illuminates the importance of offering diverse points of views, because through each person's standpoint comes a specific way to perceive and conceive the world.

The notion of response-ability is therefore what seems to connect travel and speculative fiction in Singh's view. Even though she is not working with the concept of response-ability, she is suggesting something that looks like "a praxis of care and response," which is response-ability in Haraway's terms (*Staying* 105). Embracing vulnerability and taking a stand are certainly examples of those actions, as demonstrated in the case of *Entanglement* itself, a text that required Singh to go out of her own comfort zone. This novella, she states, "has the most international cast I've ever created – white Southerner, Inuit Canadian woman, Indian boy, Brazilian woman, Chinese man. Writing it scared the *hell* out of me" ("Alternate"). Singh, however, has not let those concerns stop her, and the result is a novella that fully celebrates the power of connections across difference in both its writing and content.

Singh's novella and the butterfly effect

In terms of structure, *Entanglement* has five chapters, each one devoted to a character dealing with a different consequence of climate change in a separate part of the world. The first individual story is of Irene, an Inuit Canadian scientist who is in a boat in the East Siberian Sea

to run an experiment to stop methane outgassing. Readers learn that Irene lives in California when she is not out in the field. She is originally from Baffin Island, Canada, but she had lost contact with her native culture (for example, by rejecting her Inuit given name). A beluga rescues Irene from the Arctic Ocean when the scientist is about to die from hypothermia due to a leak in her diving suit. This near-death episode leads Irene to experience a form of epiphany toward her Inuit roots and interspecies entanglements. The beluga is central to the Inuit livelihood, and the scientist finds herself communicating with the animal in her native tongue of Inuktitut. This experience functions as an awakening call, given that this section concludes with Irene planning to revisit her homeland because "the journey home was part of her redemption."

Another epiphany takes place in Irene's insight that "[t]he world she loved was woven into being every moment through complex, dynamic webs of interactions." This is the section of *Entanglement* that best blurs the boundaries between humans and nonhumans, envisioning a posthuman future of cross-species relations. This realization echoes Haraway's emphasis on "response and respect" in claiming the existence of a mutual dependence between species (*When Species* 19). This capacity to respond, as Haraway suggests, is not limited to people, because "human beings are not uniquely obligated to and gifted with responsibility" (*When Species* 47). Haraway's argument that response-ability "can be shaped only in and for multidirectional relationships" is certainly materialized in examples from this novella (*When Species* 47). Add to the beluga's cultivation of response-ability the agency of the brollies, which were designed to scan the Arctic Ocean for useful data. The brollies start to make their own decisions, migrating on their own to regions in which they were more needed as part of what Irene considers the next stage of their development "as learning intelligences, intimately connected to their environment and to one another." Irene's interpretation points toward a form of entanglement that ultimately

enables brollies' evolution because, as the novella narrates, "[e]ach brolly could communicate with its own kind and was connected to the climate databases around the world, giving as well as receiving information, and capable of learning from it. She [Irene] had a sudden vision of a multilevel, complexly interconnected grid, a sentience spanning continents and species, a kind of Gaiaweb come alive." The case of the brollies illustrates that entanglements are productive in fostering the exchange of knowledge necessary for better-informed decision-taking.

Entanglements are also useful to stir social mobilization, as seen in *Entanglement*'s second story, which is focused on Fernanda, a Brazilian researcher who is coming home to Manaus, a Brazilian city that, despite its location in the middle of the tropical rain forest, is struggling with a drought, because, as Fernanda puts it, "The green lung had lung cancer." This chapter offers a reminder of the worldly implications of art and science. An anonymous artist painted a jaguar on the wall of a house that had an experimental green roof; his action contributed to giving visibility to this environmental initiative. I read the statement that his graffiti "brings the jungle back into the city, [and] forces people to remember the nations of animals around us" as an indication of a form of posthuman entanglement that combines art and science to bring together the natural and urban environments. Art, in this story, plays a role in creating awareness and encouraging action. In borrowing the expression used by Larkin in *Drink the Sky*, I would add that art seems to offer a form of "ecological epiphany" here too, as a step forward toward cultivating response-ability.

The role of response-ability and kinship in building a better world gains additional prominence in the actions of Bhola, the orphan boy who is the protagonist of the third story. His section recounts the events of a tornado that destroys his Indian village and kills his mentor, an upper-class man who had taken the lower-caste boy under his tutelage. Bhola's relationship with

his mentor is one of chosen kinship, as the boy claims that the man was his "grandfather, no matter what anyone says about caste and blood." Moreover, Bhola cultivates response-ability by breaking caste rules to save the children of a notorious man in his village. The boy is conscious that he could be punished by interacting with the upper-class kids, but he takes the risk anyway because he has the ethical sensitivity to do what the situation required from him. After all, the other children's lives were already entangled with Bhola's from the moment that he saw their struggle with the weather, and there was no coming back from that. Bhola's response is about "tak[ing] up the unasked-for obligations of having met," precisely what Haraway calls cultivating response-ability (*Staying* 10). This episode highlights that response-ability is not only a matter of caring, but also of a willingness to take action despite its consequences.

With this story of Bhola, *Entanglement* takes an important stand in exploring India's caste system. As Graham J. Murphy remarks, "Bhola's actions foretell a future where caste divisions are anachronistic." It is my view that *Entanglement* sends a message of hope, while also warning against the life-threatening danger of discrimination and segregation. This novella also implies that never is it too late to start acting toward a more response-able society. In the fourth chapter, readers get to know Dorothy Cartwright, a grandmother in Texas who gets injured during a pipeline protest. She came to the environmental movement only after becoming a widow. Her awakening to the need to take action is described as Dorothy "reinventing herself. Stretching outside her comfort zone, learning new things." Her reinvention is about her own realization of her response-ability, as an elderly person, in leading the way toward environmental action, because, as she understands it, "the old had to bear responsibility for ruining the earth, but they also, by the same logic, bore the responsibility for setting things right." Dorothy, in

Murphy's analysis, "finds her voice" (235), and I would add that finding one's voice is what cultivating response-ability is about too.

The connections between Irene, Fernanda, Bhola, and Dorothy become more evident in the last chapter of the novella, which introduces Yuan in a hiking trip to the Himalayas, where he sees first-hand the destruction left by an avalanche. Yuan is the engineering student who created the device connecting all those characters. He came with this idea after getting involved in a scooter accident and being helped by a stranger, which led him to the epiphany that, "although friends and family are crucial, sometimes the kindness of a stranger can change our lives." Yuan then developed a bracelet that would "gauge your emotional level and your mood through your skin" and, based on that, connect you with other random people through the internet "[w]hen you most need it." The individual stories portrayed in *Entanglement* overlap when a character interacts with another thanks to this device. For example, at some point, Irene hears Dorothy telling her to be careful while diving into the sea, while at another moment of the narrative Irene is the one advising Bhola to find lower ground to protect himself from the tornado.

In a blog post, Singh writes about her interest in this theme of altruism, and its manifestation in the acts of non-human animals too. She states, "Fiction and research focus a great deal on conflict, but the opposite is often ignored. I suggest that acts that connect – across individuals, races, nations, species – are at least as complex and interesting" ("Kindness"). In *Entanglement*, Singh shows that altruism can help widen our perspectives. Both Irene and Yuan experience moments of epiphanies after being touched by the altruistic behaviours performed by a beluga and a stranger, respectively.

Due to its posthuman orientation and focus on connections, *Entanglement* might be read as a manifesto for interdisciplinary thinking as well. In the Amazonian section of the novella, art

and science come together to promote the green roofs. In the segment in the Arctic, the Million Eyes Project provides a case study of the necessity of bringing together people with different skill sets. Readers are told that thanks to this citizen science project "more than two million people could obtain and track information about sea ice melt, methane leaks, marine animal sightings, and ocean hot spots." Increasing access to data is crucial because, as Irene puts it, "you had to mix disciplinary knowledge and skills if you wanted to deal intelligently with climate change." Irene's view echoes Fernanda's suggestion that the work of repairing the forests requires a global effort, for example, in reducing carbon dioxide emissions. It is Fernanda's understanding that "[t]he days of the Lone Ranger were gone; this was the age of the million heroes." These statements by Irene and Fernanda – which resonate with what Yuan has to say about his wrist device – all give voice to Singh's own understanding that fighting climate change must be a collaborative, global effort. In her address to the 2015 conference of the Science Fiction Research Association, later turned into an essay, Singh states that complex problems such as climate change cannot be solved by a Lone Ranger hero ("Leaving"). As she puts it, "no one thing has supreme importance in the scheme of things, then we must relinquish the idea that some lone hero will save us. In fiction as in life, perhaps, this is the age of a million heroes" ("Leaving"). In *Entanglement*, both the Million Eyes Project and the wrist device created by Yuan materialize this approach, showing the importance of bringing together people from different backgrounds and geographic locations to build a better future. In Yuan's view, connecting people from different backgrounds and geographic locations can "help us raise our consciousness beyond family and friend, neighborhood and religion, city and country." In other words, what Yuan is proposing is a new orientation, broader and diverse. His point is that it is crucial to expand the reach of knowledge to create innovative ways of dealing with issues such

as those of climate change. As Yuan advocates, "knowledge had been carved up and divided into territorial niches with walls separating them, strengthening the illusion, giving rise to overspecialized experts who can't understand each other. It is time for the walls to come down and for us to learn how to study the complexity of the world in a new way."

This web of relationships is not limited to humans, as emphasized by the role of both the beluga and the brollies in the narrative, stirring Irene into the following realization:

> Didn't science ultimately teach what the world's indigenous peoples had known so well—that everything is connected? A man gets home from work in New York City and flips a switch, and a little more coal is burned, releasing more warming carbon dioxide into the atmosphere. Or an agribusiness burns a tract of Amazon rain forest, and a huge carbon sink is gone, just like that. Or a manufacturer in the United States buys palm oil to put in cookies, and rain forests vanish in Southeast Asia to make way for more plantations. People and their lives were so tightly connected across the world that it would take a million efforts around the globe to make a difference.

What this excerpt seems to describe through its emphasis on collaboration is the existence of an entanglement, which requires people to work together in order to "make a difference." In making a convincing argument toward the need of reorienting our perspectives, taking up new forms of knowledge if we are to tackle global challenges such as those of climate change, *Entanglement* demonstrates the ways in which border crossing and friction can contribute to widen the scope of Brazilian and Canadian relations toward more complex representations.

Even though I am proposing a wider scale, this is not an argument for scalability. As Tsing explains, scalability conceals diversity because this term refers to "the ability to expand — and expand, and expand — without rethinking basic elements" ("Nonscalability" 505). This

project is all about rethinking what we know and embracing diversity. Bringing Brazil and Canada together is an opportunity for what Tsing defines as "meaningful diversity, which is to say, diversity that might change things" ("Nonscalability" 507). That is what friction is about.

Those "transformative relationships" (Tsing, "Nonscalability" 507) are more clearly manifest in Singh's oeuvre through the trope of interconnectedness of the world. As noted by Murphy, Singh "often features characters undergoing a series of hardships before realizing or experiencing the innate connections that bind us not only to one another but also to our living biosphere" (233). Murphy traces in Singh's work the influence of what the naturalist Edward O. Wilson calls biophilia, "the recognition of emotional affiliation between human beings and other forms of life that form a larger pattern of complex patterns of behavior that govern all life on Earth" (232). Murphy's point is that biophilia appears in the "understanding of the environment as an organism" (232). If, as Murphy puts it, "Biophilia is synonymous in Singh's fictions with entanglement" (234), it has to do with her interest in the posthuman. In fact, Singh considers that science fiction is better aware of the non-human than mainstream literature (Kurtz 539). The following passage from an interview is insightful about her posthuman thinking:

> We need to deconstruct the individual, to subject that notion to contextualization, to history and circumstance, so that we can acknowledge how different we are under different lights. We need to reacquaint ourselves with geography, with land not as backdrop but as character. We live in a world of interlocking, dynamic, complex systems, where sometimes a small thing can have global consequences. The rustle of a leaf, the gurgle of water in a pot, might change one's fate. (Singh qtd. in Kurtz 540)

This statement suggests that interspecies entanglements are crucial to opening perspectives.

What Singh is highlighting here is the role of orientation and viewpoints in how we engage with the world. Despite different locations and approaches, there is still an interconnection that can be better understood in terms of a butterfly effect. This concept refers to the idea that a small local change or incident can have a bigger impact somewhere in the planet. This term makes an analogy to the expression that a butterfly flaps its wings and a tornado or hurricane occurs somewhere else. Singh confirms her fascination about these connections, claiming that her interest lies "in how intra-action changes things, brings things into being" (qtd. in Kurtz 542). Singh's use of Karen Barad's term "intra-action" is deliberate here, because intra-action is different from interaction and it is not about causality. When Barad states that entanglement is not only about being intertwined together, she uses the term intra-action to suggest a configuration of "*ontological inseparability*" (*Meeting* 128). Intra-action is a central concept to Baradian entanglements because it means "*the mutual constitution of entangled agencies.* That is, in contrast to the usual 'interaction,' which assumes that there are separate individual agencies that precede their interaction, the notion of intra-action recognizes that distinct agencies do not precede, but rather emerge through, their intra-action" (Barad, *Meeting* 33). Her point here is that there are no such things as separated parts. There is no intra-action when looking at Brazil and Canada through binaries.

For Singh, things like "networks and dynamical systems … suggest a kind of entanglement (in the butterfly-effect sense)" (qtd. in Kurtz 542-543). No wonder the butterfly effect is a recurring motif in *Entanglement* itself, starting with the way in which each individual story is entangled together. Each section of the novella is separated from one another by bolded titles that, when put together, allude to the way that the butterfly effect is often explained: "…Flapping Its Wings…" / "… In the Amazon…" / "Can Cause a Tornado…" / "… In Texas" /

"The End" / … "A Butterfly." The way that the titles are presented gives the idea of a cyclic phenomenon, ending – rather than starting – with the word butterfly. In fact, the novella ends with the exclamation "A Butterfly" in what is one of the overlaps in the plot: Yuan hears Fernanda exclaiming this word after receiving a napkin in which the insect is painted.

