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Breaking Free from the *Other*: An Exploration of Mangy-Dog from Honwana to Ondjaki

Zhixin Hou[1,*]

[1]University of Lisbon, Lisboa 1049, Portugal; 2751106671@qq.com

*** Correspondence:**
Zhixin Hou
2751106671@qq.com

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Abstract

This article examines the roles of Mangy-Dog and Isaura in Honwana's *We Killed Mangy-Dog* and Ondjaki's *Não Choramos pelo Cão Tinhoso (We Don't Cry for the Mangy-Dog)* through the perspective of the *Other*, reflecting on the enduring effects of colonial oppression and the trauma of inferiority. In both stories, Mangy-Dog and Isaura are symbolically linked by their shared status as marginalized figures, viewed as societal outcasts and defined as the *Other*. Honwana portrays the killing of Mangy-Dog as resistance to colonial violence, while Ondjaki reimagines the story, emphasizing the enduring trauma of colonialism on individuals and collective memory. Drawing from postcolonial insights of Fanon, Said, and Spivak on the construction of the *Other*, the article suggests that recognizing this trauma associated with the *Other* and understanding its lasting effects can help challenge this mindset, offering a potential path for resistance and transformation.

Keywords: *Other*; Mangy-Dog; Isaura; Trauma

1. Introduction

In 1964, Mozambican writer Luís Bernardo de Honwana published *Nós Matámos o Cão-Tinhoso*, a collection of seven short stories widely acknowledged as a classic of African literature. The collection was translated into English in 1969 as *We Killed Mangy-Dog and Other Mozambique Stories*, with the title story standing out as both the longest and the most significant piece. This article takes *We Killed Mangy-Dog* as a central focus to examine the symbolic and narrative roles of Mangy-Dog, as well as the portrayal of Isaura, a girl nicknamed after the dog. As an animal, the dog embodies the *Other* in contrast to human, while Isaura assumes the role of the *Other* in relation to men. Through this exploration, this article seeks to investigate Honwana's depiction of the *Other*, touching upon themes such as marginalization, inferiority, and the lingering echoes of trauma. Honwana's story is set against the historical backdrop of colonial dominance and exploitation, unfolding in a rural Mozambican village through the narration of

Ginho, where a group of children kill a repulsive dog known as Mangy-Dog. The narrative raise questions about social exploration, racial segregation, and class and education distinctions[①] within the colonial context (Laranjeira, 1995), thereby challenging and subverting the oppressive social order.

This powerful narrative has resonated deeply with later generations, notably inspiring Angolan writer Ondjaki, who published *Não Choramos pelo Cão Tinhoso (We Don't Cry for the Mangy-Dog)* four decades later. As former portuguese colonies, Angola and Mozambique have shared historical and cultural connections, allowing Honwana's narrative to find new expression and continuity in Ondjaki's work. Ondjaki's story is set in an eighth-grade Portuguese classroom, where Jacó is profoundly moved by the tragic fate of Mangy-Dog in Honwana's *We Killed Mangy-Dog*. While Jacó reading the end aloud in class, he feels a strong emotional connection, but is pressured by a classmate to suppress his tears, as showing vulnerability is seen as a sign of weakness. Building upon this, this article will further explore the transformation of Mangy-Dog and Isaura in Ondjaki's story, focusing on the ways in which the trauma and marginalization presented in *We Killed Mangy-Dog* are reinterpreted and acquire new meanings within the post-colonial context.

This study adopts a critical postcolonial approach, situating these texts within the framework of colonial discourse analysis while exploring how narrative form, voice, and characterization shape the experience of the *Other*. Colonial structures have long relied on the construction of the *Other* as a means of social and cultural exclusion, reinforcing hierarchies that persist beyond the colonial period. As theorists such as Fanon, Said, and Spivak have shown, this process not only imposes external categories of inferiority but also shapes internalized perceptions of identity, often in ways that intersect with race, gender, and class. Building on these insights, this study considers the performative dimensions of the *Other*—how characters in Honwana's and Ondjaki's works internalize, resist, or reconfigure imposed identities. Rather than treating the *Other* as a static category, this approach focus on its discursive production and potential transformation across different historical and literary contexts. By analyzing Mangy-Dog and Isaura as figures that mediate colonial trauma, imposed inferiority, and resistance, this study examines that the literature not only reflects colonial and postcolonial realities but also actively reimagines possibilities for identity and agency.

