

## Reviews

**Arnaut, Ana Paula. *Post-Modernismo no Romance Português Contemporâneo. Fios de Ariadne. Máscaras de Proteu*. Coimbra: Almedina, 2002. 387 pp.**

At a time when authors of theoretical studies in the Humanities are often hard-pushed to find a decent publisher in Portugal, the publication of Ana Paula Arnaut's doctoral dissertation by the Coimbra-based press Almedina is a feat of both scholarly excellence and editorial perspicacity. Arnaut's text is a coherent, carefully thought-out, thorough and theoretically-sound analysis of Post-Modernism in Portuguese literature and has the merit of constituting the first book-length study to address this literary period in the light of American theorists of Post-Modernism. Throughout the study, Arnaut skillfully engages her solid theoretical background with acute readings of carefully selected texts to provide a new approach to Portuguese Post-Modernism that supports her thesis that Post-Modernism in Portugal is indeed worth taking seriously, contending the position of certain Portuguese critics who have been prompt to dismiss the importance of this literary period.

Steering purposely away from texts that have been considered canonical in academic circles yet that would be less appropriate for the aims of this study, the working corpus consists of novels that in the author's view represent and illustrate the most significant codes of Post-Modernism in contemporary Portuguese literature. Arnaut's corpus spans the last four decades of the twentieth century and is composed of eight novels by four different authors, namely *O Delfim* (1968) and *Balada da Praia dos Cães* (1982) by José Cardoso Pires; *Manual de Pintura e Caligrafia* (1977) and *História do Cerco de Lisboa* (1989) by José Saramago; *Amadeo* (1984) and *As Batalhas do Caia* (1995) by Mário Cláudio; and *Era Bom que Trocássemos umas Ideias sobre o Assunto* (1995) and *A Paixão do Conde de Fróis* (1986) by Mário de Carvalho. The criteria behind the selection of this corpus is justified convincingly in the introduction to the study and later developed aptly throughout the subsequent chapters of the text. Among the novels that provide the textual basis of this critical analysis, the choice of José

## Reviews

Cardoso Pires's novel *O Delfim* as the point of departure for Portuguese Post-Modernism, a fact that the author reiterates and demonstrates predominantly in Chapter I, is perhaps the most novel aspect of this study given that it goes clearly and boldly against other critics' previous assertions that place this literary "rupture" at an earlier date. Arnaut's study considers Portuguese Post-Modernism in light of previous aesthetic and ideological coordinates while it aims to redefine and analyze its main characteristics.

*Post-Modernismo no Romance Português Contemporâneo* consists of a general introduction, five chapters and a conclusion, followed by an easy to consult bibliography and nomenclative index of the authors of the study. Ana Paula Arnaut's introduction gives a brief overview of the subsequent chapters and outlines the different questions and problems that are at the center of this study. The purpose of her analysis is articulated clearly as she justifies her choice of novels and her theoretical approach to the issues at hand. In Chapter I the author provides a valuable theoretical introduction to Post-Modernism, reviews the on-going debates among Post-Modern theorists and discusses the problems inherent to the field. This solid 50 plus pages chapter, couched in abundant bibliographic references, constitutes on all accounts an excellent summary and analysis of some of the most essential studies of Post-Modernism. Reinforced by detailed footnotes and precise bibliographic information, this chapter, though dense in parts, is one of the most valuable aspects of this study given that the author goes beyond a purely descriptive commentary of (predominantly) American theorists to a thorough analysis of issues pertaining to Post-Modernism, and as such will no doubt provide readers with all the necessary tools for understanding the problems inherent to this literary field. Chapter II brings the discussion from the North American academia to the Portuguese literary scene as the author discusses the shift from Modernism and the ideological concepts of Neo-Realism to Portuguese Post-Modernism as illustrated by José Cardoso Pires's seminal novel *O Delfim*. Arnaut's analysis illustrates this literary "rupture" as the invention of a new aesthetic tradition that opens a novel literary scene yet at the same time follows on from ideological and aesthetic elements of previous literary

## Reviews

movements. This sets the groundwork for Chapter III in which the focus shifts to Saramago's *Manual de Pintura e Caligrafia* followed by a discussion of Mário Cláudio's *Amadeu* and Cardoso Pires's *Balada da Praia dos Cães* as illustrative texts of the problematic confluence of literary genres within a single work, a concept that the author suggests as a key characteristic of Post-Modernism. Chapter IV discusses the problematics of referentiality vs. non-referentiality as represented in literary texts, as a challenge to and breakdown of the traditional modes of representation within the Post-Modern. The author refers back to Saramago's text *Manual de Pintura e Caligrafia* and also discusses Mário Cláudio's *As Batalhas do Caia* and Mário de Carvalho's *Era Bom que Trocássemos...* and their position in relation to this crisis of representation. The fifth and final chapter analyses the Post-Modern rewriting of the historical novel and the re-presentation of historical facts and contexts, drawing on Saramago's *História do Cerco de Lisboa* and Mário de Carvalho's *A Paixão do Conde de Fróis* as pertinent examples. The study's conclusion presents a succinct summary of the main aspects of the study and reiterates the author's main theses, in particular the importance of Cardoso Pires's text *O Delfim* to the understanding of Portuguese Post-Modernism.