Ultimately, Singh sheds light into what connects us rather than what separates us. By offering an alternative to the Lone Ranger model, *Entanglement* offers a case study of what Barad means by the statement that "[e]xistence is not an individual affair" (*Meeting* ix). This affair not limited to humans themselves. Through the beluga that saves Irene and the brollies that adapt to the needs of the environment, *Entanglement* brings posthuman theorizations to life. Either through initiatives such as One Million Eyes or the wrist device that connects the novella's main characters, *Entanglement* illustrates what it means to think of Baradian entanglements as "our connections and responsibilities to one another" (*Meeting* xi).

Toward an ethics of entanglement

While Krueger's *Drink the Sky* scrutinizes its characters' self-serving interests in order to expose the narrow-minded thinking ingrained in colonial prejudices, Singh's *Entanglement* explores how altruism can lead us to a more viable future. The contrast between these two texts confirms that there is no single path toward response-ability. Diverse attitudes ranging from being kind to strangers to questioning one's intentions may all contribute to what Haraway calls a "collective knowing and doing, an ecology of practices" (*Staying* 34). Haraway's use of the term ecology in this definition of response-ability requires unpacking because ecology refers to the inseparable relations of organisms to one another and to their environment – in other words,

it is a form of entanglement. What is at stake here are not only those interrelationships themselves but also what we make of them.

Building on those theorizations and examples from Krueger's and Singh's fictions, my conclusion is that the task of embedding hemispheric response-ability in the entangled representations of Brazil and Canada has also to do with a refusal to take their views of these two countries for granted. This analysis is also what leads me to situate this intervention in the domains of ethics. In order to do so, I look at the use of the keyword "worlding" in the definition of ethics by both Barad and Haraway. As Barad puts it,

> ethics is not simply about responsible actions in relation to human experiences of the world; rather, it is a question of material entanglements and how each intra-action matters in the reconfiguring of these entanglements, that is, it is a matter of the ethical call that is embodied in the very worlding of the world. (*Meeting* 160)

In her turn, Haraway states that ethics is "rooted in taking chances with one another, not in prohibition. Ethics is not primarily a rule-based activity, but a propositional, worlding activity" ("Anthropocene" 235). Both Barad and Haraway are therefore emphasizing the materiality of ethics and its provisional nature. I understand their definitions as a suggestion that ethics is palpable and fluid at the same time. These conceptualizations are useful to this project given my own claim that the ways in which Brazil and Canada are entangled in fiction help to shape the perception of these two countries in relation to one another. This is a cultural studies project, after all, and this is a field that, as Stuart Hall asserts, has "a worldly vocation" ("Cultural Studies" 1792). What hemispheric response-ability can do for texts dealing with both Brazil and Canada is to take us beyond simplistic polarized views of their entanglements, helping us to better grasp what Barad means by entanglement as being "bound to the other" ("Quantum 265).

Conclusion:

"We Are All Americans": Towards an Ethics of Hemispheric Entanglement

"[W]hen I say AMERICA I don't mean the country, I mean the continent. Somos todos Americanos. We are all Americans."

Guillermo Verdecchia (20)

It is particularly appropriate to conclude this project by giving voice to the speaker of Guillermo Verdecchia's 1993 hemispheric play[187] *Fronteras Americanas (American Borders*)[188] because his bilingual explanation of what he means by America resonates with my claim that our language, locations, cultural orientations, and imaginaries shape the way we understand ourselves and others. What I appreciate in the statement quoted in the epigraph is the shift in the geography of knowledge that underlies the reminder that we are all Americans. The character is not only asserting his own position on this matter, but also advocating for a wider scale of analysis. Hemispheric entanglements are the foundation of *Fronteras Americanas* as a play about the struggles and imaginaries of being a Latino in Canada, something that Verdecchia has experienced himself.[189] In my analysis of this work I refer more specifically to what might be called an entangled identity in which two locations (with distinct languages and cultures) are

---

[187] In calling *Fronteras Americanas* a hemispheric play, I therefore join Astrid M. Fellner, Gillian Roberts, and Rachel Adams in the argument that Verdecchia's *oeuvre* brings Canada into a hemispheric paradigm. Some of those scholars analyze Verdecchia's short story collection *Citizen Suarez* (1998) in addition to *Fronteras Americanas.*

[188] This one-person play was first produced by Tarragon Theatre in Toronto and won the prestigious Governor General's Award for drama in 1993 and the Chalmers Award in 1994.

[189] Born in Argentina, the playwright moved to Ontario, Canada, when he was a child.

brought together, affecting one another to the point that you cannot pin them down separately. As I further detail, I use the notion of hemispheric entanglements to examine transnational experiences that other scholars have discussed through the lens of borderland theory. Despite the brief references to Brazil in this play, *Fronteras Americanas* still offers a way into thinking about Brazilian and Canadian entanglements through the same hemispheric lens because it unveils what is at stake in letting stereotypes shape the imaginaries of a place or its people in relation to others.

Performed by one actor, *Fronteras Americanas* has two characters as if suggesting the split personality of someone who finds himself divided between living his own complicated reality and being seen by others as a stereotype. Verdecchia, the character named after the playwright himself, is trying to navigate his hyphenated identity as an Argentinean-Canadian in search for a coherent self. The other character is Wideload McKennah,[190] who functions as a comical embodiment of Latino stereotypes. In the published edition of the play, Wideload's passages are written in a colloquial spelling (for example, "the" becomes "de"), which not only draws on the trope of immigrants' poor English skills but also emphasizes a clear linguistic border between these two characters.

Borders (both literally and figuratively) are indeed a central motif to this play, starting with its title itself. Most of the scholarship on this work (Adams; Fellner; Gómez; Nothof; Ramírez; G. Roberts; Sadowski-Smith; Speller) explores this border thematic, with Mayte Gómez stating that *Fronteras Americanas* "deals with two kinds of borders: those within the

---

[190] The character explains that his actual name is Facundo Morales Segundo, but he has decided to go by "a more Saxonical name" to be more respected (Verdecchia, *Fronteras* 24). This name change speaks about a desire to fit in to avoid a type of discrimination often faced by immigrants.

American continent … and those within the individual.” Building on this claim, I add that *Fronteras Americanas* shows how stereotypes help people navigate those continental and personal borders, notably the borders that create imaginaries of nations and cultures. My interest in this topic is therefore more oriented to the relationship between stereotypes and borders of knowledge.

By calling attention to specific stereotypes such as the *bandito* (outlaw) or the Latin Lover, *Fronteras Americanas* unveils their constructed nature, the interests they serve, and how they complicate the understanding of the plurality of the Americas. As noted by Helen Gilbert, this play offers “pseudo-documentary lessons in how to critically interpret a repertoire of media images that perpetuate notions of racial and cultural marginality” (420). Wideload, for example, deconstructs the myth of the Latin Lover, making the point that there is nothing inherently sexy about them, because, in his words, “Latins are no sexier than Saxons” (Verdecchia, *Fronteras* 42). Slides in the play show photos of celebrities often considered as the archetype of a Latin lover, including Spanish actor Antonio Banderas, who is not from Latin America himself, and Brazilian singer Carmen Miranda, who is known for her signature fruit hat. Wideload is pointing out that the myth of Latin lover, as a form of exotic fetish, is often constructed around “the look, the feel, de surface of things Latin” (47). What counts as Latin America itself is subject to debate. There is nothing ontological about this region and its people. Underlying an archetype such as the Latin lover there is the idea “of men and women built for pleasure” (47) and, therefore, for consumption and disposal after their use. These examples given by Wideload speak about a “mythic idea of *latinidad*” associated with promiscuity – or what Frances R. Aparicio and Susana Chávez-Silverman have theorized as a form of tropicalization that serves a dominant imperialist agenda (8). This issue is that those tropes do not end in themselves; on the contrary,

they do have worldly implications. The play is also effective in addressing those concerns by demonstrating, in Pablo Ramírez's words, that stereotypes become "the memories North Americans possess of Latina/os and Latin Americans" (277). Ramírez's argument is that stereotypes function as "a framing practice" (277); stereotypes such as those of the Latin drug dealer draw on an imaginary of criminality that reinforces the idea of Latin America as "a site of social disorder and backwardness" (Ramírez 280). As I suggest in Chapter One, these types of stereotypes are not innocent because they contribute to the discrimination of certain spaces and its inhabitants. Once again I want to remind that stereotypes do unveil what is an unequal relation of power.

To emphasize this point, while also building on my previous discussion about slum tourism in Brazil (Chapter One), let us consider the way *Fronteras Americanas* addresses this power dynamic in a passage that entangles Brazil and Canada into the same hemispheric paradigm. Wideload tells the audience that he wants to "cash in on de Latino Boom" because, according to him, it is "a very hot commodity" (Verdecchia, *Fronteras* 24). His idea is to "get a big chunk of toxic wasteland up on de Trans-Canada highway and make like a third-world theme park" (24). He explains that the visitors would be able to "walk through a slum on the edge of a swamp wif poor people selling tortillas" (24). This theme-park would also feature a rain forest section where visitors could "search for rare plants and maybe find de cure to cancer" (24). Those activities speak, respectively, about the voyeurism towards the poor and the view of Latin America as a place of exoticism (in a passage that indicates the fascination with both ethnic food and the tropical jungle). Wideload even accuses the audience, "you people love dat kinda *shit*" (25). I read Wideload's pitch as a provocation in which he is clearly attempting to make the audience uncomfortable about the tendency to exoticize cultural difference. Moreover, calling this

business opportunity a "third-world theme park" alludes to an outdated terminology that is based on economic development and standards of living. Choosing a "toxic wasteland" as the terrain for this enterprise gives the idea of "third world" as a "no-go zone" in what is also an indication of the lack of regard for that parcel of population (as disposable). In further demonstrating the economical appeal of stereotypes, one of Wideload's arguments is that he could "undercut dose travel agencies dat are selling package tours of Brazilian slums" (25). He then adds that, for being located in Canada, his park would be "cheaper, safer and it would generate a lot of jobs. For white people too" (25). The play is being satirical here by uncovering those issues of power in connection to race and class while ridiculing the idea of the Latino otherness as a product for consumption and waste.

I recognize, however, what Gómez calls a "double bind" in *Fronteras Americanas* as a text that "still depends on the creation of a stereotype." In other words, the play is contributing to the circulation of the same stereotypes that it is set to scrutinize. In fact, this work has been criticized for relying too much on the stereotypical binary view of two Americas. Albert Braz, for example, argues that this type of dichotomy results in the homogenization of rather dissimilar societies ("What" 92). I agree that binaries limit the understanding of the plurality of the Americas, but I suggest that the play is using simplistic binaries precisely to highlight their limitations. Even though *Fronteras Americanas* might appear complicit in circulating stereotypes, it is instead emphasizing that stereotypes do create binary understandings of cultures in terms of "us versus them." I see it as a vicious cycle in which borders propel the creation of stereotypes, and stereotypes reinforce border divisions. I follow Gloria Anzaldúa in understanding that "[b]orders are set up to define places that are safe and unsafe, to distinguish *us* from *them*" (25). There is a correlation with stereotypes because, as Richard Dyer explains,

their main function is "to maintain sharp boundary definitions" (16). Borders (including those between nation-states) and stereotypes are not natural givens, and both are mechanisms in establishing arbitrary dividing lines.

That is not a suggestion that borders and stereotypes, as social constructions, are inherently negative. On the contrary, the characters of *Fronteras Americanas* feel empowered when they embrace the border and take ownership of the stereotypes about them. At some point in the play, Wideload rejects being a stereotype by claiming that, "If I was a real estereotype, you would be laughing at me, not with me" (56). The difference between "laughing at" and "laughing with" is a matter of agency. What Wideload therefore rejects is the passiveness of being the object of a stereotype. He is instead taking an active role, appropriating the stereotype to tell his own story on his own terms.

Fronteras Americanas is therefore more successful when highlighting this double-edged effect of stereotyping. This play demonstrates – through its characters' struggles and opportunities facing stereotypes – what Carlos Fuentes means by his claim that the "living frontier" separating North Americans from Latin America "can be nourished by information but, above all, by knowledge, by understanding" or "it can be starved by suspicion, ghost stories, arrogance, scorn and violence" (8). *Fronteras Americanas* quotes Fuentes on this matter on the first slide of Act 2 to show that the issue is not the border itself, but what we do with it. Fuentes's remarks come from his 1984 CBC Massey Lectures about Latin America. On the one hand, I find Fuentes's talk overall troubling because, despite speaking to a Canadian audience, he ignores Canada to the point that he clearly states that by North Americans he means "only the citizens of the United States" (9). On the other hand, I recognize that his talk is insightful about the power dynamic underlying divisions between the United States and Latin America, which

Fuentes attributes to dissimilar origins and sets of memories and histories,[191] and I appreciate his call to "try to bridge our differences without denying them" (9). Even though *Fronteras Americanas* draws on Fuentes's binary view of the Americas, the play's proposed solution is more nuanced. I do not see the play as complicit with those continental divisions because the only way out for the character Verdecchia is to embrace the border – or the entanglement itself. As he tells the audience, "I am learning to live on the border. I have called off the Border Patrol, I am hyphenated but I am not falling apart, I am putting together. I am building a house on the border" (78). I read his solution as an act of forging an entanglement rather than a simple bridge.

