

Reviews

Cahen, Michel. *Os Outros: Um Historiador em Moçambique, 1994*. Basel: Schlettwein, 2004.

Os Outros: Um Historiador em Moçambique, 1994, by the French contemporary historian of Mozambique, Michel Cahen, provides a telling and insightful first-hand account of Mozambique's first democratic elections in 1994, reviewed from the perspective of Renamo's transformation from guerrilla army to political party. Originally published in French in 2002, the work here under review is a translation into Portuguese, undertaken by Fátima Mendonça. While several studies of Renamo as an armed movement, some more sympathetic than others, were published in the 1980s and 90s, the day-to-day experience of its participation in the country's UN-directed election processes in 1994 has not been subject to close comment. Cahen's attempt to fill this gap is inevitably provocative to Frelimo's former sympathizers on the left, but it is also illuminating and, as he himself points out, virtually unique in that no other foreign observer followed the progress of Renamo on a continuous basis throughout that period. Working in the context of a broader research project that sought to account for Renamo's performance in the 1994 Mozambican elections (the outcomes of which Cahen has published elsewhere in conventional academic formats), the author accompanied Renamo around Mozambique between September and November of 1994 as an independent observer of the Renamo *comícios*. The fruits of this experience form the basis for *Os Outros*, in which Cahen consciously positions himself as a "historian *in* Mozambique" rather than a "historian *of* Mozambique." Thus, he does not adopt conventional disciplinary practices for writing contemporary history but rather shares with the reader a series of spontaneously drafted field notes, personal journal observations, extracts from political speeches by the Renamo leader, Afonso Dhlakama, and others, and handwritten accounts of oral interviews with ordinary members of the electorate, Renamo supporters, and former *guerrilheiros*. His journey to Maputo, Inhambane, Beira (Sofala province), Nampula, Manica, Zambézia, Niassa, and Cabo Delgado

Reviews

effectively covered those territories where Frelimo and Renamo victories could be fairly reliably predicted, as well as affording insight into those areas where the outcome was less clear. A particularly useful picture emerges regarding the role of ethnic factors, and of anti-Frelimo history, in influencing voting patterns in 1994.

Organized in a sequence of chapters that effectively takes the reader on Cahen's journey, the result is a compelling, lively, and at times very moving, methodological hybrid. As such, it has the immediacy, readability and appeal of much contemporary travel writing (Cahen includes elements of personal testimony, impressions of people, and descriptions of local scenes and plane rides), whilst retaining a political focus, through extensive explanatory footnoting and retrospective commentaries inserted into the text in italics. It would, perhaps, have been helpful if Cahen had included in his account the questions that were put to his interviewees. He informs the reader that these were omitted because interviews were transcribed by hand on the spot and he could not always remember the questions afterwards. Their inclusion would, however, have enabled the reader to evaluate the content of the interviews more effectively. Given Cahen's prodigious frame of reference and experience, a full bibliography would have been useful too.

One further small matter of concern for me is that Cahen's own declared ideological position as a Marxist scholar of Renamo is too often taken as read rather than developed in any detail, beyond his stated opposition to the one-party state. Cahen notes that an "acompanhamento do lado da Frelimo" (115) had originally also been part of his project but, for logistical reasons, there was no one available from his Southern Africa research group to conduct it at that time. Certainly, a close, fieldwork-based observation of Frelimo's transition and electoral campaign, undertaken on the same basis as *Os Outros*, would have created a valuable companion work, parallel reading, and point of dialogue for Cahen's volume on Renamo, but Cahen's work stands nonetheless as a unique statement of part-historical and part-personal testimony to a key moment in Mozambique's recent past.

Reviews

Although the original notes and interviews for this book were made in 1994, they were not collected, annotated and brought into print until 2002. Thus, the timely publication of *Os Outros* in the French original, two years prior to the third Mozambican elections of 2004 (and in Portuguese in the same year as the elections), marks an important reflection point in Mozambique's democratic evolution. As a piece of documentary evidence, *Os Outros* also makes useful and interesting reading, backed up by more conventional histories, for students in university courses in political science, contemporary history and international relations that include components on modern Africa. As such, it will provide a valuable source for work on Mozambican democracy, ensuring that future debate will not reduce the Renamo electorate's narrative to mythology or stereotype for lack of detailed background data or visibility in print.

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Cook, Manuela. *Portuguese Verbs Explained: An Essential Guide*. Knebworth: Able Publishing, 2004.

This is a volume that will prove a valuable tool for teachers and students alike, especially as many learners of Portuguese nowadays lack the necessary grammatical background and terminology to cope with a language far more inflected than English. As the author proposes in the introduction, the book does explain verbs and verbal conjugation and its meanings, but it goes further than that. Each section dedicated to a given tense also includes its practical and idiomatic uses, combinations with prepositions, set phrases, examples for both Brazilian and European Portuguese, as well as a set of exercises. Answers to the exercises are provided at the end of the volume.

