


## WHAT'S THE CATTLE'S THOUGHTS?

NO QUE PENSA O GADO?

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## **What's the cattle's thoughts?**

**Abstract:** In the largest corral in the world, cattle and people share the same pasture, chewing cud. Between rapes and monocultures, agribusiness sings empty hymns while devouring land and memory. This brief essay-fiction dismantles the anti-aesthetic “agropop” of Brazil-exportation and asks with sharp teeth: does the bottom of the cattle throat hold thought or just feed?

**Keywords** agropop; sertanejo; anti-aesthetic.

## **No que pensa o gado?**

**Resumo:** No maior curral do mundo, bois e gente dividem o mesmo pasto, ruminando. Entre estupros e monoculturas, o agro canta hinos vazios enquanto devora a terra e a memória. Este breve ensaio-ficção desmonta a antiestética “agropop” do Brasil-exportação e pergunta, com dentes afiados: no fundo da goela do gado, há pensamento ou só ração?

**Palavras-chave:** agropop; sertanejo; antiestética.



the land invaders call Brazil is the largest corral in the world.

the ground, a space for dispute. they arrived half a century ago and since then violence has occurred daily. they say *conquest* when they should say *rape*.

Iracema: America: raped: sisters: equals.

the land that was once forest, a deep connection, an umbilical cord, has become either pasture or soybeans. yesterday a home, today a product.

the ox sees the men.

*and since they have little mountain in them,*

men see no problem in raising to slaughter.

*(what do we know?)*

despite everything, the ox is. it is not an abstract symbol, it is not a blurred image in history books, it is not a drawing on a lasagna box. the ox is the reality.

the ox: villain & victim.

*and it is difficult, after this, to ruminate on our truth.* — writes Carlos.

the cattle grazes. what's the cattle's thoughts?

do they think about their future while chewing on the present?

about the taste of their processed meat in a fast-food joint?

about the texture of their leather on the waist of an *agrob*oy?

*I want and wanted to be an ox*

*Before wanting to be a flower.*

*And being an ox, I am tenderness.* — writes Hilda.

do cattle think about their own tenderness?

arcadism was an artistic movement of the 18th century, the aesthetics of which was based, among other aspects, on the *bucolic*: a representation of nature as a balanced and perfect setting for man's rational reflection. [women matter little: those bald literates did not see them as thinking heads.] thus, works with paradisiacal landscapes, the harmonic nature that invites male subjectivity to express itself, were common.

do cattle think about the past?

romanticism was an artistic movement of the 19th century, the aesthetics of which were based, among other aspects, on an intensely emotional representation of nature as an external reflection of man's inner anxieties. [women still received little attention: the literate are still bald but now also have tuberculosis.] thus, works centered around reflective white men facing a storm or a hurricane



(mirrors of their sentimental core) were common.

do cattle think about bibliographic references?

agropop is? an artistic movement of the 21st century, the aesthetics? of which, among other aspects, is based on the anti-aesthetics. the idea? is making art? to say that they do not need art, this useless, superfluous expense. nature here is a market — a *made in Brazil* export-type product, the more pesticides, the better, the capital's poisonous. the absolute opposite of profound Brazil: superficial Brazil. there is little or no layer of implicit meaning, language games are rare, everything is obscenely obvious, explained step by step. one cannot count on the interpretative capacity of the public, after all, cattle heads are not thinking heads. it is necessary to chew down to and even the marrow: the message must be transparent.

do cattle think about national identity?

an example: the videoclip *País do Agro* (2021) by the duo Adson & Alana, self-proclaimed “ambassadors of agribusiness.” since its beginning, its advertising is wide open: the watermark of an agricultural GPS orbits in the upper corner of the screen to the end of the video. the first image after the sponsorship: the siblings, their backs turned, walk on a plantation at sunset, Alana waves the Brazilian flag, which flutters in the wind. cut to the siblings sitting on thrones (truly) on the plantation. Adson wears a cowboy hat & Alana, a bandana. the rest of their looks are the typical style of Fubanguismo Cultural™<sup>1</sup>.

do cattle think about their own appearance?

while the generic melody repeats “oh, oh, oh, oh,” the singers vocally sign their own names and “PAÍS DO AGRO” appears on the screen with a wordArt-like effect [*you don't have to hire no professional, my cousin knows how to handle all this Pc stuff*]. it is difficult to continue describing this video scene by scene without falling into common-sense cliché. so, a visual summary of what we see next: the “ambassadors of agribusiness” enthroned in the plantation at sunset; many piled wooden stumps —a tree graveyard? —; the interior of a factory holds soybeans in large bags; the siblings sit in what seem to be sacks of manure; aerial views of monoculture and agricultural work with machines and tractors collecting cotton and various grains; beer and barbecue fast cuts; a timelapse of a sprouting seed; coffee and food tables; and, of course, promotional images of that agricultural GPS that sponsors the song.

*Forgive me, bossa nova and MPB*

*But sertanejo is the sound of Brazil*

all is crystal clear. there is a clear dispute going on between narratives about national identity. who can say what Brazil is? or what Brazil sounds like?

*Its first name is Brazil, its surname, rural*

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1 According to Luan Borges: “from tacky architecture to puerile cuisine, the portrait of an emerging pseudo-elite that rejects any trace of a national culture” (BORGES, 2024).



*It is no longer the country of carnaval*

*Around the world it is respected*

*Brazil is now the agro country*

how many Brazils are there in Brazil? and why do *fubangos* feel entitled to appropriate the national collective symbols? how many Brazils are excluded, crushed, and exploited by the “agro country”?

do cattle think about politics?

after the 2018 presidential campaign, the Brazilian flag gained other layers of representation: in addition to the green and yellow of Orleans and Bragança — a colonial heritage disguised as “green of the forests and yellow of gold” —, the flag now also symbolizes nausea and fascism.

do cattle rule politics?

after the economic, political, social crisis: the aesthetic crisis.

the cattle grazes.



### References

BORGES, Luan. Fubanguismo Cultural: Da arquitetura cafuna a culinária pueril, o retrato de uma pseudo-elite emergente que rechaça qualquer traço de cultura nacional. Substack: @luanborges, 08 nov. 2024. Disponível em: <https://luanborges.substack.com/p/o-fubanguismo-cultural>. Acesso em: 05 jun. 2025.



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