Bringing the perspective of someone living on the border is a form of reorientation because, as seen in the case of the character Verdecchia, this new location is neither Canada or Argentina, but rather their entanglement. Along with this reorientation comes what in Anzaldúa's terms[192] might be understood as "a consciousness of the Borderlands" (99). Borderland theory – often grounded in the work of Anzaldúa and Walter D. Mignolo – deals with these experiences of inhabiting rather than crossing borders. As Anzaldúa explains, "Borderlands are physically present wherever two or more cultures edge each other, where people of different races occupy the same territory, where under, lower, middle and upper classes touch, where the space between two individuals shrinks with intimacy" (19). Those insights are useful to think about texts in which two countries such as Brazil and Canada are brought together because those entanglements, as borderland zones, call for a new consciousness too. As I argue throughout this thesis, hemispheric entanglements stir a new formation in which the imaginaries of entangled

---

[191] Fuentes draws on binaries, stating, for example, that one is Protestant and industrialized (United States) while the other is Catholic and under development (Latin America).

[192] Anzaldúa's work deals more specifically with the geographic and cultural borders between the United States and Mexico.

countries can no longer be understood in isolation. In the context of her work dealing with the borders between the United States and Mexico, Anzaldúa proposes a "new mestiza" consciousness to navigate the life in the borderlands. In the context of this thesis, I propose an ethics of entanglement to explore the challenges and opportunities of bringing Brazil and Canada together in the same text.

The linguistic challenge

My ethics of entanglement for representations that connect Brazil and Canada is attentive to the ways in which language can both facilitate and disrupt their hemispheric dialogue. To claim an American identity in the sentence quoted in the epigraph of this chapter, the speaker of *Fronteras Americanas* relies on Spanish first, which shifts the geography of knowledge of the play (aimed at an Anglophone Canadian audience). This language (Spanish) – that happens to be the playwright's mother tongue – permeates the monologue (and even gives title to the play),[193] but the sentence "*Somos todos Americanos*" could be read in Portuguese too. French and Indigenous languages are indeed left out of this specific passage,[194] while the Portuguese only becomes a possibility here because the sentence omits[195] the subject "we," which means

---

[193] Most of the play is still in English, as this work is clearly aimed at an Anglophone Canadian audience. For Hugh Hazelton, Verdecchia is one of the few Latino writers to gain "acceptance in Canada" precisely because he writes in one of the country's official languages ("11 September" 188).

[194] The play also includes sentences in French, for example, when the character Verdecchia states, "Je suis Argentin-Canadien! I am a post-Porteño neo-Latino Canadian!" (75).

[195] In languages such as Spanish, Portuguese, and French, the subject can be omitted because the verb conjugation already tells you who the subject is.

"*nosotros*" in Spanish and "*nós*" in Portuguese. With this and other examples of language switches, this play unsettles the audience, excludes and includes; and to a certain degree, that's what the character Verdecchia means by his invitation to embrace the border. In her analysis of *Fronteras Americanas*, Gillian Roberts suggests that Verdecchia "uses language more directly to challenge, expand, and recode Canadianness precisely through a lack of translation" (209). That is indeed what I consider a shift in the geography of knowledge. As I suggest in Chapter Two, not translating is as important as translating itself. Embracing multiple languages as well as the gaps of language are crucial to develop a richer understanding of a hemisphere that, after all, is multilingual.

To position oneself back and forth between nations, cultures, and identities often involves the need to negotiate two languages, and language is not only a communication tool. The message is that language shapes worldviews, identity is fluid, and knowledge is spatially located. In fact, the character Verdecchia's explanation of what he means by America is preceded by a slide with the words "Let us compare geographies" (*Fronteras* 20). This statement is often read as a reworking of *Let Us Compare Mythologies*, the title of a poetry book by Canadian author Leonard Cohen.[196] To compare geographies is not a call to trace what makes one different from the other. It is not about polarizing views of "us" versus "them," but it is rather about cultivating response-ability. To compare geographies is to acknowledge our different positions and orientations and be critical of the workings of our own cultural imaginaries. As Edward W. Said suggests in *Orientalism*, geographies are imaginative in the sense that they legitimate a way of perceiving the world that is shaped by our locations and orientations. I therefore see a parallel

---

[196] Similarly, the statement "Here we are" in the beginning of the play (19) is often understood as a reference to Northrop Frye's famous remark that "Where is here?" is the central question around Canadian identity and imagination.

here with mythologies themselves. To compare geographies is to compare mythologies, after all. Underlying this call to compare is the reminder of the power of subjectivities and orientations in producing or subverting meaning. No wonder the play starts with the character Verdecchia informing the audience where "here" is located – not only the Tarragon Theatre in Toronto but also America (*Fronteras* 20).

Building on a praxis of positionality, "We are all Americans" further functions as a kinship claim because, as I argue in Chapter Three, kinship is about belonging. The use of the plural "we" rather than the singular "I" emphasizes a sense of togetherness in the idea of sharing the same American continent. It is Rachel Adams's view that Verdecchia is nodding to continental ideas such as those of Simón Bolívar and José Martí "who argued for the importance of regional solidarity under the banner of a collective American identity" (321). I contend that "We are all Americans" is not necessarily about communality, but rather a claim about plurality grounded in the understanding that, by seeing the United States as America, one is hindering a plural view of the entire continent.

In the Introduction I call attention to the formulation and popularity of *Américanité*, *Americanidade*, and *Americanidad* in non-English circles. This concept is useful to challenge the view of a hemispheric America as an all-encompassing America because Americanity is not about homogeneity; on the contrary, this concept celebrates the hybridization and miscegenation of the Americas (Bernd, *Americanidade*, "Compartilhar"). Even though Americanity is more focused on identity, and the hemispheric approach explored in this thesis has a broader scope, I still insist that the reminder that "We are all Americans" should ground any hemispheric endeavor. I therefore share Fuyuki Kurasawa's view that Americanity offers a way into thinking about "the theoretical foundations of a hemispheric social imaginary" (348). Drawing on

francophone Québécois political literature on Americanity, Kurasawa argues that Americanity "provides a rich intellectual terrain through which to reinterpret the Americas as intercultural and transnational space, composed of syncretic fields of tension whose hemispheric social imaginary is defined by a sense of pluralism and identitarian ambivalence" (357). What Kurasawa seems to highlight is how Americanity acknowledges both similarities and differences in American societies. I take note of his reference to "syncretic fields of tension" because it resonates with my use of Anna Lowenhaupt Tsing's concept of friction to offer a decolonized view of the field of hemispheric studies. The metaphor of syncretic fields of tension indicates the existence of opposing forces that are all brought together. I see it as a site that can generate the type of friction with potential to disrupt hegemonic imaginaries of the Americas.

Beyond ontologies

By embracing friction, this dissertation challenges a major point of resistance to hemispheric studies, that is, the view of it as a field "[s]etting out to 'discover' the cultural or literary essence of 'our' hemispheric America" (Bauer 242). Offering a hemispheric framework to the analysis of entangled representations of Brazil and Canada does not constitute an ontological project. It is, instead, an invitation to shift the scale to which we analyze these two countries' relations so that we can learn from one another. In addition, this thesis responds to the concern that "Canadian literary and cultural studies may be lost or compromised through an engagement with hemispheric or North American studies" (Siemerling and Casteel 24). As I demonstrate through my cases studies, a hemispheric approach means neither a dismissal of the national nor a rehabilitation of the United States.

As I note in the Introduction, I am guided by Diana Taylor's use of the term "hemispheric" as a practice ("Remapping" 1417). Taylor's interest in the field – as the co-founder of the Hemispheric Institute of Performance and Politics – lies in "what might be at stake – disciplinarily and generically – in rethinking [U.S.] American studies in relation to hemispheric studies" ("Remapping" 1418). This question still reflects a U.S. orientation often justified by the interests and concerns of those working with the hemispheric framework – or, as Claudia Sadowski-Smith and Claire Fox put it, their "own disciplinary locations" (23). That is the case, for example, of the book collection *Hemispheric American Studies*, in which editors Caroline F. Levander and Robert S. Levine recognize the importance of multidirectional perspectives to the field, but they do not entirely reject the U.S. orientations, contending that the "analysis of the United States's engagements with a wide and surprising array of geographic entities helps to contextualize and clarify, rather than reproduce, the exceptionalism that has long been central to the nation's conception of its privileged place in the American hemisphere" (3). Not only is it possible to rethink hemispheric studies away from the US-American studies, but also I unveil what is at stake in doing so. Building on the call for a stronger presence of Canada in hemispheric studies, this thesis proposes the entanglement of Brazil and Canada as the locus for this reorientation.

Ultimately, this thesis's contribution to the reformulation of the field takes shape in its move to dissociate hemispheric studies from 1) the transnational turn in "American" studies, when the term *American* is still used as a problematic reference to the United States, and 2) the notion of comparative Inter-American studies. Even though both "inter-American" and "hemispheric" are engagements with the Americas in the plural, these concepts come into play from different directions. In contemporary literary studies, the growing interests in comparative

literature, world literature, and ethnic studies have all helped to think about the Americas through a hemispheric lens. The 2017 publication of *The Routledge Companion to Inter-American Studies* (Raussert, ed.) confirms the good momentum of this field, whether or not it has been conceptualized under the name of hemispheric or inter-American studies. As the book's editor, Wilfried Raussert, explains, "Inter-American Studies conceptualizes the Americas as hemispheric, connected, historically and culturally intertwined, and mutually dependent" (4). By framing the field under this name, "the 'inter' remains at the center" to underline historical and cultural entanglements among the Americas, but without minimizing "the continuing importance of the local, the regional, and the national for our understanding of the Americas" (Raussert 3). This conceptualization offers a welcoming balance between the universal and the particular, but the emphasis on the prefix "inter" concerns me. I read this prefix "inter" as a call to deal together with separate pieces in a sense of betweenness. In fact, Raussert justifies the relevance of the prefix "inter" by making the point that "it stresses 'in-betweenness,' and perhaps better than prefixes such as 'trans' permits to highlight the actual levels of contact, conflict, and communication. This is not to discard the importance of transnational, translocal, and transcultural approaches" (4-5). In other words, the "inter" suggests a specific angle of analysis, and it is also not my attention to downplay its significance. I argue, however, that this approach seems more adequate to projects such as those of comparative literature examining Brazilian and Canadian texts in relation to each other, or other comparatives studies investigating how these two countries deal with themes such as human rights, indigeneity, and so on. In those cases, there is a strong interest on the overlapping of experiences and interconnectedness emphasized by the prefix "inter". The notion of the hemispheric offers another angle of analysis that I consider more suitable to study texts in which both Brazil and Canada appear together. That is why I focus on

the entanglements between these two countries. A hemispheric approach is more about entanglements – and the new formation they materialize – rather than a form of overlapping.

In bringing this intervention to the field of hemispheric studies, I acknowledge Claire Fox's claim that this post-millennium wave of scholarship on the Americas[197] might be read as a "hemispheric return" rather than a "hemispheric turn." Her point is that contemporary arguments about the hemisphere have been imbricated in a similar "universalist-particularist axis" that can be traced back to the 1930s (639). Here is a reference to the so-called Bolton-O'Gorman debate that took place during the period of the United States' Good Neighbour policy toward Latin America.[198] That is, Herbert Eugene Bolton's notion of a shared history of the Americas on the one side, and, on the other, Edmundo O'Gorman's emphasis on the cultural differences between the two Americas. In fact, this idea of irreconcilable Americas further resonates with Martí's take on the hemisphere in his classic 1981 essay "Nuestra América" ("Our America," in English). Even though Martí might be considered a "hemispheric thinker,"[199] his hemispheric America is limited to a Spanish Latin America that, united, could stand strong against what he calls the "giant with seven-league boots," meaning the "other America" represented by the United States

---

[197] In what is considered a landmark in thinking about the Americas in a hemispheric lens (Bauer; Lavender & Levine), Janice Radway's 1998 presidential address to the American Studies Association raises two important questions, "what's in a name?" and "what do names do?" (3), later entertaining the idea of what it would mean to rename the organization to Inter-American Studies Association. Her speech has contributed to a boom in both positive and negative scholarly responses to hemispheric frameworks in the so-called field of "American studies." See David Steven Goldstein-Shirley for divergent readings of Radway's speech, as it was perceived as "a progressive gesture" toward ethnic studies in the one hand and as "a move toward hostile takeover" in the other hand (690, 691). Also see Sophia McClennen.

[198] On these debates, see Claire Fox; Antonio Barrenechea.

[199] The centennial of Martí's death in 1995 has also contributed to revitalization of the field of hemispheric studies (Gillman 328).

(84). This context demonstrates the role of language and cultural differences setting up borders, a theme I explore in connection to Verdecchia's play too.

The challenges and the opportunities that arise from the entangled representations of Brazil and Canada examined in thesis lead me to the realization that the hemispheric needs to be more than a practice that sees the Americas "as the enacted and contested arena of criss-crossings and encounters," as Taylor proposes ("Remapping" 1426). I still see the entangled representations of Brazil and Canada as sites of "criss-crossings and encounters" (Taylor, "Remapping" 1426); however, the hemispheric is more of a destination rather than a starting point. I arrive to the hemispheric through thinking about the worldly ramifications of entangled portrayals of Brazil and Canada, and then I situate those worldly implications in the domain of ethics to highlight the importance of ethical sensibility and accountability in doing those readings. Those entangled representations require an understanding of the constructed nature of the ways in which the imaginaries of Brazilian and Canadian spaces, characters and experiences are reconfigured in relation to one another.

In proposing what I call an ethics of entanglement for Brazilian and Canadian representations, I work with Karen Barad's definition of entanglement as "our connections and responsibilities to one another" (*Meeting* xi). I conclude that some of the entanglements described in this thesis – mostly in Chapters One and Two – are not fully maximized because they are so ingrained in dualistic opposing imaginaries of Brazil and Canada. I refer specifically to representations that offer polarizing views of locations in these two countries, such as the case of *The Incredible Hulk*'s portrayal of an overcrowded and chaotic Rio's *favela* that contrasts to an empty and quiet Bella Coola (Chapter One). Language gaps – as those problematized by the narrator of *Le Pavillon des Miroirs* (Chapter Two) – also suggest entanglements that fail their

task of undoing dualities. With the texts discussed in Chapters Three and Four, I emphasize that, as enabling of ethical representations, kinship and response-ability are key to build stronger entanglements between Brazil and Canada. By ethical representations I mean portrayals that respect differences (not limiting them to tropes of otherness).