2. Rethinking the *Other* in Postcolonial Perspective

The concept of the *Other* has evolved over time, influencing discussions across various fields such as philosophy, sociology, and cultural studies. In general terms, the *Other* is anyone who is separate from one's *Self* (Ashcroft et al, 2007). Staszak (2008) notes that "a dominant in-group ('Us,' the *Self*) constructs one or many dominated out-groups ('Them,' the *Other*) by stigmatizing a difference—real or imagined—presented as a negation of identity and thus a motive for

[①] As Laranjeira notes: "Os contos de Nós matámos o cão-tinhoso apresentam-nos questões sociais de exploração e de segregação racial, de distinção de classe e de educação".

potential discrimination". This dichotomous framework was significantly reinforced during colonization, as Western powers imposed their categories of identity and difference on colonized societies under the guise of universalist claims tied to religion and science. Colonizers were generally viewed as the *Self*, while the colonized were often positioned as the *Other*. As Bauman (2004) notes, "Dichotomy is an exercise in power and at the same time its disguise". The perceived differences between these groups are not inherent but arise through a process of differentiation enforced by power. The dominant group constructs its identity by positioning itself against the subordinate group, which is marginalized and excluded through othering, as seen in oppositions such as abnormality/norm, animal/human, woman/man, and stranger/native (Bauman, 2004).

In postcolonial studies, the focus on the *Other* serves as a critical lens for examining the cultural and social legacies of colonialism, as scholars like Al-Saidi (2014) observe that "postcolonial theory is built in large part around the concept of *Otherness*[①]". The publication of Edward Said's *Orientalism* in 1978 is widely acknowledged as a key reference of postcolonial theory. Through his analysis of the relationship between colonial knowledge and colonial power, Said offers valuable insights into how imperial discourses construct the image of the Orient. As Gandhi (2020) suggests, "Colonial/Orientalist discourses are typical of discursive activity whenever they claim the right to speak for the mute and uncomprehending Orient and, in so doing, relentlessly represent it as the negative, underground image or impoverished '*Other*' of Western rationality".

Therefore, Said (1991)characterizes Orientalism as "a Western style for dominating, restructuring, and having authority over the Orient". Rooted in a Western framework, Orientalism functions as a process of othering, portraying the people of the Orient as inferior and leading them to internalize this inferiority. Frantz Fanon also examines this process of internalization in his writings, demonstrating how colonizers use various tools to dehumanize the natives and distort their sense of self, thus providing a justification for exploitation and domination. As Fanon (1986)explains in *Black Skin, White Masks*, when a traumatic feeling of inferiority arises within the colonised, they tend to accept these civilising qualities of the coloniser to alleviate the trauma, believing that the "goal of his behavior being The *Other* (in the guise of the white man), for The *Other* alone can give him worth".

Spivak (1994) builds on these ideas by applying them to the experiences of women in colonized or Third World contexts, who face a compounded form of inferiority. She argues that "the subject of exploitation cannot know and speak the text of female exploitation even if the absurdity of the nonrepresenting intellectual making space for her to speak is achieved. The woman is doubly in shadow". This doubling occurs because colonized women are oppressed by colonial power structures that label them as inferior racialized subjects and by patriarchal systems

① "The concept of Otherness sees the world 'as divided into mutually excluding opposites: if the Self is ordered, rational, masculine, good, then the Other is chaotic, irrational, feminine, and evil'". For further exploration, see Afaf Ahmed Hasan Al-Saidi's Post-colonialism Literature: The Concept of Self and the Other in Coetzee's Waiting for the Barbarians: An Analytical Approach.

within their own societies, both of which tend to position them as the *Other* of an already marginalized *Other*.

