

**The Denunciation of Colonial Ideological Apparatus through
Afrofuturistic Statements in *O último ancestral* [The Last Ancestral],
by Ale Santos / *A denúncia dos aparelhos ideológicos coloniais através
dos enunciados afrofuturistas em O último ancestral, de Ale Santos***

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ABSTRACT

This article studies how Afrofuturist statements in Ale Santos's book *O último ancestral* [The Last Ancestral] denounce the colonial ideological apparatuses present in our contemporary world. Afrofuturism is seen as a space for resistance, speculation, and reinvention, allowing Afro-diasporic subjects to reclaim their humanity and project alternative, inclusive futures. We selected French Discourse Analysis as our theoretical and methodological framework to examine discursive memory and colonial ideological apparatuses. We also use Lacanian psychoanalysis, which helps us to understand the resignification of the Real, based on alternatives to the Symbolic and the Imaginary directed by Afrofuturist statements. Finally, we examine the studies of Deleuze and Guattari, which contribute to the analysis of the role of the co-enunciator in the negotiation of the effects of meaning, emphasizing the importance of enunciative arrangements and lines of flight. This study highlights Afrofuturism's ability to question dominant narratives and foster identities and existences that transcend colonialism.

KEYWORDS: Afrofuturism; Ideological Apparatuses; Discourse Analysis; Lacanian Psychoanalysis; Afro Diasporic Art

RESUMO

Este artigo estuda como os enunciados afrofuturistas presentes na obra O último ancestral, de Ale Santos, denunciam os aparelhos ideológicos coloniais presentes em nossa contemporaneidade. O afrofuturismo é visto como um espaço de resistência, especulação e reinvenção, permitindo a sujeitos afrodiaspóricos reivindicar sua humanidade e projetar futuros alternativos inclusivos. Seleccionamos como arcabouço teórico-metodológico a Análise do Discurso, de tendência francesa, para examinar a memória discursiva e os aparelhos ideológicos coloniais. Ainda, a psicanálise lacaniana, que nos ajuda a entender a resignificação do Real, a partir de alternativas do Simbólico e do Imaginário direcionadas pelos enunciados afrofuturistas. Por fim, os estudos de

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Deleuze e Guattari que contribuem para a análise do papel do coenunciador na negociação dos efeitos de sentidos, enfatizando a importância dos agenciamentos enunciativos e das linhas de fuga. Este estudo evidencia a capacidade do afrofuturismo de questionar narrativas dominantes e fomentar identidades e existências que transcendem o colonialismo.

PALAVRAS-CHAVE: Afrofuturismo; Aparelhos ideológicos; Análise do discurso; Psicanálise lacaniana; Arte afrodiaspórica

Introduction

In this article, we study the work *O último ancestral* [The Last Ancestral] (2021), by Ale Santos, as an example of the productivity of Afrofuturist literature, a movement that stands out for its speculative cultural and technological expressiveness in a hypothetical future that has as its starting point the articulation of the African diaspora protagonist. Afrofuturism, using literature and other artistic forms with speculative potential, proposes alternative narratives that subvert the racial constructions rooted in the formation of modernity. Our focus falls on the Afrodiasporic literary statements present in the work, seeking to understand how they dialogue with and deconstruct the colonial ideological apparatuses. In addition, we analyze the performance of the co-enunciator, from the enunciative-discursive perspective, the instance to which the enunciator directs his discourse and which plays an active role in the enunciative practice, when constructing meanings, operates in lines of flight and enunciative agencies, challenging and reconfiguring the power and representation structures.

We chose, as a research sample, the novel *O último ancestral* (2021), by Ale Santos. The Afrofuturist literary statements transport us to an urban fantasy, set in Obambo, a futuristic slum in the Nagast District. The narrative portrays a black community exiled after the rise of the Cygens — hybrids of humans and machines — who establish strict racial segregation and suppress cultural and religious practices. The narrator highlights, throughout the plot, elements of African faith, culture and history in Brazil, offering a rich narrative in Afrodiasporic characteristics. Specifically, we focused on the chapter “O despertar da IA Mandinga” [The Awakening of AI Mandinga] selected for its concentration of enunciative practices that speculate on alternative realities influenced by African culture, providing a vision that challenges our perception of reality.

Eshun (2003),¹ Freitas & Messias (2018), Imarisha (2015)² and Lima (2023) understand that Afrofuturism presents itself as a territory of resistance and reinvention, standing out for its ability to challenge hegemonic narratives and introduce new ways of existing and identifying that go beyond the historical limitations of colonialism. In this field of redefinition and empowerment, Afrodiasporic individuals use their cultural and literary expressions to fully reclaim their humanity and actively engage in the creative speculation of alternative futures that are welcoming and inclusive. Afrofuturism, in this sense, emerges as a transformative movement, capable of not only reinterpreting, but also rewriting the narratives of experiences that have been marginalized or omitted by modern discourse, in a hypothetical future.

In our research, we adopted a theoretical-methodological framework to investigate the complexity of the enunciative practices of our sample. Within this framework, discursive memory through colonial ideological apparatuses (Pêcheux, 1995, 1997) emerges as a fundamental pillar, facilitating the understanding of how Afrofuturist narratives intertwine past and present, enabling the recreation of identities and histories often relegated to the margins. The analysis of enunciation focuses on the way in which the literary text establishes itself as a vehicle for the expression of diverse voices, perspectives and identities, considering the relation between the act of narration and the formation of the subject's identity, as well as their relation with the world. Co-enunciation, on the other hand, is perceived as the exchange between the text and its reader, an interactive process which enriches the meaning of the work and underscores the role of literature as a social practice with the power to both influence and be influenced by its context of emergence. Therefore, by intertwining ideological apparatuses, enunciation and co-enunciation, we propose a methodology that sees Afrofuturist literature not only as an aesthetic artifact, but as a dynamic practice engaged in the (re)formation of identities, the re-evaluation of memories and the imagination of viable futures.

¹ ESHUN, Kudwo. Further Considerations on Afrofuturism. *CR The New Centennial Review*. June 2003. D.O.I: [10.1353/ncr.2003.0021](https://doi.org/10.1353/ncr.2003.0021). Available at: <https://www.researchgate.net/publication/27225560>. Access on March 21, 2025.

² IMARISHA, Walidah. *Rewriting the Future: Using Science Fiction to Re-Envision Justice*. *Online Essay*, 2015. Available at: <https://www.walidah.com/blog/2015/2/11/rewriting-the-future-using-science-fiction-to-re-envision-justice>. Access on: March 21, 2025.

1 Post Colonialism, Afro-Diasporic Art and Afrofuturism

The analysis of the intersections between post-colonialism and Afro-diasporic art proves to be an essential theoretical and methodological approach for developing a critical perspective about the speculative literary works that we identify as Afrofuturism. Afrofuturism emerges, in this panorama, as an aesthetic and political movement deeply rooted in the African diaspora, which is dedicated to the reconfiguration of the colonial narratives which shaped our modernity conceptions. This movement is distinguished by its emphasis on resistance and the transformation of historical and cultural experiences through artistic expressions. In this sense, an in-depth reassessment of the concepts of post-colonialism and Afro-diasporic art becomes imperative, so we can adequately understand Afrofuturism not only as an artistic manifestation, but as an aesthetic intrinsically linked to these discursive dynamics. This approach allows not only a richer understanding of the Afrofuturist movement itself, but also an appreciation of its capacity to question, subvert and reimagine established narratives, thus contributing to the construction of alternative and emancipatory futures.