As previously mentioned, this book was originally presented as the author's doctoral dissertation and is clearly geared to the academic reader. The abundance of bibliographic references and often lengthy footnotes that accompany the body of the text provide ample further reading material for the interested scholar, yet the text itself could be consulted without reference to this supplementary information if preferred. Mention should be made of Ana Paula Arnaut's attention to clarity throughout the text: the chapters are well-balanced, clearly outlined and divided by subheadings that facilitate the comprehension; key concepts are often reinforced by several examples and carefully chosen theoretical quotations; the author avoids rhetorical jargon and care was taken to outline ideas in a precise, fluid language. The author's attention to detail is to be commended throughout the book as visible in the specific bibliographic references and the thorough nature of this theoretical investigation. This study would constitute a valid

## Reviews

addition to the library of any scholar of Portuguese contemporary literature and given the text's solid grounding in theoretical texts it would also be useful for comparative studies of Post-Modernism. *Post-Modernismo no Romance Português Contemporâneo* represents Ana Paula Arnaut's dedication to serious scholarship over the past decade and years of critical thinking, reading and questioning. As such, scholars will be able to draw from this monumental study as a necessary point of departure for future readings of the Portuguese contemporary novel.

*Kathryn Bishop-Sanchez*  
*University of Wisconsin*

***Lusosex: Gender and Sexuality in the Portuguese-Speaking World.* Eds. Susan Canty Quinlan and Fernando Arenas. Minneapolis: University of Minnesota Press, 2002. xxxvii + 320 pp.**

This is a rich and groundbreaking collection of essays in terms of both theoretical approach and range of coverage. Comprising fourteen different articles, it opens up the literary and cultural production of the Portuguese-speaking world in the nineteenth and twentieth centuries to the field of lesbian and gay critical analysis, queer theory and gender and sexuality studies. In so doing it also explores significant interarticulations between gendered subject formation and ideologies of nation and empire. Thus, as the editors claim, they “stress the productive tension that derives from the usage of the term *luso*, as we add to it the charged signifier *sex*” (xxi).

The volume is divided into four sections, the first of which, “Histories of Desire” begins with João Silvério Trevisan's analysis of the male sexual practices of Brazilian Indians, as represented in the accounts of western travelers and ethnographers, pointing to the clash in belief systems between the Indian objects of study and their western observers. John Gledson's article retains the Brazilian focus with a study of possible homoerotic allusions and ellipses in

## Reviews

the works of Machado de Assis and Graciliano Ramos providing a telling link between the two writers and their views on sexuality through their contrasting attitudes to Naturalist tradition. Richard Zenith's piece on Fernando Pessoa discusses the presence/absence of homosexual references in his work. He also points to the textualization of Pessoa's obsessive sexual sublimation, not only in his best-known heteronyms and English poetry but also in his correspondence, and in a previously unpublished, untitled, poem, "Pessoa's gay heteronym," of which Zenith supplies a good English translation. Jossiana Arroyos' reading of Gilberto Freyre's fiction draws on Butler and Bhabha to discuss the liminality of racial and sexual identities in Freyre's work, foregrounding his construction of national masculinities through the homoeroticized other and the desire for the absent father. Severino Albuquerque's reading of fiction and correspondence by Clarice Lispector explores her long-running and ambiguous relationship with the writer Lúcio Cardoso noting the recurrent and reinflected use of the term "impossibilidade" as a probable, encoded reference to Cardoso's homosexuality.