The book is organized into nineteen units. Most focus on a given tense, but some contrast two different tenses, or explain verbal use in "when" and "if" clauses, the passive

Reviews

voice, reflexive construction, and indirect speech. These nineteen units are followed by another six chapters or sections consisting of an explanation of the use of *tu*, verb tables, the key to the exercises, a verbs vocabulary list, a very useful glossary of grammatical terms, and a cross-reference index.

Each unit, including the chapter on “The Other Second Person,” follows a fairly well-defined structure. The unit on the use of the subjunctive can serve here as an example. Not surprisingly, this is one of the longer units, as this tense is also one of the most challenging for Anglophone native speakers, the main body of users for whom the book is intended. It opens with a brief listing of the tense meanings, and a few illustrating sentences. This is followed by a similarly brief explanation of the tense endings, which includes a table of the three main regular conjugations in Portuguese. Then, there is a section on usage. As the subjunctive is a rather complex tense, there are also sub-sections on “verbs with orthographic and radical changes” and on irregular verbs. The following section explains how the tense works. This is done with the use of diagrams illustrating the possible syntactic structures of sentences with the subjunctive. The expression “Desculpe” as a set expression with the subjunctive is introduced next, followed by a section on the present subjunctive and command forms. The latter is subdivided into the use of “let’s,” the possibility of omitting the subject, and degrees of politeness expressed by different command forms. The unit ends with a set of exercises.

There are some aspects in the book that are innovative, others somewhat unusual, but the overall impression is of a very pragmatic approach to presenting Portuguese verbal conjugation and their wider implications to students of any level. All units and sections are liberally illustrated with clear examples, all of which are translated into English. In fact, all sentences in the exercises are also translated into English. This may seem excessive or undesirable to the teacher who prefers the student to be taught through total immersion. On the other hand, considering that many manuals already adopt such an approach, that Portuguese

Reviews

conjugation diverges considerably from English, and that the student's linguistic sensitiveness to reasonable equivalents takes some time to develop, this consistent use of translation may have its advantages. The constant exposure to pairs of sentences in both languages will lead the student to develop an instinctive association between the corresponding tenses, structures and meanings in a process not too dissimilar to learning a song, where the singer is anticipating the next line of the lyrics before actually getting there.

The methodology used by Cook, comparing Portuguese and English tenses, as well as contrasting tenses in Portuguese, is also very effective in leading students to understand what they mean and when to use them. The unit on "Questions, Negatives and Emphasis" is also an interesting way of focusing on the specific use of the various tenses and controlling the message contained in the sentence. Many exercises at the end of each unit have a ludic intention, making use of crossword puzzles and games such as "spot the word," breaking codes, etc. These games often work out as a form of checking the exercise without resorting to the answer key, which makes the process more entertaining for the student.

Amongst the more unexpected facets of the book is the chapter on "The Other Second Person." This is where the student sees the verbal forms for *tu*, the grammatical second person singular, for the first time. Calling it "the other second person," therefore, sounds somewhat strange. "Você" is the "second person" offered throughout the book before this chapter. This organization must have been adopted in order to make the book more appealing to learners of Brazilian Portuguese, although it leads to much unnecessary repetition, not to mention making things more awkward for learners of European Portuguese. There is a clear intention to account for the two main variants of Portuguese. In doing so, however, many sentences that are typical of one variant or another are not always clearly marked. The other unusual note is calling "American Portuguese" what is usually termed as "Brazilian Portuguese." One may wonder whether the author was striving to place both variants on an even

Reviews

footing by distinguishing them according to the continent where they are spoken.

In balance, this is a very useful book, and a welcome addition to the growing number of materials to teach and learn Portuguese now available in the market. On looking at the title, one cannot help thinking of the other leading volume in this category, *501 Portuguese Verbs* by John N. Nitti and Michael J. Ferreira. Manuela Cook's book, however, offers an easier start for the total beginner. For the more advanced student, it can be a useful complement to Nitti and Ferreira's extensive conjugation tables.

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**Holton, Kimberly DaCosta. *Performing Folklore: Ranchos Folclóricos from Lisbon to Newark*.
Bloomington: Indiana University Press, 2005.**

Performing Folklore is rigorously researched, well argued and lucidly written. It uses *ranchos folclóricos*, a revivalist folklore performance genre involving both dance and music elements, as a lens through which to examine complex and shifting politics of place, locality, history and nation during a period of tremendous social and political change in Portugal (the early years of the Estado Novo through the early 2000s). Holton grounds her analysis in fieldwork conducted in Portugal (in Alenquer, Lisbon, and Belas) and in Newark, New Jersey, and in archival research conducted in the archives of the Federação de Folclore Português. Theoretically and methodologically, *Performing Folklore* is an interdisciplinary project. It draws on scholarship from the disciplines of performance studies, cultural anthropology and Portuguese studies (among others) and on diverse methodologies including oral history, ethnographic participant-observation and archival research. Building on contemporary scholarship in the social sciences on transnationalism, globalization and place, *Performing Folklore* argues through ethnographic and

Reviews

historical detail for the “productive force” of “invented traditions” and for the centrality of expressive cultural performance to theorizing place, nation and global-local dialectics.