The critique of theories of modernity, which traditionally position the European territory as the epicenter of cultural and historical development, reveals a profound dehumanization of marginalized subjects and populations. This European centrality, by ignoring other geographies and their peoples, contributes to the invisibility and devaluation of diverse forms of existence and resistance. In this context, Afro-diasporic subjects emerge as figures of particular interest, given their capacity to weave networks of cultural resistance that reclaim and value representations, languages and practices of African origin, spread across a global diaspora. This appreciation not only contests the marginalization imposed by modernity, but also celebrates the richness and diversity of Afro-diasporic contributions to the global cultural fabric.

In this scenario, Afrofuturism manifests itself as one of the many Afro-diasporic aesthetic expressions. Through literature, as well as in other art forms, Afrofuturism offers narratives that speculate alternative futures that challenge the racial paradigms historically strengthened in the formation of modern identity. In doing so, Lima (2023)

highlights that Afrofuturism not only recovers identities and histories that have been systematically erased or distorted by the racialization process, but also proposes emancipatory futures where Afro-diasporic identity is reimagined free from the constraints of the colonial past.

The studies by Flor, Kawakami and Silvério (2020) about the process of becoming an Afro-diasporic subject illuminate the importance of recognizing the agency of these subjects in the construction of their own spaces of speech and representation. These authors argue that Afrofuturist literature, by reconfiguring the narratives of time, space and identity in a hypothetical future, functions as a fertile field for the emergence of new Afrodiasporic subjectivities. These subjectivities, in turn, are not confined to the limitations imposed by the logic of colonial modernity, but expand towards a horizon of infinite possibilities, where the African diaspora can redefine itself in terms of power, creativity and freedom. Thus, when we consider Afrofuturist literature as yet another space of Afro-diasporic resistance and reimagination, we recognize its capacity to subvert dominant narratives and propose new ways of being and belonging that transcend the boundaries imposed by colonial history. It is in this process of redefinition and empowerment that Afro-diasporic subjects, through their cultural and literary practices, affirm their full humanity and their active participation in the alternative and inclusive futures construction.

The Afrofuturism emerges as a revolutionary force that not only reworks but also rewrites experiences historically excluded from the modern project. Imarisha (2015) understands that this rewriting is carried out through a powerful conjunction of Afro-diasporic arts with discursive memory, in which the artist deterritorializes colonial ideological apparatuses and reterritorializes them in a hypothetical future that guarantees new forms of existence and resistance. Through this lens, Afrofuturism aligns with the reflections proposed by Fanon (1967),³ which allows us to understand Afro-diasporic art as a discourse that reveals the layers of alienation and depersonalization imposed by colonialism, while seeking to reaffirm authentic and empowered black identities.

³ FRANZ, Fanon. *Black Skin, White Masks*. Translated from the French by Richard Philcox. New York: Grove Press, 1967.

Fanon (1967),⁴ with his psychoanalytic analysis and critique of colonialism, exposes the psychological violence perpetrated against black individuals, forced to adopt “white masks” in a society that marginalizes them. Afrofuturism, in dialogue with these premises, proposes a break with this cycle of alienation, using art as a vehicle for reconnecting with original Afro-diasporic identities and for building futures where these identities can flourish freely, without the constraints of the colonial past. In this process of reimagination and reconstruction, the social, political, epistemological and cultural transformations of contemporary times act as catalysts for the emergence of an Afro-diasporic subject in a hypothetical future that actively criticizes the colonial model of distribution of social roles. This subject, armed with the power of reexamining memory and narrative, incessantly seeks ways to reorganize social experiences, as an existential product of the processes of remembrance and reimagination. Through this perspective, Afrofuturism positions itself as a fertile field for the articulation of new subjectivities that transcend the limitations imposed by colonial history. It offers a space where the Afro-diasporic subject can finally shed the “white masks” and claim an identity that is simultaneously rooted in a rich African heritage and open to the infinite possibilities of the future. Thus, Afrofuturism is not just an aesthetic or a literary genre; it is a speculative practice of emancipation that resonates with Fanon’s (1967)⁵ analyses, idealizing the healing of the wounds left by colonialism and paving the way for the psychological and social liberation of Afro-diasporic peoples.

Afro-diasporic arts are examples of a trend toward decolonial way, as we encounter productions from the South-South axis that problematize a history permeated by colonial cultures. The Bandung Conference, held in 1955 in Indonesia, not only marks a crucial turning point in the decolonial trajectory of Third World countries, but also inaugurates an era of intellectual organization focused on the articulation of theoretical discourses that emerge outside the traditional Euro-American axis. This historic event was fundamental to strengthening South-South dialogue, proposing a global platform for the exchange of ideas and experiences that challenge Western hegemonies. Through the analysis of multiple and diverse experiences, the aim has since been to establish a

⁴ See Footnote 3.

⁵ See footnote 3.

theoretical relation between subjectivity and epistemology that directly confronts the models of thought and action prevalent in Western metropolises, which often prove inadequate or restrictive in the face of the complexity and wealth of the Global South.

In this context, postmodernism, with its incisive critique of the grand narratives of modernity and the organization of capitalism, finds a parallel in the anti-colonialist movement, of which Afrofuturism is a significant expression. Santos (2008) emphasizes that the critique of a political and epistemological system is often carried out by subjects who, although inserted in this system, experience an existence marked by violence, exclusion and discrimination. In this sense, Afro-diasporic intellectuals play a crucial role in promoting an intersection of approaches that penetrate contemporary debates on globalization, the African diaspora, and cultural identities, highlighting how the transition among different approaches converges on political-cultural issues that link power relations to the identities formation.

Afrofuturism, in this scenario, is dedicated to revisiting postcolonial memories and experiences through a techno scientific lens, with futuristic aesthetics. This movement not only observes the future as a privileged temporal zone for the speculative exercise of social transformations, but also proposes a reimagining of modern and colonial realities, speculating about them in the same hypothetical time, taking as a starting point that the still unachieved conquests of the Afro-diasporic population reflect part of colonial life in today's daily life. Thus, Afrofuturism positions itself as a critical and creative force that challenges established narratives and paves the way for the construction of alternative futures where Afro-diasporic identities can be redefined and celebrated in all their complexity and potential.

Imarisha (2015)⁶ understands that Afrofuturism emerges as a movement deeply rooted in both aesthetics and politics, which aims to question and expand the horizons of modernity. This movement carries out a work of critical tension among elements such as aesthetics, collective memory and epistemology, articulating, in an innovative way, the paradigms inherited from modernity and the colonial period, with a critical and creative reassessment of these legacies.

⁶ See footnote 2.

