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ENTREVISTA E DEPOIMENTOS

Anglo-Brazilian Literature: An Interview with Yara Rodrigues Fowler

Literatura anglo-brasileira: uma entrevista com Yara Rodrigues Fowler

Literatura anglo-brasileña: una entrevista con Yara Rodrigues Fowler

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Abstract: This text presents an interview with Yara Rodrigues Fowler conducted following her engagement with Queen Mary University of London, where her novel *there are more things* was included in the *London Global* syllabus. The discussion explores the linguistic and cultural dimensions of her works *there are more things* (2022) and *Stubborn Archivist* (2019), with particular attention to multilingualism as a means of representing familial intimacy and historical memory, especially in relation to the Brazilian Military Dictatorship (1964–1985). The interview also addresses the challenges of translation, the reception of multilingual literature, and Fowler's positioning as an Anglo-Brazilian writer. Additionally, it considers the role of London, specifically Mile End, in shaping her narratives. The exchange itself becomes a site of linguistic hybridity, as English and Portuguese intermingle, foregrounding Portinglish as a lived and dialogic practice.

Keywords: memory; identity; multilingualism; Anglo-Brazilian literature; Yara Rodrigues Fowler.

Resumo: Este texto apresenta uma entrevista com Yara Rodrigues Fowler realizada após seu contato com a Queen Mary University of London, onde seu romance *there are more things* integrou a disciplina London Global. A conversa explora as dimensões linguísticas e culturais de suas obras *there are more things* (2022) e *Stubborn Archivist* (2019), com ênfase ao papel do multilinguismo na representação de vínculos familiares e da memória histórica, especialmente no contexto da Ditadura Militar brasileira (1964-1985). A entrevista também aborda os desafios da tradução, a recepção da literatura multilíngue e a autodefinição da autora como escritora anglo-brasileira. Além disso, discute-se o papel da cidade de Londres, em particular Mile End, na construção de suas narrativas. O próprio diálogo evidencia um espaço de hibridez linguística, no qual inglês e português se entrelaçam, tornando o portinglês uma prática viva e relacional.

Palavras-chave: memória; identidade; multilinguismo; Yara Rodrigues Fowler.

Resumen: Este texto presenta una entrevista con Yara Rodrigues Fowler realizada tras su vínculo con Queen Mary University of London, donde su novela *there are more things* formó parte del programa London Global. La conversación analiza las dimensiones lingüísticas y culturales de sus obras *there are more things* (2022) y *Stubborn Archivist* (2019), con especial atención al multilingüismo como herramienta para representar las relaciones familiares y la memoria histórica, particularmente en relación con la Dictadura Militar brasileña (1964–1985). Asimismo, se abordan los desafíos de la traducción, la recepción de la literatura multilingüe y la identidad de Fowler como escritora anglo-brasileña. También se examina el papel de la ciudad de Londres, especialmente Mile End, en la configuración de sus narrativas. El propio intercambio se configura como un espacio de hibridez lingüística, donde el inglés y el portugués se entrelazan, dando lugar al portinglés como práctica viva y dialógica.

Palabras clave: memoria; identidad; multilingüismo; Yara Rodrigues Fowler.

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Introduction

Yara Rodrigues Fowler is currently pursuing a PhD in English at the University of Leeds (UK), but she visited Queen Mary University of London at the invitation of the lecturers for the course London Global, which included the novel *there are more things* on its syllabus. Following this contact with the lecturers, I conducted an interview with the author about her writing, exploring the linguistic and cultural nuances of her novels *there are more things* (2022) and *Stubborn Archivist* (2019). Fowler highlighted the importance of multilingualism for capturing the authenticity of family connections and historical contexts, particularly the Brazilian Military Dictatorship (1964–1985), which is present in *there are more things*. Our conversation touched on topics such as the challenges of translating her work into Portuguese and other languages, the reception of multilingual literature, and Fowler's own understanding of herself as an Anglo-Brazilian writer. We also discussed the role of the city of London in shaping her characters and narrative (Queen Mary University of London is located in Mile End, the neighbourhood where *there are more things* is set and where Fowler lived throughout her life), as well as literature's capacity to explore and convey personal and political histories at the same time. As my thesis focuses on Rodrigues Fowler's works labeled as *Anglo-Brazilian Literature*, cultural interconections are a vital part of our exchanges. As she opted to answer the questions in English, I would also make comments in Portuguese to which she rapidly replied. *Portinglish*, then, is made alive through our encounter.

