

From Cannibalism to Global Mastication:
When Glissant, Ruiz, and the Tropicália movement
chew on Oswald de Andrade's *Manifesto Antropófago*

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This paper aims to analyze the influence of Oswald de Andrade's *Manifesto Antropófago* (1928) on the musical, literary, and cinematic works of the Brazilian musicians Caetano Veloso and Gilberto Gil, the Martinican writer Edouard Glissant, and the Chilean director Raúl Ruiz. Often qualified as "total works of art," these artists' productions share a similar attempt to combine music, dance, poetry, culture of the mass and the elite in an original way. But while total works of art are commonly defined by critics such as Mattheu Wilson Smith in *The Total Work of Art: From Bayreuth to Cyberspace* (2007) as "un-reconciled dialectical struggles performed under the sign of aesthetic totality," these artists suggest instead an understanding of the "aesthetic of totality" as a cannibalistic tension between both a difference (the other) and a sum of resemblances (the self).

This paper focuses on this dynamic and how these authors reappropriate de Andrade's notion of anthropophagy by extending it beyond the nation and linking it to a global condition. Following J. Rosenberg's argument in his well-known *The Avant-Garde and Geopolitics in Latin America* (2006) Veloso, Gil, Glissant and Ruiz challenge the notions of totality and universality and confirm that, while European avant-gardes were simply refiguring imperialist beliefs, their Latin American counterparts "explored the limits of a national, culturalist response to crisis of the universality of civilization" by creating an art that undermined the linear narrative of progress (Rosenberg 3). In Brazil, for instance, authors such as de Andrade, use the notions of totality and universality as ways to escape the trap of cultural dependency. In his manifesto, indeed, the Brazilian avant-gardist refers to Montaigne's universal myth of the "noble savage" to defend a double legacy of colonization from the culture of the native people as well as from the colonists, turning the act of anthropophagy or all-inclusive cultural cannibalism into a symbol of Brazilian identity.

More than twenty years after the end of the avant-garde movement, de Andrade's figure of the cannibal has given many artists food for thought. The leaders of the musical movement *Tropicália*, Veloso and Gil, for instance, mobilized a similar metaphor in 1967 to affirm their posture of musicians-of-the world instead of mere shadows of more developed countries like the United States. Likewise, in an effort to theorize their respective *Poétiques*, Glissant (*Poétique de la relation*, 1990) and Ruiz (*Poétique du cinéma*, 1995-2000) both turn to a variant of the notion of anthropophagy when describing their creative processes in a context not so much of the former colony but of what could be described as its aftermath: the periphery. In other words, while these authors borrow from de Andrade's cannibalistic theories, they push the logic of the Brazilian author to its paroxysm and beyond the limits of the nation-state.

It is this continuity between the postcolonial tone of de Andrade's manifesto and the center-periphery dynamic present in the *Tropicália* movement, Glissant and Ruiz's works that this paper aims to analyze. Though a filiation between de Andrade's *Manifesto Antropófago* and the *Tropicália* movement has been drawn by several authors such as Christopher Dunn, Liv Sovik, John J. Harvey, Frederick Moehn, and the tropicalists themselves, approaching the work of Glissant and Ruiz through the legacy of cultural anthropophagy is less common. Luís Madureira in *Cannibal Modernities* (2005), however, makes an argument for a strong connection between de Andrade and the Martiniquais writer. On the other hand, Hans Fernández demonstrates in "Imaginación marina y archipélica de Raúl Ruiz" (2019) how the reading of Glissant's poetic of relation can be favorable to a better understanding of Ruiz's poetic of cinema. For these reasons, and building on these previous works, this essay suggests a joint reading of these three authors in light of de Andrade's cultural cannibalism. When de Andrade uses his manifesto to defend the authenticity and validity of Brazilian culture, I argue that Veloso, Gil, Glissant and Ruiz, through the invention of the concepts of *tropicalismo*, *créolisation* and *image d'image* respectively re-appropriate de Andrade's notion of anthropophagy to extend it beyond the limits of the nation and adapt it to the world at large.

In a similar way that de Andrade considers Brazilian culture as being the sum or collage of both European and Brazilian traditions, Veloso and Gil challenge the restrictive national/foreign dualism by marrying the Afro-Brazilian form with American electric guitar and international pop music into a hybrid sound. Likewise, Glissant argues in his *Poétique de la relation* that identity is the result of a process of *créolisation*, that is, constant contacts and interactions between various cultures,

which convert into a bricolage of rhizomatic identity constructions. Ruiz, on the other hand, opens up these contacts to the infinite through the notion of *image d'image* [image of an image], which could be defined as the human capacity to produce and reproduce an indefinite number of images of the self or the other through creative (painting, writing, filming) or biologic (human reproduction) processes.

Taking the *Manifesto Antropófago* as a starting point, and building on these notions of *tropicalismo*, *créolisation*, and *image d'image* as they appear in Veloso and Gil's first album *Tropicália: ou panis et circencis* (1968), Glissant's *Poétique de la relation*, and Ruiz's *Poétique du cinema*, this paper suggests a reading of the quest for totality as a metaphor for these authors' quest for a world as a whole, that is, a world that overcomes the center-periphery dynamic. Before turning to an in-depth discussion of the works of these three artists, I provide a brief outline of de Andrade's manifesto and its role as a precursor for the use of the notion of totality as a tool against (neo)colonial domination.

