

Reviews

Arenas, Fernando. *Lusophone Africa: Beyond Independence*. Minneapolis: University of Minnesota Press, 2011.

Is it possible to account for the specificity of Lusophone Africa in the context of globalization and postcolonialism without relegating it to the “margins”? *Lusophone Africa: Beyond Independence* offers a thoughtful critical intervention on this topic by discussing the entanglement of each of the five Portuguese-speaking countries in Africa within a global condition of cross-cultural symbolic and material exchanges. This is done by reflecting on literature but also cinema and popular music, two vastly understudied fields of cultural production in these countries. The result is a highly nuanced, stimulating account of Mozambique, Angola, Cape Verde, São Tomé and Príncipe, and Guinea-Bissau, not only on an individual level, but also in relation to one another, as well as to other African regions, to reigning or emerging global economic powers such as Brazil, the United States, and China, and to global networks and flows of power.

For the academic reader already familiar with the field of Lusophone Africa, the book provides a multidimensional panoramic view of the complex transactions, interdependences and asymmetries between the five countries under discussion. This kind of reader is most likely to appreciate the illuminating analysis of the highly complex Lusophone South Atlantic geopolitics from the early nineteenth century onwards, which is done by drawing on key historical moments, such as Brazilian independence, the profitable slave trade, the continued weakening of Portuguese imperial power, and the competing alliances among Angolans in relation to Portugal and Brazil. But there is also plenty for the general reader who may not be entirely familiar with the histories and cultures of what is often referred to as “Portuguese-speaking Africa.” Lively and stimulating throughout, the analysis of these countries’ position on the geopolitical map of contemporary global forces is grounded in clear, concise introductory overviews of how Africa, Brazil, and Portugal have been tangled up from colonial times to the postcolonial present. Perhaps a stronger emphasis

on São Tomean and Guinean histories and cultures might have been helpful to the reader. In general, *Lusophone Africa* places more emphasis on Cape Verde, Angola, and Mozambique, while dedicating significantly less attention to São Tomé and Príncipe and Guinea-Bissau.

The four chapters in the book are transparently connected, and each one works well on its own. Chapter one offers a very well chosen set of coordinates to interpret the material covered in the ensuing chapters. It is also the most challenging in its clear but complex exploration of the ideological nexus between colonialism, racism, and Lusotropicalism, which, according to the author, will haunt the deliberations and transactions within the Lusophone community for years to come.

Chapter two sets the stage for an original discussion of the link between globalization, the world-music industry, and contemporary Cape Verdean music. Its key message is that the globalization of Cape Verdean music through Cesária Évora is a paradigmatic case of successful global/ local synergies. Arenas offers an overview of the cultural, geopolitical, and socioeconomic elements that have shaped the formation of the Cape Verdean society, with an emphasis on the diasporic condition intrinsic to the development of the nation and on Kriolu as one of the primary cultural products of Cape Verde. After spelling out the epistemological, geopolitical, economic, and cultural layers of the category “world music,” the chapter draws on the central figure of Cesária Évora, but also on promising younger voices such as Lura, Tcheka, Mayra Andrade, and Carmen Souza, arguing compellingly for the importance of studying popular music as a privileged site for the exploration of national identity and culture.

Chapter three turns its focus to film and to specific film directors such as Flora Gomes and Licínio Azevedo, providing a critical review of films that take place in Guinea-Bissau, Mozambique, Cape Verde, and Angola. These are discussed against a historical background of cinema evolution in sub-Saharan Africa.

The final chapter privileges Angolan literature. It addresses a number of Angolan fictional works published between 2000 and 2006 by Pepetela, Manuel Rui, and Ondjaki, whose works creatively address the aftermath of colonialism and civil war, social justice, reconstruction, and democratization. Of note is the chapter’s emphasis on the role of “affect” in the relationship between postcolonial subjects and the experience of Portuguese colonialism.