In establishing an ethics to the analysis of representations that bring Brazil and Canada together, I demonstrate how stereotypes, language barriers, kinship, and response-ability either jeopardize or enhance the full potential of hemispheric entanglements. To take on a hemispheric scale is to shift the geography of knowledge in which we try to make sense of these two countries together. In the work of Mignolo, this concept of geography of knowledge indicates that "knowledge and subjectivity are two sides of the same coin" (*Idea* 106). I rely on geography of knowledge as a key concept to this thesis precisely to underline that our locations and orientations inform not only the ways in which Brazil and Canada are entangled in fiction, but also the ways in which we respond to those entanglements.

I recognize, however, the irony that Mignolo himself is notoriously resistant to the idea of a hemispheric America, which he calls an "imaginary construction of imperial knowledge" ("Decolonial" 63). Mignolo is right that "'hemispheric America' is not a given but a historical fiction" (63). Notions such as hemisphere and continents are not to be taken for granted – even the concept of nation itself is an object of contention. However, what we do with those fictions matters as much as what those fictions themselves entail. Instead of simply condemning or rejecting the fiction of a hemispheric America, my option is for engaging with it. I title this thesis an intervention due to my intention of bringing to this field my own situated knowledge, which is grounded in my interdisciplinary training and Brazilian-Canadian subjectivities. I take Mignolo's advice that scholars should ask how and why hemispheric America "gained ontological

currency" ("Decolonial" 63). This question is closely associated with Mignolo's interest in "who are the persons (scholars) and institutions (agencies)" working in this field ("Decolonial" 66). Behind this line of inquiry seems to be the warning that an ontological view of a homogenizing American identity only serves interests of those wanting to perpetuate the hegemonic imaginaries of the Americas, the same type of imaginary that has often relegated countries such as Brazil and Canada to the margins. No wonder Mignolo claims that "hemispheric studies (of the Americas) is a concern of scholars located in Western Europe and the U.S." ("Decolonial" 66). This comment clearly resonates with the previous discussion about the lack of interest of Canadianists in the fields and the ways in which Brazilian scholars engage with a hemispheric America through concepts such as those of *americanidade* [americanity in English]. This project changes this geography of knowledge because my interest in hemispheric studies is situated precisely in an experience that emerges from the entanglement of Brazil and Canada.

Through the analysis of how Brazil and Canada come together in fiction, more specifically through the friction emerging from those entanglements, I offer a way into undoing the ontological approach to the hemispheric America. There is no such thing as an American essence, but there is such a thing as a learning opportunity in seeing Brazil and Canada through the same hemispheric lenses. As I propose in this thesis, a step toward a more multidimensional view of these two countries starts with interrogating often superficial comparisons and exotic representations bringing Brazil and Canada together in literature, film, and television. This type of critical reading constitutes an act of decolonial intervention to which kinship and response-ability are pivotal. It is our ethical obligation to engage critically with stereotypical depictions if we are to build stronger connections between Brazil and Canada. By not taking for granted stereotypes and being aware of one's own subjectivities, it is still possible to hold ethical

readings of Brazilian and Canadian entanglements even when the text itself is full of clichés about these two countries.

As I show in Chapter One, *The Incredible Hulk* and *MaddAddam* situate Canada's North and Brazil's Rio as geographic and cultural binaries – emphasizing their otherness to one another while situating them in the margins of society as no-man lands where criminals or outcasts go to when they seek to hide out. This type of representation leads to the marginalization of both countries in the imaginaries of the Americas. Language also contributes to the sidelining of officially bilingual Canada and Brazilian-speaking Portuguese in the Americas to the point that, as I explore in Chapter Two, language becomes an instance of otherness in hemispheric encounters such as those between Brazilians and Canadians. By working with two non-English texts, *O Dono do Mundo* and *Le Pavillon des Miroirs,* I engage with both multilingualism and translation in bringing Brazil and Canada together and in understanding the role of language as both a communication tool and a marker of identity. Going back and forth between English and Portuguese or between English and French disrupts the reading flow of Chapter Two in an intentional move to recognize and embrace the linguistic gaps that add depth to the hemispheric dialogue. Building on the call to celebrate the multilingualism of the Americas, the works examined in Chapter Three bring together English, French, Spanish, Portuguese, and Cree. *Black Dance* and *The (Post) Mistress* – through their polyvocal characters – make their readers rethink what kinship means, while showing how important storytelling is to build connections of kinship despite blood ties. Both texts portray what are often considered tropes of Brazilian exoticity: *capoeira* in the case of *Black Dance* and *samba* in *The (Post) Mistress*. Their depictions of these two cultural artefacts – both deeply rooted in Brazil's African heritage – are more complex than a mere aestheticization of otherness: *samba* and *capoeira* become key to forge stronger

entanglements between Canadian indigeneity and Afro-Brazilian traditions through a form of hemispheric kinship. As I then demonstrate, Milo and Marie-Louise – the protagonists of *Black Dance The (Post) Mistress*, respectively – resist and survive through the tales of others, but they do make those stories (from their ancestors and community) their own, which I read as acts of kinship. With Chapter Four I come to the realization that the principles of kinship as a form of belonging come hand in hand with those of response-ability too. Indigenous views of transnationalism and kinship inform my thinking.

To be response-able is to be open and accountable. In *Drink the Sky* and *Entanglement*, response-ability is the outcome of thinking about the world through the ways in which it is interconnected across differences. In *Drink the Sky*, the narrative voice is aware of the role of national stereotypes and colonialist mindsets in shaping the experiences of a Canadian couple living in Brazil. To be critical of the way one's orientations shape imaginaries is an act of response-ability. *Drink the Sky* reminds its readers that perspectives change based on where geographically and culturally one is located. Through this novel's theme of travel and life abroad, one can reflect about the ethics of transcultural encounters in dialogue with Barad's view of ethics as something embedded in entanglement itself. This question of how we respond to our bonds to others is also what brings me to the alternative proposed by *Entanglement*. As a novella about a group of people who are each literally connected through their use of a wrist device that makes them see and hear others around the world, *Entanglement* advances the idea that we can expand our knowledge about a subject matter by bringing together people from different backgrounds. This novella connects art and science, humans and animals, to warn its readers about the unexpected ways in which everything is entangled. The lesson is that a web of

relationships brings "meaningful diversity" (Tsing "Nonscalability" 507) because it embraces friction as something positive that can lead us to richer perspectives.

Ultimately, the nine texts discussed in this thesis show the pitfalls and the potential of the entangled representations of Brazil and Canada. In order to develop meaningful connections between these two countries, their entanglements are to be understood as a new rearrangement in which one is "bound to the other" (Barad, "Quantum" 265). Seeing Brazil and Canada through the same lens, beyond their mere stereotypes and superficial comparisons, articulates a form of ethics of hemispheric entanglement that is further amplified through the kinship claim that "We are all Americans," as seen in *Fronteras Americanas*. This ethical call is relevant now more than ever as I finish this project in times of extreme nationalism, travel bans, and closure of national frontiers due to the global outbreak of the coronavirus. In associating ethics with acts of kinship and response-ability to those with whom we are entangled, the type of intervention proposed in this thesis situates the entanglement of Brazil and Canada as a site to rethink our engagements with one another. By caring – and inviting to care – about the ways in which Brazil and Canada are brought together in literature, film, and television, we can better understand what we lose from relying on limited portrayals of a country in relation to another other, and what a more nuanced view of their entangled representations can do for expanding our horizons and strengthening hemispheric relations.

Works Cited

2-5499 Ocupado. Rede Excelsior, 1963.

Adams, Rachel. *Continental Divides: Remapping the Cultures of North America*. Chicago UP, 2009.

Adams, Rachel, and Sarah Phillips Casteel. "Introduction: Canada and the Americas." *Comparative American Studies: An International Journal*, vol. 3, no. 1, 2005, pp. 5-13.

Almeida, Sandra Regina Goulart. "Expanding Boundaries: Traveling Theories in the Americas." *Ilha do Desterro*, vol. 40, 2001, pp. 43-59.

---. "O Brasil de P.K. Page: deslocamentos, olhares e viagens." *Interfaces Brasil/Canadá*, vol. 1, no. 1, 2001, pp. 97-118.

---. "The politics and poetics of travel: the Brazil of Elizabeth Bishop and P.K. Page." *Ilha do Desterro*, vol. 57, 2009, pp.105-116.

---. "Transcultural Fictions and Travels in Cultural Criticism." *Interfaces Brasil/Canadá*, vol. 4, 2004, pp. 9-27.

Amâncio, Tunico. *O Brasil dos Gringos: Imagens no Cinema.* Intertexto, 2000.

Anderson, Benedict. *Imagined Communities: Reflections on the Origin and Spread of Nationalism*. Verso, 1991.

Andrews, George Reid. *Afro-Latin America, 1800-2000.* Oxford UP, 2004.

Antunes, Gabriela. "How to be a good Brazilian: The Image of Brazil in Contemporary American Cinema." *Brazil in Twenty-First Century Popular Media: Culture, Politics, and Nationalism on the World Stage*, edited by Naomi Pueo Wood, Lexington Books, 2014, pp. 13-34.

Anzaldúa, Gloria. *Borderlands/La Frontera: The New Mestiza.* Aunt Lute Books, 1999.

Aparicio, Frances R., and Susana Chávez-Silverman. “Introduction.” *Tropicalizations: Transcultural Representations of Latinidad*, edited by Frances R. Aparicio and Susana Chávez-Silverman. UP of New England, 1997, pp. 1-17.

Arentsen, María Fernanda. “Vers des cultures mobiles? La migrance en question. Divergences et convergences dans les discours littéraires au Québec et en Amérique Latine.” *Interfaces Brasil/Canadá*, vol. 8, no. 1, 2008, pp. 117-134.

Assunção, Matthias Röhrig. *Capoeira: The History of an Afro-Brazilian Martial Art.* Routledge, 2005.

Atwood, Margaret. “Blind Faith and Free Trade.” *The Case against “Free Trade”: GATT, NAFTA, and the Globalization of Corporate Power*, Earth Island Press, 1993, pp. 92-96.

---. *In Other Worlds: SF and the Human Imagination.* Doubleday, 2011.

---. *MaddAddam.* Doubleday, 2013.

---. *Oryx and Crake*. McClelland and Stewart, 2003.

---. *Strange Things: The Malevolent North in Canadian Literature*. Claredon, 1995.

---. *Surfacing*. McClelland and Stewart, 1972.

---. *Survival: A Thematic Guide to Canadian Literature.* House of Anansi Press, 2012.

---. *The Handmaid’s Tale.* McClelland and Stewart, 1985.

---. *The Year of the Flood*. McClelland and Stewart, 2009.

Augusto, Sérgio. “Hollywood Looks at Brazil: From Carmen Miranda to *Moonraker*.” *Brazilian Cinema*, edited by Randal Johnson and Robert Stam, Columbia UP, 1995, pp. 351-361.

Baertlein, Lisa. "'Incredible Hulk' smashes box office." *Reuters*, 15 June 2008, www.reuters.com/article/us-boxoffice/incredible-hulk-smashes-box-office-idUSN1143584920080615.

Bahia, Márcio de Oliveira. "Os diálogos Brasil-Canadá face à influência cultural norteamericana: a terceira via." *Interfaces Brasil/Canadá*, vol. 1, no. 2, 2002, pp. 95-100.

Bahia, Márcio. "Americanidad: Towards the Mapping of a Concept." *Americas' World and the World's Americas / Les mondes des Amériques et les Amériques du monde*, edited by Amaryll Chanady, George Handley, and Patrick Imbert. Ottawa UP, 2006, pp. 23-33.

Bailey, Stanley R. *Legacies of Race: Identities, Attitudes, and Politics in Brazil.* Stanford UP, 2009.

Bailey, Suzanne. "Ethics, aesthetics, modernism, and the primitive in P.K. Page's Brazilian Journal." *Mosaic,* vol. 46, no. 1, p. 53-75, 2013.

---. "Introduction." *Brazilian Journal* by P.K. Page, edited by Suzanne Bailey and Christopher Doody, Porcupine's Quill, 2011, pp. 7-20.

Balint-Babos, Adina. "Identidades Transmigrantes: Sergio Kokis e Patricia Kathleen Page." *Encontros Transculturais Brasil-Canadá*, edited by Zilá Bernd and Patrick Imbert, Tomo Editorial, 2015, 165-182.

Barad, Karen. "Quantum Entanglements and Hauntological Relations of Inheritance: Dis/continuities, SpaceTime Enfoldings, and Justice-to-Come." *Derrida Today*, vol. 3, no. 2, 2010, pp. 240-268.

---. *Meeting the Universe Halfway: Quantum Physics and the Entanglement of Matter and Meaning.* Duke UP, 2007.

Barbosa, Heloisa Gonçalves, and Lia Wyler. "Brazilian Tradition." *Routledge Encyclopedia of Translation Studies*, edited by Gabriela Saldanha and Mona Baker, Routledge, 2009, pp. 338-244.

Barbosa, Rosana. *Brazil and Canada: Economic, Political, and Migratory Ties, 1820s to 1970s.* Lexington Books, 2017.

Barrenechea, Antonio. *America Unbound: Encyclopedic Literature and Hemispheric Studies.* New Mexico UP, 2016.

---. "Good Neighbor/Bad Neighbor: Boltonian Americanism and Hemispheric Studies." *Comparative Literature*, vol. 61, no. 3, 2009, pp. 231-243.

Barthes, Roland. *Image Music Text.* FontanaPress, 1977.

---. *Mythologies.* Hill and Wang, 2013.