I. Antes dos portugueses descobrirem o Brasil, o Brasil tinha descoberto a felicidadeⁱ

"Before the Portuguese discovered Brazil, Brazil had discovered happiness," writes Oswald de Andrade (de Andrade in Bary 42). This sarcastic utterance, one of many in the *Manifesto Antropófago*, appears as a direct confrontation of the common description of Brazil as being "primitive," "pre-logical" (Lévy-Bruhl), "premodern," and "precapital" (Schwarz). But why is it that Brazil is always depicted as being late? How can Brazilians ever break out of their supposedly "pre-" condition and catch up? De Andrade has the answer: by playing with the still prevalent image of Brazil as underdeveloped, that is, as existing in a "cultural jetlag" (to build on Homi Bhabha's notion of "colonial jetlag") in comparison to fully developed Europe and America (Harvey 107).

Published in May 1928 in the first issue of the *Revista de Antropofagia* in São Paulo, de Andrade's manifesto reframes the European discourse of colonial indigeneity into an ironic critical claim that could be summarized into one sentence: "Tupi or not Tupi: that's the question?" (de Andrade in Bary 38). With the figure of the cannibal as a metaphorical starting point, the Brazilian avant-gardist reverses the direction of the usual primitive/civilized relationship and suggests that Brazil serves as not only an exporter of primitive resources, but also an importer that

“cannibalizes” Shakespeare and Western culture into its own (Winkiel 103). As the first sentence of the manifesto argues: “Cannibalism [...] unites use. Socially. Economically. Philosophically” (de Andrade in Bary 38).

Instead of repressing the Tupinambá practice of anthropophagy that Montaigne famously described in *Of Cannibals* (1580) and internalizing this “taboo” as an evidence of their inferiority, de Andrade invites Brazilians to valorize the cannibal tradition as the symbol of a richer Brazilian identity. In de Andrades’ words:

The struggle between what we might call the Uncreated and the Creation –illustrated by the permanent contradiction between Man and his Taboo. Everyday love and the capitalist way of life. Cannibalism. Absorption of the sacred enemy. To transform him into a totem. The human adventure. The earthly goal. Even so, only the pure elites managed to realize carnal cannibalism, which carries within itself the highest meaning of life and avoids all the ills identified by Freud –catechist ills. What result is not a sublimation of the sexual instinct. It is the thermometrical scale of the cannibal instinct. Carnal at first, this instinct becomes elective, and creates friendship. When it is affective, it creates love. When is it speculative, it creates sciences. It takes detours and moves around. At times it is degraded. Low cannibalism, agglomerated with the sins of catechism– envy, usury, calumny, murder. We are acting against this plague of supposedly cultured and Christianized peoples. Cannibals (de Andrade in Bary 43).

By claiming the right to consume, digest, and regurgitate Western culture (“the sacred enemy”), de Andrade urges Brazilians to blur the lines between exportation and importation and make of the entire universe (“the earthly goal”) their aesthetic patrimony (Harvey 106). Such absorption of the tradition of the world as a whole, with no explicit demarcation between culture of origin and reception (when devoured, the cultural specificities are incorporated into the native self), while providing Brazilians with a positive hybrid identity, also has a direct impact on the narrative of modernity (Rosenberg 3).

As Luís Madureira argues in *Cannibal Modernities*, the Brazilian avant-gardist foresees in his manifesto the complexity of the oppressor/oppressed dynamic that Paul Gilroy suggests in *The Black Atlantic* as the point of departure for a rewriting of the history of modernity from the margin (Madureira 13-14). If the limits between culture of exportation and importation are blurred, as de Andrade

seems to argue, so should the linear narrative of Western historicism. Instead of a world organized around a unique European center that rules the import/export directions of history and, as de Andrade calls it, its “canned consciousness” (de Andrade in Bary 39), the *Manifesto Antropófago* favors a dynamic of interdependency and transfers that evacuates European universality in the proliferation of endless cultural appropriations (Winkiel 104–05). Neither copying, nor rejecting foreign traditions, cultures devour each other and regurgitate anew what could be described as a “total work of art” that gathers together both cultural differences and resemblances under the sign of an aesthetic collage or totality.

This gesture, not content with redefining the limits between original/derivative, thus also challenges the common modern/primitive duality. When supporting cultural cannibalism, the Brazilian avant-gardist claims the existence of alternative centers of importation/exportation and therefore suggests, as Laura Winkiel argues in her essay “Postcolonial Avant-Gardes and the World System of Modernity/coloniality,” a “spatial aesthetic of simultaneity,” over a “linear temporal framework” for the history of modernity. History is not organized around a “temporal” vision of modernity but a “spatialized collage” of other cultural traditions: “We want the Carib Revolution. Greater than the French Revolution. The unification of all productive revolts for the progress of humanity. Without us, Europe wouldn’t even have its meager declaration of the rights of man,” claims de Andrade at the end of his manifesto (de Andrade in Bary 39).