On a general level, this volume could be read in the context of the debate around the impact of African postcolonial cultural production in the global marketplace. *Lusophone Africa* builds on earlier critiques of the term “postcolonial” (Dirlik, Mbembe), defending that “postcolonial theory” and “theories of globalization” are not mutually exclusive discursive domains, since they focus on interrelated phenomena. Arenas’s book constitutes a very important step toward successfully overcoming the critical misgivings expressed in studies such as Graham Huggan’s *The Postcolonial Exotic: Marketing the Margins* (Routledge, 2001), which interprets the processes of globalization from a postcolonial viewpoint, while further reinforcing the reification of Africa through its focus on the Anglophone West. For this very reason, it is regrettable that *Lusophone Africa* only implicitly acknowledges the role of gender and sexual difference in its analysis of the postcolonial condition and the effects of globalization. When discussing the work of Lura, for example, Arenas notes how her Cape Verdean identity is “a deeply constructed one” and adds that her “charisma, sensuousness and good looks” (84) are appealing to a global audience. However, the implied relationship between music, gender, nationality, and globalization is left largely untouched. In this respect, *Lusophone Africa* mirrors the tendency in current scholarly inquiry into patterns of global flow by neglecting case-study articulations of gender and sexual difference through the lens of globalization and postcolonialism. Because these factors are always implied but never directly addressed and theorised, they end up acting as a synonym for the “local” and the “feminine,” instead of signifying as politically meaningful variables that may account for more subtle, market-mediated patriarchal histories within patterns of global flow. The addition of this topic in a second edition of this otherwise excellent volume would be extremely welcome.

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Português em contato. Edited by Ana M. Carvalho. Madrid & Frankfurt: Ibero-americana/ Vervuert, 2009.

A coletânea organizada por Ana Maria Carvalho é uma contribuição até agora única aos estudos linguísticos relativos ao português. Como aponta a organizadora, esta é a primeira obra a se dedicar ao estudo do português em situações de contato. O livro traz à luz artigos a respeito da língua portuguesa nos quatro cantos do mundo—literalmente. A coletânea é dividida por regiões geográficas, com estudos que abordam o contato do português com outras línguas na África, América, Ásia e Europa.

Apesar de os artigos terem em comum a abordagem de fenômenos sociais nas diferentes regiões, essa abordagem é levada a cabo em subáreas diferentes, espelhando o caráter interdisciplinar dos estudos que abordam o contato linguístico. Na seção sobre o português em contato na África, por exemplo, encontramos uma análise da representação da língua dos negros em obras literárias dos séculos XV e XVI (Lipski); um estudo sobre os papéis sociais de Changana e do português em Moçambique (Gonçalves e Chimbutane); um exame a respeito da influência mútua entre o crioulo e o português na Guiné-Bissau (Couto); uma investigação relativa às chamadas formas divergentes em crioulo cabo-verdiano (Quint); e uma análise dos fatores sociolinguísticos e históricos relevantes para o desenvolvimento do português vernáculo de Angola e, particularmente, do sintagma nominal dessa variante (Inverno).

A respeito do contato da língua portuguesa no continente americano, a coletânea apresenta um estudo de Ferreira sobre uma possível origem comum entre o português popular brasileiro e o crioulo cabo-verdiano. A seguir, encontramos um trabalho de Scherre e Naro, que argumentam que muitos dos traços presentes no português popular brasileiro têm origem na fala não-padrão do português europeu. O estudo de Emmerich e Paiva fornece um panorama sobre a formação do português do Xingu, enquanto o texto de Gomes aborda a aquisição e o uso de preposições na variante do português utilizada pelos indígenas do grupo Kamaiurá, também na região do Xingu. O artigo de Alkmim discute a linguagem de negros e escravos no Brasil no século XIX, retomando as possíveis raízes africanas da variante brasileira do português.

Ainda na seção sobre o contato linguístico na América, que é a que conta com maior número de artigos, encontramos uma comparação do bilinguismo em duas cidades de Santa Catarina, em que Vandresen discute os fatores e as políticas linguísticas que levaram à manutenção (ou não) do bilinguismo português-alemão nessas localidades. As políticas linguísticas brasileiras também são abordadas no artigo de Quadros, que discorre sobre o impacto dessas políticas na educação de surdos. Finalmente, o português do norte do Uruguai é o tema de dois estudos: o estudo de Coll mantém que havia um bilinguismo sem diglossia naquela região no século XIX, enquanto o trabalho de Meirelles descreve características fonéticas do português de duas localidades fronteiriças, uma no Brasil e outra no Uruguai, e conclui que os sistemas fonético-fonológicos de ambas variantes permanecem atrelados ao português brasileiro padrão (e não se tornaram híbridos), apesar do contato com o espanhol.

A seção sobre o português na Ásia conta apenas com um trabalho, no qual Baxter discorre a respeito do português em Macau. O autor fornece um resumo da história sociolinguística de Macau, mostrando características da variante ali utilizada, bem como do pidgin de base portuguesa que se desenvolveu.