Part Two of the Volume "On Subjects, On Sex," switches the attention back to Portugal. Ana Paula Ferreira's article is a strongly argued analysis of two different women writers of the 1930s, Alice Ogando and Maria Lamas producing subversive sentimental fiction which deployed instances of transgressive female desire, such as adultery and lesbian fantasy, to express resistance from within the discursive positions afforded by the disciplinary structures of Salazarist domestic ideology. The focus on *Estado Novo* and Empire prepares the way for the volume's explorations of Lusophone Africa. Russell Hamilton brings the analysis of racial and sexual tropes to Angolan literature with useful, brief references to erotic imagery in Viriato da Cruz, Mário António and Paula Tavares, before proceeding to a detailed analysis of sexual relations in Pepetela's *Geração da Utopia*. Phyllis Peres's chapter on the Cape Verdean short fiction of Orlanda Amarílis makes insightful use of key postcolonial concepts and also of Gloria Anzaldúa's *chicana* lesbian

## Reviews

feminist theories of multiple, deconstructive border zones, to explore Amarílis's intersections of race, gender and migrant subjectivity. Concluding this section, Ronald Sousa's reading of Lídia Jorge's *A Costa dos Murmúrios* interrogates and reworks Mulvey's classic theory of the male cinematic gaze, and Doane's formulations on masquerade to explore the implications of Eva Lopo's identification with the active masculine position, and Helena de Tróia's unconscious passivity, for the novel's dismantling of fixed constructs such as gender, war and nation.

Part Three deals with "Brazilian Performativities." Here César Braga Pinto pursues the history of sexual role-playing and transgendering in Brazilian popular song, and its broader political implications for oppressed minorities, with particular reference to Caetano Veloso, Chico Buarque de Holanda and Gilberto Gil. Susan Quinlan's chapter looks at the gendering of the terms "male" and "female" and the representation of women and transvestites in the prose fiction of Silviano Santiago.

To open Part Four, "Queer Nations in Portuguese," Fernando Arenas gives a highly sensitive and nuanced analysis of the diverse thematizations of AIDS and mortality in the life and works of the Brazilian writer Caio Fernando Abreu. André Torres Lepecki then provides a thought-provoking reading of the dance performances of Francisco Camacho, producing a queer corporeality through deconstructive theatricalizations of the absent national "body" of Portuguese history and mythology. In the last chapter, Mário César Lugarinho makes a good job of summing up the political and critical project of the collection. Clarifying important distinctions between gay writing and queer theory, he initiates the task of mapping a possible queer theory for the Lusophone context and testing the limits of key Anglophone concepts. His readings of the canonical modernist poets, Fernando Pessoa and Mário de Sá-Carneiro and his comments on the emergence of gay poetry post-1974, provide a useful prelude for his concluding analysis of body, memory and myth in Portugal's most significant gay poet of recent years, Al Berto.

## Reviews

The theoretical approaches espoused across the volume as a whole are somewhat varied and uneven, ranging from straightforward textual commentary and biographical critique to more complex and wide ranging theoretical debates, which interrogate hegemonic Anglo-American theories in relation to Portuguese-speaking contexts. However, the critical and textual variation in this volume is also potentially valuable in so far as it demonstrates that the study of (homo)sexuality, queer theory and gender is not an elite theoretical “high priesthood” nor restricted to a narrow range of predictable and pre-ordained modern authors, but rather it constitutes an important framework of reflection and re-definition for our reading, writing and teaching practices *per se*. The predominant focus of the collection is Brazilian despite the *Lusosex* title, but the chapters on Portugal and Lusophone Africa are of a very high quality and certainly set the standard for future work in this area. Clearly a critical landmark, this book is a must for university libraries and for all undergraduate and postgraduate courses teaching on gender and sexuality in relation to modern Lusophone literatures and cultures.

Hilary Owen  
University of Manchester

**Pessoa, Fernando. *The Book of Disquiet*. Edited and translated by Richard Zenith. London: Penguin Books, 2003. xxxii + 309 pp.**

As Lusitanists, we acknowledge that Fernando Pessoa figures among the greatest and most universal of poets of the last century. However, many non-Portuguese readers also share this view because much of Pessoa’s work has been translated, especially into the English language. Richard Zenith’s translation of *O Livro do Desassossego* is not just another addition to that corpus, but one that expands and improves on other English translations of this work.

This is not Zenith’s maiden effort at translating the Portuguese poet. He first translated the same work as *The*

## Reviews

*Book of Disquietude* (Carcenet Press) in 1991, an interpretation based on the Portuguese text published in 1982. Ten years later, he edited and translated *The Selected Prose of Fernando Pessoa* (Grove Press). In 1998, he showed his skill at verse translation with his edition of *Fernando Pessoa & Co.: Selected Poems* (Grove Press). In addition to translating, Zenith, who resides in Lisbon, works as a freelance writer and critic.