In this context, imagination is elevated to the status of a powerful tool for decolonial exercise. For the Afro-futurist artist, according to Imarisha (2015),⁷ imagination is fed and enriched by the fusion of literary and artistic genres such as science fiction, historical fiction and magical realism, as well as by non-Western beliefs and worldviews. This combination allows the speaker to lead the exercise of a reworking of the past and a speculation about the future that are deeply imbued with cultural and social critiques. Afrofuturism, therefore, is configured as a space of creative resistance, where the rewriting of the future and the reinterpretation of the past become acts of emancipation and the claiming of one's own voice within the global panorama.

Afrofuturism is not limited to being a mere artistic or literary expression; it represents a powerful discursive practice that repositions the Afro-diasporic subject at the center of Western colonial history. This repositioning is not only narrative, but profoundly utopian, projecting visions of possible futures based on a critique of the present and a reinterpretation of the past. Imarisha (2015)⁸ highlights that Afrofuturism provides a range of opportunities, in which the past is reexamined and the future, carefully reconfigured. This perspective is crucial to understanding how Afrofuturism operates as a mechanism of social transformation, anchored in the political dimension of time. Afrofuturist identity is also related to the legacy of Afro-diasporic movements that profoundly marked the 20th century, such as the Harlem Renaissance in the United States and *Négritude* in France. These movements, in addition to being significant cultural and artistic expressions, emerged as projects of social transformation that aimed to reimagine the future from an Afro-diasporic perspective. They provided the foundations for the development of Afrofuturism, incorporating not only literature and visual art, but also music and cinema as means of expressing and promoting black protagonism.

In Brazil, the contribution to Afrofuturism manifests itself in a unique way, blending the rich Afro-Brazilian cultural heritage with futuristic narratives. Music, in particular, played a crucial role in this process. Gilberto Gil, with his 1972 song *Expresso 2222* [2222 Express], and Elza Soares, with her 2019 album *Planeta Fome* [Planet Hunger], are emblematic examples of how Afrofuturism infiltrates and expresses itself in

⁷ See footnote 2.

⁸ See footnote 2.

Brazilian culture, offering alternative visions of the future that challenge hegemonic narratives and propose new forms of existence and resistance. Understanding it as the culmination of centuries of Afro-diasporic resistance and struggles to reimagine alternative futures, Imarisha (2015)⁹ emphasizes that we live in a science fiction of times gone by, where the dreams of freedom of enslaved black people, which were considered unrealistic, are the basis of current reality. This perspective underscores the capacity and need of Afrofuturism to bend reality, reshaping the world to speculate about spaces where justice and equality are not only possible, but are lived and experienced.

Eshun (2003)¹⁰ proposes analyzing Afrofuturist work through its constant temporal movement, understanding it as a narrative that does not follow a linearity, but is marked by discontinuities, fragmentations, and dispersions. This approach becomes a fundamental pillar for understanding Afro-diasporic cultures, which are constituted both by elements dispersed throughout time and space and by a rich menu of memories and experiences. The author suggests that the defamiliarization and denaturalization of conventional historical interpretations, which often marginalize or ignore the social experiences of Afro-diasporic populations, are crucial strategies for challenging and rethinking established narratives.

By stressing the continuities and ruptures between past and present colonial contexts, Eshun (2003)¹¹ points out that Afrofuturist narratives use themes such as alien abductions, space travel, and urban dystopias to reconfigure and re-signify specific elements of ancestral experiences. These narratives, when articulated within the Afrofuturist spectrum, function as powerful tools for reinterpreting and reimagining Afro-diasporic memories, practices, and cultural representations. The Afrofuturism, therefore, emerges as a fertile ground for exploring alternative possibilities of existence and resistance, where past and future intertwine in complex and innovative ways.

Eshun (2003)¹² emphasizes that rather than perceiving Afrodiasporic history and culture as merely reactive to the circumstances imposed by colonialism and diaspora, Afrofuturism positions them as active protagonists in the creation of alternative futures.

⁹ See footnote 2.

¹⁰ See footnote 1.

¹¹ See footnote 1.

¹² See footnote 1.

This involves a critical reassessment of technologies, both in the literal and metaphorical sense, as instruments of cultural liberation and expression. Technology, in Afrofuturist narratives, is not only a means of scientific advancement, but also a vehicle for the exploration of alternative identities, histories, and futures. Thus, we must understand Afrofuturism not only as a literary or artistic genre, but as a theoretical and methodological approach that challenges the conventional boundaries of historical and cultural thought. It offers a lens through which we can see the complexity, richness, and depth of Afro-diasporic cultures, recognizing them as spaces of continuous innovation, as well as forms of resistance and reimagining of the contemporary world.

Finally, we can highlight the presence of many theorists and artists who have contributed to the expansion of Afro-diasporic culture in Brazil. In contemporary times, names such as Israel Neto, Lu Ain Zaila, Fabio Kabral, and Ale Santos are some examples of artists who have emerged in the panorama of Brazilian Afrofuturist literature, contributing significantly to the expansion and deepening of this literary and cultural movement in the country. Israel Neto, in addition to being an important publisher of Afrofuturist works with the *Kitembo* publishing house, in his literary works demonstrates the ability to intertwine Afro-Brazilian narratives with science fiction speculations, challenging the boundaries of time and space, proposing profound reflections about identity, resistance, and freedom. Lu Ain Zaila, in turn, in *Iségun* (Monomito Editorial, 2019), speculates on a Brazil immersed in environmental chaos, where racial and social segregation persist in polluted urban spaces and the only possible way out is ecological guerrilla warfare. Fabio Kabral, in *O caçador cibernético da rua 13* [The 13 Street Cybernetic Hunter] (Editora Malê, 2017), introduces a unique perspective by exploring *Ioruba* spirituality within futuristic contexts of urban life, creating narratives that are at once innovative and deeply rooted in cultural traditions. Ale Santos, in *O último ancestral* (Harper Collins Brasil, 2021), became known for his ability to weave stories that intersect, in an uncertain future, the peripheral reality of São Paulo, African mythology and social criticism, using Afrofuturism as a tool for raising awareness for social transformations. These authors are a small example of an artistic-literary movement that projects itself as a space of resistance, identity reaffirmation and creative speculation, playing a crucial role in redefining narratives about black people in Brazil and around the world.

2 Colonial Ideological Apparatuses, the Afrofuturist Enunciator and the Co-Enunciator in Lines of Flight

Our research, by focusing on Afrofuturist literary practice, seeks not only to explore the aesthetic and narrative potential of this movement, but also to understand how literary enunciations are situated at the intersection among language, the subject and society. In this sense, it is essential to construct a theoretical-methodological framework that can encompass the complexity of these relations. Discursive memory and colonial ideological apparatuses, in this context, are seen as central to understanding how the past and the present intertwine in Afrofuturist narratives, allowing for a reconfiguration of identities and histories that are often marginalized. Enunciation, in turn, is analyzed as a process by which the literary text constitutes itself as a space for the expression of voices, perspectives and subjectivities, reflecting on how the act of narration relates to the construction of the subject and its insertion in the world. Finally, co-enunciation is understood as the dialogue established between the text and its reader, an interaction that completes the meaning of the work and highlights literature as a social practice, capable of influencing and being influenced by the context in which it emerges. Thus, by integrating discursive memory, enunciation and co-enunciation, our research proposes an approach that recognizes Afrofuturist literature not only as an aesthetic object, but as a living and active practice in the process of (re)constructing identities, memories and possible futures.