Bassnett, Susan, and Harish Trivedi. "Introduction: of colonies, cannibals and vernaculars." *Postcolonial Translation: Theory and Practice*, edited by Susan Bassnett and Harish Trivedi, Routledge, 1999, pp. 1-18.

Bauer, Ralph. "The Changing Profession: Hemispheric Studies." *PMLA*, vol. 124, no.1, 2009, pp. 234-250.

Beaujour, Elizabeth Klosty. "Nancy Huston's Danse Noire." *CUNY Academic Works*, Paper 46, 2014, pp. 1-8.

Bella Coola Valley Visitor Guide. Bella Coola Valley Tourism 2014.

Bellei, Sérgio, and Neil Besner, editors. *Postcolonial Cultures in Contact: Bras(z)il/Canada(á).* Universidade Federal de Santa Catarina, 2001.

Belyea, Andrew. “Is ‘Eco’ enough?: Margaret Atwood’s Oryx and Crake, Wayland Drew’s The Erthring Cycle, and Evolutionary Fiction.” *Words for a Small Planet: Ecocritical Views*, edited by Nanette Norris, Lexington Books, 2013, 183-198.

Benjamin, Walter. “The Task of the Translator.” *Walter Benjamin: Selected Writings*, edited by Marcus Bullock and Michael W. Jennings. Harvard UP, vol. 1, 2002, pp. 253-263.

Bentes, Ivana. “The *Sertão* and the *Favela* in Contemporary Brazilian Film.” *The New Brazilian Cinema*, edited by Lucia Nagib, IB Tauris, 2003, pp. 121-137.

Berkman, Alan, Jonathan Garcia, Miguel Muñoz-Laboy, Vera Paiva, and Richard Parker. “A Critical Analysis of the Brazilian Response to HIV/AIDS: Lessons Learned for Controlling and Mitigating the Epidemic in Developing Countries.” *American Journal of Public Health*, vol. 95, no. 7, July 2005, pp. 1162-1172.

Berland, Laura. *Cruel Optimism.* Duke UP, 2011.

Bernd, Zilá and Patrick Imbert, editors. *Encontros Transculturais Brasil-Canadá*. Tomo Editorial, 2015.

Bernd, Zilá. “Americanidade e Americanização.” *Americanidade e transferências culturais*, edited by Zilá Bernd. Ed. Movimento, 2003, pp. 26-43.

---. “Análise da Vocação Transcultural da Revista Interfaces Brasil-Canada (2001-2004). *Encontros Transculturais Brasil-Canadá*, edited by Zilá Bernd and Patrick Imbert, Tomo Editorial, 2015, pp. 41-56.

---. “Compartilhar as Américas: ressignificando a americanidade numa perspective relacional.” *Letras de Hoje*, vol. 50, 2015, pp. 35-41.

---. “Estudos canadenses: uma perspectiva transamericana.” *Interfaces Brasil/Canadá*, vol. 11, no. 1, 2011, pp. 29-37.

Berton, Pierre. *Hollywood's Canada: the Americanization of our National Image*. McClelland & Stewart, 1975.

Besner, Neil. "Postcolonial Theory, Difference, and National Traditions: The Case for a Brazilian-Canadian Dialogue." *Perspectivas Transnacionais, Perspectives Transnationales, Transnational Perspectives*, edited by Sandra Regina Goulart Almeida, ABECAN and Faculdade de Letras/UFMG, 2005, pp. 23-29.

Bhabha, Homi K. *The Location of Culture.* Routledge, 1994.

Blaser, Mario, Ravi de Costa, Deborah McGregor, and William D. Coleman. "Reconfiguring the Web of Life: Indigenous Peoples, Relationality, and Globalization." *Indigenous Peoples Insights for a Global Age and Autonomy*, edited by Mario Blaser, Ravi de Costa, Deborah McGregor and William D. Coleman, UBC Press, 2020, pp. 3-26.

Borelli, Silvia Helena Simões. "Telenovelas brasileiras: balanços e perspectivas." *São Paulo em Perspectiva*, vol. 15, no. 3, 2001, pp. 29-36.

Bourdieu, Pierre. *The Field of Cultural Production: Essays on Art and Literature*, edited by Randal Johnson, Columbia UP, 1993.

Boxus, Dominique. "Le réel et la fiction chez Sergio Kokis: une étude de Le pavillon des miroirs." *Interfaces Brasil/Canadá*, vol. 4, no. 1, 2004, pp. 57-78.

Braz, Albert. "Bahai Cuisine and Other Delicacies: Canadian-Brazilian Cultural Encounters and the Invisible Neighbour." *Canada and Beyond: A Journal of Canadian Literary and Cultural Studies,* vol. 6, 2017, pp. 23-33.

---. "Canada's Hemisphere: Canadian Culture and the Question of Continental Identity." *American Review of Canadian Studies*, vol. 46, no. 3, 2016, pp. 349-361.

---. “Outer America: Racial Hybridity and Canada’s Peripheral Place in Inter-American Discourse.” *Canada and Its Americas: Transnational Navigations*, edited by Winfried Siemerling and Sarah Phillips Casteel, McGill-Queen’s UP, 2010, pp. 119-133.

---. “The Accidental Traveller: Priscila Uppal’s Search for her Fugitive Brazil Mother.” *Ilha do Desterro*, vol. 67, 2014, pp. 103-114.

---. “The Disappearance of Canada: Margaret Atwood’s Transnational Turn and Ustopianism.” *Revista Gragoatá*, vol. 35, 2013, pp. 139-154.

---. “Tropical Escapes: Canadian Travellers, Latin America, and Sex.” *Canadian Review of Comparative Literature / Revue Canadienne de Littérature Comparée*, vol. 45, no. 2, 2018, pp. 300-314.

---. “What Is the Continental Identity of Canadian Literature?” *Comparative Literature in Canada: Contemporary Scholarship, Pedagogy, and Publishing in Review*, edited by Susan Ingram and Irene Sywenk, Lexington Books, 2020, pp. 83-98.

Brazil. Código Penal dos Estados Unidos do Brasil [Penal Code of United States of Brazil]. Decree 847, 11 Oct. 1980, www.planalto.gov.br/ccivil_03/decreto/1851-1899/d847.htm.

---. Lei No. 11.161, de 5 de Agosto de 2005 [Law no. 11,161 from 5 Aug. 2005]. www.planalto.gov.br/ccivil_03/_Ato2004-2006/2005/Lei/L11161.htm

---. Lei No. 13.415, de 16 de Fevereiro de 2017 [Law No. 13,415 from 16 Feb. 2017]. www.planalto.gov.br/ccivil_03/_Ato2015-2018/2017/Lei/L13415.htm

---. Lei No. 9.394, de 20 de Dezembro de 1996 [Law No. 9,394 from 20 Dec. 1996]. www.planalto.gov.br/ccivil_03/LEIS/L9394.htm

---. Resolução no. 58/1976 [Resolution no. 58/1976].

Brooks Bouson, J. "A 'joke-filled romp' through end times: Radical environmentalism, deep ecology, and human extinction in Margaret Atwood's ecoapocalyptic *MaddAddam* trilogy." *The Journal of Commonwealth Literature*, vol. 51, no. 3, 2015, pp. 341-357.

Brown, Loranne. "Babes in the Rain Forest." *The Globe and Mail,* 17 Apr. 1999, pp. D15.

Brydon, Diana. "Canada and Brazil: Shifting Contexts for Knowledge Production." *Interfaces Brasil/Canadá*, vol. 13, no. 16, 2013, pp. 201-221.

Brydon, Diana, and Bruno Cornellier. "Canadian Postcolonialisms." *The Oxford Handbook of Canadian Literature*, edited by Cynthia Sugars. Oxford UP, 2015, pp. 755-779.

Brydon, Diana, and Marta Dvořák. "Introduction: Negotiating Meaning in Changing Times." *Crosstalk: Canadian and Global Imaginaries in Dialogue*, edited by Diana Brydon and Marta Dvořák, Wilfrid Laurier UP, 2011, pp. 1-20.

Brydon, Diana, and Vanessa Nunes. "Introduction: Canada, Brazil, and Beyond: Extending the Dialogue." *Canada and Beyond: A Journal of Canadian Literary and Cultural Studies*, vol. 6, 2017, pp. 3-8.

Caesar, Terry. "'So That's The Flag': The Representation of Brazil and the Politics of Nation in American Literature." *Criticism*, vol. 41, no. 3, 1999, pp. 365-384.

Canavan, Gerry. "Hope, But Not for Us: Ecological Science Fiction and the End of the World in Margaret Atwood's Oryx and Crake and The Year of the Flood." *Lit: Literature Interpretation Theory*, vol. 23, no. 2, 2012, pp. 138-159.

Candido, Antonio. *Formação da Literatura Brasileira.* Editora Itatiaia, 2000.

Cano, Patricia. *This is the New World*, 2009.

Carter, Eli Lee. *Reimagining Brazilian Television: Luiz Fernando Carvalho's Contemporary Vision.* Pittsburgh UP, 2018.

Caruth, Cath. "Introduction." *Trauma: Explorations in Memory*, edited by Cath Caruth. Johns Hopkins UP, 1995, pp. 1-12.

Certeau, Michel de. *The Practice of Everyday Life*. California UP, 1988.

Chanady, Amaryll. "Introduction: Latin American Imagined Communities and the Postmodern Challenge." *Latin American Identity and Constructions of Difference*, edited by Amaryll Chanady. Minnesota UP, 1994, pp. ix-xlvi.

Chapman, Rosemary. *What is Québécois Literature? Reflections on the Literary History of Francophone Writing in Canada.* Liverpool UP, 2013.

"Chicka Boom." Written by Bob Merrill. Perf. by Guy Mitchell, 1953. Spotify.

Choi, Charles Q. "Quantum afterlife." *Scientific American*, vol. 300, no. 2, 2009, pp. 24-25.

Cidade de Deus [City of God]. Dir. Fernando Meirelles and Katia Lund. Lionsgate, 2002.

Ciobanu, Calina. "Rewriting the Human at the End of the Anthropocene in Margaret Atwood's *MaddAddam* Trilogy." *The Minnesota Review,* vol. 83, 2014, pp. 153-62.

Clarke, Adele, and Donna Haraway, editors. *Making Kin Not Population.* Prickly Paradigm Press, 2018.

Clarke, Adele. "Introduction: Making Kin Not Population." *Making Kin Not Population*, edited by Adele Clark and Donna Haraway, Prickly Paradigm Press, 2018, pp. 1-39.

Cohen, Leonard. *Let Us Compare Mythologies*. 1956. Penguin, 2018.

Costa, Alexandre Emboaba da. "Confounding Anti-racism: Mixture, Racial Democracy, and Post-racial Politics in Brazil." *Critical Sociology*, vol. 42, no. 4-5, 2016, pp. 495-513.

---. "Thinking 'Post-Racial' Ideology Transnationally: The Contemporary Politics of Race and Indigeneity in the Americas." *Critical Sociology*, vol. 42, no. 4-5, 2016, pp. 475-490.

Coutinho, Eduardo F. *Brazilian Literature as World Literature.* Bloomsbury, 2009.

Cronin, Michael. *Translation and Globalization.* Routledge, 2003.

Crystal, David. *English as a Global Language.* Cambridge, 2003.

Cunha, Rubelise da. "In the Rhythm of Cree Samba: transculturality and decolonization in Tomson Highway's Theatre." *Canada and Beyond, a Journal of Canadian Literary and Cultural Studies*, vol. 6, 2017, pp. 47-55.

Davis, Mike. *Planet of Slums.* Verso, 2006.

Däwes, Birgit. "'Reaching for the same can of beans': Transnational Indigenous performance in the U.S. and Canada." *The Routledge Companion to Inter-American Studies*, edited by Wilfried Raussert, Routledge, 2017, pp. 143-159.

---. "Stages of crossing: Transnational Indigenous futures." *The Routledge Companion to Transnational American Studies*, edited by Nina Morgan, Alfred Hornung, and Takayuki Tatsumi, Routledge, 2019, pp. 106-115.

Djwa, Sandra. *Journey with No Maps: A Life of P.K. Page.* McGill-Queen's UP, 2012.

Dutra, Larissa Fernandes, Diomira M. C. P. Faria, and Isabela Peixoto de Miranda. "Cultura e Relações Internacionais: a influência das telenovelas no turismo emissivo brasileiro." *Revista Turismo em Análise*, vol. 26, no. 2, 2015, pp. 385-402.

Dvorak, Marta. "Margaret Atwood's Humour." *The Cambridge Companion to Margaret Atwood*, edited by Coral Ann Howells. Cambridge UP, 2006, pp. 114-129.

Dyer, Richard. *The Matter of Images: Essays on Representation.* Routledge, 2002.

Ebert, Roger. "Not an introspective Hulk." *RogerEbert.com*, 12 June 2008, www.rogerebert.com/reviews/the-incredible-hulk-2008.

Eckl, Julian, and Ralph Weber. "North-South? Pitfalls of Dividing the World by Words." *Third World Quarterly*, vol. *28,* no. 1, 2007, pp. 3-23.

Elliott, John H. *Empires of the Atlantic World: Britain and Spain in America 1492-1830*. Yale UP, 2007.

Elmer, Greg, and Mike Gasher. "Introduction: Catching up to Runaway Productions." *Contracting Out Hollywood: Runaway Productions and Foreign Location Shooting,* edited by Greg Elmer and Mike Gasher, Rowman & Littlefield, 2005, pp. 1-18.

Fachel de Medeiros, Rosângela. "Brasil e Canadá, tão longe, tão perto: cinema e identidade nacional." *Interfaces Brasil/Canadá*, vol. 4, 2004, pp. 103-118.

Fagan, Kristina. "Code-Switching Humour in Aboriginal Literature." *Across Cultures/Across Borders*, edited by Paul DePasquale, Renate Eigenbord and Emma LaRocque, Google Books ed., Broadview, 2009, pp. 25-42.