Os três artigos compreendidos na seção sobre o continente europeu versam sobre a situação sociolinguística do galego (que a organizadora chama de “português galego” [7]). O trabalho de Domínguez analisa a situação sociolinguística do galego e do espanhol, além de apresentar fatores que, propõe a autora, deveriam ser levados em consideração para o planejamento de políticas linguísticas. O texto de Herrero Valeiro analisa a padronização ortográfica “como índice ideológico e identitário” (339), a partir de escritos públicos como cartazes e pichações. Ainda tratando de ortografia em galego, o último trabalho apresentado, de Gil Hernández, analisa os princípios que fundamentam as *Normas ortográficas e morfológicas do idioma galego*.

Sem nenhuma sombra de dúvida, esta coletânea é de importância singular para os estudos linguísticos portugueses. O amplo escopo da obra, tanto em relação a regiões geográficas quanto em relação a áreas de estudo, fornece uma visão panorâmica de situações em que o português se encontra em contato com outras línguas. Naturalmente, mesmo com um leque de trabalhos tão abrangente, a coletânea não aborda todas as situações em que a língua portuguesa se

encontra em contato com outras—para tanto, seriam necessários vários volumes. Não podemos, porém, nos ater ao que uma coletânea *não* traz, e sim ao que de fato acrescenta em termos de contribuição para o conhecimento. Na opinião desta resenhista, os artigos presentes em *Português em contato* fazem deste livro uma obra fundamental para qualquer estudioso da linguística portuguesa. Os trabalhos ali encontrados podem servir de trampolim para pesquisas mais aprofundadas sobre quaisquer dos temas abordados. Sem a coletânea, no entanto, correríamos o risco de nem sequer tomar conhecimento de vários daqueles tópicos.

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Becoming Brazuca: Brazilian Immigration to the United States. Edited by Clémence Jouët-Pastré and Letícia J. Braga. Cambridge: DRCLAS/ Harvard University Press, 2008.

Twenty-two scholars have authored these research and theoretical articles selected among those presented at the First National Conference on Brazilian Immigration, which took place at Harvard University in the Spring semester of 2005. In her astute “Prologue: The Diasporic Experience,” Carola Suárez-Orozco calls attention to today’s intense, unprecedented flows of migration, and to the fact that at the onset of the twenty-first century the world has over 200 million immigrants and refugees. The United States alone has been receiving more than one million new residents annually. According to the U.S. Census Bureau data from 2006, writes Suárez-Orozco, this is the nation of “35.7 million people who were born abroad” (v).

Though the 2000 U.S. Census accounted for only 212,000 Brazilians and their U.S.-born children, the Brazilian Consulate in New York City estimated in 2003 that about 300,000 Brazilians resided just in its consular district. That’s the same five-state area where, as Maxine Margolis points out, the Current Population Survey counted only 20,000 Brazilians in 1999 (340). In the shadows of such an invisible community, ranging in size from 800,000 to 1,1 million people (according to Eduardo Salgado in a 2001 *Veja* article), a fictional character and an ethnic stereotype emerged from the 1970s onward: the Brazuca. In her elucidating study on the two newspapers that helped sediment the Brazilian immigrant’s identity in the United States, New York’s *The Brasilians* and San Francisco’s *Brazil Today*, literary critic and cultural studies professor Else Vieira explains this term, which was employed in satirical pieces on “The Adventures of Zé Brazuca,” penned by Jota Alves and published in *The Brasilians*, about a handsome shoeshiner from Rio de Janeiro who emigrated to Manhattan. Vieira believes that “the early Brazuca can be seen as an internationalized version of the folkloric *malandro*, swinging to-and-fro between order and disorder, as first studied by Antonio Candido” (87). The Brazuca today, she adds, can be, in general, any Brazilian migrant outside Brazil. In particular, though, the neologism results from the same phenomenon that “created the Brazilian entrepreneur

abroad, the transnationalization of the national culture and economy, and, for that matter, the transplantation of the Brazilian sharp division of classes” (87).

This collection of essays attempts to explain the birth, growth, and current profile of the Brazuca. Suárez-Orozco’s prologue serves as a theoretical and comparative gateway. The applied psychology and immigration studies scholar contends that contributions from a variety of disciplines are essential to capture the complexity of the Brazilian migratory experience. All of the social sciences have “explanatory value,” but the insights “gained from the arts, including literature, poetry, plays, film, and music, also shed important light on the experiences both in the point of origin as well as in the diaspora” (viii). Organized into three sections—“The Art of Seduction: Images of Brazil and the United States in the Twentieth Century,” “(In)Visibility: Community and Belonging,” and “A New Generation of People and Research”—the collection of fourteen chapters in *Becoming Brazuca* nevertheless devotes much more attention to the perspectives and subject matters from the realm of the social sciences than from those of the arts and humanities.