The process of internalized inferiority and alterity among the colonized can be seen as a deeply entrenched mechanism of control, intersecting with various axes of oppression, such as race, gender, and class. This intersectionality not only intensifies the experience of marginalization but also fractures the colonized individual's identity, leaving them in a state of alienation and disconnection from their cultural roots and sense of *Self*. As Fanon (1963) describes in The Wretched of the Earth, unless this oppression is resisted, it risks reducing the colonized to "individuals without an anchor, without horizon, colourless, stateless, rootless - a race of angels".

3. Killing Mangy-Dog: a struggle to shatter the label of the *Other*

Against the backdrop of colonial Mozambique, Honwana's story *We Killed Mangy-Dog* reflects the struggles of the time. After the Berlin Conference, which formalized the division of Africa among European powers, Portugal imposed harsh colonial policies in Mozambique, including forced assimilation aimed at erasing indigenous identities and subordinating the local population. These measures entrenched systemic inequalities, as the majority of Mozambicans were denied access to education, political representation, and economic opportunities, while a tiny elite who could read and write Portuguese were granted limited privileges under assimilation status. Among this small group was Honwana, an educated black writer who worked as a journalist and actively participated in the youth section of the Centro Associativo dos Negros de Moçambique, an organization advocating for black rights. In 1964, the same year his celebrated short story collection *We Killed Mangy-Dog* was published, Honwana was arrested for resisting colonial oppression and endured three and a half years in prison for his defiance.

Constrained by the censorship and social limitations of his time, Honwana recognized the necessity of "using double entendre, euphemisms, and coded words as a survival strategy" (Alonso, 2007) to convey his ideas. This subtle approach has led to a variety of interpretations, particularly regarding the character of Mangy-Dog. Afolabi (2001) argues that the ambiguity of Mangy-Dog allows the character to represent both the European colonizer and the African colonized. This article continues this line of thinking, and as the analysis unfolds, I will provide an overview of the main content of *We Killed Mangy-Dog*.

The story is narrated by Ginho, who recounts the events in a rural Mozambican village where a group of boys, led by Quim and urged on by the local veterinarian, decide to kill a dog they consider a nuisance. Ginho feels conflicted, torn between his sympathy for the dog and the pressure to conform to the group's decision. Isaura, the only child who liked Mangy-Dog, tries unsuccessfully to protect him and is shunned by the others. Though Ginho is reluctant to kill the dog, the other boys, partly motivated by their own fear, force him to take the first shot. In the end, despite Isaura's efforts to intervene, the dog is shot and killed by the other boys after Ginho misses his target.

In Ginho's view, Mangy-Dog has blue eyes filled with tears, conveying a sense of silent pleading and anguish. His skin is old and covered with white hair, while his body is thin and fragile, marked by visible bones, scars, and sores. His head sways back and forth like an ox, and he walks like a rickety old cart. In the Portuguese version, the Mangy-Dog is called Cão-Tinhoso. The term "Tinhoso" is defined in the dictionary as something or someone disgusting, repellent, or of bad nature, often used informally to mean something like the devil. As Honwana (1969) writes, " Mangy-Dog had blue eyes with no shine in them at all, but they were enormous, and always filled with tears that trickled down his muzzle. They frightened me, those eyes, so big, and looking at me like someone asking for something without wanting to say it".

Therefore, Ginho could not bring himself to harm the dog, as he was overwhelmed by pity and compassion for its suffering. In contrast, the villagers saw the dog as something "so rotten that it makes one feel sick"(Honwana, 1969), treating it with utter disdain. This collective rejection and mistreatment ultimately led to the dog's tragic death. In this way, the Mangy-Dog's painful fate could be seen as reflecting the experience of the colonized. More than just a pitiable creature, it symbolizes the victimization of those subjected to exploitation, forced assimilation, and social exclusion throughout colonial history. Its fragility, scars, and blue eyes suggest the suffering of those forced to adopt the colonizers' culture while enduring systemic abuse. The villagers' rejection parallels the way colonizers treated the colonized as the *Other*—something to be discarded without regard for their pain or humanity.