Long after the publication of the *Manifesto Antropófago*, this preference for a spatial “logic of the relation” (the Carib with the French, Brazil with Europe, all unified into a cannibalistic collage of several pieces –places– whose sum represents the world as a whole) over a “temporal” site of enunciation” (Brazil pre/post-discovery, pre/post-modern) continues to inspire artists and their arts. Focusing on three exemplary cases, the Brazilian musical movement *Tropicália*, the literary work of the Martiniquais writer Edouard Glissant, and the film theory of the Chilean director Raúl Ruiz, the following sections examine the influence of de Andrade’s cultural cannibalism on broader artistic efforts (through music, literature, and cinema), leading the artists to reposition the linearity of the narrative of progress into a spatialized aesthetic of simultaneous exchanges and transfers. Through notions such as *créolisation*, *image d’image*, and *tropicalismo*, as well as a particular predilection for figures of spatial relation over temporal progression such as the archipelago, piracy, and the route, Veloso, Gil, Glissant, and Ruiz attest

to the continuity of de Andrade's claim for the unification of the world through the cannibalistic gesture of the collage or, as we will see, the "papier-maché."

II. Créolisation, Image d'image, Tropicálismo

In 1967, de Andrade's cannibalistic metaphor entered the musical sphere through the Tropicália movement. Led by Caetano Veloso and Gil Gilberto, this musical phenomenon presents itself as a direct descendent of the *Manifesto Antropófago*: "We took the example of 'cultural anthropophagy' or 'cultural cannibalism', a notion put forward by the modernist movement in the 1920s, especially by the poet Oswald de Andrade. You take anything and everything coming from anywhere and everywhere, and then you do whatever you like with it," explains Veloso in an interview (Dunn and Veloso 123). It is thus through a conscious act of cannibalism or anthropophagy that the young musicians decide to mix the Brazilian songwriting tradition with Afro-Brazilian forms, electric guitar, and international pop music, to create a hybrid sound with hybrid lyrics (see example of "Chiclete com banana" below), which will cost them a few months in prison and then exile to London.

"Chiclete com banana"

[Chewing gum with banana, 1958]

Só ponho bebop no meu samba
Quando o tio Sam pegar no tamborim
Quando ele pegar no pandeiro e no
zabumba
Quando ele entender que o samba não é
rumba
Aí eu vou misturar Miami com
Copacabana
Chicletes eu misturo com banana
E o meu samba vai ficar assim

I'll mix bebop into my samba
When Uncle Sam picks up the hand drum
When he picks up the tambourine and the
bass drum
When he finally understands that samba is
not rumba
Only then I'll mix Miami with
Copacabana
Chewing gum I'll mix with banana
And my samba will come out like this

Bebop, Bebop, Bebop (x3)
Quero ver a grande confusão
Bebop, Bebop, Bebop (x3)
É o samba-rock, meu irmão

I want to see the great confusion

It's the samba rock my brother

Mas em compensação

On the other hand

Quero ver o boogie-woogie de pandeiro e violão	I want to see the boogie-woogie with tambourine and guitar
Quero ver o tio Sam de frigideira Numa batucada brasileira	I want to see Uncle Sam beating on the frying pan In a Brazilian jam session ⁱⁱ

While it is true that, in the context of Artur de Costa e Silva's regime and the promulgation of the Fifth Institutional Act, this *mix* with excess seemed to share common ground with the left-wing urban artists, intellectuals, and students' movement, most of the criticisms against *Tropicalismo* actually came from the left, who criticized the antinationalist character of music marked with "American rock 'n' roll," "anti-Marxist" or "antisocialist" influences (Dunn and Veloso 122). In their deliberate attempt to bridge the gap between national and international, the Tropicalists indeed valued a transnational attitude over the "the nationalist ethos of *brasilidade*," (Harvey in Perrone and Dunn 109; Dunn in Perrone and Dunn 83). In Veloso's words: "By using electric guitar in melodic compositions with elements of Argentine tango and African things from Bahia, we assumed an immediate posture of 'being-in-the-world'— we rejected the role of a Third World country living in the shadow of more developed countries. Through our art we wanted to put forward a vision of the world at that time, from our own perspective as Brazilians" (Dunn and Veloso 121).