A very well-informed study by historian Darién Davis on the first Brazilian immigrants to the United States, the actors and musicians who came between the 1930s and the 1950s, has the honorable role of opening the series. Anthropologist Bernadete Beserra’s short but convincing essay is next. Based on interviews with Brazilian women immigrants, the author contrasts their self-images vis-à-vis the stereotypical notion of the sexy Latin American female propagated by the movie, tourism, and fashion industries. This is as close as the volume gets to examining artistic representations of the Brazuca experience. The book is undeniably rich in its variety of data on generational, linguistic, and educational disparities; in its poignant reflections on health care and housing and work issues; and in its multiple approaches to the financial, legal, religious, social, and psychological challenges facing this new but fast-growing community in the United States. Anthropologist Ana Ramos-Zayas’s take on the “culture of excess” and the “commercialization of culture” among Brazilian and Portuguese communities in Newark, for instance, is particularly enlightening.

The volume closes with Margolis’s compelling essay, which certainly results from her wide and profound understanding of immigration issues and

her reading of the other contributions to *Becoming Brazuca*. Readers may not agree with the total extent of some of her generalizations, however. She argues that “Brazilians only become fully conscious of their identity after they leave Brazil” and that “[in] Brazil, Brazilian national identity is taken for granted; it is an abstraction that is rarely a signifier since those one meets on a daily basis are all likely to be Brazilian” (343). She then quotes her own words from a different article: “while national identity in Brazil is a given and seldom noticed, Brazilians abroad are classified as foreigners from a distant and exotic land” (343).

Despite the partial truth of such observations, here are a few questions to ponder: In their supposed unawareness of themselves, are Brazilians in Brazil really different from other nationals living in their home countries? How much did European colonizers in Brazil and their colonized subjects shape and reshape that Brazilian “abstraction” of national identity? Wasn’t it written long ago that the New World tropics were hot and promiscuous? What about the interplay between Brazilians and Japanese immigrants, or between the host nation and the 2.9 million Europeans who arrived in Brazil between the 1860s and the 1930s (data included in the editors’ introduction)? What role have foreign movies and daily television series played with regard to the negotiated self-images of Brazilians? Or the abundant exchanges, through e-mail and social media, between Brazilians in Brazil and Brazilians anywhere else on earth? These are questions that remind us of another well-founded remark by Suárez-Orozco: researchers on the Brazuca identity and other national abstractions “should consider the historical, political, economic, social, and cultural forces at work not simply within the host country but also in the sending countries” (vii).

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Felix, Regina. *Sedução e heroísmo: imaginação de mulher. Entre a República das Letras e a Belle Époque (1884-1911)*. Florianópolis: Editora Mulheres, 2007.

Regina Felix's *Sedução e heroísmo: imaginação de mulher* is a welcome contribution to the historiography of women's writing in Brazil. Focusing her analysis on four narrative works, two by Maria Benedita Bormann (1853-1895) and two by Emília Bandeira de Melo (1852-1910), Felix successfully shows how Bormann's and Melo's literary representations capture the ongoing changes in societal gender roles, namely the process whereby middle-class Brazilian women moved from the patriarchal "casa grande" to the public sphere of the street, where work issues and political voices prevailed.

The book opens with a dense review of major philosophers, theoreticians, and literary critics. It begins by framing Bormann's and Melo's fictional narratives within the theoretical realm by focusing, first, on Michel Foucault's notion of literary subject and following with a discussion of Walter Benjamin's historical subject and Mikhail Bakhtin's theory of literary dialogism. The first chapter very successfully contextualizes Bormann's and Melo's milieus from the Republic of Letters to the *Belle Époque* (roughly 1884-1911). In it Felix reviews, in broad strokes, Rio de Janeiro's gendered spaces of public and private spheres against a theoretical background that combines Jürgen Habermas, Roberto DaMatta, and Hannah Arendt. In so doing, she reveals to the reader, on the one hand, the major Brazilian literary authors and philosophers of the time—the predominantly male ruling literati—and, on the other hand, women in their prescribed roles as domesticated, spiritualized beings or as markers of the patriarchal status, contained within the home outside of which undisciplined women were erased from the national narrative.