Pêcheux (1995, 1997) proposes that discursive analysis cannot be restricted to a purely linguistic or formal methodology. On the contrary, the author insists that a genuine understanding of discourse requires an interdisciplinary methodology, which interweaves perspectives from History, Psychoanalysis and Linguistics. This approach reflects a view that discourse transcends the mere linguistic structure to manifest itself as a complex phenomenon, intrinsically linked to historical events, social dynamics and the depths of the human psyche.

Discourse, from Pêcheux's perspective (1995, 1997), emerges not as a homogeneous entity, but as a heterogeneous field of meaning, permeated by tensions and conflicts. It is profoundly influenced by a set of external events and is intertwined with a

collective historical memory, which shapes and is shaped by discursive practices. In this sense, discourse is seen as a space of struggle and negotiation, where the voices of different social classes, institutions and ideologies intersect. Furthermore, the author emphasizes the importance of the ideological apparatuses of the State, a concept proposed by Louis Althusser, as crucial mediators in the formation of the subject and the circulation of discourses. These apparatuses, which include schools, families, religious institutions, among others, are not merely instances of ideological reproduction and subordination. They constitute living spaces of interaction and conflict, in which power relations and social identities are articulated and rearticulated. Within these spaces, social practices are imbued with a collective symbolism that reflects and reconfigures class positions, creating a fertile ground for the reproduction, but also for the transformation of ideologies.

In this context, ideological formations are understood as contradictory force fields that not only structure social and discursive reality, but are also constantly restructured by the dynamics of power and resistance that characterize the functioning of institutions and society as a whole. In the case of Afrofuturism, as a cultural movement that combines elements of science fiction, African history, futuristic technology and Afro-diasporic culture, we identify the presence of discourses that offer a critical lens through which we can examine ideological formations, in a movement that not only reimagines the social and discursive reality of black people, but also acts as a contradictory force field that challenges and restructures the dynamics of power and resistance within institutions and society. By designing alternative futures and reimagining past histories, the Afrofuturist enunciator challenges dominant narratives that have historically marginalized black voices. He creates spaces where social and discursive realities are restructured to reflect the experiences, hopes, and dreams of the African diaspora. Connected to the struggles against racism, oppression, and exclusion, by envisioning future societies where black people are protagonists, free from oppression, the Afrofuturist enunciator challenges existing power structures and inspires resistance and action to transform reality. We can also highlight that it is part of the essence of the artistic-literary movement to question and propose Afrodiasporic alternatives to the ways in which institutions perpetuate racial and social inequalities. Through art, literature,

music and other cultural expressions, the Afrofuturist speaker challenges institutions to reconsider their practices and promote genuine and equitable inclusion.

Pêcheux (1997) offers a theoretical and methodological framework that allows us, as literary critics or analysts, to uncover the hidden layers of meaning that are often obscured or distorted by ideological apparatuses. We investigate, with Discourse Analysis, how meaning emerges and transforms, emphasizing an intricate dialectical relation among the subject, the text and historical events. With this, we understand that lexical and syntactic structures, by themselves, cannot capture the essence of meaning without a direct connection with historical events and their inscription in the heterogeneity of the Real. This heterogeneity underscores the impossibility of completely predicting or controlling the effects of meaning that emerge from the act of speaking. In this sense, Discourse Analysis advances the idea that the act of speaking is, in essence, an act of signification that reflects and shapes the world around the subject. Examining language not only as a system of signs, but as a living practice of creating meaning that constantly intervenes and alters the Real is one of the tasks of the analyst. This perspective positions discourses as expressions of an active subject, capable of establishing a dynamic relationship between the signifier, the word in action, permeated by culture, and the signified, the Real, often perceived as intangible. This invites us, therefore, to recognize that discourses are more than mere linguistic constructions; they are manifestations of power, resistance and negotiation, where the subject plays a central role in the articulation between language and reality. In doing so, we create an alternative to traditional conceptions of language as a neutral vehicle of communication, since we propose a vision of language as an ideological battlefield, where different worldviews and interpretations of reality are constantly negotiated and redefined. By emphasizing the importance of historical events and the heterogeneity of the Real in the formation of meaning, the analyst underscores the complexity of discursive processes.

In this sense, by emphasizing the capacity of discourses to shape and be shaped by historical and social contexts, Pêcheux (1995, 1997) enables us to examine how Afrofuturism, as a movement and discursive practice, intervenes in reality to reconfigure meanings and identities. The Afrofuturist enunciator, by projecting alternative futures and reimagining histories, acts directly on the heterogeneity of the Real. He challenges the

dominant historical narratives and ideological representations that have marginalized the experiences and aspirations of the African diaspora and, not only creates new meanings in the speculative exercise in a hypothetical future, but also reveals the hidden layers of meaning that have been distorted or suppressed by colonial ideological apparatuses. Furthermore, the dialectical relation among subject, text and historical events is central to understanding how Afrofuturist discourses operate. Afrofuturist statements are expressions of active subjects who use language to negotiate identities and possible futures. These statements engage with the past and the present to construct narratives that expand the collective imagination about what it means to be black and what the future holds for the Afrodiasporic subject. By reimagining history and speculating about utopian or dystopian futures, the Afrofuturist speaker challenges dominant worldviews and proposes new interpretations of reality, in a movement that uses language not only to communicate alternative visions, but also to act on the Real, transforming the collective and individual perception of history, culture, and future possibilities. As a manifestation of power, resistance, and negotiation, we are faced with discourses that bring together statements that resist narratives which limit the possibilities of the future for black communities and negotiate new spaces of representation and meaning for Afro-diasporic subjects. In doing so, the Afrofuturist enunciator reaffirms the central role of the subject in the articulation between language and reality, challenging existing power structures and proposing new forms of existence and coexistence.

The reflections proposed by Pêcheux (1997) open a fruitful path to understanding the constitution of the subject in discourse, a notion that finds profound resonance in Jacques Lacan's "Seminar XI," entitled "The Four Fundamental Concepts of Psychoanalysis."¹³ Pêcheux (1995) emphasizes the emergence of a "subject-effect" within discourses, conceiving the subject as an ideological entity whose speech is a reflection of the representations of a given historical time and social space. This subject, upon emerging in the enunciation, not only aligns itself with the signifiers of preexisting social and cultural discourses, but also actively participates in the representation of the Real.

¹³ LACAN, Jacques. *Reading Seminar XI*. Lacan's Four Fundamental Concepts of Psychoanalysis: The Paris Seminars in English. In: FELSDSTEIN, Bruce et al. (Orgs.). Albany: State University of New York: 1995.