Holton describes her initial motivation behind the project as a desire to understand why there was a proliferation of *ranchos folclóricos* in post-25 de Abril Portugal, given that the genre had been co-opted by the Estado Novo regime and thus bore some of its stigma. The book’s six chapters proffer nuanced and meticulously researched analyses guided by this question. The chapters range in focus from a foundational historical analysis of the relationship between *ranchos* and the *política do espírito* under Salazar, through a detailed examination of the politics of *rancho* repertoire, spectacle, venue, hospitality, sociability and “authenticity” in post-revolution years, to an investigation into the complex ways in which *rancho* performance in a contemporary Luso-American community in Newark, New Jersey negotiates both Luso and American belonging. The first chapter offers an historical account of the multiple roles that *ranchos* played during the Estado Novo in “choreographing the spirit” as a nationalist tool whose aesthetic and practices were shaped by the regime, foregrounding a “primordial past” (31) alongside performative spectacle and virtuosity in the context of staged competition. Holton argues that during the Estado Novo, *rancho* performance “neutralized local and regional differences” (41) in the service of the cohesiveness of nation while keeping Portugal’s rural populations in a “constant state of festivity” (27). Yet she stresses that, for some of her interlocutors, *rancho* practice also provided experiences of “everyday resistance” (46) to the regime’s strategies of panoptic surveillance, censorship and corporatism.

Drawing on field research conducted with the Rancho Folclórico de Alenquer, chapters two through four discuss post-revolutionary *rancho* practices as understood against the historical foundation developed in the first chapter. Holton maintains that post-25 de Abril *ranchos* experienced both continuity and rupture (60) in relation to Salazar era

Reviews

rancho ideology, aesthetics, sociability and repertoire. Chapter two examines post-revolutionary *rancho* reform in light of the “new standards of authenticity” (67) and the de-politicization of aesthetics enforced by the newly formed Federação de Folclore Português (FFP). Holton sees the post-revolution shift to historically “accurate” representation, where ethnographic authenticity itself becomes the spectacle (87), in part as backlash to globalization as Portuguese borders become increasingly permeable in the decades following the revolution. Drawing and expanding on theories of kinship and hospitality, Holton devotes chapters three and four, respectively, to discussions of how *ranchos* and *rancho* festivals participate in multiple kinds of networking and in refiguring local-regional-national dialectics.

The final two chapters of *Performing Folklore* pan out to consider questions of both European and diasporic belonging in relation to cultural production and performance. In chapter five, Holton focuses on cultural policy and image-makeover decisions that went into preparing Lisbon for its international “performance” as Cultural Capital of Europe in 1994. *Ranchos*, and folkloric performance in general, were excluded from the extensive lineup of cultural events featured in the context of Lisboa 94. While Lisboa 94 excluded *ranchos*, most likely because of ways in which planners might have understood aspects of *rancho* performance to conflict with notions of European modernity and elite culture, Holton argues that *ranchos* in the 1990s organized alternative European performance spheres and that they were not “confined to the isolated nooks and crannies of Portuguese rurality” (143). Lastly, in the final chapter, Holton examines the role that *ranchos* and revivalist folklore play in negotiating the challenges and complexities of Portuguese immigrant belonging in a Newark community. She finds that revivalist folkloric performance in Newark simultaneously supports U.S. multi-culturalist ideologies and strengthens Portuguese-U.S. networks and “ethnic” belonging.

All too often, when Portugal is represented in anthropological literature, it has been represented as geographically bounded or in terms of “rurality” and/or temporal “back-

Reviews

wardness” (there are of course notable and important exceptions, I speak only of an historical trend). By examining *rancho* practice (and Portugal) in relation to issues of immigration, migration, transnational media flows, European belonging and modernity, Holton clearly departs from that model while also contributing to a burgeoning literature on the anthropology of Europe. In tracking shifts of an expressive cultural form through a longstanding dictatorial regime, a revolution, and a transition to democracy and E.U. inclusion, *Performing Folklore* presents an invaluable case study for understanding the complex links between aesthetics and politics as they play out in the interstices between cultural policies of state and the experiences of individuals.

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Madureira, Luís. *Cannibal Modernities: Postcoloniality and the Avant-garde in Caribbean and Brazilian Literature*. Charlottesville: University of Virginia Press, 2005.

