



PRESENTATION

This issue brings together interdisciplinary essays of the most valuable contribution to the study of environmental humanities represented here by Indigenous Studies, Literature, Cinema and Philosophy. Such discussions articulate fruitful aspects supported by some post-structuralist trends and more contemporary theoretical currents such as, humanistic studies on animals. In this scope, our journal consolidates itself as an interdisciplinary proposal related to the environmental humanities whose main themes revolve around discussions about the relationship between human and non-human intersubjectivity as essential requirements of a critique that, after all, underlines criticisms about our present life. In this way, RILE implements a tireless search for discourses and strategies in favor of a better relationship between humans and the environment in which we live.

The article “Memoria y Resistencia de los Pueblos Maya em Guatemala”, by Martha Carolina G. Mandujano, specifically textualizes the violent experience represented by the contemporary memory of the Maya community in Guatemala and its problematic relationship with the country's hegemonic narratives. The article questions a paradigmatic question about the relationship between the state and citizenship. Under the horrendous aegis of a necropolitics that was formalized as a nefarious political practice in Latin America since the 1960s, the Guatemalan State became the executor of probably one of the cruelest genocides in Latin America at the end of the twentieth century. In the name of a modern and economically dependent State, this immeasurable horror was implemented thanks to the forces of contemporary imperialism. Although the emphasis on environmental problems has not been predominantly the perspective particularized by the article, it is obvious that there is a directly relationship between the oppression suffered by humans and non-humans that has the earth as a metonymic object that not only represents the struggle of an ancestral people but the very subjectivity of the planet.

In the article, “Between person and animal – the limitation of the human”, by Susana Vieira and Paula Cristina Costa, the authors propose to unveil the meanings that underlie the vision of the Portuguese writer Maria Velho da Costa, initially, with regard to the problematic

relationship between the human and the non-human. Looking for an intermediary between the poetic-philosophical style of the writer and her coherence with the contemporary discussions of Agambem, Deleuze & Gatarri, the authors demonstrate that the internal work of literary language does not always seek to mirror itself in other languages except in its own from which it seeks its own meanings about things and facts. This idea is implicit in statements that the authors designate as “language of affections” or of an “affectivity in crisis”, through which, in their reading, “the animal, and everything that belongs to its law, leave its own territory to accompany human instability and hopelessness”. As a result, the literary text whose roots emanate from the writer's literary training is characterized by a subtle existentialism that became an expression of many Portuguese writers who began their literary careers in the sixties, as is the case of Maria Velho da Costa. However, the text seems to show “cracks” as the authors suggest, represented by the existence of a child facing the brutal adult conditioning that characterizes the relationship between the human and the non-human. However, whether or not there is hope in human existence, the authors' analysis leaves it open to the reader as a response suggested by the text in question.

In the article “Creatures without a name: towards an eco-translation of animal species and fantastic beings”, Giovanna Chinelatto and Luiz Antonio Lindo, develop an important perspective for Eco-translation studies regarding the need for a more ideological position in favor of translated names that incorporate a more ecocentric position that privileges the human gaze over fantastic creatures and beings. This perspective draws attention to the importance of the translator's ideological commitment with regard to taking more ecocentric decisions, as advocated by the article.

An ecocritical perspective is the reading model proposed by Ivana Franca and Robson Teles for the novel *A House for Mr. Biwas*, Nobel Prize in Caribbean Literature, V.S Naipaul. As a novel that particularizes the concepts of colonialism, immigration and identity, the reading proposes a new approach related to the model literature and the environment. From the confrontation between the different levels of novelistic enunciation, the reading critically emphasizes the anthropocentric interest over the preservation of nature. As a place of the world, Trinidad is also a metaphor for other worlds and their human societies marked by the choice of a modernity characterized by profit, greed and irresponsibility towards the environment. Emphasizing these aspects, the reading by Franca & Teles directs the reader to an immediate understanding of the striking aspects that characterize the literary history of the

contemporary environmental conflict that culminated in the irreversible planetary destruction, subtly represented in the novel.

From V.S Naipaul's prophetic novel, to the filmic text, an analogical relationship can be established between different relational aspects that thematize the economic exploitation of nature (as in the case of Naipaul's novel) to the misappropriation of nature in the name of personal interests as it is the case of the movie, *Kingdom: Ashin of the North*, as Sarita Bora et al demonstrate. In that film, the epic and the poetic come together to benefit the Gothic subgenre, as forms of expression of a massive critique of human values and their precariousness in the face of the omnipotence of nature. Unlike the solitary novel, the cinematographic genre assumes total control over a more universal audience and with a greater reach of the mass public. However, when placed before the scrutiny of avid readers and critical spectators, the two genres display powerful complementary critical tools at the service of an entirely consolidated critique such as the ecological critique belonging to ecological humanities.

The last two articles that are part of this issue; “The capitalist machine and the body without earth's organs: the power of an inhuman becoming”, by Marcus Alexandre Cavalcanti and “Do we truly love Nature? A dialogue with Khrisnamurti”, by Zélia M. Bora, formalize readings supported by philosophy to reach different but complementary ends on the relationship between the human and the non-human. The first of these establishes a broad dialogue of post-structuralist bases that developed its broad roots under the thought of Deleuze & Guattari. Choosing these two theoretical strands, the article also mentions other traditions that are equally precious to environmental studies, such as Nietzsche, Foucault and Mbembe. Under a coherent ability to interrelate with a didactic style, the author theoretically suggests that all these theorists, when considered in the light of a single issue, that is, the survival of the planet, are capable of providing a powerful collection of precious ideas to the environmentalist theories.

Finally, the last reflection that makes up this issue is supported by a single question, which challenges in a forceful way through the word **love** the supposed relationship that unites human beings with nature. Based on some of the assumptions discussed by the Indian philosopher Jiddu Khrisnamurti, Zélia Bora transposes the philosopher's findings as a starting point for narrating her own experience and relationship both as a person and as an advocate of animal rights, to reach her own conclusions which are placed openly and directly in line with the style popularized by the philosopher. Although the question that lends its name to the

article represents an unanswerable question, the author shares with the reader profound conjectures arising from the facts.

Thus, we hope that our articles can serve as starting points for new studies related to the environmental humanities.

A good read,

The Editors