As noted, his are not the only translations of *O Livro do Desassossego*: Alfred Mac Adam's version appeared in 1991 (republished in 1998) as well as Margaret Jull Costa's, published the same year (Serpent's Tail). In Zenith's words, his new translation is a "revised, reorganized and expanded English edition" and "some of the discrepancies between this and other English translations (including my first effort) are due to the rather different source text that has emerged as I and other researchers have re-examined the original manuscripts" (xxxii).

Indeed, the source texts and their content sequence change radically from the original 1982 Portuguese edition and Zenith's own Portuguese edition in 1998. For that matter—and to show the differences that characterize each translation—all translators have chosen where to place, perhaps arbitrarily, the text fragments. In Costa's version, fragment 1 reads, "Sometimes I think I will never leave Rua dos Douradores. Once written down, that seems to me like eternity" (1). Mac Adam's translation places this fragment as number 67: "Sometimes, I think that I shall never leave Rua dos Douradores. And the idea, now that I have written it, seems like eternity to me" (59). In Zenith, the same passage appears in fragment 34 and, unlike the other two, does not stand alone but is accompanied by fragments that appear elsewhere in the other translations: "Sometimes I think I'll never leave the Rua dos Douradores. And having written this, it seems to me eternity" (36). It is quite patent that these samples convey the same meaning, although in slightly different ways. It may be said that Zenith's strikes the reader as a bit more modern and informal than do those of the others.

Zenith's informative introduction includes a biography of Fernando Pessoa, interspersed with details of the origins and trajectory of *O Livro*'s composition. A brief section follows

## Reviews

in which he explains his “editorial procedures.” Appendix I includes passages that Pessoa omitted when he changed the authorship of *O Livro* from the heteronym of Vicente Guedes to that of Bernardo Soares. Appendix II contains letters to his mother and to Mário de Sá Carneiro, passages of which Pessoa intended to include in *O Livro*. The title of Appendix III conveys its contents, “Reflections on *The Book of Disquiet* from Pessoa’s Writings.”

It is hoped that Richard Zenith, as well as other translators, continue their efforts to make available in English works by Pessoa and other Portuguese writers. Wider readership leads to a greater appreciation of the ongoing contribution of Portuguese letters to world literature.

*José I. Suárez*  
*University of Northern Colorado*

**Lopes, Maria Angélica Guimarães. *A Coreografia do Desejo: Cem anos de Ficção Brasileira*. São Paulo: Ataliê, Estudos Literários (8), 2001. 231 pp.**

There are at least two important factors to consider in *A Coreografia do Desejo: Cem Anos de Ficção Brasileira*; the intellectual contribution to Brazilian letters and Maria Angélica Guimarães Lopes’s elegant writing style. The two cannot be separated and add much to the excellent quality of this volume of essays. Many of us are adept at writing scholarly articles but few of us can write literary essays. Lopes is one such person.

In his foreword to this book of essays, noted Brazilian critic Fábio Lucas makes the following astute observation about the *oeuvre* of Maria Angélica Guimarães Lopes:

“Tal o interesse de *A Coreografia do Desejo*. Entra-se na obra com várias dúvidas e dela se sai com inúmeras sugestões. Este é o destino dos verdadeiros ensaios literários” (13). A close reading of Lopes’s text accomplishes exactly that: a journey into self-contemplation and reflection and a study of ideas that shows the agile thoughts and vast comparative knowledge of a thinker who not only knows the literary canon of three separate traditions; French,

## Reviews

Anglo-American and Luso-Brazilian and who uses that knowledge to place Brazilian letters at the forefront, but a scholar who can go beyond canonical literature and study under-theorized Brazilian works in order to augment or caution against expanding critical judgment.

This is one of the most well-written books to have appeared in a long time; its tone is at once ironic, wry, suspenseful, introspective and lyrical. The essays are surprising, well-conceived, and always insightful and creative. *A Coreografia do Desejo: Cem Anos de Ficção Brasileira* consists of a series of fourteen essays arranged in a “continuum” (15) that moves from two pieces about Machado de Assis through three more concerning two women novelists and journalists of the *Belle Époque*, Carmen Dolores and Júlia Lopes de Almeida, to three about Modernism as represented by Aníbal Machado and Oswald de Andrade. The next five chapters are devoted to the short stories of João Alfonsus, Clarice Lispector, Manoel Lobato, Sérgio Franco, and Frei Betto. The last essay is about three novels written by the late Oswaldo Franco Jr. In trying to compare and contrast the novel *Quincas Borba* (1891) and *Le Nabab* (1871) by Alfonse Daudet in the first essay “O banquete da vida: *Quincas Borba* e *O nababo*,” Lopes uses the backdrop of the Second Empires of both Brazil and France to thematize the vicissitudes of the newly rich and powerful as well as the treachery that befalls the two main characters. Of note is Lopes’s conclusion where she posits the idea that while Machado de Assis may have owed a debt to Daudet, the Brazilian writer certainly has written the better novel.