The second chapter introduces Bormann and is subdivided into two sections, each discussing one of her novels, *Duas irmãs* (1884) and *Celeste* (1893). Felix suggests that *Duas irmãs* seems to dialogue with its milieu's largely male intellectual establishment. In the novel's plot, in order to control her own sexual impulses, the female protagonist opts for a sublimation of desire through a spiritually or metaphysically cloistered life (with a non-consummated marriage replacing the monastery). In the second novel, the romantic heroine, hampered

by her verbally and physically abusive parents, and after a disillusioned and sexually violent marriage, makes a conscious choice to allow her decadent and dissolute persona to emerge. These works by Bormann, both of which exhibit the structure of a *Familienroman*, are read by Felix as emphasising “sedução,” which stands, in her interpretation, for the conscious choice to satisfy the urges of the female body and reject the denial of women’s materiality as prescribed by patriarchalism. Given that women were then educated for either maternal docility or social dejection, both narratives challenged their readers to rethink home, marriage, and patriarchal values. Daring to adopt deviant behaviors, however counterintuitively, is what allows Bormann’s protagonists access to intellectual freedom as well as to erotic pleasure.

Following the same structural pattern, the third chapter moves to Melo’s *Gradações* (1897) and *A luta* (1911). *Gradações* is organized as a collection of short stories that, though apparently disconnected, maintain cohesion through the repetition of characters, places, and situations, as well as through thematic progression. In it, Melo inserts Teresa of Ávila, Tantalus, Mazepa, and Prometheus, all of whom, Felix notes, heroically challenged authority. Therefore, she contends that in *Gradações* Melo challenges the then-dominant literary style, realism and naturalism, by proposing, in a sentimental tone, a “coletividade constituída por mulheres como referência de outra sociabilidade” (93). Through a process of either exile, mystical ecstasy, or self-analysis, the mature heroine experiences a displacement that marks her entrance in a new discursive and social milieu. Melo’s *A Luta*, observes Felix, further exposes “o abandono da casa colonial como o elemento fundamental de fixação da ordem patriarcal, avançando a conquistas de trabalho e de representação” (103). The book, she continues, juxtaposes a disciplined, stable colonial world of marriage and inheritance with a modern, though destitute, matrilineal family. Felix discusses how Melo’s female characters subvert stereotypes: just as the young Celina begins with the misguided belief that marriage is the way to social ascension, D. Margarida is able to free herself from archaic notions of what a woman’s role might be within the family and church.

At once dense and succinct, Felix’s *Sedução e heroísmo* is a detailed analysis of these two Brazilian women writers’ defiance and contribution to their

intellectual milieu. Given its sophisticated theoretical analysis and language, it's better suited for an advanced reader. Though the study provides precise explanations of every argument it advances, a novice reader might not recognize, for example, some of the major theoreticians presented, a few of whom, unfortunately, are not referenced in the bibliography. Nevertheless, Felix's book represents a great contribution to the history of Brazilian literature, especially since it focuses on lesser known authors who wrote during a very important period, showcasing the exact moment of profound societal transformation. It is objective, very well organized and written, and especially relevant for academics in the fields of feminism, exclusion, and resistance.

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Madeira, Angélica. *Livro dos naufrágios: ensaio sobre a História trágico-marítima*. Brasília: Editora Universidade de Brasília, 2005.

Between 1735 and 1736, Bernardo Gomes de Brito published in Lisbon *A história trágico-marítima*, a two-volume chronological anthology of accounts of shipwrecks that took place and were written down between 1552 and 1602, “depois que se poz en ejercicio a navegação da India,” according to the tome’s title page. Its writers included cosmographers, pilots, noble chroniclers, and renowned authors such as Diogo de Couto, but also members of religious orders, apothecaries, and anonymous narrators. Some put down their own testimony as survivors of a liminal experience on the seas, while others collected secondhand oral accounts or adapted manuscripts. Why did Gomes de Brito decide to gather these narratives in the eighteenth century? What relationship did this publication have to the new enlightened historiography of the Portuguese Academy, recently founded in 1720? What was Gomes de Brito’s underlying project, and how do we read these accounts today?

In her study of Gomes de Brito’s anthology, Angélica Madeira takes as her hypothesis that the shipwreck tales of the sixteenth century are embryos of the modern genres and that they reveal the early rise of a baroque prose and aesthetics. To that end, *Livro dos naufrágios* is structured in three chapters: 1) a reconstruction of the material culture and architecture of power inside the grand Portuguese merchant ship, a true “total institution” and baroque house; 2) analysis of the shipwreck narratives as baroque allegory, counterpoint to modernity, and early expression of a Portuguese baroque style; 3) a study of the encounter with the “other” in America, India, and, above all, in Africa, land of radical alterity.