In *there are more things* and *Stubborn Archivist*, Portinglês creates both belonging and estrangement. In other interviews, I heard you mention how Portuguese, within English literature, can subvert established roles. The immigrant becomes the one who holds power through the unknown, rather than the other way round, as it usually happens to those who migrate here and feel lost, unwelcomed. How do you see this linguistic in-between space? Is it an aesthetic gesture, a political one, or both?

For me, it's an essentialisation of politics. I was using it in slightly different ways in each novel. With *Stubborn Archivist*, I was interested in just reproducing the way that my family had spoken at home. And even when I was really young, we always read a lot in my household. And my mum, who's Brazilian, she's gone to see *Twelveth Night* [by William Shakespeare] forty times. She loves English. One of the kind of artifices or contortions of realism was the monolingualism. And so even when you were reading books about migrant families, multilingual families, she either would sort of say "Oh", in whatever language, or it would just be in English. That's something I was interested in. What would a multilingual a book that was realist in its multilingualism look like. In *Stubborn Archivist*, that's I wanted: the family conversations to have that texture. This is such a cliché, but there are some words that mean something in a certain language and not in another. And particularly for me, for example, childhood vocabulary is Portuguese, because, in a way, it's not like I have the habit of speaking Portuguese while being an adult. I wanted to capture that one big language rather than one language or another language. And I had been reading as an undergraduate Junot Díaz's work. With the increasing Spanish speaking population in the United States, you're seeing an emergence of this multilingual literature, where, commercially, people are kind of allowed to have more than one language in the text. And a very realist perspective for *Stubborn Archivist* was also related to domination in other ways, with sexual violence, and so on. With *there are more things*, I had characters that are in Brazil speaking Portuguese all the time, and if I had put that in Portuguese, I would not have been able to publish this novel. What I was still keen to use Portuguese to create a sort of an esthetic feeling, particularly for the time under the dictatorship. And there's one bit where a quite important plot point is held back certain pages, first in English, it comes in Portuguese, and then in English. And that for me was, again, just a little playful, I don't know, reversal of who gets to know what. And I did

discuss with my editor not having it in English at all, but she was like, "I think we should let English readers know what happened?". I've rambled a bit, but hopefully that answers your question. Well, maybe it doesn't answer your question.

Absolutely did. How do you feel like the translation would work? Do you think that the novels may lose its power? How would you create the atmosphere of affection that you did when you put like these specific words in Portuguese, the recipes? Do you think how would be the reception in Brazil?

I thought about that. I have no idea how commercially feasible this is. And no one is currently offering to pour loads of money into a Brazilian translation. For a Brazilian, it's a creative Brazilian translation, like a Brazilian translator this wants to do that completely their own thing with it. And I think there would still be some estrangement, there are some things that are so English about these novels that probably would want us… to stay in English, but then it wouldn't be the same dynamic of, you know, you'd be… how would you do that in a way that you feel like it was just reinforcing or affirming, like Anglophone and cultural imperialism? I don't know, but I think it would have to be its own Brazilian creation and text. Maybe I'm just passing the problem on to somebody else.

Regarding your intended readership, you once mentioned you were writing a literature of alienation for an English-only audience. Last term, Queen Mary University of London introduced *there are more things* to undergraduate English students, but many of them were international. I know you visited the university to talk to them. How has the use of Portinglês been received by different audiences? Are there readers who find the novel "unintelligible" or "too complicated"? Angela Long Chu once wrote a review of *On Earth We Were Briefly Gorgeous* that reminded me of this same debate.