The subtitle of Luís Madureira’s *Cannibal Modernities* pairs up two uncommon sets of terms. “Postcoloniality” is a term that appeared in academia during discussions about “postmodernity” or “postmodernism,” whereas “avant-garde” has been a key concept for discussions of “modernity” and/or “modernisms.” These traditional binaries are, in fact, part of what Madureira’s book is trying to undo, although he is careful not to state his case in an absolutist form. The other rare pairing is Brazilian and Caribbean literatures. Although to compare them is by no means an extravagant gesture, given several historical and cultural traits that unite the two regions, this is one of the first studies to do so, at least in the English language.

Taking as his point of departure Derrida’s notion (in “Signature Event Context”) of context and its outcomes towards New World literatures and cultures, Madureira

Reviews

revisits Caribbean and Brazilian literatures to investigate how their expressions of modernity have seriously challenged, if not negated, the “colonized” character that has traditionally been attributed to them. Madureira elaborates on antagonistic concepts such as copy and original, and center and periphery to locate postcoloniality within modernity. Attributing agency to these “peripheral” modernisms that Madureira is examining, as he himself shows, is, naturally, not a new proposition. Such empowering perspective towards the marginal culture’s appropriation of the metropolitan is already present in the critical discussions of Brazilian modernists Oswald and Mário de Andrade, in the work of the Cuban Fernando Ortiz, as well as in Angel Rama’s elaboration of Ortiz’s notion of transculturation. Therefore, Madureira also grounds himself on the critical traditions of the very cultures that he sets out to study.

Cannibal Modernities is divided into seven chapters, four devoted to Brazilian texts and three to Caribbean narratives. Chapter one contextualizes the Brazilian anthropophagic movement of the late 1920s within Brazilian political, economic, cultural, and literary history, as well as within a broader modernist aesthetic in Latin America and elsewhere. While dialoguing with traditional Brazilian critics, such as Roberto Schwarz, the author analyzes what he considers to be *Antropofagia*’s contradictions, such as its embedment in the “cultural and philosophical tradition it seeks to displace” (51), and the suggestion that the project of the *antropofagistas* was either empty or self-referential. He also explores the extent to which the *modernista* rationale already introduces so-called “postmodern” elements.

In his second chapter, Madureira turns his attention to “The Poetics of National Development and the Sublime Topography of the Amazon” (52). Raul Bopp’s *Cobra Norato* provides the background for his analysis of the role of the Amazonian landscape during *Modernismo*’s nationalist phase and, therefore, in the interpretation and creation of a national ideology. Madureira inserts *Cobra Norato* within the Latin American tradition of *novelas de la tierra* and provides insightful readings that situate the poem alongside

Reviews

other Brazilian texts, such as Cassiano Ricardo's *Martim Cererê*, as well as within the *modernista* aesthetic per se.

Mário de Andrade's *Macunaíma* is Madureira's object of study in his third chapter. Again, he carefully positions himself within long-established scholarship about Andrade's novel, applying contemporary theory but not at the expense of failing to provide detailed close readings. Using the *modernistas'* own striving for originality through an association with the primitive, Madureira analyzes the extent of the originality of Andrade's primitivism, especially as it relates to the novel.

It is *Macunaíma* that leads Madureira into his next chapter, which is the last one in the Brazilian section of *Cannibal Modernities*. Now centering his analysis in the late 1960s, the author highlights the connections between the Cinema Novo movement, the Brazilian regionalist fiction of the 1930s, and the goals of the *modernistas*. Madureira compares novel and film, analyzing how both conform (or not) to the *modernista* aesthetic and beliefs. For him, Cinema Novo films with a primitivist aesthetic must be read in accordance with the context in which they were released, and not as rooted in the *modernista* project, as he claims that the cinematic return to *Modernismo* is allegorical.

In "The Shadow Cast by the Enlightenment," Madureira explores the work of C.L.R. James and Aimé Césaire to explain how it is possible to interpret Western modernity from a perspective that highlights and privileges the role of the slaves and the Haitian Revolution. According to him, the postcolonial outlook in these works removes any possible imitative nature from the Domingo revolution, and repositions it as original, self-sufficient, and, very importantly, nationalistic in character. He argues that James and Césaire provide "counter-histories" that "seek to overturn the predictable and dominant plot of the Eurocentric narrative of emancipation" (134). He also analyzes the *négritude* movement based on these rewritings of western modernity at the end of this chapter.

In his sixth chapter, Madureira proposes that the representation of post-independence Haiti in some of the

Reviews

main Caribbean literary texts is defined by an “aporetic double time of ‘underdevelopment’” (163). While interpreting Alejo Carpentier’s *El reino de este mundo*, he also dialogues with existing ideas about magical realism and the Baroque in order to suggest contradictions in Latin American representations and scholarship. Finally, in his last chapter, Madureira compares and contrasts the ways in which Carpentier’s *El siglo de las luces* and *El reino de este mundo* treat history. The author examines how these Caribbean replications of European discourses of emancipation lead to a deterritorialization of the discourse of the Enlightenment.