This corpus of shipwreck tales is a “unique discursive event” in the Portuguese language (56). The collection gathers together heterogeneous and disperse fragments that preserve linguistic usage and collective knowledge that would have otherwise been irredeemably lost. Madeira recalls that toward the end of the sixteenth century one fourth of the Portuguese population was directly involved in the business of navigation. Perhaps this piece of information accounts for, in part, the intensity and diffusion of these stories in Portugal.

While other peoples also produced and published similar texts, only the Portuguese converted them into a popular genre of string literature.

Considering the Iberian context, it would behoove us to put the tales of *A história trágico-marítima* in dialogue with at least two fundamental Spanish texts: the “Libro de Naufragios” by Gonzalo Fernández de Oviedo, the last of the books that comprise the *Historia general y natural de las Indias*, published in part in 1535 but unpublished in its entirety until the nineteenth century; and the famous *Relación* of Álvaro Núñez Cabeza de Vaca, published in 1542 and 1555, and known by the title *Naufragios* following its reediting in 1731 by Andrés González de Barcia of the Royal Academy of History. The practice of the same genre at the same time, their shared imperial contexts, and the phenomenon of the reeditions in the eighteenth century demand that we be mindful of the intersections, divergences, and relationships between these Portuguese and Spanish texts.

Madeira pays special attention to the shipwreck tale of Jorge d’Albuquerque, which was first published in 1601 in Lisbon, together with the first edition of the epic poem *A Prosopopéia* by Bento Teixeira. The author points out that Albuquerque’s story stands out in Brito’s collection because it is the only one that tells of a voyage that sets out from Brazil and also the only one to construct a heroic individuality. Furthermore, in the author’s opinion, it is the account that best represents the tension between the codes and epistemes of a historical moment characterized by transformations.

The notable chapter on the shipwreck as baroque allegory is fundamental for debates on literary history and theory. Madeira explores the conventions and tropes that configure the imaginary of the shipwreck, understanding the baroque as a phenomenon linked to modernity, crisis, heterogeneity, and intersections between popular and erudite traditions. Shipwreck tales are, among many other things, “o espaço metafórico por excelência para significar a fragilidade das associações” (64), a society without foundations exposed to the abyss. Allegories are always inevitably open, in spite of the narrator’s wish to close them along a moralizing line. Madeira follows Walter Benjamin’s conception of allegory as the ruins of thought, and she comments on scenes of unballasting in which seafarers throw treasures and merchandise overboard in order to stay alive. Here she perceives a field of oppositions and inversions, and a picture of *vanitas*.

Lastly, the baroque character of these shipwreck tales confronts the problem of Portugal's particularity. Although Madeira gives credence to the Luso-Hispanic cultural unity of the sixteenth and seventeenth centuries, which she supports with a lengthy quote from Antonio José Saraiva, she nevertheless considers that the Portuguese narratives possess an aim and decorum that differentiates them from Castilian baroque expression. The Portuguese prose is said to be more "austere and sober," thus distancing itself from Spain's characteristic excess and approaching the French spirit of Montaigne or Pascal. The author suggests that the "hyperbolic version of the baroque" emerged from the delirious experience of the Spanish colonization of America (235). Although she does not cite it, Madeira appears here to follow the (already naturalized?) beginnings of *Visão do paraíso* (1958), which merits reconsideration for the way in which Sérgio Buarque de Holanda took Columbus as metonymy for the Castilian spirit. Moreover, the Portuguese advance along the coasts of Africa and Asia already had a prior textual tradition, unlike Spain's penetration into a new continent. More precisely, Madeira's study demonstrates that as the Portuguese penetrated further into unknown lands, the marvelous and the fabulous became ever more present in their texts (306), which moved them perhaps a little closer to the alleged Spanish delirium. In this regard, Madeira's stupendous work reflects on an enormous body of texts that, among many other things, can help us to blur our own academic line of Tordesillas.

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A Companion to Portuguese Literature. Edited by Stephen Parkinson, Cláudia Pazos Alonso, and T. F. Earle. Woodbridge, UK: Tamesis, 2009.