I'm not an expert in Ocean Vuogh, and I know a bit of Andrea Long Chu, and I'm probably quite different to both of them in a lot of ways, I think, and less American, thank God! So how do different audiences react? Yeah, so there are people. One of my favorite Amazon reviews of the book is like… I think the person saw a review in maybe a more conservative British paper, and they said "This book's terrible. It's all about Brazil", end of review! I think it's not just the language, it's also the fact that it's in Brazil, right? And my Brazilian granddad, who lived to be 104 and died last year, he was very conservative. And I don't know if you've read *A Suitable Boy* by Vikram Seth, it's a huge Jane Austen type of novel set in India. He read it, and he said to my mum, "Oh, I really liked it. Very Indian". I think there are always people that read it that way. Not just for the *portinglês* spectrum, but for the fact it's set somewhere that's not where they thought it was going to be set. And I do get asked questions like, "Why was that in Portuguese?". This is a sort of a political but also an esthetic action. I think about esthetic habit. Are people used to reading novels that are a bit challenging? And I get the sense that they might say that about anything that's a bit more difficult. Particularly young people find it easy and accessible in other ways, it's quite easy prose, it moves quite quickly. Although it is a bit experimental, it's not that obscure or difficult to read. I think different people react in different ways. At the end of the day, if you speak English or Portuguese, it's still the same script. It's still got some common etymology. A lot of people speak Spanish, so it's not as inaccessible to people as if it was something they couldn't type into Google if they really wanted to. Both of these novels have been published since Google Translate has been around. I don't know how much I think the multilingualism *per se*, as opposed to just that, anything that is not easy, people find it alienating. But I haven't. Most of the events I've done around the book are at bookshops in England, almost. I've done one in Switzerland. I don't speak that much to people International. People get their reactions to the novel. It's been published in Germany. From what I look at the Goodreads,

and from what I can tell, the objections are that people find alienating or difficult is never the linguistic alone. It's anything about it that's not normal or they expect, I suppose.

there are more things **brings the trauma of the Brazilian military dictatorship into dialogue with later generations in London. Why was it important for you to narrate this memory transnationally, especially at a time marked by so many cultural tensions?**

There are so many things I don't know or understand about the world, but I have to talk about it, particularly because my mum was a student during the Brazilian Military Dictatorship, and her experiences were different to the women in the novel. I don't think she ever did anything like that, but my mum was really traumatised by the dictatorship. Ee might have said in the lecture last year. I can't remember, but we were reading *Harry Potter* out loud as a family. *Harry Potter* is really about state violence. After Book 3, when the state starts turning and the media starts being controlled, my mum just couldn't be in the room. Even when I was really young, I knew, "Okay, hey, a dictatorship is a thing that can happen". It's not just a Harry *Potter* thing. It's also so recent. I was always really struck going back to Brazil and hanging out with my family that's quite conservative, by how recent the memory, how recent the dictatorship was, and how not present it was, really in terms of how people talked about Brazil, thought about Brazil, considered the stability of Brazilian democracy so and even in southern archivist, there's an awareness of a kind of new right-wing movement that's coming towards the end of the book. I guess in Britain, things were happening in 2016 and 2017, like Brexit. Across the Atlantic, Donald Trump was being elected. In the 2000s and 2010s, we had a coalition government, and all of these things that were not meant to happen started happening. I grew up under new labour with Tony Blair, and his whole thing was "Things can only get better". It felt really important for me to talk politics, and there's a bit with Catarina says something similar to an English friend that there's been dictatorships recently within living memory. You think it's unimaginable, but it's actually very imaginable. It felt important to expand the political horizon even geographically and only a little bit temporally, because this really wasn't that long ago. That was part of why fascism is a thing to be taken really seriously. But it was also a way of saying, well, *there are all these wonderful things that we can ask for that aren't just a little bit less austerity and socialism was so ascendant*, particularly in Latin America and other places in the Global South, that whole dictatorships and empires had to be mobilised to stop it. It's also a very hopeful message as well. Even recently, I have friends who are saying, "Oh, fascism is coming to the UK. How do we maintain hope? What do we do?". And I'm like, "Well, look, my mum survived a dictatorship, you know". And similarly, I've seen a lot of people talking more about kind of nihilism and giving that speech of, you know, "You have to just accept the climate catastrophe, or you have to...". Oh my God, if we're in the Global North, we can't really say that. And you look at who are organising themselves, or have organised themselves in much harsher conditions, even right now. So I think it's that work of expanding the political horizon that was really what I wanted to do, both to help make sense of the present moment, and to give a sense of hope as well.

Catarina and Melissa carry legacies of struggle and affection inherited from women guerrillas "forgotten" by History itself. To what extent did you want to suggest that intimacy is also a field of political transmission?