From another perspective, Mangy-dog could be interpreted as representing the colonizers. Its blue eyes, often associated with white colonizers, frighten the villagers. This fear of the dog's gaze mirrors the broader psychological impact of colonialism. It reflects the internalized trauma of being under constant surveillance and control by a power that views the colonized as inferior, an *Other* to be oppressed. Just as the boys shrink away from the dog's eyes, they have learned to fear the colonizers' power, internalizing a sense of inferiority and helplessness. As Fanon (1986) describes when Black individuals face the gaze of white people, "An unfamiliar weight burdened me. The real world challenged my claims. In the white world, the man of color encounters difficulties in the development of his bodily schema. Consciousness of the body is solely a negating activity. It is a third-person consciousness. The body is surrounded by an atmosphere of certain uncertainty".

In this context, the boys' desire to kill the dog could be seen as a form of resistance against the colonizers and their oppressive gaze. By attempting to kill the dog, they aim to free themselves from the fear and inferiority that the colonial power has instilled in them. This desire to rid themselves of the dog is an attempt to reject the alterity imposed by the colonizers and to assert their own identity, liberated from the colonizer's control. In *Being and Nothingness*, Sartre (1978) writes:" His eyes, things in the world, are fixed on my body, a thing in the world—that is the objective fact of which I can say: it is". He explains that through the act of gazing, the *Other* objectifies and shapes the self: when the *Other* gazes at me, I become the object and the *Other* the subject; conversely, when I gaze at the *Other*, the roles are reversed. Thus, as the *Self* is continually confronted with the gaze of the *Other*, which forces it into a position of objectification and alienation, the relationship between the *Self* and the *Other* is "not the Mitsein; it is conflict"

(Sartre, 1978). Based on the conflict between the *Self* and the *Other*, the relationship between them is not fixed, but rather fluid and subject to change through conflict. As Staszak asserts:

Out-groups cease to be *Others* when they manage to escape the oppression forced upon them by in-groups, in other words, when they succeed in conferring upon themselves a positive, autonomous identity ("black is beautiful"), and in calling for discursive legitimacy and a policy to establish norms, eventually constructing and devaluing their own out-groups (Staszak, 2008).

Thus, the transformation from the *Other* to the *Self* is portrayed in Honwana's story through the act of killing the Mangy-Dog, a moment that marks Ginho's personal growth and transition. As Sabine (2004) notes, this act serves as a "painful initiation into a grown-up social order". This initiation is closely tied to the predominant Western conception of manhood, which is deeply interwoven with notions of racial domination. As Hoch (1979) points out, "the summit of masculinity—the 'white hero'—achieves his manhood, first and foremost, by winning victory over the 'dark beast' (or over the barbarian beasts of other—in some senses, 'darker'—races, nations, and social castes)". Adding to this perspective, Frantz Fanon (1986) explains that white European culture has historically constructed the black man as the embodiment of "Evil and Ugliness", associating him with "the lower emotions, the baser inclinations, the dark side of the soul". Within this framework, Ginho's act of killing the Mangy-Dog becomes an act of resistance against these racialized stereotypes. By participating in the act of killing, Ginho not only attempts to challenge the ingrained perceptions of power and domination associated with colonial masculinity, but he also shifts from a passive, oppressed position to an active assertion of selfhood. This moment signifies a rejection of the role imposed upon him by colonial structures and a step towards reclaiming his agency and identity.

The killing of the Mangy-Dog is portrayed as a violent act, with the dog ultimately succumbing to multiple gunshots. Frantz Fanon argues the critical role of violence in the liberation of colonized people, suggesting that it may be an inevitable path in the struggle for freedom. Inocência Mata (1992) interprets Mangy-Dog as a symbol of a decadent colonial system on the brink of destruction, paving the way for a new, purified society free from discrimination and racism. In this sense, the violence in the story goes beyond merely ending physical oppression; it serves as a powerful mechanism for disrupting the process of othering. The act of killing the dog becomes a means by which the oppressed reclaim their subjectivity, rejecting the imposed identity of inferiority. Rather than being a simple rejection of the colonial system, this act may represent a step toward self-empowerment, allowing the colonized individual to assert their identity and regain a sense of agency.