All the chapters in *Cannibal Modernities* focus on how the experience of modernity can be interpreted, and how one’s definition of the modern is affected once margin and center are shifted. It is important to note the ways in which Madureira interacts with poststructuralist and postcolonial theorists, a dialogue he establishes by couching complex argumentation in clear, accessible language, unlike a lot of the theoretical work in the “post” theoretical fields. Moreover, his investigation of the Brazilian postcolonial condition is also relevant and welcome, as it is much needed.

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Martins, Adriana Alves de Paula. *A Construção da Memória da Nação em José Saramago e Gore Vidal*. Frankfurt: Peter Lang, 2006.

Over the last decade, Adriana Alves de Paula Martins’s essays have significantly enriched the assessment of Saramago’s relationship to a canon of world literature, and, particularly, of his contribution to the development of historical fiction in the postmodern era. Building on existing interventions, *A Construção da Memória da Nação* offers detailed and meticulously researched analyses of *Memorial do Convento*, *O Ano da Morte de Ricardo Reis* and *História do Cerco de Lisboa*, which are prefaced by a rigorous and well-

Reviews

argued account of the evolution of postmodern fiction's engagement with history and public memory, and counterposed with parallel readings of Gore Vidal's *Burr* (1973), *Lincoln* (1984) and *Empire* (1987). With this contextualization, Martins explores how Saramago's work, often viewed primarily as an interrogation of the epistemology of post-Enlightenment history, conducts an equally significant inquiry into the ontology of national identity and national memory. Meanwhile, by applying a formal typology of postmodern historical fiction to the comparative analysis of Saramago's and Vidal's respective cross-examinations of Portuguese and United States history, Martins illuminates the intricate relationship between ideology, historiography, and postmodern narrative form. Elaborating on the contributions of Elisabeth Wesseling, Linda Hutcheon, and others, this typology distinguishes four categories: the "post-modern historical novel," imbued (often through metafictional commentary) with awareness of the shortcomings of its own factual historical account; the "supra-real" or "semi-fantastical historical novel," which by juxtaposing conflicting discursive orders, "[põe] em relevo o real empírico e a instabilidade da sua representação" (80); the "ucronian novel," which presents counter-factual scenarios whose contrast with the documented record indicates "a necessidade do estabelecimento de uma nova relação com a história" (82); and, finally, Martins's carefully delimited definition of "historiographical metafiction" as novelistic fiction which "reavalia e reescreve as formas e os conteúdos do passado, sempre sob a perspectiva do presente" (83). For this reviewer, this typology works most effectively with the (perhaps obvious) proviso that many postmodern novels do not confine themselves absolutely to any one category. For example, while the "inner" diegetic layer of Saramago's *História* (protagonist Raimundo Silva's deliberately erroneous account of the Lisbon siege) is emphatically, as Martins explores, a "ucronian" conceit, the novel's "outer" layer, with its (albeit incidental) allusions to social and political change in 1980s Lisbon, can be read for its "postmodern historical" representations of an empirical reality. Applied

Reviews

with this in mind, Martins's typology is a bold and highly effective analytical tool, applicable far beyond the individual instance of Saramago in the generalized debate regarding postmodern fiction's status (or otherwise) as politically engaged art. While Martins's analyses eschew simplistically rigid analogies between authorial ideology and narrative form, she argues persuasively that the scope of each writer's assault on what Paul Ricoeur would term the political establishment's "bad use of history" motivates Vidal's choice of the postmodern historical novelistic format, and Saramago's contrasting recourse to the semi-fantastical (in *Memorial do Convento* and *O Ano da Morte de Ricardo Reis*) or the counter-factual (in *História do Cerco de Lisboa*). For Martins, Vidal's subscription to an established—though, historically, always compromised—American republican ideal demands a "revisão da historiografia das grandes personalidades" (120). Saramago's socialist utopianism, meanwhile, viewing that historiography as a weapon of the dominant class in a class war, occasions a more radical revision of the boundaries of what should be commemorated and, simultaneously, a more profound destabilization of the "conhecimento totalizador subjacente à historiografia oficial." This does not prevent the two authors from deploying many common strategies to reconfigure the symbols and narratives of national memory: for example, both exploit marginal or suppressed sources in the fictional modelling of historical protagonists (Afonso Henriques in *História*, or Vidal's Lincoln), and both disassemble the mechanics of government and media complicity in fabricating myths. Notwithstanding these commonalities, Saramago's more ambitious project of anamnesis, focused on rehabilitating the suppressed experience and agency of subaltern historical subjects, dictates recourse to counter-factual—and even supernatural—hypothection. Martins works through the full implications of her subjects' ideological and formal disparities for postmodernist fiction's "nova forma de escrever a história, endossando os princípios da Nova História" (356) with a commendable clarity, which derives from her well-balanced and deftly signalled approaches to the works