Wow, what a question. Yeah, I did. I do think that's really at the heart of what I'm saying. I was interested in this idea to read queer utopias after I wrote the book. By then, this was the perfect formulation of what I want to say, a sort of macro utopia, or whatever you want to call it, like socialism. These are possible because we experience every day these situations of smaller utopias, and it's always been this way, like the three grandmothers looking after their kin sharing food and childcare. These ways of surviving and sharing have

always existed, so we know that they're possible. I wanted to show that it's something that I guess I had experienced in my 20s. I reckon moving from different environments and realising that the way relationships were structured could completely transform you and the way you behave. So being in an office and the women are horrible to each other, versus being in like an all women organising group, that's radical, and you're working together, and it's incredible. And the thing that's constant is actually not you. What's constant is like the contingent social relations in each space. I was really interested in that and I guess the I was very pleased with myself in terms of what I was doing with plot. I felt that the kind of plot point that holds the two narratives together is really a leap of faith about intimacy, right? You know they will. The characters don't know how things pay off and how intimacy pays off and how struggle pays off across the generations, but you, the reader, know, and that dramatic irony was something that I felt really hammered home, the firm, the moral of intergenerational struggle and sisterhood. And I borrowed it, where it doesn't it's not really doing the same thing politically. But there is a moment where you understand how the characters are all connected, but the characters will never know. So there's a tension as a feminist, anti capitalist, or someone that doesn't like neoliberalism. There's a power interpersonal relationships, but you don't want to over determine them. So I guess that's what I was trying to do: to show the intimate, but also the big at the same time and the scale.

Your work fits into what I call *Anglo-Brazilian Literature*. Do you recognise this category? How do you position yourself between being read as a British, Latin, or Brazilian writer– within the "in-between space" proposed by Silviano Santiago?

I've been on a real journey with this, I suppose. I was really brought up to think of myself as British and Brazilian. No, half, half, that's silly, etc. And then as an adult, I started reading Junot Díaz or reading Sandra Cisneros, and thinking maybe there's something more like Latin or Latin American about what I'm doing. And I did more organising in London about ten years ago. Well, there was not really a Brazilian community to organise in. It was a Latin American, so doing more of that. But I'm also very aware that in Brazil I would be particularly considered a Brazilian author. With Bolsonaro's election, I used to hear Portuguese on the street and feel connected to it, and now I'm like, *I don't want to talk to you*. So I think I felt much more ambivalent about claiming any kind of national identity. I guess I've been reflecting a lot and maybe I'm just mostly British. Anyway, this is where I live, this is where I'm from. This is probably where I will live most of my life. I would love to live in Brazil at some point, but, and you know, we can't, I can't turn a political the left. Can't turn away from the nation state. It's the main vehicle we have to do stuff. And in Brazil, people understand that. I mostly think of my work as belonging to the British literary tradition, but I think it's hugely influenced by Brazilian, not necessarily literate literary culture, but kind of esthetics and like artistic political culture broadly.

Translation, especially nowadays, could be described as both necessary and impossible. How does this guide your narrative choices, to leave certain words in Portuguese, to avoid explanation or translation?

In terms of *Stubborn Archivist*, I was beginning with this realism of how this family would move between English and Portuguese words. Even then, it's not complete. There are scenes where there are characters that would just be speaking completely in Portuguese, and it's written mostly in English. I went with what felt natural and realist and true to. I'm not going to find it English translation for pão de queijo, which is silly, but it's not that deep either. I was thinking about, yeah, what? How to bring the strange in, but in a way that, if anything, may defamiliarize the English rather than the Portuguese. And again, like no italics or anything like that, because it isn't like arrival of a foreign word that needs to be announced. I didn't want *there are more things* to be this sort of cathartic experience of literature or empathy, this

very liberal way of experiencing art, as you know, a night at the theater where you cry and then you go home and you can carry on with your life. And you might feel kind of virtuous and well-educated and multicultural, but it's sort of you don't see it as the world of the text has relating to your world. I want it to be a book that really had threads that showed, it seems, and then made you realise, okay, I don't know about that, and this is how it connects to something else, and that was facing outward for the reader. So I suppose it was part of that. I don't know the recipes in Portuguese. It doesn't really matter if you don't understand the recipe, but there it is as an indication of the outside the text world. And there are fairly low stakes there, actually. And similarly with the letter from Clytemnestra… it's just to create suspense. That's just fun. On some level, it was about suspense, or the sort of joy or enjoyment of the text. There's a bit where there's the prayer that the priest says, taken from the diary of Maurício Grabois when he was in Araguaia. And particularly, because I did a translation in the book of that which is quite unfaithful, I wanted to say, look, here's the original. It's a literally suppressed piece of revolutionary Afro Brazilian history. Here it is. So if I'm quoting Shakespeare, who cares? I can absolutely it's what Anki Mukherjee calls, like mutilate the classic is not in any kind of epistemological danger. I can do what I want to it. But if I'm dealing with something that, you know, really suppress knowledge by this day, then I'm a bit more careful with it and faithful or whatever. But even then, here's my poetic translation, and it's different than updated.