4. Isaura-Mangy-Dog: resistance beyond the *Other*

As the focus shifts from the colonial to the postcolonial context, Isaura, a character drawn from Honwana's story, emerges as an important figure in Ondjaki's *Não Choramos pelo Cão Tinhoso*, providing a fresh lens to consider the experiences of the *Other* and resistance. *Não Choramos pelo Cão Tinhoso* begins with a dedication to Isaura and to Luís Bernardo Honwana, forging a thematic and emotional connection to Honwana's *We Killed Mangy-Dog*. This dedication

underscores the timeless and universal nature of the experiences portrayed, creating a bridge across generations, geographies, and even literary traditions. This blend of past and present exemplifies Ondjaki's literary vision. Born Ndalu de Almeida, Ondjaki is an acclaimed Angolan writer, poet, and multidisciplinary artist with a interest in theater, painting, and documentary filmmaking. His works have been translated into several languages, and he has received various awards, including the Grinzane for Africa Prize in 2008 and the José Saramago Prize in 2013. Among his other achievements are winning the Premio Jabuti in 2010 and being named one of "top five African writers" by *The Guardian* in 2012.

Não Choramos pelo Cão Tinhoso is part of his collection *Os da Minha Rua*. This collection reflects on his childhood in Luanda during the Angolan Civil War in the 1980s and 1990s. The war lasted from 1975 to 2002, involving conflict between the MPLA and UNITA[①] factions, widespread displacement, and deep social scars. Growing up amidst this turmoil, Ondjaki witnessed not only the physical devastation of his homeland but also the emotional resilience and daily struggles of its people, with these themes subtly permeating his work. *Não Choramos pelo Cão Tinhoso* centers around a group of eighth-grade students reading Honwana's *We Killed Mangy-Dog* in their portuguese class, with the protagonist Jacó forming a deep emotional connection to the Mangy-Dog's suffering and feeling an overwhelming urge to cry. However, a classmate named Olavo mocks anyone who shows emotion, claiming that anyone who cries is a sissy. Despite their emotional reactions to Honwana's story, the students suppress their tears, fearing the judgment and ridicule that vulnerability might invite.

Both Honwana's and Ondjaki's stories use the classroom as a setting for their narratives. As Ricoeur (2004) notes, "A school class is, in this respect, a privileged place for this shift in viewpoint in memory". Within this shared space, the events of Honwana's story seem to resonate with and even extend into Ondjaki's narrative. In Honwana's story, Ginho, an assimilado black boy subjected to constant mistreatment, feels deep sympathy for Mangy-Dog's suffering but ultimately succumbs to peer pressure, becoming complicit in the dog's death. This inner conflict mirrors the character of Jacó in Ondjaki's story, who is similarly driven by compassion and profoundly affected by the plight of Isaura and Mangy-Dog. When asked to read Honwana's story again in class, Jacó thought that everyone's suffering would repeat: Isaura would cry again, Mangy-Dog would endure more pain, and the other boys would mock Ginho again (Ondjaki, 2007).

In Ondjaki's story, from the children's perspective, the Mangy-Dog seems to shed its earlier political connotations, evolving into a symbol of compassion and vulnerability, while Isaura is portrayed more positively as the dog's protector, deeply grieving its loss. Jacó also expresses his like for the Mangy-Dog (Ondjaki, 2007). As a result, Isaura had formed a strong bond with the dog, which in turn makes her a figure who naturally evokes sympathy. In Honwana's story, Isaura is the oldest in her second-grade class and an isolated girl who does not fit in with the other

[①] The MPLA (People's Movement for the Liberation of Angola) and UNITA (National Union for the Total Independence of Angola) were the two main factions during the Angolan Civil War. The war began after Angola gained independence in 1975 and lasted until 2002, when UNITA was defeated and a peace agreement was signed.

children. Her teacher even says she is “not quite right in the head” (Honwana, 1969). Isaura is the only one who likes Mangy-Dog, and the other girls tease her, calling her “Isaura-Mangy-Dog”.