A Companion to Portuguese Literature is a remarkably inspired and personalized introduction to the unattainable task of contextualizing perfectly the totality of Portuguese literary history. Comprising significant improvements and complements to the 1932 classic *Portuguese Literature* by Aubrey Bell and the more recent *A Revisionary History of Portuguese Literature*, edited by Miguel Tamen and Helena C. Buescu (Garland Publishing, 1999), *A Companion to Portuguese Literature* is unabashedly canonical yet revisionary, at once unassumingly authoritative and entertaining, resourceful and pleasantly concise.

The *Companion* opens with a masterful 24-page overview by scholar, novelist, and poet Helder Macedo covering eight centuries of Portuguese literature, followed by eleven chapters contributed by other specialists in each of their respective fields. The canonical authors and texts from the twelfth to the twentieth century are presented chronologically, and three additional chapters survey the literary landscape from modernism through contemporary times. The *Companion* concludes with an invaluable review of “Portuguese Literature in English Translation,” and each chapter is referenced to works cited and includes recommendations for further reading.

Each scholar’s personal style and critical approach to the text is woven seamlessly into a tightly organized whole. The diversity in analytical styles may be observed in the first two chapters by comparing the close reading of “Medieval Portuguese-Galician Lyric” (by Rip Cohen and Stephen Parkinson) with the historical reading of “Fernão Lopes and the Portuguese Prose Writing of the Middle Ages” (by Parkinson). The writers maintain a clear understanding of their primary readership throughout, and each chapter is like a master class on its subject, making the *Companion* an invaluable resource for undergraduates, graduate students, and scholars looking to expand their knowledge of Portuguese and comparative literature. With regard to the latter, Helder Macedo’s essay exemplifies how the *Companion* presents crucial historical and cultural insight beyond the strictly Portuguese context. Numerous references establish important connections and parallels between Portuguese,

English, and other European authors and their texts within their overall socio-historical context.

Drawing on local and global facets in the works of Almeida Garrett, Eça de Queirós, Camilo Castelo Branco, Alexandre Herculano, and Júlio Dinis, emphasis is placed on how relevant the nineteenth-century Portuguese novel is to the study of European romanticism, realism, and naturalism. The special focus on Garrett and Eça de Queirós is a refreshing shift away from the usually exclusive attention given to Luís de Camões and Fernando Pessoa in international surveys of Portuguese literature. Rather than isolating Camões's work from the context of other central authors and texts, three prominent scholars (Juliet Perkins, T. F. Earle, and Clive Willis) effectively broaden a particularly vibrant literary Renaissance in the Portuguese sixteenth century by exposing, in three important chapters, the interrelations between the works of authors such as Camões, Gil Vicente, António Ferreira, Fernão Mendes Pinto, and Sá de Miranda. Further on and by contrast, Pessoa is not as much presented (by Mariana Grey de Castro) as *part of a generation* but as *the* Portuguese modernist generation itself, and is somewhat restricted to his fascinating self-sufficient personality and literary projects.

Three chapters, in particular, provide an excellent blueprint of the direction Portuguese and Lusophone Studies have taken within the last two decades. The view of Portuguese literature since the modernist generation strikingly places responses to the Estado Novo dictatorship (1933-1974) at the core of artistic production in Portugal, and this centrality continues well into the twenty-first century. Notably, the five authors of these three chapters (Phillip Rothwell, Hilary Owen, Cláudia Pazos Alonso, Mark Sabine, and Claire Williams) elaborate on the process of updating and correcting the canon to include substantial contributions by women writers, and approach literary and cultural production during and after the dictatorship by contextualizing it within colonial and postcolonial debates on the end of the Portuguese empire.

It is fitting that the *Companion* ends with an up-to-date review of "Portuguese Literature in English translation" (by Patricia Odber de Baubeta), since so much of Portuguese literature's alleged inconspicuousness in the international landscape is sometimes attributed to the inconsistent publishing of its

major works in English translation. This survey of English translations dating as far back as the sixteenth century demonstrates that “Portuguese literature is neither invisible nor absent from the international landscape” (212).

The *Companion* is a welcome soulmate to the Portuguese canon and literature from their beginnings to the present, and with all of the complexity of their relationship to Portuguese society and politics. It will satisfy both the novice and the scholar, and is bound to become an essential reference for advanced students of Portuguese, Lusophone, and comparative literatures.

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The Songs of António Botto. Translated by Fernando Pessoa. Edited with an introduction by Josiah Blackmore. Minneapolis: University of Minnesota Press, 2010.