The second essay in this section, “Estátuas esculpidas pelo tempo: Imagética como caracterização em *Quincas Borba* e *The Portrait of a Lady*” analyzes the metaphoric and tropic language of the novelists through a study of the two ephemeral female characters Sofia and Isabel. While many classic studies have compared Henry James and Machado de Assis by virtue of psychoanalytic descriptions, Lopes’s careful depiction of the use of language is an invaluable asset to scholarly studies.

The next three essays are devoted to two under-studied women writers and journalists of the *Belle Époque*, Carmen Dolores (Emília Moncorvo Bandeira Melo) and Júlia Lopes

## Reviews

de Almeida. The first two essays are good introductions and deal with the contributions these women made to Brazilian intellectual history and letters; Júlia Lopes de Almeida through her novels and Carmen Dolores through her journalism. Angélica Lopes is careful to point out the pitfalls of rereading these works with a critical late-twentieth-century gaze even as she demonstrates the value of the writings themselves. Fortunately, the corpus of work published on both these writers is constantly increasing, due in large part to the investigatory work done by Lopes. However it is the third essay, “O crime da galeria Crystal, em 1909: A jornalista como árbitro,” that offers the most original analysis of these two writers. During Carnival in São Paulo in 1909, a twenty-two-year-old schoolteacher, Albertina Barbosa Bonilha, accompanied by her husband, Eliziário Bonilha, assassinated a twenty-five-year-old lawyer, Arthur Malheiro Ramos. Ramos had seduced Barbosa Bonilha four years earlier and was the father of her child.

Both Lopes de Almeida and Carmen Dolores were writing weekly chronicles for the newspaper *O País* and both writers took up the case of Albertina, albeit in very different ways in order to export their different views about Brazilian women in general and Albertina in particular. Lopes de Almeida describes Albertina as a victim of a society that does not invest in the education of women while Dolores “venomously” portrays her as culpable “modern.” Albertina was ultimately judged not guilty. Angélica Lopes presents the positioning of women intellectuals in the first phase of Brazilian feminism as a cautionary tale.

The next three essays deal primarily with the works of the modernist, surrealist writer Aníbal Machado. Although his literary production was limited to two works, a collection of short stories and novellas, *A Morte da Porta-estandarte e Outras Histórias* and the novel *João Ternura*, Machado is an important writer and his place in Brazilian modernist fiction is significant as Lopes is quick to point out. The essays “Anibal Machado e o sonho” and “Nas asas do boato: a contista de Aníbal Machado” deal with the stories found in *A Morte da Porta-estandarte e Outras Histórias*. The third essay “João Ternura e João Miramar: Filhos do modernismo” demonstrates how both *Memórias Senti-*

## Reviews

*mentais de João Miramar* and *João Ternura* stem from the praxis of modernist writing put forth by Oswald de Andrade in his *A Poesia Pau-Brasil*. “Ver com olhos livres” Oswald advises, and Lopes takes this statement to heart as she examines the relationship between poetry and prose in these two works.

In an essay about João Alphonsus, Lopes explains how the writer’s collections of short stories serve as the cornerstone upon which the boom of Brazilian short fiction in the 1960s and 1970s is based. She draws parallels between the images of *noite-madrasta* and *noite-mãe* to show the evolution in the author’s writing.

In “A estética do malfeito: Clarice Lispector e *A legião estrangeira*” Lopes focuses on the second half of the book, “Fundo da gaveta” (rebaptized “Para não esquecer” in 1978 a year after Lispector’s death) and the relationship of these *crônicas* to the evolution in Lispector’s later books, especially *Água Viva*. Here Lopes focuses on the unfinished, the mistake as it were, that proves to be the foundation upon which Lispector traces her apprenticeship or the maturation of her craft. Lopes demonstrates by her analysis how “Fundo da gaveta” is a much more appropriate title for these pieces.

The last four chapters of *A Coreografia do Desejo* concentrate on four writers whose works reflect the political repression of the Brazilian military dictatorship (1964-1984): Manoel Lobato, Sérgio Franco, Frei Betto and Oswaldo Franco Junior. In “Eros e tântos: A aposentadoria relutante,” the object of study is the aging and ailing *macho* and his sexuality. By using four short stories by Manoel Lobato in *O Cântico do Galo* (1985) and one from the anthology *Contos do Terra dos Contos* (1986, edited by Lobato), Lopes discusses the relationship between physical and spiritual love present in the stories through the lens of redemptive morality in contrast with *The Tropics* by Henry Miller.

