

SIXTY YEARS OF

**Nós matamos o cão
Tinhoso!**



by
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HONWANA**



JUNE

13

2024

ROM 14, 11 am

Institut für Romanistik, Universität Wien

Universitätscampus AAKH

Spitalgasse 2 - Hof 8

1090 Wien



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June 13, 2024

ROM 14

Institut für Romanistik da Universidade de Viena

Sixty years since the publication of **Nós matamos o cão Tinhoso: Conviviality, Post-Colonialism and Interspecific Relations in Mozambican Literature**

Organization:

Prof. Dr Kathrin Saringen (Uni Wien);

Dr Ana Carolina Torquato (Maria Sibylla Merian Centre/UFPR);

Sophie Everson-Baltas, MA (Uni Wien)

Programme

11 am - Opening

Prof. Dr Kathrin Saringen (Uni Wien); Dr Ana Carolina Torquato (Maria Sibylla Merian Centre/UFPR)

Welcome speech

Prof. Dr Teresa Hiergeist (Uni Wien, diretora do Instituto de Românicas)

Contact Scenes and Precarious Alliances: Street Dogs and Humans in the Literatures of the Global South

Prof. Dr Jörg Dünne (Humboldt-Universität Berlin)

Von Kindern und Kötern: Koloniale Gewalt-Inszenierungen in der mozambikanischen und angolanschen Literatur

Prof. Dr Kathrin Saringen (Universität Wien)

We Killed the Mangy Dog: convivial relationships between animals and humans in Honwana's story

Dr Ana Carolina Torquato (Maria Sibylla Merian Centre/UFPR)

Debate + Q&A

Discussant: Sophie Everson-Baltas, MA



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Sixty years since the publication of **Nós matamos o cão Tinhoso: Conviviality, Post-Colonialism and Interspecific Relations in Mozambican Literature**

In honor of the 60th anniversary of the publication of ***Nós Matamos o Cão Tinhoso (We Killed Mangy-Dog, 1964)***, a remarkable work by the Mozambican writer Luís Bernardo Honwana, we are excited to announce an event dedicated to the analysis and celebration of this milestone in Portuguese-language literature. This event not only recognizes the significance of the work for both African and global literary traditions, but also highlights its significant contributions to various fields of study: from Literary Studies to Animal Studies, and Postcolonial Studies. Additionally, we aim to reflect on the influence of the work in the context of current discourses on diversifying and decolonizing unilateral historical narratives. ***Nós Matamos o Cão Tinhoso*** reflects on the dynamics of power in a society seeking independence from colonial rule.

The work addresses themes that elucidate the relationships of conviviality developed within that political and social space, whether referring to relationships between humans or between humans and animals. Set in a socially turbulent context, the book portrays interpersonal relationships imposed by the colonial system and reflects on their unequal dynamics. At the same time, it is a coming-of-age novel that introduces us to the experiences of a group of children amidst a landscape of change and resistance. The interaction of the characters with each other and, especially, with the dog 'Tinhoso' (*Mangy-Dog*), sheds light on the convivial configurations and the underlying power hierarchies established in that temporal and political space.

In light of this discussion, this event reflects on the contribution of Honwana's work to the understanding of postcolonial narratives and their contemporary implications. We seek to celebrate the relevance of this Mozambican text, not only as a literary work but also as a crucial discourse for minorities—among which we include children and animals. Therefore, ***Nós Matamos o Cão Tinhoso*** offers a platform for the expression and validation of marginalized experiences, highlighting issues of power and resistance in a country undergoing profound transformation.

By analyzing narratives such as Honwana's, we also aim to revisit history through decolonial research. Thus, we also put into perspective the celebration of the fiftieth anniversary of 25 April in Portugal, the Carnation Revolution. This historical event opens the discussion on the process of independence of the colonies and the role of African intellectuals in the struggle for liberation. This contextualized analysis not only enriches the understanding of Luís Bernardo Honwana's work but also sheds light on the interconnections between literature, history, and social movements in the construction of postcolonial identities in Mozambique and across the Lusophone world.