Lacan (1995)¹⁴ introduces an understanding of the subject that is fundamentally marked by language, where the unconscious is structured as a language. In *Seminar XI*, he explores the relation among the Real, the Symbolic, and the Imaginary, emphasizing how the subject is constituted and reconstituted through its insertion into the realm of the Symbolic, that is, the domain of language and law. The Real, for the author, is that which resists complete symbolization, a domain that remains partially outside of language but is crucial to the constitution of the subject. By applying these notions to the context of Afrofuturism, we can see how this cultural and literary movement engages in the reconfiguration of the Symbolic and the Imaginary, proposing new forms of identity and possibilities for the future for black communities. Afrofuturism, by interweaving elements of science fiction, futuristic technology, African history, and Afrodiasporic culture, creates a discursive space where the subject can emerge in ways that challenge dominant narratives and colonial ideological representations. This movement not only offers a reimagination of the Real, aligning with the Lacanian notion that the Real is always mediated by the Symbolic and the Imaginary, but also acts at the level of the Symbolic, introducing new signifiers and reconfiguring the signification networks that shape our understanding of the world. In doing so, Afrofuturism participates in the creation of a new Imaginary, where black identities are not defined by marginalization or oppression, but by the capacity to integrate and play relevant social roles in alternative futures. Thus, from the intersection between the studies of Pêcheux (1995, 1997) and Lacan (1995),¹⁵ we understand Afrofuturist discourses act as forces of resistance and reimagination, mobilized to challenge the existing structures of the Symbolic, opening paths through the speculation of new subjects that claim the power to redefine the Real and the Imaginary. Afrofuturism, therefore, is not just an aesthetic or a narrative, but a discursive practice that claims the power to transform reality, reflecting and actively shaping the dynamics of power, identity and resistance in the contemporary world.

The registers of the Real, Imaginary and Symbolic proposed by Lacan (1995)¹⁶ open the way for us to problematize the logic of enunciation, in particular, the role of the enunciator. However, we are also interested in the figure of the co-enunciator who

¹⁴ See footnote 13.

¹⁵ See footnote 13.

¹⁶ See footnote 13.

actively participates in the construction of meanings in the enunciative practice. To this end, considering the structuring of reality and the production of subjectivity, we selected the concepts of lines of flight and enunciative agency proposed by Deleuze and Guattari (1987).¹⁷ On the one hand, Lacan (1995)¹⁸ outlines a tripartite psychic structure, where the Real marks the impossible to be symbolized, the Imaginary is linked to images and illusions, and the Symbolic to the domain of language and the law that structures the social. On the other hand, Deleuze and Guattari (1987)¹⁹ introduce lines of flight as processes of deterritorialization that break with codified structures, enabling us to categorize a procedure for reading the co-enunciator of Afrofuturist statements based on an action of possibility of escape and reinvention. Lines of flight are possible through enunciative arrangements, reflected by the authors as heterogeneous arrangements that connect elements of different orders, such as desires, language, bodies, social norms, to produce new forms of expression and existence. We understand that, while the Lacanian model emphasizes the inevitability of symbolic mediation in the constitution of the subject and in its relation with reality, Deleuze and Guattari (1987)²⁰ enable the ability to investigate the subversion and creation of new existential territories, by the co-communicator, through lines of flight and enunciative arrangements, opening a field of infinite potentialities for transformation and experimentation beyond established borders.

Deleuze and Guattari's (1987)²¹ theories about lines of flight and enunciative agencies help us understand the co-enunciator of Afrofuturist statements, since we obtain a deeper and more complex view of the operational and the cultural impact of statements. Lines of flight, as conceptualized by Deleuze and Guattari (1987),²² function as forces of deterritorialization does not only escape but also subvert and transform codified structures of power, knowledge, and identity. These lines represent movements of deviation that destabilize the *status quo*, allowing the emergence of new ways of thinking, being, and acting. Enunciative assemblages, on the other hand, are understood as dynamic and

¹⁷ GILLES, Deleuze; GUATTARI, Felix. *A Thousand Plateaus: Capitalism and Schizophrenia*. Translation and foreword by Brian Massumi. Minneapolis / London: University of Minnesota Press, 1987.

¹⁸ See footnote 13.

¹⁹ See footnote 17.

²⁰ See footnote 17.

²¹ See footnote 17.

²² See footnote 17.

heterogeneous sets that articulate desire, language, and power in ways that produce specific realities and modes of existence. Within this theoretical framework, Afrofuturist enunciation holds a potential for enunciative agency that mobilizes lines of flight to challenge and reconfigure dominant colonial symbolic and ideological structures. Afrofuturist statements propose alternatives to the established Symbolic and Imaginary, but they also encourage the co-enunciator to look at the processes of deterritorialization that open up space for the creation of new subjectivities, identities, and futures beyond the limits of the Imaginary and Symbolic proposed by Afrofuturist discourse itself. Afrofuturist enunciation, therefore, operates as a vibrant field of possibilities, where imagination and desire act as catalytic forces for social and cultural transformation. The reconfiguration of the Symbolic and the Imaginary, inspired by the lines of flight resulting from the co-enunciation of Afrofuturist statements, allows for the articulation of a discursive space where the impossible becomes possible, where utopian and alternative futures can be conceived and pursued. Given the capacity of lines of flight and enunciative arrangements, Afrofuturist statements focus on generating spaces of freedom and innovation, challenging oppressive structures and imagining new realities. Thus, Afrofuturism establishes itself as fertile ground for the emergence of alternative futures, where the reimagination of the Real, the reconfiguration of the Symbolic, and the reinvention of the Imaginary converge to create a horizon of infinite possibilities for black identities and for society as a whole, with the creative ferment of the Afrofuturist enunciator as a map for the speculative exercise of the co-enunciator.

3 An Analysis of the Literary Enunciations of *O último ancestral*, by Ale Santos

We selected the work “*O último ancestral*” (2021), by Ale Santos, as a sample for our research due to its ability to provoke deep reflections on the Afrodiasporic condition in urban centers such as São Paulo today and in a hypothetical future. Through his narratives, the author offers the co-enunciator the opportunity to reimagine a future where African-based culture is central and valued, challenging the predominant colonial narratives. The literary statements of the work, by exploring hypothetical futures with Afro-diasporic protagonist, allow the creation of new images and symbols that can

replace or complement those imposed by colonial discursive memory. This process is essential for the construction of a decolonial identity and for strengthening the emancipation of the black subject.

Ale Santos, recognized for his work as an activist, digital communicator and author in the universe of Afro-diasporic sci-fi & fantasia, also works as a podcaster at *Infiltrados No Cast* [Infiltrated in the Cast] and as a gamification consultant for Savage Fiction. His contribution extends to the collaboration of stories that highlight Afro-diasporic culture, both for the website *Muito Interessante* [Very Interesting] and for the newspaper *The Intercept Brasil*. Among his works, *Rastros de resistência* [Tracks of Resistance](Panda Books, 2019) was a finalist for the 2020 Jabuti Prize and *Cangoma*, an Afrofuturist short story inspired by the music of Clementina de Jesus, was included in the book *Todo mundo tem uma primeira vez* [Everyone has their First Time] (Plataforma 21, 2019). In addition, Ale Santos reached the final of the 1st CCXP Awards in the fiction category and won the 2022 Jabuti Award in the entertainment novel category with *O último ancestral* (Harper Collins Brazil, 2021), his most popular work.