Reviews

compared (as well as to each author's essays on the novelist's craft and its relationship with historiography and public memory), and which is sustained by an erudite but uncluttered prose style. For scholars in Portuguese studies, this volume's primary importance derives from the fact that Martins offers original close readings of three canonic texts within the context of the global literary scene that is now inevitably the backdrop to Saramago's work's reception, and that arguably has always been integral to the cultural matrix in which his unmistakable novelistic brand was forged. Glossing or revising existing interpretations, these readings also present a rare sensitivity to recurrent tropes that assume prominence in Saramago's later, "allegorical" novels: notably, the topos of the double or other self, a key focus in Martins's particularly incisive analysis of *História do Cerco de Lisboa*, wherein she considers the theme of error and emendation as Saramago's reinterpretation of Pessoa's "fingimento" as a means of using literature to elucidate the construction of both individual and collective identities. For such insights as these, and for its painstaking scholarship and theoretical rigour, *A Construção da Memória da Nação* is a standout contribution to the bibliography on Saramago.

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Rocha, João Cezar de Castro. *O Exílio do Homem Cordial*. Rio de Janeiro: Museu da República, 2004.

A editora Museu da República do Rio de Janeiro lançou *O Exílio do Homem Cordial* que abre uma coleção de livros intitulada *Ágora Brasil*. A coleção *Ágora Brasil* pretende tratar de temas fundamentais referentes ao pensamento social brasileiro e seus aspectos essenciais como a cidadania, o futebol, o samba, o racismo e a violência, entre outros. Dessa forma, a coleção tentará proporcionar "encontros inesperados" como sugere a contracapa, convidando o público a continuar debates sobre temas sociais e culturais da realidade

Reviews

brasileira. O primeiro livro da coleção trata, como o título mesmo indica, do “homem cordial” associado à metáfora do “exílio,” conceito frequente nos discursos da formação da sociedade brasileira. Gilberto Freyre deu especial atenção ao tema e se referiu a ele como qualidade inerente aos brasileiros. É isso que explora *O Exílio do Homem Cordial* de João Cezar de Castro Rocha. A introdução do livro comenta como a vida intelectual brasileira sofre pelos efeitos da sempre presente cordialidade que impede a construção de uma crítica consistente e contamina a rede intelectual com a troca de elogios obrigatória.

Com a publicação de *Raízes do Brasil* em 1936, Sérgio Buarque de Holanda ressaltou que a principal contribuição brasileira para a civilização seria a cordialidade. Tendo se baseado numa análise feita por Ribeiro Couto, Buarque de Holanda ressaltou a importância da noção de “homem cordial.” A psicologia do brasileiro poderia ser explicada através desse conceito, revelando que o “homem cordial” brasileiro é um ser emotivo, movido pela generosidade e cordialidade nas suas relações sociais, o que afeta muitas vezes seu julgamento crítico. O autor esclarece que o que predomina até hoje é um modelo intelectual em que não discutimos propriamente idéias, mas elogiamos ou criticamos pessoas. Tomamos partido daqueles que nos são mais simpáticos e queridos, em lugar de oferecer opiniões maduras e imparciais.

Os três capítulos iniciais do livro tratam a questão da cordialidade e de possíveis desdobramentos teóricos associados ao conceito desenvolvido por Sérgio Buarque de Holanda. Os três seguintes estudam a metáfora do exílio na autodefinição da cultura brasileira. E, finalmente, os últimos quatro capítulos fazem a releitura de certas interpretações de célebres polêmicas na vida intelectual brasileira.

No capítulo intitulado “A história das palavras,” Castro Rocha dá alguns exemplos de como as palavras possuem a sua história e abarcam novos sentidos com o passar do tempo. Uma das palavras que o autor trata é a palavra “literatura.” Ele explora o que era “literatura” em séculos passados e comenta o conceito de “homem de letras” na

Reviews

Inglaterra e na França, onde o público e o Estado têm diferentes pesos, fazendo comparações com o cenário brasileiro. No capítulo 2, Castro Rocha comenta as interpretações equivocadas que começaram já na época em que duas obras fundamentais na história da cultura brasileira foram publicadas: *Raízes do Brasil* de Buarque de Holanda e *Sobrados e Mucambos* de Gilberto Freyre. O autor prossegue analisando que o “homem cordial” teve como precursores os vanguardistas europeus e descreve a polêmica visita do italiano Filippo Tommaso Marinetti à América do Sul em 1926, seu encontro com vários intelectuais brasileiros no Rio de Janeiro e a repercussão que teve essa visita nos meios intelectuais da época no Brasil. Conclui, ao final, que no que se refere ao relacionamento dos artistas com o público, o homem cordial é o verdadeiro precursor dos vanguardistas.