As the central female character in Honwana’s story, Isaura is given the nickname Mangy-Dog, while Ondjaki’s narrative also touches on the nicknames that children give one another. Many of these have subtle undertones of violence and are often derived from animal names, such as “snake” or “goat” (Ondjaki, 2007). According to Roberts (1995), animals often serve as mirrors of humanity, sharing similarities with us while remaining distinct. This duality makes animals a symbol of the *Other*, much like women, who are often excluded from power and influence in relation to men. In this sense, animals are viewed as both similar to humans and entirely separate, much like women who are seen as both equal and subordinate, capable yet constrained by societal limitations. Isaura’s portrayal in Honwana’s story embodies two distinct forms of marginalization: as a woman subjected to exclusion in a male-dominated society and as a human paralleled with an outcast animal. Like Mangy-Dog, who endures neglect and suffering, Isaura is burdened by societal rejection, revealing the sense of alienation experienced by women.

To better understand Isaura’s marginalization in Honwana’s story, Evan Maina Mwangi, in *The Postcolonial Animal: African Literature and Posthuman Ethics*, builds on Edward Said’s analysis in *Culture and Imperialism* to explore the dangers of prioritizing one group’s identity over another. Just as Isaura is trapped in exclusion due to both her gender and her portrayal as a marginalized animal, Mwangi (2019) highlights that focusing solely on the identity of one group can perpetuate violence and division. Said (1993) warns that such practices lead to chauvinism and xenophobia, pointing out that the slogan “Africa for Africans”, though seemingly progressive, has the potential to foster exclusionary violence. Mwangi expands on this idea, arguing that any attempt to secure the rights of one group at the expense of others ultimately weakens the broader struggle for justice and equality.

This pattern is mirrored in the boys’ treatment of Isaura when she attempts to protect the dog. Instead of acknowledging her courage in standing up against cruelty, they subdue her, asserting their dominance in a way that echoes the colonial social hierarchies that have historically subordinated women and marginalized individuals. In We Killed Mangy-Dog, the boys views Isaura’s protection of Mangy-Dog with contempt and disdain, “Quim turned to Isaura, who was half hidden in the grass, looking at the gang with wild eyes and whimpering. ‘Listen, kid, didn’t you know that we don’t want girls around wrecking the work we have to do, d’you hear” (Honwana, 1969) ? While the boys may not consciously intend to enforce dominance, their actions suggest that social norms shaped by colonial legacies subtly influence their behavior. Much like colonial authorities once imposed control over indigenous populations and women, the boys render Isaura invisible and powerless. Although the boys are young, they have already absorbed some of the patriarchal and colonial ideologies that shape their view of those they perceive as weaker or *Other*. As Sabine (2004) notes, “Honwana’s women are most often not protagonists capable of acting and learning, but a social resource under the control of men”.

According to Bhabha (2012) in *The Location of Culture*, the binary distinctions between *Self* and *Other*, colonizer and colonized, are not as fixed as they may initially seem. Through his analysis of Green’s *Sites of Genealogy*, Bhabha notes that Green uses the stairwell as a metaphor

for a liminal space, one that "displays and displaces the binary logic through which identities of difference are often constructed – Black/White, *Self/Other*". The boys' actions toward Isaura represent a moment where these boundaries blur. Although the boys are not colonizers, they internalize the power dynamics of colonialism, reflecting the continuation of these oppressive structures. Their behavior suggests that colonial ideologies are not static; rather, they can be passed down through generations, subtly shaping identity and social interactions over time. All of this is conveyed through the eyes in Ondjaki's story, the eyes of Ginho, Isaura, Mangy-Dog, Olavo, and the teacher converge (Ondjaki, 2007), offering a shared witness to pain.

In this poignant moment, the characters' mutual gaze acts as a metaphor for the potential intergenerational transmission of trauma, as well as the possibility for collective healing and resistance. By acknowledging their shared experiences, symbolized through the act of looking into one another's eyes, these characters begin to confront the forces that oppress them. In the postcolonial context, these two narratives intertwine, reflecting the complex dynamics of resistance and survival. The historical legacy of Mozambique's colonial past resonates with the childhoods of children during the Angolan civil war, linking two distinct but similarly traumatic chapters of history. This connection serves as a reminder of how the effects of colonialism can persist across time and borders, subtly shaping the lives of future generations, with the eyes emerging as both a site of pain and a symbol of resistance.