A science fiction novel that appropriates Afrofuturism to create a vibrant urban fantasy, *O último ancestral* brings to light elements of African faith, culture, and history in Brazil, set in *Obambo*, a futuristic favela in the *Nagast* District, where the black population was exiled after the *Cygens* — hybrid beings of men and machines — took control, imposing severe racial segregation and prohibiting cultural and religious practices. The narrative follows Eliah, a young man who, upon discovering that he is the bearer of the spirit of *Último Ancestral*, an entity with the power to liberate his people, finds himself on a journey of resistance alongside his sister Hanna, a teenage prodigy in electronic languages, and other allies. Together, they face not only the oppressive regime, but also an even more dangerous threat lurking in the shadows. Ale Santos's *O último ancestral* is a dystopian reimagining of Brazil that establishes a critical dialogue with the country's current reality, addressing issues such as racial segregation and structural racism, while celebrating the cultural richness of the slums, Afro-Brazilian religions, and Carnival. The chapter *O despertar da IA Mandinga* was selected as a sample of our research because it presents significant Afro-diasporic characteristics, speculating about

an alternative space marked by African cultural influence, offering a different perspective to our immediate reality, as we can see in the excerpt below:

In the underworld of Obambo, kids used to walk around showing off guns, motorcycles, and cars as symbols of power. They felt special because of that. The community itself saw them differently, with a mix of fear and respect. To get that kind of attention, some would do anything. That was how many started out in crime: breaking into neighborhood shacks and warehouses to steal equipment, setting up ambushes, challenging guys who were part of some gang, like Zero's mechanics. The kids lived in this game of survival, the only way to a more comfortable life in that place.

Elijah had only started to open his eyes to other possibilities when he met Hanna, but, like any kid from the slum, he never paid much attention to the fact that the girl had her own ideas and ambitions. She had always been fascinated by the technology of the District. Her first portable computing device had come from the house of her mother's last boss, in the industrial region of Nagast. Imáni had seen the man throw the device away and asked for permission to give it to her daughter (Santos, 2021, p. 48).²³

The excerpt above presents statements that serve as a vehicle for subverting dominant narratives, proposing new forms of existence and belonging that challenge the limitations imposed by colonial history. There is a description of the reality of Obambo, a community that originated in the speculation of marginalized communities segregated from the progress of large urban centers, where young people, in search of recognition and to be protagonist, enter the world of crime. This scenario reflects the complex dynamics of power and resistance within marginalized spaces, where symbols of power, such as weapons, motorcycles, and cars, are both aspirational and instruments of survival. The community, in turn, reacts with a combination of fear and respect, highlighting the ambiguities in relations of social ascension. From the perspective of Louis Althusser's

²³ In Portuguese: "No submundo de Obambo, os garotos se acostumavam a rodar por aí exibindo armas, motos e carros como símbolos de poder. Sentiam-se especiais por isso. A própria comunidade os enxergava de outra forma, com um misto de medo e respeito. Para conseguir aquele tipo de atenção, alguns eram capazes de qualquer coisa. Era assim que muitos começavam no crime: invadindo barracos e galpões da vizinhança para roubar equipamentos, armando emboscadas, desafiando os caras que faziam parte de algum bando, como o dos mecânicos de Zero. Os moleques viviam nesse jogo de sobrevivência, o único caminho para uma vida mais confortável naquele lugar.

Elijah só começara a abrir os olhos para outras possibilidades quando encontrou Hanna, mas, como qualquer moleque do morro, nunca prestara muita atenção ao fato de que a garota tinha suas próprias ideias e ambições. Ela sempre fora fascinada pela tecnologia do Distrito. Seu primeiro dispositivo computacional portátil viera da casa do último patrão de sua mãe, na região industrial de Nagast. Imáni vira o homem jogar o dispositivo fora e pedira autorização para dá-lo à filha."

ideological state apparatuses, we identify that, even in contexts of extreme marginalization, such apparatuses continue to exert influence, shaping identities and access to prestige structures in society. However, rather than simply reproducing the dominant ideology, these spaces become arenas of struggle and negotiation. The choice to enter into crime, for example, although influenced by broader ideological and economic structures, also represents a form of agency within a system that offers few ways for social mobility or recognition. In this sense, the literary statements in the above excerpt, which we take to be Afrofuturist, not only critique existing social and economic realities, but also imagine possibilities for resistance and redefinition.

The description of young people displaying weapons, motorcycles, and cars as symbols of social ascension reflects a critique of materialistic valorization and the power structure within a society that marginalizes and limits opportunities for certain groups. This display of strength, which mixes admiration and fear in the community, points to the complexity of social dynamics in environments of exclusion and marginalization. The reality of Obambo, where young people see crime as the only path to a more comfortable life, criticizes the lack of economic and social opportunities for marginalized populations. The narrative highlights how social and economic structures fail to provide viable alternatives for young people, pushing them towards marginality as a means of survival and social advancement. The need to display symbols of progress reflects the internalization of materialistic values as indicators of success and respect, a critique of consumer society and economic inequality that values the individual for what they have, rather than who they are.

At the same time, the above excerpt suggests possibilities for resistance and redefinition. The agency of young people, although manifested through participation in crime, can also be seen as a form of resistance against a system that excludes them. They redefine the symbols of success imposed by society, attributing new meanings to them within their context. This redefinition of symbols and values can be interpreted as a form of cultural and social resistance, an attempt to assert one's own identity and autonomy in the face of oppressive structures. From an Afrofuturist perspective, this narrative goes beyond social critique, proposing the reimagining of alternative futures where these

dynamics of social ascension can be subverted. Imarisha (2015)²⁴ highlights that Afrofuturism not only critiques current conditions, but also imagines worlds where Afrodiasporic populations have control over their own narrative, technology, and future. In this sense, the situation in Obambo can be seen as a starting point for imagining futures where these young people not only survive, but thrive, redefining what power and success mean outside the parameters imposed by dominant society. In this way, the fragment offers a multifaceted critique of social and economic realities, highlighting the consequences of marginalization and lack of opportunities. At the same time, it opens up space for the imagination of resistance and redefinition, aligning itself with the Afrofuturist aesthetic that seeks not only to question the present, but also to reimagine the future. Through this narrative, we are invited to reflect about the structures of power and to imagine possibilities for change that transcend the limitations imposed by current circumstances, as we can see in the excerpt below:

To his surprise, the girl got along very well with technology, and the man began to leave the connection open for her to use, believing that by doing so he was doing an intellectual charity. Unfortunately, even with a connection to the Nagast network, no person born in Obambo had credentials to access the main digital services. Hanna needed to find alternative sources in the old network used in Obambo and began to circumvent the systems, and that was how she first found records about the mythological hackers, the so-called evil ones. Whenever she accessed something forbidden in the District, she felt that she could use the information to help her mother. Most of the time, the girl tried to get more cryptocredits and prevent Imáni from having to work so many overtime hours (Santos, 2021, p. 49).²⁵

When we take the literary statements of Santos (2021, p. 49), based on Fanon (2008), we identify a profound critique of colonialism and its psychological and social

²⁴ See footnote 2.