---. "Teasing, Tolerating, Teaching: Laughter and Community in Native Literature." *Me Funny*, compiled and edited by Drew Hayden Taylor, Douglas & McIntyre, 2005, pp. 23-50.

---. "What's the Trouble with the Trickster? An Introduction." *Troubling Tricksters: Revisioning Critical Conversations*, edited by Deanna Reder and Linda M. Morra, Wilfrid Laurier UP, 2010, pp. 3-20.

Falceri, Giorgia. "Nancy Huston, Self-Translation and a Transnational Poetics." *Ticontre: Teoria Testo Traduzione*, no. 2, October 2014, pp. 51-66.

Fast Five. Dir. Justin Lin. Perf. Vin Diesel and Paul Walker. Universal Pictures, 2011.

Fee, Margery. "The Trickster Moment, Cultural Appropriation, and the Liberal Imagination in Canada." *Troubling Tricksters: Revisioning Critical Conversations*, edited by Deanna Reder and Linda M. Morra, Wilfrid Laurier UP, 2010, pp. 59-76.

---. Review of *Strange Things: The Malevolent North in Canadian Literature* by Margaret Atwood. *University of Toronto Quarterly*, vol. 67, no. 1, 1997/98, pp. 335-337.

Feller, Astrid M. "Fronteras Americanas and the Latino Canadian Diaspora: Guillermo Verdecchia's Border Texts." *A Fluid Sense of Self: The Politics of Transnational Identity*, edited by Silvia Schultermandl and Sebnem Toplu, LIT, 2010, pp. 231-246.

Figueiredo, Eurídice. "Représentations du Brésil dans la littérature québécoise contemporaine." *Voix et Images*, vol. 25, no. 3, 2000, pp. 563-575.

---. "Sergio Kokis: imagens do Brasil na literatura canadense." *Recortes transculturais,* edited by Eurídice Figueiredo and Eloína Prati dos Santos, UFF UP, 1997, pp. 47-63.

---. "Sergio Kokis: Um exilado brasileiro no Québec." *Miscelânea: Revista de literatura e vida social*, vol. 3, 1998, pp. 239-246.

Finn, Ed, and Kathryn Cramer. "Introduction: A Blueprint for Better Dreams." *Hieroglyph: Stories & Visions for a Better Future*, edited by Ed Finn and Kathryn Cramer. William Morrow, 2014, pp. xxiii-xxvii.

---, editors. *Hieroglyph: Stories & Visions for a Better Future.* William Morrow, 2014.

Fitz, Earl E. "Then and now: the current state of inter-American literary studies." *The Routledge Companion to Inter-American Studies*, edited by Wilfried Raussert. Routledge, 2017, pp. 15-30.

Fonseca, Claudia. "Inequality Near and Far: Adoption as Seen from the Brazilian Favelas." *Law & Society Review*, vol. 36, no. 2, 2002, pp. 397-431.

---. "Patterns of Shared Parenthood among the Brazilian Poor." *Social Text 74*, vol. 21, no. 1, 2003, pp. 111-127.

Fox, Claire. “Commentary: The Transnational Turn and the Hemispheric Return.” *American Literary History*, vol. 18, no. 3, 2006, pp. 638-647.

Freake, Douglas. “The multiple self in the poetry of P.K. Page.” *Studies in Canadian Literature*, vol. 19, no. 1, 1994, p. 94-114.

Freire-Medeiros, Bianca. *Touring Poverty.* Routledge, 2013.

Freire, Paulo. *Pedagogy of the Oppressed*. Bloomsbury, 2000.

Frenzel, Fabian, Ko Koens, and Malte Steinbrink, editors. *Slum Tourism: Poverty, Power, and Ethics*. Routledge, 2017.

Frew, Lee. “‘A Whole New Take on Indigenous’: Margaret Atwood’s *Oryx and Crake* as Wild Animal Story.” *Studies in Canadian Literature/Études en littérature canadienne*, vol. 39, 2014, pp. 199-218.

Fryberg, Stephanie A. & Nicole M. Stephens. “When the World Is Colorblind, American Indians Are Invisible: A Diversity Science Approach.” *Psychological Inquiry*, vol. 21, no. 2, 2010, pp. 115-119.

Frye, Northrop. *The Bush Garden: Essays on the Canadian Imagination*. Anansi, 1971.

Fuentes, Carlos. *Latin America: At War with the Past.* CBC Massey Lectures 1984. Anansi, 1985.

Gaertner, David. “20 October 2008: Translating Reconciliation.” *Translation Effects: The Shaping of Modern Canadian Culture*, edited by Kathy Mezei, Sherry Simon and Luise Von Flotown. McGill-Queen’s UP, 2014, pp. 444-457.

Ganz, Shoshannah. “Margaret Atwood’s monsters in the Canadian ecoGothic.” *EcoGothic*, edited by Andrew Smith and William Hughes, Manchester UP, 2013, pp. 87-102.

Gentzler, Edwin. *Contemporary Translation Theories*. Routledge, 1993.

Gibson, Mark. *Culture and Power: A History of Cultural Studies*. Berg, 2007.

Gilbert, Helen. "Guillermo Verdecchia: Introduction." *Postcolonial Plays: An Anthology*, edited by Helen Gilbert. Routledge, 2001, pp. 419-422.

Gillman, Susan. "Afterword: The Times of Hemispheric Studies." *Hemispheric American Studies*, edited by Caroline F. Levander and Robert S. Levine, Rutgers UP, 2007, pp. 328-336.

Glissant, Édouard. *Poetics of Relation*. Translated by Betsy Wing. Michigan UP, 1997.

Goldstein-Shirley, David Steven. "American Ethnic Studies, or American Studies vs. Ethnic Studies?" *American Quarterly*, vol. 54, no. 4, 2002, pp. 691-699.

Gómez, Mayte. "Healing the Border Wound: Fronteras Americanas and the Future of Canadian Multiculturalism." *Theatre Research in Canada*, vol. 16, no. 1-2, 1995.

Gould, Sharp. *English Folk-Songs for Schools.* Whitaker Press, 2008.

Grace, Sherrill. "North." *Encyclopedia of Literature in Canada*, edited by William H. New. Toronto UP, 2002, pp. 818-822.

Graeff, Lucas, and Oscar Berg. "Nossa diversidade criadora: pretensões internacionais e interesses políticos de Brasil, Canadá e Quebec na Convenção da UNESCO." *Encontros transculturais Brasil-Canadá*, edited by Zilá Bernd and Patrick Imbert, Tomo Editorial, 2015, pp. 99-116.

Grant, Shelagh. "Myths of the North in the Canadian Ethos." *The Northern Review*, vol. 3, no. 4, 1990, pp. 15-41.

Gray II, Richard J., and Betty Kaklamanidou. "Introduction." *The 21st Century Superhero: Essays on Gender, Genre and Globalization in Film*, edited by Richard J. Gray II and Betty Kaklamanidou, McFarland, 2011, pp. 1-13.

Grossberg, Lawrence. *Bringing It All Back Home: Essays on Cultural Studies.* Duke UP, 1997.

Hall, Stuart. “Cultural Studies and its Theoretical Legacies.” *The Norton Anthology of Theory & Criticism*, edited by Vincent B. Leitch. W.W. Norton & Company, 2010, pp. 1782-1795.

---. “Introduction.” *Representation: Cultural Representations and Signifying Practices,* edited by Stuart Hall, Sage, 1997, pp. 1-11.

---. *Representation: Cultural Representations and Signifying Practices.* Sage, 1997.

---. “The Local and the Global: Globalization and Ethnicity.” *Culture, Globalization and the World-System: Contemporary Conditions for the Representation of Identity*, edited by Anthony D. King, Minnesota UP, 1997, pp. 19-38.

Hamburger, Esther. “Telenovelas e Interpretações do Brasil.” *Lua Nova*, no. 82, 2011, pp. 61-86.

Hamelin, Louis-Edmond. *The Canadian North and its Conceptual Referents.* Canadian Studies Directorate, 1988.

Hanciau, Núbia. Review of *Danse noire*. *Interfaces Brasil/Canadá*, vol. 16, no. 3, 2016, pp. 210-215.

Haraway, Donna J. “Anthropocene, Capitalocene, Chthulhucene: Donna Haraway in Conversation with Martha Kenney.” *Art in the Anthropocene: Encounters Among Aesthetics, Politics, Environments and Epistemologies*, edited by Heather Davis and Etienne Turpin, Open Humanities Press, 2015, pp. 229-244.

---. *Staying with the Trouble: Making Kin in the Chthulucene*. Duke UP, 2016.

---. *The Companion Species Manifesto: Dogs, People, and Significant Otherness.* Prickly Paradigm Press, 2003.

---. *When Species Meet.* Minnesota UP, 2008.

Hazelton, Hugh. "11 September 1973: Latin America Comes to Canada." *Translation Effects: The Shaping of Modern Canadian Culture*, edited by Kathy Mezei, Sherry Simon, and Luise Von Flotown. McGill-Queen's UP, 2014, pp. 182-196.

---. "To the Farthest Reaches: On Translating Sergio Kokis." *Words without Borders: The Online Magazine for International Literature*, 26 Oct. 2017, wordswithoutborders.org/dispatches/article/to-the-farthest-reaches-on-translating-sergio-kokis-hugh-hazelton.

Heller, Monica. "Globalization and the commodification of bilingualism in Canada." *Globalization and Language Teaching*, edited by David Block and Deborah Cameron, Taylor & Francis, 2001, pp. 47-63.

Hewitt, W. E. "Brazilian Studies in Canada: Dawn of a New Era?" *Interthesis*, 2006, pp. 1-15.

Hewitt, W. E. (Ted), and Inês C. Gomes. "'Matando o Desconhecimento': The Role of Culture in Brazil's Relations with Canada and Beyond." *Canada and Beyond: A Journal of Canadian Literary and Cultural Studies*, vol. 6, 2017, pp. 9-21.

Highway, Tomson. *A Tale of Monstrous Extravagance: Imagining Multilingualism*. Alberta UP, 2015.

---. *Comparing Mythologies.* Ottawa UP, 2003.

---, composer. *Patricia Cano Sings Songs From The (Post) Mistress*. Performed by Patricia Cano, 2014.

---. *Kisageetin: A Cabaret.* Aug. 7, 2009, Theatre du Nouvel-Ontario, Sudbury. June 24-27, 2010, Berkeley Street Theatre, Toronto.

---. *The (Post) Mistress.* Talonbooks, 2013.

---. “Why Cree Is the Funniest of All Languages.” *Me Funny*, compiled and edited by Drew Hayden Taylor. Douglas & McIntyre, 2005, pp. 159-168.

---. *Zesty Gopher s’est fait écraser par un frigo*. Translated by Tomson Highway and Raymond Lalonde, 2012.

Holmes, Diana. “Dancing in the Dark: Immersion and Self-Reflexivity in Nancy Huston’s *Danse Noire*.” *Nottingham French Studies*, vol. 57, no. 3, 2018, pp. 298-310.

Huggan, Graham. *The Postcolonial Exotic: Marketing the Margins.* Routledge, 2001.

Hulan, Renée. *Northern Experience and the Myths of Canadian Culture*. McGill-Queen’s UP, 2002.

Huston, Nancy. *Black Dance*. Viking Penguin, 2014.

---. *Danse Noire.* Actes Sud, 2013.

---. *Losing North: Essays on Cultural Exile.* McArthur & Co., 2002.

IBGE [Brazilian acronym of the Brazilian Institute of Geography and Statistics]. “Aglomerados Subnormais.” *IBGE*, www.ibge.gov.br/geociencias/organizacao-do-territorio/tipologias-do-territorio/15788-aglomerados-subnormais.html.

---. “2018 Acesso à Internet e à televisão e posse de telefone móvel celular para uso pessoal.” *IBGE*, www.ibge.gov.br/estatisticas/sociais/populacao/17270-pnad-continua.html?edicao=27138&t=resultados.

---. “2019 Educação.” *IBGE*, www.ibge.gov.br/estatisticas/sociais/educacao/17270-pnad-continua.html?edicao=28203&t=resultados.

---. “População.” IBGE, www.ibge.gov.br/apps/populacao/projecao/, accessed 11 Jan. 2021.

Ibsen, Charles A., and Patricia Klobus. “Fictive Kin Term Use and Social Relationships: Alternative Interpretations.” *Journal of Marriage and Family*, vol. 34, no. 4, 1972, pp. 615-620.

Imbert, Patrick. *Comparing Canada and the Americas: From Roots to Transcultural Networks*. Peter Lang, 2019.

Ingersoll, Earl G. “Survival in Margaret *Atwood's* Novel *Oryx* and *Crake*.” *Extrapolation: A Journal of Science Fiction and Fantasy*, vol. 45, no. 2, 2004, pp. 162-175.

Interfaces Brasil/Canadá, Revista Brasileira de Estudos Canadenses. 2001-2020. 20 vols.

Ireland, Susan, and Patrice J. Proulx. “Negotiating New Identities in Québec’s écriture migrante.” *Contemporary French and Francophone Studies*, vol. 13, no. 1, 2009, pp. 35-43.

Jacobson-Konefall, Jessica. “‘It’s some cannibal thing’: Canada and Brazil in Margaret Atwood’s *MaddAddam* Trilogy.” *Canada and Beyond: A Journal of Canadian Literary and Cultural Studies*, vol. 6, 2017, pp. 57-65.

Jaguaribe, Beatriz. “Favelas and the Aesthetics of Realism: Representations in Film and Literature.” *Journal of Latin American Cultural Studies: Travesia*, vol. 13, no. 3, 2004, pp. 327-342.

Jambeiro, Othon. *A TV no Brasil do Século XX.* EDUFBA, 2001.

Johnson, Randal. “The Rise and Fall of Brazilian Cinema, 1960-1990.” *New Latin American Cinema*, edited by Michael T. Martin, vol. 2, Wayne State UP, 1997, pp. 365-394.