For Isaura, despite her own suffering, she chooses to protect Mangy-Dog, a creature similarly regarded as the *Other* by society. Her defense of the dog seems not only to be an act of resistance against cruelty but also an expression of compassion that goes beyond her own victimization. She does not direct her pain toward the dog, nor does she support its killing in an effort to gain acceptance from the group. When Isaura witnesses the brutal killing of Mangy-Dog, her grief is profound, yet silent—a sorrow too deep to be expressed in tears. "Isaura moaned at me and cried softly without any tears in her eyes. Her hair was full of grass but it only smelled of gunpowder when it got inside my nose" (Honwana, 1969). This moment subtly echoes the scene in Ondjaki's story, where the classroom is filled with tension. Under Olavo's rule that whoever cries is a sissy (Ondjaki, 2007), the boys moves their feet nervously and some girls' eyes glisten with unshed tears, mirroring Ondjaki's observation: "But I never thought that tears could become so heavy inside a person" (Ondjaki, 2007).

Though Jacó and the others' tears remain silent, flowing inward rather than outward, they quietly convey the difficulty of healing from the deep scars of the past. In this moment, Isaura's grief transcends her own sorrow, becoming a powerful symbol for the many forms of trauma—personal, historical, and collective—that are often too complex to be processed or expressed in conventional ways. The emotional burden borne by those who are not allowed to express becomes a silent inheritance, passed down through generations, shaping the emotional landscapes of those who must carry it. As Ondjaki has said, "I think that Angola always lives in a present filled with elements of the past, or even of several pasts, whether recent or not, which always manifest

themselves, in various ways, in our present[①]" (Leite, 2012). Just as Isaura's strength is subtle but significant, the collective healing needed to move forward is slow, requiring an acknowledgment of both personal and shared trauma.

Inocência Mata (2013) suggests that the purpose of reading Honwana's text in class is to revisit it, often focusing on its most painful aspect: the sense of inferiority that is so common among colonized people. This sense of inferiority, rooted in the oppression and trauma of colonial societies, continues to resonate in postcolonial contexts. Revisiting the text becomes an opportunity to confront the deep wounds and recognize the ongoing effects of such trauma. Just as Isaura chooses not to transfer her pain to Mangy-Dog, refusing to perpetuate violence or cruelty, collective recognition of past injustices offers a way to interrupt the cycles of trauma. Through the dialogue between Ondjaki and Honwana, the narrative functions as a reflection on historical trauma and a call for collective action in response to continued oppression. From this shared gaze, the possibility for transformation arises, where the past is neither dismissed nor forgotten, but acknowledged, creating space for a reimagined and redefined future.

5. Conclusion

This article approaches the topic through the lens of the *Other*, exploring roles of Mangy-Dog and Isaura in both Honwana's *We Killed Mangy-Dog* and Ondjaki's *Não Choramos pelo Cão Tinhoso*, while reflecting on the lasting impact of colonial oppression and the trauma of inferiority. As Inocência Mata (2013) notes, "colonialism is not an all-consuming presence in the daily life of post-colonial societies; instead, the past continuously influences the present, shaping and interacting with it, while projecting into the future" . In Honwana's work, the death of Mangy-Dog could be seen as a metaphor that challenges the binary division between the colonizer and the colonized, offering a reflection on the search for self-identity. Ondjaki's portrayal of Mangy-Dog's suffering and his re-interpretation of Isaura point to a compassionate response that seeks to transcend the legacy of past injustices. These narratives suggest that the dominance of one group over another is intolerable and stress the importance of recognizing and amplifying the voices of the *Other*, such as women, in discussions of justice and equality. In this sense, the stories of Mangy-Dog and Isaura invite readers to consider the complex ways in which the *Other* is constructed, how its effects persist across generations, and the possibilities for reclaiming power and dignity. The process of confronting past trauma, through both individual and collective efforts, suggests a potential for transformation, offering hope for healing and the creation of a more just and equitable future.

[①] The following is Ondjaki's statement in Portuguese:"Penso que Angola vive sempre um presente que está cheio de elementos do passado, ou de até de vários passados, recentes ou não, que sempre se manifestam, de vários modos, no nosso presente".

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