²⁵ In Portuguese: “Para surpresa dele, a menina se deu muito bem com a tecnologia, e o homem começou a deixar a conexão aberta para ela utilizar, acreditando que com isso fazia uma caridade intelectual. Infelizmente, mesmo com uma conexão com a rede de Nagast, nenhuma pessoa nascida em Obambo tinha credenciais para acessar os principais serviços digitais. Hanna precisou descobrir fontes alternativas na velharrede usada em Obambo e começou a burlar os sistemas, e foi assim que encontrou, pela primeira vez, registros sobre os hackers mitológicos, os chamados malignos. Sempre que acessava algo proibido no Distrito, sentia que poderia usar a informação para ajudar sua mãe. Na maior parte do tempo, a garota tentava conseguir mais criptocréditos e evitar que Imáni precisasse fazer tantas horas extras.”

repercussions on black individuals. Fanon (1967)²⁶ discusses the alienation and dehumanization of black people forced to adopt identities that are not theirs, a condition that he metaphorically describes as the use of “white masks.” The selected excerpt, in turn, illustrates the resistance against this alienation through the character Hanna, a young black woman who, despite the restrictions imposed by the system, finds ways to subvert technological barriers to access information and resources, thus defying the limitations imposed by society. Furthermore, Hanna, by circumventing systems to access the old network and find records about mythological hackers, symbolizes the search for a reconnection with original Afro-diasporic identities. This action not only challenges existing power structures, but also represents an act of reclaiming one’s agency and identity. Afrofuturism, in dialogue with Fanon’s reflections (1967),²⁷ sees art and technology as means to break the cycle of alienation, allowing black individuals to reimagine and reconstruct their identities outside the “white masks” imposed by colonialism.

Hanna’s ability to navigate and manipulate technology points to the construction of alternative futures where Afro-diasporic identities can flourish freely. Afrofuturism proposes a break with the constraints of the colonial past, using science fiction and fantasy as tools to imagine worlds where colonial oppression does not define the limits of what is possible for black people. Hanna’s journey is an example of how contemporary social, political, epistemological and cultural transformations can act as catalysts for the emergence of Afro-diasporic subjects who not only question but also actively subvert the colonial model. We can also identify that Hanna’s situation, prevented from accessing the main digital services due to her origin, reflects a critique of the colonial model of distribution of social roles, where access to resources and information is stratified and limited. The character, through her ingenuity and resistance, challenges this structure, pointing to the possibility of a rearrangement of power relations. Her quest for crypto-credits and her desire to ease her mother’s workload are acts of resistance that challenge the established social order, illustrating the capacity of marginalized individuals to redefine their circumstances.

²⁶ See footnote 3.

²⁷ See footnote 3.

Pêcheux (1995, 1997) supports Santos's analysis (2021, p. 49) by considering literary utterances as a rich and multifaceted representation of relations of power, identity, and resistance within a specific socio-historical context. DA allows us to explore how meaning is produced, circulated, and contested within a field of ideological forces, considering language not only as a vehicle of communication but as a space for struggle and negotiation of meanings. Hanna, the central character in this highlighted fragment, emerges as a subject whose interaction with technology defies the expectations and limitations imposed by Obambo's socio-historical context. The man's surprise at Hanna's ability and his subsequent decision to leave the connection open for her under the guise of intellectual charity reflect the power dynamics and paternalistic attitudes often present in relations between dominant and marginalized groups. The denial of access to mainstream digital services to those born in Obambo illustrates the materialization of ideological barriers through discriminatory practices, reinforcing exclusion and marginalization. We also consider that Hanna's discovery of mythological hackers and her ability to circumvent systems to access prohibited information highlights the heterogeneity of the Real and the complexity of the effects of meaning that emerge from the interaction between text and context. This passage reveals how subjects can subvert power structures and the limitations imposed by ideological apparatuses, using the tools available in ways not anticipated by those in power. Hanna's action not only challenges the restrictions imposed on her, but also reconfigures the meaning and potential of technology as a tool of resistance and emancipation. The reference to the old network used in Obambo and Hanna's need to find alternative sources of information and crypto-credits points to the inscription of historical events and material conditions in language and discursive practice. The digital and economic exclusion faced by the inhabitants of Obambo reflects the systemic inequalities that characterize many contemporary societies, where access to information and economic resources is strongly conditioned by the social position and geographic origin of individuals. The literary statements, in general terms, not only narrate the experience of a young woman in a dystopian future, but also resonate with contemporary issues of access to technology, social inequality and the struggle for justice and emancipation, as we can see in the excerpt below:

All the kids who accessed the edges of the evil ones' network had already heard of *Mandinga*, an AI built on the basis of a spirit embodied by technology, with a programming language based on divine codes. Hanna jumped out of bed, went to the small refrigerator, grabbed an energy drink, put on her headphones and let the trail roll. Now she needed to rebuild some codes and update others in order to transfer the AI to the receptacle he had left with Elias. That could save him, since *Mandinga* had protected the outcasts from the war forces when they were persecuted (Santos, 2021, p. 51).²⁸

From Imarisha's (2015)²⁹ perspective, Santos' (2021, p. 51) literary statements reveal a deep intersection between technology, spirituality and social justice, central elements in the reconfiguration of alternative futures and the reexamination of the past. The reference to *Mandinga*, an Artificial Intelligence (AI) that embodies a spirit through technology, using a programming language based on divine codes, is emblematic of the way in which literary statements seek to merge aspects of Afrodiasporic culture and spirituality with futuristic and technological elements to propose new ways of understanding reality and justice. *Mandinga*, as an AI built on spiritual and divine principles, symbolizes the revision of the past, a central theme in Afrofuturism. This revision is not only historical, but a reassessment of Afro-diasporic cultural, spiritual, and technological contributions, often marginalized or forgotten by official history. By incorporating these elements into an AI, the enunciator suggests that ancestral knowledge and practices have an intrinsic value that can be fundamental in building alternative futures and solving contemporary problems. Hanna's action, working to reconstruct and update the codes of *Mandinga*, illustrates the careful reconfiguration of the future that Afrofuturism proposes. This is not just a technical task, but a deeply political and spiritual activity, reflecting the belief that technology can be a tool for emancipation and social justice. *Mandinga*'s ability to protect the marginalized children from the forces of war symbolizes the potential of technology, informed by historical and cultural

²⁸ In Portuguese: "Toda a garotada que acessava as bordas da rede dos malignos já tinha ouvido falar da Mandingua, uma IA construída com base num espírito incorporado pela tecnologia, com uma linguagem de programação baseada em códigos divinos. Hanna saltou da cama, foi até a pequena geladeira, pegou um energético, colocou os fones de ouvido e deixou o traí rolando. Agora precisava reconstruir alguns códigos e atualizar outros para então transferir a IA para o receptáculo que deixara com Elias. Aquilo poderia salvá-lo, já que a Mandinga tinha protegido os pivetes da periferia das forças de guerra quando foram perseguidos."

²⁹ See footnote 2.

consciousness, to create zones of safety and justice amidst contexts of oppression and conflict.

The narrative also reflects the political dimension of time, a key concept in Afrofuturism according to Imarisha (2015).³⁰ Mandinga's story and its interaction with the characters not only traverses time, connecting the ancestral past with the technological future, but also reclaims time as a space of struggle and resistance. Hanna's ability to manipulate and reprogram the AI represents a claim to agency over the future, a refusal to accept the present as an immutable given, and a demonstration that it is possible to actively shape the future through intervention in the present.