The essay “A coreografia do desejo: em *A dama do Bar Nevada*” lends its name to the title of Lopes’s book. Here, Sergio Franco deals with aging and sexuality, loneliness, death and unredeemed failure. In a series of stories that compare the relationship of sexual seduction with power, Lopes insists on the truthfulness of Franco’s disturbing metaphors of rape and prostitution, this time in the guise of a poor gigolo.

## Reviews

“Anjos insólitos: Protesto e fantasia em Malamud e Frei Betto” traces the intersections between the fantastic and social criticism in two short stories: “Angel Levine” (1944) by Bernard Malamud and “Dos acontecimentos que antecederam a comentada ressurreição” (1977) by Frei Betto. Here, Lopes focuses on the aspects of human behavior and responsibility towards the Other as she considers the human suffering prevalent in the United States during the great depression and in Brazil during the recent military dictatorship.

Oswaldo Franco Junior is the subject of the last groundbreaking essay in this volume. Lopes reads the author’s last two novels *O Fundo das Águas* and *De Ouro e de Amazonas* against his second, *Jorge um Brasileiro*, emphasizing Franco’s own words. “I am a writer of Brazilian social reality—that which I see.” And what Franco sees is a nation reeling under the weight of contemporary times, social unrest and greed.

*A Coreografia do Desejo: Cem Anos da Ficção Brasileira* is an important contribution to Brazilian letters for it accomplishes two important objectives. Half of the essays offer compelling studies that, in a comparative vein, demonstrate the importance of Brazilian writing on the world stage while and the other half offers a comparative analysis of Brazilian writers themselves. There are several essays that stand out and will become classics in Brazilian literary studies. These include the two essays on Machado de Assis, the study on Aníbal Machado and Oswald de Andrade, the pieces on Clarice Lispector and Oswaldo Franco Junior and the most original “O crime da galeria de cristal.”

*Susan Canty Quinlan*  
*University of Georgia*

***Survival and Adaptation: The Portuguese Jewish Diaspora in Europe, Africa, and the New World.* Ed. Joseph Abraham Levi. New York: Sepher-Hermon Press, 2002. 214 pp.**

Este interessante volume organizado pelo Dr. Abraham Joseph Levi trata de alguns dos trabalhos que foram apresentados nas duas sessões pertencentes ao painel do Grupo de Discussões Sefaraditas que se deu na conferência anual da *Modern Language Association* (MLA) em 1999. Os leitores interessados no tema vão encontrar nesta obra alguns estudos especialmente selecionados, escritos por exímios acadêmicos provenientes de várias partes do mundo.

Na introdução do livro, Dr. Levi comenta que o grande número de pessoas interessadas em fazer parte do referido painel o levaram a organizar duas sessões: uma dedicada ao Grupo de Discussões Sefaraditas tratando de temas referentes aos aspectos da diáspora de judeus portugueses no velho mundo, Ásia, e África e outra sessão especial dedicada às Américas. De acordo com o autor, o denominador comum entre os dois painéis era a diáspora sefaradita, sua sobrevivência e adaptação nos quatro cantos do mundo.

O primeiro trabalho do livro, escrito por David Graizbord, da Universidade do Arizona em Tucson, intitulado “The Judeo-Portuguese ‘Nation’ and its ‘Renegades’: Problems of Survival and Individual Adaptation in Seventeenth-Century Bayonne,” apresenta um estudo meticuloso sobre a aculturação vivida por alguns imigrantes judeus conversos da comunidade de Saint Esprit, em Bayonne na França no século XVIII. Nos dois séculos anteriores a região havia recebido centenas de conversos que escapavam da Espanha e de Portugal evitando a Inquisição, o preconceito e outros problemas econômicos. A maioria desses indivíduos judeus eram *crypto-Jews*, ou pelo menos judeus em potencial, que haviam mantido o desejo de praticar o judaísmo em liberdade. O que ocorreu é que muitos desses judeus conversos encontraram dificuldades de se readaptar à sua religião original. Muitos voltaram para a Espanha desiludidos e adotaram novamente o catolicismo. A pesquisa

## *Reviews*

feita por Graizbord indica que os “descontentes” judeus conversos que deixaram Bayonne não o fizeram somente por questões idealistas mas, de acordo ao autor, os motivos estariam associados a problemas de ordem econômico e social.