If directly inspired by de Andrade's anthropophagy, this positioning as "being-in-the-world," especially when opposed to a more nationalist identity, introduces however a new dimension to the *Manifesto Antropófago*. Rather than a cannibalistic collage, the Tropicália movement seems to favor the logic of the "papier-maché," as Veloso sings in the title track of the album *Tropicália: ou panis et circencis*: "O monumento é de papel crepom e prata" [The monument of *papier-maché* and silver]. Not a collage of other traditions that have been consumed, digested, and regurgitated anew, the tropicalists' music "mache" [chews] instead to enjoy the flavor of the foreign without "swallowing" and incorporating its specificities into the native "self." In a context that has been marked by Gilberto Freyre's myth of "racial democracy," the re-vindication of a "monument" made of the mastication of several cultures, not deprived of their singularity, is strong. As Christopher Dunn argues in his essay "Tropicália, Counterculture, and the Diasporic Imagination in Brazil," the tropicalists, facing a general attitude toward subsuming all the cultures into a homogenized Brazilian tradition, inaugurated,

even if unconsciously, a “cultural politics of difference” (Dunn in Perrone and Dunn 77).ⁱⁱⁱ

This particular sensibility toward the difference is also present in Edouard Glissant’s notion of *créolisation*. Just like Veloso and Gil defend “being-in-the-world” from the singularity of their “own perspective,” Glissant values the contact between different cultures without losing the specificity of the self (Glissant *Introduction à une poétique du divers* 17). As the author explains in an interview, “in creolization, you can change, you can be with the other, you can change with the other while being yourself, you are not one, you are multiple, and you are yourself. You are not lost, because you are multiple. You are not broken apart, because you are multiple” (Diawara et al. 7). He compares this ability of being multiple while still being oneself to concepts such as miscegenation or Léopold Senghors’ *métissage*, which are limited to a mere “meeting and synthesis of two differences” (Glissant *Poetics of Relation* 34). *Créolisation*, on the other hand, argues the Martiniquais writer, is the acceptance of the other’s difference as part of one’s identity, combined with the never-ending changes that result from the act of “being in the world” (Bar et al. 624). In his essay on Edouard Glissant, the specialist in Comparative literature Eric Prieto summarizes this logic by presenting Glissant’s work as “built on the premise that we must recognize the specificity of every community while also putting an end to all forms of exceptionalism” (Prieto 114). In other words, we must “recognize and honor those things that make a culture unique,” while also “acknowledging that none of them are signs of some kind of absolute difference, but rather local manifestations of more general principles that are at work wherever we may care to look” (Prieto 114).

Following a similar logic, Raúl Ruiz in his *Poétique du cinema* mentions Paul Valéry in such a way that can nothing but remind the reader of the famous adage: “Nothing more original, nothing more oneself than nourishing oneself on others — But they must be digested. The lion is made of assimilated sheep” (Valéry). And Ruiz, like Glissant and the tropicalists, decides not to digest the sheep. Instead, he considers the act of creation as the result of an infinite and Borgesian dynamic of copying a previous creative production in their singularities, while introducing new variations. He then compares the act of artistic creation to the act of procreation. The result, he argues, is an *image d’image* [image of an image]. Every image is but the image of another image, translatable through all possible codes that inevitably culminate into new codes generating new images, themselves generative and “appétissantes” [appetizing] (Ruiz 53).^{iv} Just like Veloso and Gil,

Ruiz thus finds the “foreign” appetizing and might masticate it to absorb its flavors, but without swallowing its particularities and regurgitating it into something completely familiar.

The linguist and translation scholar Laurent Lamy associates this dialectical tension between the multiple and the self, the diverse and the same with an increase of rhizomatic connections and cultural transferences worldwide over the last forty years (Lamy 146). Where the post-colonial era saw “mixité,” [diversity] “métissage,” [cultural mix] and we could add, all-inclusive “cannibalism,” the globalized world sees a phenomenon closer to Fernando Ortiz’s “transculturación:” a generalized appropriation but without the loss of the specificities of both the culture of exportation and importation. Following Lamy’s logic in his work “Vortex linguarum: du post- au trans-,” the next section argues that the predilection for a cannibalism without digestion over de Andrade’s complete consumption and deglutition represents a change from a “post-”colonial context to increasingly “trans-” national conditions over the past forty years.

III. Archipelago, Islands, Routes

With de Andrade’s solid groundwork by 1968, the Tropicália movement does not seek to reverse the usual direction of the import/export dynamic to affirm a truly Brazilian identity anymore. Instead, its leaders defend the right to “be-in-the-world,” not as exclusively Brazilians, but as “citizens of the world” (Moehn in Perrone and Dunn 83). The shift from de Andrade’s defense of a positive national identity to a more global citizenship can be understood as the consequence of a somehow too inclusive cannibalism. Since the *Manifesto Antropófago*, the cannibalistic logic has fed a whole generation of artists who consumed and digested the entire universe as their aesthetic patrimony. Now, the aesthetic of simultaneous exchange and transfers that de Andrade foresaw in his manifesto rules an increasingly integrated and globalized world that took a somewhat homogenized turn. Facing reactions such as Gilberto Freyre’s racial democracy or his rejection of African-American soul music for being irrelevant to Brazil’s identity (Dunn in Perrone and Dunn 83), the tropicalists give a more transversal dimension to cultural cannibalism: at the intersection of homogenization and rejection, local tradition and global culture, without universalist transcendence.