"There is a great magic in the word saudade, but this is one of the most famous verses in Brazilian music: 'Yearning is the reverse of childbirth/Yearning is tidying a dead son's room'." Could you tell us about your process of translating Chico Buarque's *Pedaço de mim*, and why you chose this song for the novel?

My mum and I translated it together. I think it's a song about the dictatorship. And again, there's a dramatic irony, I suppose, like Melissa doesn't understand really, all the resonances of that song in that moment, but she picks it, nevertheless. And even then, there are some words that I kept in Portuguese in the one word, maybe at the end I can't remember. I had a go at translating it, I would WhatsApp it to my mum. She would suggest some changes, and we went back and forth. And it was very easy to do it together. And I was listening to a lot of songs like that and that kind of music, and I wanted to in my original draft, I had loads of it everywhere, and obviously I will run into copyright issues, and so on. And I don't even know if this would be allowed to be I think if the lawyers had really thought about it, they might not have let me do that either, because if I quoted it in English, they would have had to have been taken out. So maybe the law is different for translation. I guess also the book is about this sort of displacement of a story across history. There are pieces of these people, who they are and what's happened to them across the different parts of the novel, across Brazil and England. I was thinking about that, but it was a very gut choice, as if this is the right thing for this moment.

In *there are more things* you also evoke Caetano Veloso, especially his album *Transa*, recorded during exile. Both the record and your novel move between languages, mixing English and Portuguese, speaking of dictatorship, displacement, and intimacy, but also of a shared terrain: that strange distance between Earth and the Moon. What kind of dialogue did you wish to create between *Transa* and your novel? Do you also see yourself within this tradition of Brazilian artists who write from exile?

I first heard *Transa* when I just finished university, so I must have been 22 and I was in Salvador with my mum's friend. And she has she like: "This friend of my mum's was married to an English guy and had lived in England, if you don't know this record, you have to listen to it". I was completely obsessed with it. I thought it was incredible. And when I did my Masters, I wrote an essay all about translation, and when he chooses not to translate in terms of, I thought it was just incredible. And I

was just kind of obsessed with the way he sometimes completely misunderstands London. London was a place full of racial tension and class tension at the time, and obviously, from his perspective, it was peaceful, and the policemen are saying "Hi!"... I don't know, I thought that was so interesting. The dialogue I wanted to create was firstly about the way how esthetic objects can make Melissa feel this connection to Catarina, even though she doesn't necessarily understand her mother's connection to what Catarina is singing about. And I love the way also that because of censorship, they had to hide political messages in these love stories. The book is something I'm thinking about a lot. What we were saying about intimacy goes in here, but there's also a huge amount of kindness, of joy, and of happiness and pleasure in their work, which is something I try and have in my novels that is a very Brazilian thing, to feel the pleasure and the happiness and in through the esthetic. And that isn't a British novel characteristic. The moonrise photo, again, is in this moment of the Cold War, just this kind of awe Planet Earth, which sounds completely insane, but I was interested in that kind of universality, that kind of the equality of all human life, et cetera. Brazil is so amazing of a like geographical area, there's a much more inherent understanding of the importance of the planet and the environment on the left.

London emerges as a space of encounters, tensions, and solidarities. What role does the city play in shaping your characters and your own creative process?

I've been living for three years outside of London. But when I wrote this novel, apart from my university, I basically had always lived in London. This it a difficult question for me to answer. The city is so fundamental. It's so before everything else, on the one hand, it's very important to me to portray materially what an experience of living in the city is like. From the state education that Melissa experiences, to educational maintenance allowance, and what was it like to grow up in that part of South London during the Blair years, when there was a huge increase in state investment in education. I'm not a fan of Tony Blair, for obvious reasons, but I am a fan of investing in universal education and housing. And I think I wanted to show that this is what it was like to grow this is what was possible when you have social housing, when you have well-funded state schools. This is what was *messed up* about it at the same time. And when I was writing, I did a lot of interviews with people that grew up in that area. I grew up in that area, but from a more mid from a middle--class family, like a white family, with an English dad. There were significant differences in my experience to Melissa's as well as, obviously, Catarina. I did these interviews, and I wanted to be I wanted to really understand, when did you become aware of class difference and race difference, and what was your experience of sex and drugs and all of these different things, and so on. I was very that was important for me to capture. Similarly, when I was writing about the periods set in Mile End, my editor said to me, "Oh, look, do we need this fourth housemate in the flat? She doesn't really do anything". And I said, "Yeah, we do, because she could not have afforded a flat with any fewer people living in it, yeah?". That's why there's this housemate that's just always at her boyfriend's house, because it's Melissa could not have afforded to live somewhere alone. The city is this place of quite magical, multicultural intimacy and desire and solidarity and encounter, but also, sort of there are limits to that, and they're really material in their in their base. It was important to me to capture all of that. And also, at the same time, London is a city that, even in 2016 and 2017, feels better and easier than now. And I think about Catarina's PhD experience, and now also the marketisation of higher education and how that's changed. This is not a naive love letter to this place. We still have to think of the kind of material conditions that were important and good, like EMA or whatever else.