From a Lacanian perspective, especially considering the notions of the Real, the Symbolic, and the Imaginary, we understand that Santos's (2021, p. 51) literary statements enable a reading of the constitution of the subject and the interaction with language and technology. Lacan (1995)³¹ proposes that the unconscious is structured like a language and that the subject is constituted within the field of the Symbolic, the domain of language and law. The Real, in turn, represents that which resists complete symbolization, a domain that, although partially inaccessible, is crucial for the constitution of the subject. Mandinga can be seen as a point of intersection between the Real, the Symbolic, and the Imaginary. AI represents the Symbolic through its programming language, which is a manifestation of law and symbolic order. The divine codes on which Mandinga is based introduce a dimension of the Imaginary, where meanings are projected and identities are formed. The incorporation of a spirit within technology points to the Real, that which escapes complete symbolization, introducing an element of the mysterious and ineffable into the narrative. Hanna, when interacting with Mandinga, is engaged in a process of reconstruction and updating of codes, which symbolizes her own insertion and reconstitution in the field of the Symbolic. Technology, in this context, is not just a tool, but a space where the subject is redefined and where the unconscious can manifest itself. Hanna's action of reconstructing and updating the AI's codes reflects the Lacanian dynamic that the subject is always in the process of becoming, never fully formed, but constantly reconstituted through language and interaction with

³⁰ See footnote 2.

³¹ See footnote 13.

the Symbolic. Hanna's experience with Mandinga also touches on the concept of the Real. The AI's ability to protect the "the kids of the periphery" from the forces of war, something that transcends rational and symbolic understanding, points to the presence of the Real as that which resists symbolization but is fundamental to the human experience. Mandinga, by operating with divine codes and incorporating a spirit, introduces an element that cannot be completely explained or understood within the domain of language, reflecting the enigmatic nature of the Real.

Furthermore, Santos's (2021, p. 51) literary statements, considering Deleuze and Guattari (1987),³² reveal subversive meanings and potentials within the Afrofuturist context of the novel. The narrative of Hanna and the Mandinga exemplifies how lines of flight operate so that the co-enunciator deterritorializes and transforms structures of power, knowledge, and identity, while, through enunciative agencies, articulating new realities and modes of existence. The Mandinga, as an AI constructed from a spirit and programmed with divine codes, enables the co-enunciator a line of flight of subversion to the dominant technological and spiritual norms, creating a space where ancestral knowledge and advanced technology merge. The Mandinga's ability to protect the "kids of the periphery" from the forces of war is an example of how these lines of flight not only escape the codified structures of power, but also transform them. Mandinga destabilizes the *status quo*, offering new forms of resistance and protection that challenge oppressive and colonial logics. Hanna, by reconstructing and updating the codes of Mandinga, engages the co-enunciator in a process of enunciative agency. She articulates desire, language, and power in ways that produce a new reality and an alternative mode of existence for herself and her community. This act of reprogramming is not only technical, but profoundly political and spiritual, reflecting the capacity of enunciative agencies to reconfigure power relations and identities through enunciation. Hanna's action mobilizes the co-enunciator to the subversive potential of Afrofuturist enunciation, challenging dominant symbolic and ideological structures and proposing new ways of being and acting in the world. The excerpt illustrates the subversive potential of Afrofuturist enunciation as an enunciative agency that mobilizes lines of flight. The narrative of Hanna and the Mandinga allows the co-enunciator to challenge dominant

³² See footnote 17.

narratives about technology, spirituality and resistance, proposing a fusion between the ancestral and the futuristic that opens new paths for imagination and action. This enunciative agency not only reconfigures existing power structures, but also enables the creation of more spaces for the emergence of new identities, knowledge and resistance that are fundamental to the social transformation envisioned by the Afrofuturist movement.

Final Considerations

We understand that Afrofuturism as a crucial aesthetic and political movement, rooted in the African diaspora, proposes to reconfigure colonial narratives and to reshape our conceptions of modernity. With the brief analysis of our selected sample, we identify that the narratives are distinguished by an emphasis about resistance and the capacity to transform experiences historical and cultural experiences through artistic expressions, demanding a reassessment of the concepts of post colonialism and Afro-diasporic art. Through this lens, Afrofuturism transcends its artistic manifestation, positioning itself as an aesthetic deeply interconnected with discursive dynamics, enriching the understanding of the movement and highlighting its ability to question, subvert and reimagine the colonial ideological apparatuses still in force.

The dialogue with the studies of Pêcheux (1995, 1997) allowed us to explore the dialectical relationship between subject, text and the influence of colonial ideological apparatuses on the prevailing imaginary. The complexity of meaning and its connection with historical events, highlighting the heterogeneity of the Real and the impossibility of complete symbolization, also allowed us to dialogue with Lacanian psychoanalysis, as a tool to examine in greater depth the power of Afrofuturist statements in the reworking of colonial ideological apparatuses. We have observed, in general terms, how the Afrofuturist movement engages in the reconfiguration of the Symbolic and the Imaginary, proposing new forms of identity and possible futures for black communities.

Furthermore, investigating the concepts of lines of flight as processes of deterritorialization has allowed us to understand Afrofuturism as a space of possibility for escape and reinvention in co-enunciation. These processes reflect the movement's

capacity to create new forms of expression and existence, challenging codified structures and colonial ideological representations also in the activity of co-enunciation of artistic texts. Thus, Afrofuturism, by interweaving elements of science fiction, futuristic technology, African history and Afro-diasporic culture, establishes a discursive space where new identities can emerge, challenging dominant narratives beyond enunciative practice.

This study, therefore, not only illuminates the importance of Afrofuturism as an interdisciplinary field of study, but also underscores its vital role in reimagining alternative and emancipatory futures. Afro-diasporic intellectuals, by promoting an intersection of approaches, demonstrate how Afrofuturism converges on essential political and cultural issues, linking power relations to the formation of identities. Thus, we consider Afrofuturism to be a powerful cultural and literary manifestation, capable of subverting established narratives and inspiring the construction of new existential territories and possibilities for the future.

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Due to the commitment assumed by *Bakhtiniana*. Revista de Estudos do Discurso [*Bakhtiniana*. Journal of Discourse Studies] to Open Science, this journal only publishes reviews that have been authorized by all involved.

Review I

The article is very well written and proposes an articulation of concepts such as literature, discourse analysis, psychoanalysis and post-coloniality through a perspective afrofuturism, a field of study that emerged in the United States and has been applied with frequency in works by black Brazilian authors. The theoretical framework, as far as respect to Afrofuturism, it is updated and appropriate, although there is a lack of references to studies of black Brazilian researchers published in universities (theses and

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dissertations). The text presents a very rich discussion on the perspective afrofuturist, however, some statements lack sources and may be questioned, such as, for example, the excerpts used in quotations. In addition to the theme addressed in literary works, it is not clear what the difference between works considered Afrofuturists (of the science fiction genre, but not only that) and non-afrofuturists because the statements presented could be applied both to these and in those. There are, however, some questions regarding the use of concepts such as decoloniality/postcoloniality that must be reviewed. Attached is a revised article with comments. MANDATORY CORRECTIONS [Revised]

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Reviewed on July 23, 2024.

Review III

The author made the requested corrections. APPROVED

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Reviewed on October 11, 2024.

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