The search for a Brazilian essence without disregarding international specificities and characteristics is particularly apparent in the reception of the Tropicália movement worldwide. When mixing African traditions from Bahia with

reggae and electric guitar, the tropicalists not only follow de Andrade's cannibalistic gesture of the collage, but also invite the descendants of the African diaspora inside and outside Brazil to identify with their music. As Christopher Dunn explains, "after the advent of recording technologies, the musical complexes of Black Atlantic circulated widely in the 20th century, generating a transnational diasporic imagination based on comparable, albeit distinct, histories of slavery, colonialism, and racial oppression" (Dunn in Perrone and Dunn 74). When inscribing themselves into what Dunn defines as a "transnational diasporic imagination," the tropicalists demonstrate that it is possible to "cannibalize" African musical forms without "swallowing" their specificities and create a "monument of *papier-maché*" where, unlike in a collage, traces of the original glue, starch and wallpaper paste of foreign traditions remain.

Following a similar logic, Glissant and Ruiz also build their work on a rough combination of "comparable" although "distinct" histories and experiences belonging to an international readership or spectatorship worldwide. Through the use of themes of exile and redemption, Ruiz, for instance, addresses his movies not only to the audience of France, his country of exile, but also to the larger public of exiled compatriots and other citizens around the world. Similarly, Glissant's work speaks not only to the Caribbean community, but also to the francophonie and the world at large. As one of the forty signatories of the manifesto "Pour un 'littérature-monde'" (2013), the Martiniquais writer is indeed a fervent promoter of a community of letters that is not reduced to the Eurocentric model of the francophonie but open to the community of French speakers worldwide. To support this claim for global literary affiliations, Glissant even presents his theory of *créolisation* as a general notion applicable to every culture. As Eric Prieto argues in "Edouard Glissant, *Littérature-monde*, and *Tout-monde*," Glissant's work is above all a "general theory of cultural change that seeks to be universally valid while also attuned to the concerns of developing countries as they seek to carve out cultural niches" (Prieto 114). Even though originally from Martinique, Glissant has indeed been able to use "the specifically Caribbean, postcolonial dimension of his experience" as the point of departure for a "general theory that seeks to understand the underlying forces that drive the evolution of *all* culture" (Prieto 114). To illustrate this point, Prieto resorts to a comparison between Glissant and Copernicus. In a similar way that the Copernican revolution changed the way we conceive the Earth and its place in the universe, without disregarding the Earth and encouraging instead new research (such as Galileo's theory of gravity), Glissant's decentering

of the homeland as “the locus of personal and collective identity” generates neither the “neglect of the homeland” nor “the struggle against oppression and injustice” (Prieto 120). On the contrary, explains Prieto, “it provides just the kind of reconceptualization or reframing of the postcolonial condition that will make possible new solutions to the old intractable problems” (Prieto 120). This comparison, besides providing a perfect illustration of why artists such as Glissant, Ruiz, and the tropicalists would suggest a revitalization of de Andrade’s postcolonial “cannibalism” into a more contemporary notion of “cannibalism without swallowing,” also highlight an important element for the three of them: their conflicted bond with the Earth, or more specifically, the firmness of its soil.

In “Imaginación marina y archipélica de Raúl Ruiz,” the specialist in Latin American studies, Hans Fernández, argues for an understanding of Ruiz’s work as following an “archipelagic” logic. Hans associates this preference for the sinuosity and wavy dimensions of the sea as compared to solid land first with Ruiz’s background (the sea provides him with a spiritual connection to his homeland in Chile, while also reminding him of his father who was a sailor), and second with the film aesthetic of most of his movies (Fernández 191). With ellipses, fragmented stories, *mise en abyme*, and a predilection for secondary characters over main protagonists, Ruiz’s films deliberately refuse to adhere to an American-style dramaturgy --with a beginning, problem, resolution, and happy ending, or what Ruiz calls the “Central Conflict Theory” (Ruiz and Holmes 9). Rather, the Chilean director tries to represent in his movies “la estructura de archipiélago de la realidad,” [the archipelagic structure of reality] which is at the origin of a natural combination of fragmented events, lives, silences, and sudden concentration of energy (Ruiz and Cuneo 54). To do so, he usually resorts to the technique mentioned above of the *image d’image*. Through an infinite process of re-production, the Chilean director creates a network of images in “archipelagic” relations that tell a story independently, while also participating in an overarching narrative. This act of copying and imitating in a more or less aquatic dimension led other scholars such as Michel Godard to compare Ruiz’s cinematic technique to another marine metaphor: that of “piracy” (Godard 64).

When replacing Deleuze and Guattari’s too “terrestrial” notions of “rhizome” and “plateau” with the more fluid and transnational concept of the “archipelago” as a starting point of his *Poétique de la relation*, Glissant shows a similar attraction for aquatic environments (Glissant *Poetics of Relation* 34). Where Deleuze and Guattari argue that a rhizome “is made of plateaus,” and a plateau is “any

multiplicity connected to other multiplicities by superficial underground stems in such a way as to form or extend a rhizome,” (Deleuze et al. 2), Glissant sees the plateau as still too linear and rooted into a concept of progression. Just as Bill Ashcroft argues in *Post-Colonial Transformation* (2001) that Deleuze and Guattari’s rhizomatic model, if presenting at first a useful tool for a new understanding of the world system, is nothing more than a more “complicated and less easily representable model of colonial relations” (Ashcroft 51), Glissant seeks another metaphor that enables more horizontality and transversality such as the one of the ocean and its archipelagos.^v Similarly, Hans Fernández argues in his essay “Imaginación marina y archipélica de Raúl Ruiz,” that a shift from the figure of the “plateau” to the “archipelago” enables the discussion of issues and concepts that Deleuze and Guattari’s definition of the rhizome have obstructed. In his words:

El concepto de los rizomas proporcionado por Deleuze y Guattari es constitutivo de un pensamiento europeo postmoderno promotor de una epistemología crítica con los centros jerarquizantes y de poder, que sin embargo no contempla la problematización de las dimensiones periféricas o extraeuropeas de los *loci enuntiationis* [...] A su vez, la propuesta del pensamiento archipélico de Glissant toma en cuenta principios relacionales a partir de la geografía del Caribe y en cuanto reflexión surgida desde el contexto (post-)colonial de las Antillas considera la relación con la otredad (cultural) (Fernández 193–94)^{vi}

To break the linearity of a still too rooted “plateau,” Glissant extends thus the connection of the rhizome to the infinity of the ocean. In addition to an underground network of roots and shoots, he suggests connecting singular areas of flat lands (Deleuze and Guattari’s French or European plateaus) with the islands of the periphery together into a global system that en-globe (from the French “englober:” to include) the world in its infinity and singularity.

Such a displacement from Deleuze and Guattari’s plateau to the more aquatic figure of the archipelago has for effect a valorization of the “routedness” over the “rootedness” (Glissant *Poetics of Relation* 14).^{vii} The root, that is, the land, is “not important,” argues Glissant. Instead, “movement is” (Glissant *Poetics of Relation* 14). Following a similar logic, Veloso and Gil seem to also favor the image of the route and its sinuosity over a more regulated and somewhat steady plateau. As the two musicians sing in *Tropicália*: “aponta contra os chapadões [...] Eu inauguro o monumento/ No Planalto Central do país [...] O luar do sertão/ O

monumento não tem porta/ A entrada de uma rua antiga estreita e torta” [Points against the high plains [...] I organize the movement/ On the central high plains of the country [...] The moonlight over the plains/ The monument has no door/ The entrance is an old street, narrow and winding] (Dunn and Veloso 119).^{viii} The monument that represents the Tropicália movement (further described in the song as made of *papier-maché*), is thus considered only accessible through the sinuosity and wandering of an old route, in opposition to the plateaus and high plains of the rooted country-land.^{ix}

The use of these figures (archipelago, piracy, route), when responding to de Andrade’s previous call for a *spatialized* logic of relation over *temporal* filiation and progression, also brings the avant-garde manifesto one step further. Unlike de Andrade who blurred the distinction between foreign culture and culture of origin in an effort to reposition the linearity of the narrative of progress into a spatialized aesthetic of simultaneous exchanges, the tropicalists, Glissant and Ruiz, do not seek to position their specific country or location of origin on the import/export map. Rather, they invite every archipelago and small area of land around the world to follow the sinuous route that will lead them to take an active part of the universal and total system of the “Tout-monde.”

IV. “Tout-monde,” “Film-total,” “Universal sound”

Not just common “total works of art” in the sense of artistic productions that attempt to combine different art forms under the sign of aesthetic totality (Smith 3), the work of the tropicalists, Glissant, and Ruiz are total works of art in the totality of the world --or what could perhaps be defined as total-total works of art. Using the words of one of the narrators of Glissant’s novel *Tout-monde* (1993), these “total-total works of art” attempt to resolve not just the dialectical struggles between various arts, but between “all [the] countries [of the world] at the same time and in the same moment” (Glissant, *Tout-monde* 235). This act of putting distance places in relation is particularly explicit in Glissant’s oeuvre who, in his words, seeks to turn the chaos of the world (which he calls “chaos-monde”) into something apprehensible (the “tout-monde”) (Glissant *Traité du Tout-monde* 22). Not limited to the theoretical and abstract reasonings of the Martiniquais thinker, this search for a global awareness is also present in his literary productions and poetics of relations. “I call *poetics of relation*,” explains Glissant, “[the] potential of the imagination that leads us to consider the ungraspable globality of [...] the

chaos-monde at the same time that it helps us to pick out details, and in particular to sing of our place, unfathomable and irreversible” (E. Glissant 22).^x

With this logic in mind, Glissant is always looking for ways of representation that enable him to capture conjointly the relatedness and the uniqueness of the monde that surrounds him in his literary productions. As the French scholar Bernadette Cailler argues, Glissant’s oeuvre opens up to the Other both “within life” and “within in the text” (Cailler 144). Through the voice of the characters in his novels, the paratext, or the plotline, Glissant always seeks to represent individualities (characters, events, etc.) in ways that emphasize their participation in a bigger, more global, scheme. In his novel *Mahagony* (1989), for instance, one of the main characters makes an argument that seems to support Glissant’s poetics directly, while reproducing on the soil the *figure du monde* [the face of the world]:

La trace qu’il dessina d’abord dans la terre d’alentour fut celle d’Afrique [...] Dès lors commença de composer véritablement sur la terre d’alentour la figure du monde. Alla d’Afrique qui était au bas de la route du Vauclin à la Chine où se trouvait, dans la dernière des cinq cases, la cache à outils, puis à l’Inde tapie entre les ébéniers, c’était la deuxième cache à vivre, et de l’Inde à la Pyramide de Pérou, derrière cargaison (Glissant, *Mahagony* 80)^{xi}

These marks on the soil, which intend to grasp the totality of the world in the fiction of the novel (Africa, China, the Caribbean, China, India, Peru, etc.), are then materialized in the paratext, through loose words (figure 1) and paragraphs separated by wide open spaces (figure 2) that navigate on the page as if they were the drifting islands of an archipelago:

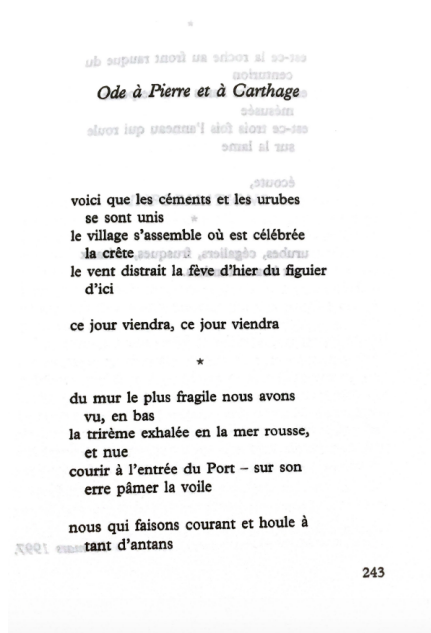


Figure 1

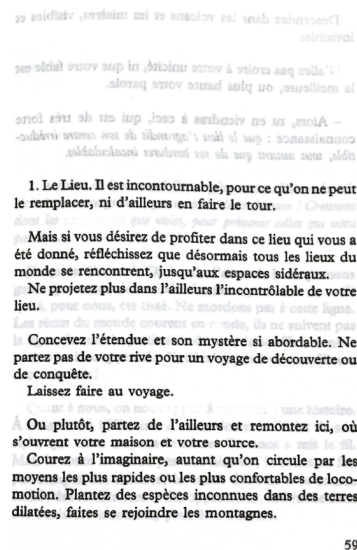


Figure 2

In addition to the paratext and plotline, Glissant also draws lines between the characters, events, and stories of all of his literary productions, as if every novel or poem were a node in the overarching network that represents Glissant's oeuvre. In *Tout-monde*, the writer even compares his approach to the work of the “pacotilleuses,” itinerant vendors in West Indies. Like the “pacotilleuses” “weave the Caribbean and North and South America” together through their commerce, Glissant is the “pacotilleur” of “all of [his] stories gathered together” (Glissant, *Tout-monde* 461).^{xii} In her detailed analysis of Glissant's work, Katell Colin summarizes this gesture as the attempt of Glissant's novels to reach a form of totality [le livre fait somme] (Colin 187).

A similar pretention toward totality is present in the Tropicália notion of “som universal” [universal sound], as well as in Ruiz's movies. Like the tropicalists who seek to create music that could reach universality by offering to their audience sounds from all around the world, Ruiz pretends to create movies that are universal or, as he calls it “film total” [total film] (Ruiz 69). In a similar way that life is made of a rapid succession of events, people, similarities and differences, Ruiz argues that a film is the sum of the superposition of rapid and fragmented images on a screen that mix themselves with the disparate memory that spectators have from their own life and previous movies. Like nodes in a network, films then insert

themselves in an overarching structure, which Ruiz defines as an out of reach “total film” that is made of all of the images and memories of all of the movies and memories of the world (Ruiz and Holmes 69).

From Glissant’s constant effort to find new modes of representation that enable him to transform the “chaos-monde” into a literary production that takes the shape of the world (or the “tout-monde”), to Ruiz’s “film total” and the “universal sound” of the Tropicália music, the three authors of this essay brought de Andrade’s cannibalistic gesture of the collage to its paroxysm. Through their notions of *créolisation*, *image d’image*, and *tropicalismo*, they exceed not only de Andrade’s cultural cannibalism, but also the common definition of a total work of art. More than an un-reconciled combination of different arts and levels of cultures (high, popular, etc.) under the sign of aesthetic totality, Glissant, Ruiz, and the Tropicalists’ creative productions seek to *en-globe* the world in its totality. Because of that engagement for and in the world, Eric Prieto defines Glissant as a “post-postcolonial thinker” (Prieto 114). After him, and building on Laurent Lamy’s argumentation for a shift from the “post-” to the “trans-” in an increasingly globalized world, I would like to suggest Glissant, Ruiz, and the tropicalists are “transcolonial thinkers.” Through the elaboration of the theory of *créolisation*, the metaphor of the archipelago, and the universal sound, the three artists demonstrated that the resolution of postcolonial challenges requires a response to the necessity of the local as much as the global. In an increasingly globalized world especially, a positive national identity is important, but the postcolonial situation should above all be examined as part of a “bigger puzzle” --the world at large.