Joseph, Janelle. “The Transculturation of Capoeira: Brazilian, Canadian, and Caribbean Interpretations of an Afro-Brazilian martial Art.” *Latin American Identities After 1980*, edited by Gordana Yovanovich and Amy Huras, Wilfrid Laurier UP, 2010, pp. 197-215.

Justice, Daniel Heath. "'Go away, water!' Kinship Criticism and the Decolonization Imperative." *Learn, Teach, Challenge: Approaching Indigenous Literatures*, edited by Linda M. Morra, and Deanna Reder, Wilfrid Laurier UP, 2016, pp. 349-371.

Kellman, Steven G. "Preface." *Switching Languages: Translingual Writers Reflect on their Craft.* Nebraska UP, 2003, pp. ix-xix.

King, Thomas. *The Truth about Stories: A Native Narrative.* House of Anansi, 2003.

Kokis, Sergio. *A Casa dos Espelhos*. Translated by Marcos de Castro. Record, 2000.

---. *Amerika*. Lévesque, 2012.

---. *Errances*. XYZ, 1996.

---. *Funhouse*. Translated by David Homel and Fred Heed. 1994. Dundurn, 1999.

---. Kokis. *L'âme des marionettes: roman.* Lévesque éditeur, 2017

---. *L'Art du maquillage.* XYZ, 1997.

---. *Le pavillon des miroirs: roman*. XYZ, 1994.

---. *Les langages de la création.* Nuit Blanche, 1996.

---. *Negão et Doralice*, XYZ, 1995.

---. *The Art of Deception.* Translated by W. Donald Wilson. Dundurn, 2002.

Kosmala, Katarzyna, and Miguel Imas. "Why Precarious Spaces." *Precarious Spaces: The Arts, Social and Organizational Change*, edited by Katarzyna Kosmala and Miguel Imas, Intellect, 2016, pp. 3-13.

Koustas, Jane. "Nancy Huston: Translation as Selfie." *Fictions of Translation*, edited by Judith Woodsworth. John Benjamins, 2018, pp. 97-116.

Krueger, Lesley. *Drink the Sky*. Key Porter Books, 2002.

---. *Foreign Correspondences: A Traveller's Tales.* 2000. Kindle ed., Key Porter Books, 2013.

Kurasawa, Fuyuki. "Americanity and the Prospects of a Hemispheric Social Imaginary." *Journal of Intercultural Studies*, vol. 29, no. 4, 2008, pp. 347-361.

Kurtz, Malisa. "'Alternate Cuts': An Interview with Vandana Singh." *Science Fiction Studies*, vol. 43, no. 3, 2016, pp. 534-545.

Leão, Jacqueline Oliveira. "Migrações do Eu: Recurso à Autoficção em Sérgio Kokis." *Aletria* vol. 22, no. 3, 2012, pp. 177-189.

Lederman, Marsha. "The Hulk gives tiny Bella Coola an incredible break." *The Globe and Mail*. The Globe and Mail, 13 June 2008.

Levander, Caroline F., and Robert S. Levine. "Introduction: Essays Beyond the Nation." *Hemispheric American Studies*, edited by Caroline F. Levander and Robert S. Levine, Rutgers UP, 2007, pp. 1-17.

---, editors. *Hemispheric American Studies*. Rutgers UP, 2007.

Lewis, J. Lowell. *Ring of Liberation: Deceptive Discourse in Brazilian Capoeira*. Chicago UP, 1992.

Lewis, Martin W. and Karën E. Wigen. "A Maritime Response to the Crisis in Area Studies." *Geographical Review*, vol. 89, no. 2, 1999, pp. 161-168.

---. *The Myth of Continents: A Critique of Metageography.* California UP, 1997.

Lisle, Debbie. *The Global Politics of Contemporary Travel Writing.* Cambridge UP, 2006.

Lopes, Maria Immacolata Vassal de. "Telenovela brasileira: uma narrative sobre a nação." *Comunicação & Educação*, no. 26, 2003, pp. 17-34.

---. "Telenovela como recurso comunicativo." *Matrizes*, vol. 3, no. 1, 2009, pp. 21-47.

Maddy, Richard E. "Fictive Kinship in American Biomedicine." *New Directions in Anthropological Kinship*, edited by Linda Stone, Rowman & Littlefield Publishers, 2001, pp. 285-302.

Maiese, Michelle. *Embodiment, Emotion, and Cognition.* Palgrave Macmillan, 2011.

Maligo, Pedro. *Land of Metaphorical Desires: The Representation of Amazonia in Brazilian Literature.* Peter Lang, 1998.

Marsh, Leslie L. "Another Good Neighbor?: Hollywood's (Re)embracing of Brazil in 'Rio' (2011) and 'Fast Five' (2011)." *Revista Canadiense de Estudios Hispánicos*, vol. 37, no. 1, 2012, pp. 67-85.

Martí, José. "Our America." *Our America by José Martí: Writings on Latin America and the Struggle for Cuban Independence*, edited by Philip S. Foner. Monthly Review Press, 1977.

Martin, Paul. *Sanctioned Ignorance: The Politics of Knowledge Production and the Teaching of Literatures in Canada*. Alberta UP, 2013.

Martins, Anna Faedrich. "Memória e autofiçção em A Casa dos Espelhos, de Sergio Kokis." *Letrônica,* vol. 2, no. 1, 2009, pp. 245-257.

Martins, Maria Lúcia Milléo. "P.K. Page's and Ricardo Sternberg's Brazil Poems: Visitor's Gaze and sentimento íntimo." *Letras de Hoje*, vol. 59, no. 2, 2015, pp. 205-11.

McClennen, Sophia. "Inter-American studies or Imperial American studies?" *Comparative American Studies: An International Journal*, vol. 3, 2005, pp. 393-413.

Melançon, Joseph. Preface. *Les langages de la creation*, written by *Sergio* Kokis. Nuit Blanche, 1996.

Memória Globo. "O Dono do Mundo." Globo, 2020,

memoriaglobo.globo.com/entretenimento/novelas/o-dono-do-mundo/. Accessed 15 Dec. 2020.

Mezei, Kathy, Sherry Simon, and Luise Von Flotown. "Introduction." *Translation Effects: The Shaping of Modern Canadian Culture*, edited by Kathy Mezei, Sherry Simon and Luise Von Flotown. McGill-Queen's UP, 2014, pp. 3-24.

Mignolo, Walter D. "Decolonial reflections on hemispheric partitions: From the 'Western Hemisphere' to the 'Eastern Hemisphere.'" The *Routledge Companion to Inter-American Studies*, edited by Wilfried Raussert, Taylor & Francis Group, 2017, pp. 59-67.

---. *The Darker Side of Western Modernity: Global Futures, Decolonial Options.* Duke UP, 2011.

---. "The Decolonial Option." *On Decoloniality: Concepts, Analytics, Praxis*, edited by Walter D. Mignolo and Catherine E. Walsh. Duke UP, 2018, pp. 103-244.

---. *The Idea of Latin America*. Blackwell, 2005.

Miller, J. R. *Residential Schools and Reconciliation: Canada Confronts its History*. Toronto UP, 2017.

Moraes, Luciano Passos. "Contornos do espaço autobiográfico: O autorretrato literário em Sergio Kokis." *Matraga*, vol. 24, no. 42, 2017, pp. 694-711.

Morgan, Nina, Alfred Hornung, and Takayuki Tatsumi. *The Routledge Companion to Transnational American Studies.* Routledge, 2019.

Movie-Locations.com, www.movie-locations.com//movies/i/Incredible-Hulk.php.

Murphy, Graham J. “Entanglement and Dis-Entanglement in Vandana Singh’s Short Fiction.” *Dis-Orienting Planets: Racial Representations of Asia in Science Fiction*, edited by Isiah Lavender, Mississippi UP, 2017, pp. 232-243.

Nenevé, Miguel. “Translating Back P.K. Page’s Work: Some Comments on the Translation of *Brazilian Journal* into Portuguese.” *Interfaces Brasil/Canadá*, vol. 1, no. 3, 2003, pp. 159-69.

Ngũgĩ wa Thiong’o. “A Multi-Centred Globe: Translation as the Language of Languages.” *Literature for Our Times: Postcolonial Studies in the Twenty-first Century*, edited by Bill Ashcroft, Ranjini Mendis, Julie McGonegal and Arun Mukherjee, Rodopi, 2012, pp. 117-123.

---. “English: A Language for the World?” *The Yale Journal of Criticism*, vol. 4, no. 1, 1990, pp. 283-293.

---. *Decolonising the mind. The Politics of Language in African Literature.* James Currey, 2011.

Nogueira, Lisandro. *O autor na televisão.* Editora da UFG/Edusp, 2002.

Northover, Richard Alan. “Ecological Apocalypse in Margaret Atwood’s MaddAddam Trilogy.” *Studia Neophilologica*, vol. 88, no. 1, 2016, pp. 81-95.

Nothof, Anne F. “The Construction and Deconstruction of Border Zones in *Fronteras Americanas* by Guillermo Verdecchia and *Amigo’s Blue Guitar* by Joan Macleod.” *Theatre Research in Canada*, vol. 20, no. 1, 1999.

Novaes, Claudio Cledson. “Poéticas da Oralidade Sertão/Quebec: Cinema e Transculturalidade Americana.” *Interfaces Brasil/Canadá*, vol. 13, no. 2, 2013, pp. 181-200.

O Dono do Mundo. Globo Television, 1991-1992.

O’ Canada National Anthem. National Film Board of Canada, 1979.

Oliveira, Alysson. "Estréia – 'Incrível Hulk' tem monstrous demais e favela pacífica." *Reuters Brasil.* Thomson Reuters Corporate, 12 June 2008.

Ortiz, Renato, and Silvia Helena Simões Borelli. *Telenovela: história e produção*. Editora Brasiliense, 1989.

Page, P.K. *Brazilian Journal*. Lester and Orpen Dennys, 1987.

---. *Hand Luggage: A Memoir in Verse*. The Porcupine's Quill, 2006.

Pascal, Marie. "Clown et Masque: deux figures d'altérité dans le roman migrant Le pavillon des miroirs de Sergio Kokis." *Études françaises*, vol. 51, no. 3, 2015, pp. 189-204.

Pastina, Antonio C. La, Joseph D. Straubhaar, and Lirian Sifuentes. "Why Do I Feel I Don't Belong to the Brazil on TV?" *Popular Communication*, vol. 12, no. 2, 2014, pp. 104-116.

Piper, Karen Lynnea. *Cartographic Fictions: Maps, Race, and Identity.* Rutgers UP, 2002.

Porto, Mauro. "Telenovelas and representations of national identity in Brazil." *Media, Culture & Society*, vol. 33, no. 1, 2011, pp. 53-69.

Pratt, Mary Louise. *Imperial Eyes: Travel Writing and Transculturation*. Routledge, 2008.

Pyper, Andrew. *The Trade Mission.* Apple Books ed., HarperCollins, 2010.

Radway, Janice. "What's in a Name? Presidential Address to the American Studies Association, 20 November, 1998." *American Quarterly*, vol. 51, no. 1, 1999, pp. 1-32.

"Rain Forest Rapture." *Toronto Star*, 2 May 1999.

Ramírez, Pablo. "Collective Memory and the Borderlands in Guillermo Verdecchia's *Fronteras Americanas*." *Latin American Identities After 1980*, edited by Amy Huras and Gordana Yovanovich, Wilfrid Laurier UP, 2010, pp. 273-285.

Rao, Eleonora. "Home and Nation in Margaret Atwood's Later Fiction." *The Cambridge Companion to Margaret Atwood*, edited by Coral Ann Howells. Cambridge UP, 2006. pp. 100-113.

Raussert, Wilfried. "Introduction." The *Routledge Companion to Inter-American Studies,* edited by Wilfried Raussert, Taylor & Francis Group, 2017, pp. 1-12.

---, editor. The *Routledge Companion to Inter-American Studies.* Taylor & Francis Group, 2017.

Raynor, Cecily. "Representations of Home in *Obasan* and *Nihonjin*: The Issei, Nisei, Sansei of Canada and Brazil." *Canada and Beyond: A Journal of Canadian Literary and Cultural Studies*, vol. 6, 2017, pp. 35-45.

Reder, Deanna. "Preface." *Troubling Tricksters: Revisioning Critical Conversations*, edited by Deanna Reder and Linda M. Morra, Wilfrid Laurier UP, 2010, pp. vii-ix.

Renaux, Sigrid. "Da repressão à resistência cultural em 'Macumba: Brazil' de P.K. Page." *Interfaces Brasil/Canadá*, vol. 3, no. 1, 2003, pp. *171-194.*

---. "Place as displacement in P.K. Page's 'Brazilian House.'" *Interfaces Brasil/Canadá*, vol. 6, no. 1, 2006, pp. 263-284.

Ribeiro, Ana Paula Goulart, Igor Sacramento, and Marco Roxo, editors. *História da televisão no Brasil: Do início aos dias de hoje*. Contexto, 2010.

Rio. Dir. Carlos Saldanha. Perf. Anne Hathaway and Jesse Eisenberg. 20th Century Fox, 2011.

Roberts, Adam. *Science Fiction.* Routledge, 2006.

Roberts, Gillian. *Discrepant Parallels: Cultural Implications of the Canada-US Border.* McGill–Queen's UP, 2015.

Rocha, Glauber. "An Aesthetics of Hunger." *Brazilian Cinema (Expanded Edition)*, edited by Randal Johnson and Robert Stam. Columbia UP, 1995, pp. 69-71.

---. "History of Cinema Novo." *New Latin American Cinema*, edited by Michael T. Martin, vol. 2, Wayne State UP, 1997, pp. 275-294.

Roediger, David. "Making Solidarity Uneasy: Cautions on a Keyword from Black Lives Matter to the Past." *American Quarterly*, vol. 68, no. 2, Jun 2016, pp. 223-248.