O capítulo 4 oferece um estudo atento sobre as várias mudanças realizadas nas edições de *Raízes do Brasil*. Esse fato chama a atenção de Castro Rocha porque revela, segundo ele, a própria relevância da temática do exílio na formação da cultura brasileira. Mediante a comparação das diferentes edições de *Raízes do Brasil*, ele desenvolve uma hipótese mais geral para o estudo do paradoxo formulado por Sérgio Buarque: “somos ainda hoje uns desterrados em nossa terra” (107). A seguir analisa uma poderosa imagem criada por Euclides da Cunha em *Os Sertões*, onde o autor afirma que “O Brasil era a terra do exílio” (145). Tal circunstância era motivo de um medo real na época das colônias que fazia uso da pena do degredo, em parte com o objetivo de povoar as terras de além-mar. A idéia do exílio retorna em outras partes do livro, às vezes como uma metáfora da distância entre os brasileiros do litoral em relação aos do sertão. Castro Rocha segue discutindo o tema do exílio, sempre oferecendo citações bibliográficas e notas de rodapé, que enriquecem e esclarecem os diversos autores e eventos tratados.

Os capítulos seguintes discutem o pensamento de alguns autores como Gilberto Freyre, Sílvio Romero e Machado de Assis. Castro Rocha desabafa suas inquietações sobre o que ele chama de “preconceito da compreensão” (227). Vivemos

Reviews

envolvidos em distintas operações hermenêuticas que buscam entender e decifrar signos à nossa volta como palavras, gestos, situações e culturas diferentes das nossas. O cientista social trabalha com o intuito de tudo transformar num texto, desvendar o mistério do mundo e convertê-lo em palavras. Tais textos são nada mais que a interpretação realizada pelo cientista social. O problema, comenta o autor, é que existem várias escolas de pensamento e ainda um número maior de especialistas. Assim, a história das ciências humanas apresenta uma sequência de disputas e de desencontros, onde todos querem defender sua própria interpretação. Nas ciências humanas, essa angústia tem existido não só em autores do passado, mas também no presente, gerando uma tensa disputa pela hegemonia das interpretações. Obras como *Casa-Grande & Senzala* e *Raízes do Brasil*, por exemplo, fizeram diferentes propostas que inauguraram maneiras distintas de compreender o passado e, com isso, criaram uma nova imagem do Brasil.

Castro Rocha nos oferece uma obra repleta de material para reflexão e debate. E é isso mesmo que almeja a coleção *Ágora Brasil*. O autor sugere ao final que falar do “exílio” do homem cordial é uma “provocação” que nos faz pensar realmente nas práticas e estratégias que determinam o nosso cotidiano. É através dessa auto-análise, desse debate consigo mesmo, que poderemos chegar a um maior amadurecimento das nossas relações sociais, podendo—quem sabe—lapidar, suavizar, e até mesmo abolir, essa nossa cordialidade exagerada, da qual somos tão conhecidos. Poderíamos exercer, desse modo, um julgamento mais direto, livre de políticas e jogadas amistosas. O livro nos leva a refletir que exatamente agora, na época da globalização, o brasileiro—cordial ou não—não pode mais se exiliar nesse ou naquele comportamento cristalizado através do tempo e ditado pela nossa história. Mas deve atuar de forma madura, com o conhecimento, a grandeza e a capacidade que possui.

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Puga, Rogério Miguel. *O Essencial sobre o Romance Histórico*. Lisboa: Imprensa Nacional–Casa da Moeda, 2006.

As the latest volume (numbered 85) of the Casa da Moeda's *Colecção Essencial* series, Rogério Miguel Puga's *O Essencial sobre o Romance Histórico* fulfills its promise of providing "the essential about the historical novel" by 1) defining the narrative while summarizing all of the major theorists of the genre, namely Lukács, Fleishman, Turner, White, and Ricoeur, among many others; 2) focusing on the elements of *cor local* and memory (both collective and individual) as strategic functions of the historical narrative; 3) identifying the often (auto)biographical nature of the historical narrative and the public reception of both traditional and postmodern historical novels; and 4) tracing the evolution of the genre in Portugal from its origins in Romanticism to contemporary postmodernism. Each of these topics is succinctly addressed in four short chapters, as outlined above. While many of Puga's theoretical summations lack profundity, this text serves as a quick review for those already familiar with the historical narrative and provides a good point of departure for those interested in learning more about the Portuguese historical novel in particular.

In Chapter 1, Puga intersperses references to Portuguese scholars of the genre—Castelo Branco Chaves, Maria de Fátima Marinho, Maria Alzira Seixo, Helena Buescu, Carlos Reis, Ana Paula Arnaut, etc.—with their European and American counterparts in order to form a solid definition of the construction and function of the historical narrative. He places particular importance on history's relationship to literature in the formation of the genre, specifically in terms of contrasting a "possible world" (*mundo possível*) with one that relies on internal references (*campo interno de referência*). In short, the historical narrative requires a temporal contextualization, which creates a fictitious historical world where one or more legitimately historical figures interact with and drive the actions of fictional characters.