Notes

ⁱ “Before the Portuguese discovered Brazil, Brazil had discovered happiness.” De Andrade, Oswald. (1928) “Manifesto Antropófago.” *Revista de Antropofagia*. Vol. 1 (1), São Paulo.

ⁱⁱ Gordurinha and Almira Castilho, translated by Christopher in Veloso, Caetano & Dunn, Christopher. (1996) “The Tropicalista Rebellion. A conversation with Caetano Veloso.” *Transition*. N° 70, pp. 128.

ⁱⁱⁱ Following a similar logic, the Brazilian scholars Silviano Santiago and Liv Sovik argue that the Tropicália movement, in the midst of a general inability in Brazil to appreciate “signo de alteridade” (Santiago in Vasconcellos 12), presents a particular sensibility toward the “outro” (Sovik 24) through a “discourse of alterity and marginality that encouraged more explicit expressions of new subjectivities in popular culture in the following decade” (Dunn in Perrone and Dunn 77).

^{iv} Free translation with the help of the English version of Ruiz *Poetics of Cinema I*, by Brian Holmes. Ruiz, Raúl and Holmes, Brian. *Poetics of Cinema I*. Paris: DisVoir, 2005.

^v In *Post-Colonial Transformation*, Bill Ashcroft considers that Deleuze and Guattari’s rhizomatic model, although suggesting a new understanding of the world system, still alimnts the linearity of the narrative of progress. If at first the rhizome presents a useful metaphor because the concept of a root system, which spreads out laterally rather than vertically and with no central root, is fundamental to the project of imperialism and postcolonialism, this notion, argues Ashcroft, “is just as constructed as that of centre and margin, just as much in the interests of perpetuating power as the Manichaean binaries of self and other, colonizer and colonized” (Ashcroft 51). Indeed, the metaphor of the rhizome offers a more “complicated and less easily representable model of colonial relations than ‘centre and margin’,” but continues to “accommodate the various subject positions an individual may occupy within colonial discourse” (Ashcroft 52). Operations of power, he then concludes, like operations of social relations are “both perpetual and discontinuous and propagates laterally and spatially like the rhizome” (Ashcroft 51).

^{vi} “The concept of the rhizomes provided by Deleuze and Guattari is constitutive of a postmodern European thought that promotes a critical epistemology with hierarchical power centers, which however does not contemplate the problematization of the peripheral or extra-European dimensions of the *loci enuntiationis* [...] In turn, Glissant’s proposal of archipelagic thought takes into account relational principles based on the geography of the Caribbean and as a reflection arising from the (post-)colonial context of the Antilles, it considers the relationship with (cultural) otherness” (Fernández 193–94) [the translation is mine].

^{vii} While Glissant makes a slight gesture toward that idea in his *Poétique de la relation* in 1990, Paul Gilroy embraces the metaphor of the route *versus* the root as the foundation of his work *Black Atlantic* in 1993. In his words: “Marked by its European origins, modern black political culture has always been more interested in the relationship of identity to roots and rootedness than in seeing identity as a process of movement and mediation that is more appropriately approached via the homonym routes” (Gilroy 19).

^{viii} In his translation, Christopher Dunn does not include the first line of the songs. For the purpose of this essay, these lines have been retrieved from the following website: <https://genius.com/Caetano-veloso-tropicalia-lyrics> (*Caetano Veloso – Tropicália Lyrics | Genius Lyrics*)

^{ix} In the Manifesto Antropófago, de Andrade already mentions the figure of the route: “Roteiros. Roteiros. Roteiros. Roteiros. Roteiros. Roteiros” [Routes. Routes. Routes. Routes. Routes. Routes. Routes. Routes]. As Leslie Bary argues, the use of the word “roteiros,” (from “rotar,” to navigate) can also mean in Portuguese “ships’ logbooks,” or “pilots’ directions,” implying thus a reference to a rediscovery of America, which would support the possibility of establishing a parallel between the figure or the “route” and a more marine or aquatic universe.

^x Translation by Eric Prieto in his essay “Edouard Glissant, *Littérature-monde*, and *Tout-monde*.” *Small Axe*. Vol. 14 (n° 3), November 2010, p. 117.

^{xi} The trace which he first drew in the surrounding soil was that of Africa [...] From then on began to compose truly on the surrounding land the figure of the world. Alla from Africa which was at the bottom of the Vauclin road to China where was, in the last of the five boxes, the place where the tools were hidden, then to India lurking between the ebony trees, it was the second place where the food was hidden, and from India to the Peruvian Pyramid, last cargo (the translation is mine).

^{xii} « Que font les pacotilleuses ? Elles tissent la Caraïbe les Amériques, elles encombre les cartons de cette pagaille de cartons et de paquets [...] Elles relient la vie à la vie, par delà ce que vous voyez [...] Elles sont la relation. Disons, ce sera pour me vanter, que je suis le pacotilleur de toutes ces histoires réassemblées » (the translation is mine).

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