O próximo capítulo apresenta o estudo de Livia Parnes, da Escola Superior de Estudos Sociais de Paris, “The ‘Return of the Jew’ in Portuguese Literature in the First Half of the Nineteenth Century.” O estudo de Parnes enfoca a primeira fase do movimento literário Romântico em Portugal, por volta de 1830, quando o personagem judeu aparece em obras literárias de maneira surpreendentemente positiva. Durante os trezentos anos anteriores, a Inquisição havia-se ocupado em espalhar uma imagem negativa do judeu. Com o fim da Inquisição em 1821 apenas algumas famílias judias voltaram a viver no país. É portanto muito curioso que uma nova construção do personagem judeu aparecesse agora num país onde eles haviam estado ausentes por tanto tempo. Os personagens judeus dessas obras tem mais a ver com o conteúdo das obras românticas do período. Eles representam principalmente heróis trágicos e românticos, que vivem conflitos internos, divididos entre o amor e a fé religiosa. Geralmente o amor vence a religião. Os cristãos novos, antes vistos negativamente, são agora representados como corajosos, leais e sinceros. O trabalho, conforme explica a autora em sua conclusão, nos mostra que o judeu nunca desapareceu completamente das mentes portuguesas contemporâneas e que já estava presente de forma positiva no século XIX como idéia ou conceito através da literatura.

Em seguida temos o trabalho escrito por Bonnie Sue Wasserman da Universidade de Rutgers, “The Jew in Lusophone African Literature,” que trata de aspectos referentes ao gênero, raça e representação do personagem judeu em obras literárias recentes escritas por escritores afro-portugueses de Angola e de Cabo Verde. Nessas obras os personagens judeus têm uma ligação mais histórica do que religiosa com o povo judeu e se consideram judeus apesar de não praticarem o judaísmo.

## Reviews

Do trabalho de Aviva Ben-Ur, da Universidade de Massachusetts em Amherst, intitulado “Jews in the Jungle: The Afro-Sephardic Community of Suriname, South America,” somente aparece um sumário do artigo no livro. Este estudo trata da comunidade agrária judia de *Jodensavanne*, no Suriname, seu cemitério, sinagoga e das relações entre os judeus e os africanos do local. A apresentação no MLA foi acompanhada por fotografias tiradas em viagens recentes à comunidade, que Ben-Ur realizou em 1998 e 1999.

Na sequência temos “The Remnants of Portuguese Jewish Culture at the end of the 20th Century,” escrito por Yitzchak Kerem da Universidade Aristóteles em Tessalonique, Grécia. Este trabalho nos oferece um panorama do que restou da presença e tradição portuguesa judia em diferentes partes do mundo. O autor fala sobre a situação precária em que se encontra a importante biblioteca *Ets Haim* localizada no centro de Amsterdam, adjacente à *Esnoga*, a principal sinagoga portuguesa de 300 anos. Além de dificuldades financeiras para sua manutenção, a biblioteca ainda sofre de problemas físicos no edifício que ameaçam a boa preservação dos livros. Kerem fala sobre congregações originalmente sefaraditas nos Estados Unidos e em outras localidades como Londres, algumas cidades de Portugal, Caribe, Suriname, Madras, Manila, Cochim, países da América do Sul, Angola, Moçambique, etc. Apesar da Inquisição, do quase total desaparecimento da comunidade de judeus-portugueses de Amsterdam pelo Holocausto, da assimilação em diferentes partes do mundo, de casamentos mistos e das baixas taxas de natalidade, a tradição portuguesa pode ser encontrada, ainda que em pequena escala, em algumas das localidades estudadas pelo autor.

O último artigo, “Out of Brazil: The Key Role of the Sephardim in (Trans)Atlantic Trade before and after 1654,” é de autoria do próprio A. Levi. Este trabalho foi apresentado na conferência do MLA no ano 2000 e vem complementar os temas propostos no livro. A expulsão dos judeus sefaraditas do norte do Brasil em 1624-54 é o ponto de partida deste estudo para explorar a importância que os

## *Reviews*

judeus tiveram no comércio transatlântico na época colonial. O intenso comércio foi um elemento fundamental no êxito econômico das colônias européias no novo mundo onde eles vieram a estabelecer-se mais tarde.

No capítulo introdutório Dr. Levi comenta o conteúdo destes vários trabalhos. No entanto, dois dos artigos comentados, a saber, “Antônio Becarro, the Inquisition, and the Jews of Cochim” de Dax Duskin, assim como também “What is so estranho (Strange) about Moacyr Scliar’s narrative of Brazilian-Sephardic Identity, ‘A Estranha Nação de Rafael Mendes’?” da professora Yael Halevi-Wise não constam no volume. Seria conveniente mencionar na introdução que os mesmos participaram dos painéis da MLA mas que os textos não foram inclusos no livro.