Recent years have seen a revival of interest in António Botto, abetted by Eduardo Pitta's fine new editions of his works for Quasi Edições. It is nonetheless remarkable that two new editions have appeared of Fernando Pessoa's exquisite 1933 translation of Botto's *Canções*, previously available only in a privately produced and circulated 1948 edition, of which precious few copies survive. While Jerónimo Pizarro and Nuno Ribeiro's edition for Guimarães Editores, also published in 2010, responds to the needs of Pessoa scholars, Josiah Blackmore's elegant and meticulously researched volume presents the *Songs* for an Anglophone readership, opening with a cogent, perceptive introductory essay, which powerfully advocates Botto's claim to the world's attention on three counts. Botto, in Blackmore's estimation, matters firstly because his candid and multifaceted evocation of homoerotic desire and experience is unprecedented in Portuguese poetry and scarcely paralleled in contemporary European literature, and secondly because his art is intricately related to the unique brand of modernism fostered by Pessoa's literary coterie. Ultimately, though, Botto demands our attention through his limpid, flexible handling of the rhythms of popular Portuguese verse forms, which Hernani Cidade extolled as a "lustrous wash of perfect form and music" unequalled by any of Botto's contemporaries, but which Pessoa transposes into English with notable aplomb.

Blackmore's introduction provides a succinct account of Botto's life and troubled career, foregrounding the friendship with Pessoa that endured from the so-called "literatura de Sodoma" scandal of 1923, when the Lisbon municipal police seized and burned copies of the *Canções*, through to Pessoa's untimely death, mourned by Botto in a 1941 elegy, included here in Blackmore's resonant translation. Far from presenting Botto as mere Pessoa imitator or groupie, however, Blackmore stresses his distinct idiom, tracing its roots in popular lyrical tradition, in "musically oriented" symbolism, and particularly in the Portuguese decadentism that fueled Botto's predilection for "scenarios ... set in darkness, shadow, or failing, crepuscular light" (xxv). Armed

with these observations, Blackmore makes a refreshingly sceptical appraisal of Pessoa's well-known essays on Botto (essays which, together with appreciations by José Régio, dominated critical discussions of the *Canções* for decades). Pessoa's defense of Botto as a neo-Hellenic "aesthete," dispassionately hymning the beauty of the male body, may have provided a dignified rebuttal to those who denounced the *Canções* as obscene. However, by glossing over the *Canções*'s "intense and personal immersion in the ecstasy and sometimes resulting emotional anguish of homoerotic encounter" (xxi), Pessoa diminishes what for Blackmore is Botto's greatest distinction: his singularity and originality as a writer who embraced the neoclassical aesthetic just as he embraced elements of *decadentismo*: as "an available platform for the expression of a homoerotic self" (xxii).

Fortunately for us, as translator Pessoa not only triumphs in retaining the bold and supple beauty of Botto's lines, but also proves more sensitive to their emotional and libidinous animation. Occasionally, his inclination towards the archaisms of Victorian sentimental verse—"But alas! He tarries so!" (37)—lends a rather precious tone and traduces Botto's vigorously matter-of-fact evocation of forbidden passions. Generally, though, Pessoa seems to relish the dynamism and sensuality of Botto's conjuring of desire and its objects. His approach, avoiding lexical embellishment and deftly recreating Botto's subtle rhymes, feels most spontaneous and unaffected in the rendering of sensation, touch, and movement, as when presenting Botto's "Athlete" as "Springy / Dark / With a gesture full of litheness and sway" (103). Through his attention to corporeal sense and animation, Pessoa preserves many of Botto's most striking insights and images, as when longing

To feel
Another body that means
Really to become mine,
To vibrate,
To make all its life my own,
Not to be as you have been,
A bodily monotone. (31)

One notes, meanwhile, Pessoa's sensitivity to (and occasional intensification of) intimations of the same psychic enigmas and anxieties explored in his own verse: a lover yields his body "in a posture / Which was mysteriously feigned" (20); the poet complains that "living too much near you / Has changed me, I am another" (11).

Not every reader of this elegant volume will endorse its cover blurb's claim of Botto's place "alongside C. P. Cavafy and Federico García Lorca as one of the major poetic voices of the twentieth century." However, the audacity of Botto's *sui generis* "queer self-fashioning" (x) is truly remarkable, and his perfectly formed stanzas and striking, sonorous turns of phrase are justly rendered in Pessoa's translation. Moreover, Blackmore's introduction argues powerfully for the presence in Botto's imagery of insights into the relationship of sensory experience, memory, and identity that eluded Pessoa. One keenly hopes that Blackmore will continue to illuminate these insights in future studies.

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