Romero, Sílvio. *História da Literatura Brasileira.* Imago, 2001.

Rowland, Lucy. "Speculatie Solutions: The Development of Environmental and Ecofeminist Discourse in Margaret Atwood's MaddAddam." *Studies in Canadian Literature*, vol. 40, no. 2, 2015, pp. 46-68.

Russo, Donovan. "Marvel's post-'Endgame' anger-management issue: The Incredible Hulk's future." *CNBC.com*, 11 May 2019, www.cnbc.com/2019/05/10/marvel-post-endgame-anger-management-issue-incredible-hulks-future.html.

Sadowski-Smith, Claudia and Claire F. Fox. "Theorizing the Hemisphere Inter-Americas Work at the Intersection of American, Canadian, and Latin American Studies." *Comparative American Studies: An International Journal*, vol. 2, no. 1, 2004, pp. 5-38.

Sadowski-Smith, Claudia. "Canada–US border narratives and US hemispheric studies." *Comparative American Studies: An International Journal*, vol. 3, no. 1, 2005, pp. 63-77.

Sahlins, Marshall. *What Kinship Is – And Is Not.* Chicago UP, 2013.

Said, Edward W. *Orientalism.* Vintage Books, 1994.

---. *The World, the Text, and the Critic.* Harvard UP, 1983.

Samson, Guillaume, and Carlos Sandroni. "The Recognition of Brazilian Samba de Roda and Reunion Maloya as Intangible Cultural Heritage of Humanity." *Vibrant Virtual Brazilian Anthropology*, vol. 10, no. 1, 2013, pp. 530-51.

Schneider, David M. *A Critique of the Study of Kinship.* Michigan UP, 1984.

Schreier, Daniel and Marianne Hundt, editors. *English as a Contact Language*. Cambridge UP, 2013.

Shelley, Mary. *Frankenstein.* 1818. New York: Dover, 1994.

Shields, Rob. *Places on the Margin: Alternative Geographies of Modernity*. Routledge, 1991.

Siemerling, Winfried. *The Black Atlantic Reconsidered: Black Canadian Writing, Cultural History, and the Presence of the Past.* McGill-Queen's UP, 2015.

Siemerling, Winfried, and Sarah Philips Casteel. "Introduction: Canada and Its Americas." *Canada and Its Americas: Transnational Navigations*, edited by Winfried Siemerling and Sarah Phillips Casteel. McGill-Queen's UP, 2010, pp. 3-28.

---, editors. *Canada and Its Americas: Transnational Navigations.* McGill-Queen's UP, 2010.

Simon, Sherry. "Translating and interlingual creation in the contact zone: Border writing in Quebec." *Postcolonial Translation: Theory and Practice*, edited by Susan Bassnett and Harish Trivedi, Routledge, 1999, pp. 58-74.

---. *Translating Montreal: Episodes in the Life of a Divided City.* McGill-Queen's UP, 2006.

Sing, Pamela V. "Écrire un passé 'altéritaire': Éléments du discours alimentaire dans Le Pavillon des miroirs de Sergio Kokis." *Nouvelles Études Francophones,* vol. 32, no. 2, 2017, pp. 195-213.

Singh, Vandana. *Ambiguity Machines: and Other Stories.* Small Beer Press, 2018.

---. "Alternate Visions: Some Musings on Diversity in SF." *Antariksh Yatra: Journeys in Space, Time and the Imagination*, 27 May 2014, vandanasingh.wordpress.com/2014/05/27/alternate-visions-some-musings-on-diversity-in-sf/.

---. *Entanglement*. 2014. Apple Books ed., Future Fiction, 2017.

---. "Leaving Omelas: Science Fiction, Climate Change, the Future." *PowellsBooks.Blog*, 22 Feb. 2018, www.powells.com/post/original-essays/leaving-omelas-science-fiction-climate-change-and-the-future.

---. "On the Kindness of Strangers." *Antariksh Yatra: Journeys in Space, Time and the Imagination*, 2 Feb. 2015, vandanasingh.wordpress.com/2015/02/02/on-the-kindness-of-strangers/.

---. *The Woman Who Thought She Was a Planet.* Zubaan Books, 2008.

---. *Younguncle Comes to Town.* 2004. Viking, 2006.

---. *Younguncle in the Himalayas.* 2005. Zubaan Books, 2015.

Slater, Candace. *Entangled Edens: Visions of the Amazon*. California UP, 2002.

Sontag, Susan. *On Photography*. New York: Farrar, Straus and Giroux, 1977.

Sousa, Renato Venancio Henriques de. "Escrita migrante e tradução: as línguas de Sergio Kokis." *Interfaces Brasil/Canadá*, no. 8, 2008, pp. 91-115.

Souza, José Carlos Aronchi. *Gêneros e Formatos na Televisão Brasileira.* Summus Editorial, 2015.

Spanakos, Anthony Peter. "Exceptional Recognition: The U.S. Global Dilemma in The Incredible Hulk, Iron man, and Avatar." *The 21st Century Superhero: Essays on Gender, Genre and Globalization in Film*, edited by Richard J. Gray II and Betty Kaklamanidou, McFarland, 2011, pp. 15-28.

Speller, Maureen Kincaid. "'Some Borders Are More Easily Crossed Than Others': Negotiating Guillermo Verdecchia's *Fronteras Americanas*." *Parallel Encounters: Culture at the Canada-US Border*, edited by Gillian Roberts and David Stirrup, Wilfrid Laurier UP, 2013.

Sperling, Magali. "Jan Conn's encounters in Brazil: an-other writing." *Interfaces Brasil/Canadá*, vol. 5, no. 1, 2005, pp. 97-113.

---. "Re-mapping historical silences: a discussion of Jan Conn's travel encounters in the Americas." *Interfaces Brasil/Canadá*, vol. 11, no. 1, 2011, pp. 121-138.

---. "Unexpected Encounters: Brazilian Journeys and Poetical Rediscoveries in the Works of Elizabeth Bishop, P. K. Page, and Jan Conn." Dissertation. U of Alberta, 2008.

Sperti, Valeria. "Traces de l'auto/traduction dans les romans de Nancy Huston." *Ticontre: Teoria Testo Traduzione*, no. 7, May 2017, pp. 129-148.

Stam, Robert, and Ella Shohat. *Flagging Patriotism Crises of Narcissism and Anti-Americanism.* Routledge, 2007.

Stam, Robert, and Ismail Xavier. "Transformation of National Allegory: Brazilian Cinema Novo from Dictatorship to Redemocratization." *New Latin American Cinema*, edited by Michael T. Martin, vol. 2, Wayne State UP, 1997, pp. 295-322.

Stam, Robert, and Louise Spence. "Colonialism, Racism, and Representation: An Introduction." *Screen*, vol. 24, no. 2, 1983, pp. 2-20.

Stocco, Daniela. "A presença da cidade do Rio de Janeiro nas 'novelas das oito' de 1982 a 2008." *Baleia na Rede: Revista Online do Grupo Pesquisa em Cinema e Literatura,* vol. 1, no. 6, 2009, pp. 204-220.

Stone, Linda. "Introduction: Theoretical Implications of New Directions in Anthropological Kinship." *New Directions in Anthropological Kinship*, edited by Linda Stone, Rowman & Littlefield Publishers, 2001, pp. 1-20.

Sua Vida me Pertence. TV Tupi, 1951-1952.

Sugars, Cynthia. “Worlding the (Postcolonial) Nation: Canada’s Americas.” *Canada and Its Americas: Transnational Navigations*, edited by Winfried Siemerling and Sarah Phillips Casteel, McGill-Queen’s UP, 2010, pp. 31-47.

Suvin, Darko. *Defined by a Hollow: Essays on Utopia, Science Fiction and Political Epistemology.* Peter Lang, 2010.

TallBear, Kim. “The US-Dakota War and Failed Settler Kinship.” *Society for Applied Anthropology News*, 2016.

Taylor, Diana. “Remapping Genre through Performance: From ‘American’ to ‘Hemispheric’ Studies.” *PMLA*, vol. 122, no. 5, 2007, pp. 1416-1430.

---. *The Archive and the Repertoire: Performing Cultural Memory in the Americas*. Duke UP, 2003.

Telles, Edward E. *Race in Another America.* Princeton UP, 2004.

The Avengers. Dir. Joss Whedon. Marvel Studios, 2012.

The Handmaid’s Tale. Created by Bruce Miller. Hulu, 2017-present.

The Incredible Hulk. Dir. Louis Leterrier. Perf. Edward Norton. Marvel Studios, 2008.

Toller Gomes, Heloisa. “The uniqueness of the Brazilian case: a challenge for Postcolonial Studies.” *Postcolonial Studies*, vol. 14, no. 4, 2011, pp. 405-413.

Tondato, Marcia Perencin. “Viajando com a telenovela: o turismo ficcional como ampliação de universos simbólicos e materiais.” *Revista Comunicación*, vol. 1, no. 10, 2012, pp. 1032-1046.

Tropa de Elite [Elite Squad]. Dir. José Padilha. Perf. Wagner Moura. Universal Pictures, 2007.

Truth and Reconciliation Commission of Canada (TRC). *A Knock on the Door*: *the essential history of residential schools from the Truth and Reconciliation Commission of Canada.* Manitoba UP, 2016.

Tsing, Anna Lowenhaupt. *Friction: An Ethnography of Global Connection.* Princeton UP, 2005.

---. "On Nonscalability: The Living World Is Not Amenable to Precision-Nested Scales." *Common Knowledge*, vol. 18, no. 3, 2012, pp. 505-524.

Tuck, Eve and K. Wayne Yang. "Decolonization is not a metaphor." *Decolonization: Indigeneity, Education & Society*, vol. 1, no. 1, 2012, pp.1-40.

Uppal, Priscila. *Ontological Necessities*. Exile, 2006.

---. *Projection: Encounters with My Runaway Mother.* Dundurn, 2013.

Valladares, Licia do Prado. *A invenção da favela: Do mito de origem a favela.com.* Editora FGV, 2005.

Vaz, Lilian Fessler, and Claudia Seldin. "From precarious to the hybrid: The Case of *Maré* Complex in Rio de Janeiro." *Precarious Spaces: The Arts, Social and Organizational Change*, edited by Katarzyna Kosmala and Miguel Imas, Intellect, 2016, pp. 37-59.

Veloso, Caetano. "*Cidade Maravilhosa." O Dono do Mundo.* Rede Globo & Som Livre, 1991.

Verdecchia, Guillermo. *Citizen Suárez.* Talonbooks, 1998.

---. *Fronteras Americanas (American Borders)*. 1993. Talonbooks, 1997.

Verdussen, Monique. "Les Voix et les voies de Nancy Huston." *La Libre.be*, 9 Sept. 2013, www.lalibre.be/culture/livres-bd/les-voix-et-les-voies-de-nancyhuston-522d886f35703d8e48d2ceef.

Vials, Chris. "Margaret Atwood's Dystopic Fiction and the Contradictions of Neoliberal Freedom." *Textual Practice*, vol. 29, no. 2, 2015, pp. 235-254.

Vieira, Else Ribeiro Pires. "Liberating Calibans: Readings of Antropofagia and Harold de Campos' poetics of transcreation." *Postcolonial Translation: Theory and Practice*, edited by Susan Bassnett and Harish Trivedi, Routledge, 1999, pp. 95-113.

Vizenor, Gerald. *Native Liberty: Natural Reason and Cultural Survivance*, Nebraska UP, 2009.

Volkman, Toby Alice. "Introduction: Transnational Adoption." *Social Text 74*, vol. 21, no. 1, 2003, pp. 1-5.

Waite, Genevieve. "Nancy Huston's Polyglot Texts: Linguistic Limits and Transgressions." *L2 Journal*, vol. 7, no. 1, 2015, pp. 102-113.

Watt-Cloutier, Sheila. *The Right to Be Cold: One Woman's Story of Protecting Her Culture, the Arctic and the Whole Planet.* Allen Lane, 2015.

Weafer, Miles. "Writing from the Margin: Victim Positions in Atwood's The Year of the Flood." *Margaret Atwood's Apocalypses*, edited by Karma Waltonen. Cambridge Scholars Publishing, 2015, pp. 57-70.

Weintraub, Steve. "Director Louis Leterrier Interview - The Incredible Hulk." *Collider.* Complex Media, 16 June 2008. Audio Interview.

Wheeler, Sara. *The Magnetic North: Notes from the Arctic Circle.* Farrar, Straus and Giroux, 2011.

Williams, Raymond. "Base and Superstructure in Marxist Cultural Theory." *The Norton Anthology of Theory & Criticism*, edited by Vincent B. Leitch. W.W. Norton & Company, 2010, pp. 1423-1437.

---. "Culture Is Ordinary." *Cultural Theory: An Anthology*, edited by Imre Szeman and Timothy Kaposy. Wiley-Blackwell, 2011, pp. 53-59.

Wood, Naomi Pueo. "Introduction: Re-Staging Brazil: Twenty-first Century Inquiries." *Brazil in Twenty-First Century Popular Media: Culture, Politics, and Nationalism on the World Stage*, edited by Naomi Pueo Wood, Lexington Books, 2014, pp. 1-10.

Wright, Laura. "'This Is Border Country': Atwood's *Surfacing* and Postcolonial Identity." *Critical Insights: Margaret Atwood*, edited by J. Brooks Bouson, Salem Press, 2013, pp. 211-229.

Wyile, Herb. "Hemispheric Studies or Scholarly NAFTA?" *Canada and Its Americas: Transnational Navigations*, edited by Winfried Siemerling and Sarah Phillips Casteel, McGill-Queen's UP, 2010, pp. 48-61.

York, Alissa. *The Naturalist.* Random House of Canada, 2016.

Young, Robert J.C. "Editorial: Ideologies of the Postcolonial." *Interventions,* vol. 1, no. 1, 1998, pp. 4-8.