Nas últimas oitenta e três páginas do livro Dr. Levi fez uma seleção bibliográfica de obras relacionadas ao tema da diáspora de judeus sefaraditas nas Américas do século XVI ao XIX. É uma bibliografia bastante completa que está subdividida em: Geral, A Península Ibérica, A América Espanhola, As Colônias da América do Norte e Canadá, O Caribe, Suriname, Guiana Inglesa e Guiana Francesa, e finalmente, Brasil. Em suma, além de textos de grande qualidade, o livro oferece um guia bibliográfico que será muito útil à todos os estudantes e pesquisadores na área da diáspora sefaradita.

*Debora Cordeiro-Sipin  
University of Central Florida*

**Guilherme, Manuela. *Critical Citizens for an Intercultural World: Foreign Language Education as Cultural Politics*. Clevedon: Multilingual Matters, 2002. 296 pp.**

This book makes a valuable contribution to the fields of pedagogy, intercultural studies and foreign language education. Guilherme encourages educators of language and culture to become proactive agents of educational reform by implementing a new mindset that takes into account the

## Reviews

dynamics of interaction between local and global issues. She reminds us that the degree of mobility of citizens in contemporary society is due to the cultural, economic and political globalization of the world. This trend represents a growing challenge for policy makers in Europe as well as in the United States with education becoming a hot issue in the political agenda of world leaders today. According to Guilherme, the teachers' role as an agent of educational change has been disregarded in favor of their role as executor. The author suggests that teacher-development programs focus on training practitioners to wed their practice to philosophical and theoretical frameworks presented throughout the chapters. The aims on the agenda for practitioners, including teachers and students of foreign language/culture education, are the development of critical citizenry, critical professionalism, critical cultural awareness and critical intercultural competence.

In the first chapter Guilherme reviews the basic assumptions of two philosophical schools of thought, namely Critical Theory and Postmodernism, as well as educational movements like Progressivism, Reconstructionism and Cultural Studies. She gives special attention to Paulo Freire as the founder of Critical Pedagogy; moreover, her expanded notion of Critical Pedagogy sees this theoretical trend as the catalyst of critical reflection, critical dialogue and critical action. Finally, she validates dissent and difference, both of which promote empowerment.

Chapter 2 examines the link between philosophical foundations and critical cultural awareness. The author utilizes concepts from both sides of the Atlantic, such as the concept of '*Différend*.' For Guilherme, consensus in communication should be viewed as a transitional stage rather than a goal.

Chapter 3 examines Foreign Culture Education, which Guilherme regards as cultural politics. Of the cases presented, the concept of learners/teachers as "border-crossers" that combine a sense of belonging with a feeling of detachment is intriguing. This interpretation focuses on cultural diversity and ethnic groups raising questions about a

## *Reviews*

possible homogeneous national identity brought about by globalization. For Guilherme, the ultimate goal of the learner is to achieve intercultural competence in foreign culture education through the discussion of moral, ethical and philosophical concepts. Although she describes several models, Kramsch's stands out for its significant impact on the field of foreign language education. Guilherme claims that cross-cultural understanding is promoted by reconstruction of the context of production and reception within the foreign culture. Examining how one views the other lays the ground for dialogue and change.

In Chapter 4, Guilherme introduces a case study of EFL classes in Portugal and gives voice to the teachers themselves. The discussion includes a critical view of the political evolution of the Portuguese from the homogeneous obscurantism imposed on nation by Salazar to the multiracial society it has become today. Although rich and thorough in her presentation and criticism of numerous theories, Guilherme fails to establish a clear relationship between obtaining foreign language knowledge and intercultural competence.

Chapter 5 suggests that both teachers and students should be prepared to assume the role of critical citizens in an intercultural world. Guilherme claims that the learning of foreign languages is part of a broader framework, which includes the discussion of Human Rights Education for Democratic Citizenship. The charts highlighting the main topics of foreign language education, interdisciplinary subjects and foreign cultural education (208, 210, 220) are germane to a discussion of the new role of the foreign language teacher, especially in today's world where Cultural Studies, Study Abroad programs and the growth of international exchange programs in Liberal Arts and Sciences have become commonplace.

Guilherme's study is extremely useful for educators planning guidelines for curriculum development or pedagogical instruction. Furthermore, the author's critical review of the most influential theories to have impacted the field of education in the past decades demonstrates that

## *Reviews*

foreign language teaching has become a tool that can be used to understand broader aspects of cultures rather than a self-contained subject used as a tool abroad.

*Marta Almeida*  
*Yale University*