Do you think literature is a privileged space for experimenting with forms of being that only exists through narration?

I guess I think of it, maybe less in terms of narration and more in terms of what the novel

facilitates. But obviously the novel is constituted from narration. My sense of character is much more contingent than maybe what might be kind of classically taught in, like a creative writing seminar. And maybe that's not surprising, but again, I think that's to do with my understanding of the contingency of who we are and how we behave. And that's an optimistic thing, because it means that people can transform, they aren't inherently bad or good people. You're always having to make these quite difficult and sometimes arbitrary feeling choices about what is included and excluded, and in the way I write, it is the sense of the wholeness of an individual is sacrificed for a sense of the wholeness of a group, which is, I suppose, the way of making the novel not an individualist endeavor, right, which is difficult and what all like socialist novelists have to grapple with. But I certainly think about the novel, and particularly with *there are more things*, I wanted to write a longer novel because I wanted to have this sense of time travel. That's the capacity of the novel, is to time travel without even doing sci-fi. And to hold onto the reader for that long and to create this long durational understanding of who a character is so I suppose maybe the answer is in the sense that it's through this kind of more speculative flashback section that you can understand Melissa or Catarina properly, in a way that they don't understand themselves. And that is the gift of the novel to give you that dramatic irony, dramatic ironic insight to who they are. It's not always clear who is narrating is the is the other thing. Someone's put this together, but without having a kind of Junot Díaz, like I'm an awful misogynistic head narrator. You know, you don't have to trust what I'm saying. I'm your sort of nice, earnest feminist narrator that wants to put all of this together.

Your books have been shortlisted for major literary prizes in the UK. Do you feel that British institutional canonical recognition reads your work as diversity or as an integral part of Contemporary English literature? I'm asking you this because I studied a lot about Salman Rushdie, and I remember his ideas of subverting Commonwealth Literature by talking about a Third World Country Literature instead of relying on post-modernism, maybe to perceive this literature as something less cynical.

I think it's there's elements of both. In 2023, I was on this prestigious list grant as best young British authors. And I think in the sort of commentary to why they chose me and Natasha Brown, whose writing I think is really different to mine. But anyway, they sort of just said, they're both so good at social justice, diversity, something like that. I've been part of a lot of Palestine Solidarity organisations by writers, and it was quite incredible to see how lots of writers are part of it. But it was also obviously it was disproportionately young writers from "diverse backgrounds". And it was quite extraordinary to see, as soon as they felt sort of like financially threatened, because we were talking about sponsorship, how soon they turned on these writers who they'd been celebrating for their commitment to social justice and diversity. You know, they were really turned on us completely. I think there is this kind of post *Black Lives Matter*, very shallow kind of commitment to diversity. And that is why some people, and it's hard for me to say, but I think there is some interest in my work that is, in my work that is about that and identity kind of had a moment as well. In practice, it is really celebrating the work of white Latin Americans. I think it's boring and I'm not interested. I'm not gonna say it's not for me. But I think that that's kind of complicated by the fact that (commercially) I exist in the shadow of Sally Rooney. I like Sally Rooney. It's more to say that in terms of what publishers are interested in. This a novel about young women. *there are more things* was shortlisted for the Orwell prize and the Goldsmiths, which are both quite pretty serious British prizes. I think there's a kind of, and, you know, I'm on the syllabus at Queen Mary University of London, among other syllabuses. I am glad some are thinking that this is an important bit of British literature and are willing to read it and see that it's written in this kind of very light,

oral, feminine way. There are lots of people that will read my work, and they're not looking for intellectual heft, but I think if you are reading for that, then you can find it. There's both.

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