Reviews

In Chapter 2, Puga highlights the national elements inherent in the historical narrative, in terms of local flavor (*cor local*) and both collective and individual memory. In this way, he shows how the evolution of the traditional historical novel blends easily with the Portuguese *romance regional* of the latter half of the nineteenth century, which in turn opens the door for the “preocupação com a alteridade” (39) that he sees in Portuguese postmodern historical texts of the late twentieth and early twenty-first centuries. More specifically, contemporary historical novels are often “quadros da vivência pluricultural da história nacional” that allow for a greater investigation of what he terms the “culturas-outras” (39).

Chapter 3 identifies the four main functions of the narrator of the historical novel as an historian (*historiador*), investigator (*investigador*), biographer (*biógrafo*) and presenter (*apresentador*). In this way, the historical narrative moves beyond a recounting of dates and events by evolving into fictionalized bibliographies, “questionando ficcionalmente o conhecimento histórico em si” (53). Puga also addresses the public reception of historical narratives, paying particular attention to the critiques pointed at the factual inaccuracies often found in historical fiction. For him, and many critics such as Doležel, the difference lies in distinguishing the fictionalization of a text—“a criação de mundos possíveis”—from the narrativization of “acontecimentos e factos históricos verificáveis que se incorporam no tecido do texto como microenredos” (54).

Chapter 4 carries on this discussion, while providing a synthesis of the (mainly) Portuguese narratives presented throughout the previous chapters. Puga initiates the discussion with the leading historical authors of Portuguese Romanticism—Herculano, Garrett, and Gama—by emphasizing the preference for medieval contextualization in order to “chamar a atenção relativamente aos problemas do momento da escrita” (61). Moving to Rebelo da Silva and Castelo Branco, Puga notes a change in temporal focus, for both authors worked with periods of less than a hundred years previous, and in Camilo’s case in particular, by placing more importance on poetic license than historical veracity. In

Reviews

addition, Puga contends that the repercussions of the British Ultimatum (1890) and a shift in public preference to more contemporary social concerns marked the decline of the historical novel in Portugal in the late nineteenth century. This interest was only renewed when the idea of a “reescrita da história (alternativa)” (66) with the goal of “tornar audíveis, junto do grande público, vozes silenciadas da História” (69) took root in the twentieth century, most notably in the postmodern phase. This is due in great part to the emphasis that recent historical narratives place on the expanded notion of “memória individual e colectiva como repositório da história e da tradição de uma comunidade” (74, my emphasis). Those “traditions” allow for the inclusion of marginalized characters often found lacking in the more traditional texts, in particular focusing on the image of the strong female.

What the text lacks in theoretical depth can easily be remedied by accessing the critical texts first-hand, and Puga’s bibliography is an excellent compilation of the major theorists in the field, including many Portuguese scholars and critical articles available in the Portuguese language. As such, Rogério Miguel Puga’s *O Essencial sobre o Romance Histórico* serves equally well for those interested in a general overview of the historical novel, of the Portuguese historical novel, or for those who wish to study the genre further, by providing a cohesive theoretical base and a substantial list of possible Portuguese texts to pursue in future studies.

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***In Dialogue with Saramago: Essays in Comparative Literature.* Eds Adriana Alves de Paula Martins & Mark Sabine. Manchester: Manchester Spanish & Portuguese Studies, 2006.**

This very welcome collection of essays on the work of José Saramago expands substantially the still all-too-limited critical literature on the Portuguese author available in Eng-

Reviews

lish. Given that it assumes programmatically, and for the most part effectively realizes, a literally minded comparatist perspective, with contributions considering Saramago's writings in a juxtaposition with works by Camilo Castelo Branco, Jorge Luis Borges, Fyodor Dostoyevsky, George Orwell, Albert Camus, Gabriel García Márquez, Gore Vidal, and Günter Grass (to mention just the principal names), the volume provides also a robust, multifaceted, and inspiring foundation for pedagogical deployments of Saramago's works in Comparative Literature courses and a powerful stimulus to comparatist scholars of postmodern fiction to include the Portuguese writer in their repertoire of critical references.

The collection brings together scholars of Portuguese literature based in the United Kingdom and the United States (David Frier, José Ornelas, Mark Sabine, Ellen Sapega), comparatists working in Portugal (Helena Carvalhão Buescu, Orlando Grossegeesse, Adriana Alves de Paula Martins, Maria Irene Ramalho Santos), and others whose academic trajectories conform to neither of these two dominant divisions (Paulo de Medeiros, Christopher Rollason). Among the volume's many merits, a particular distinction is due to the editors' introduction, which, beyond fulfilling the more pedestrian—albeit indispensable—task of organizing and interrelating the collection's heterogeneous particles, offers a highly useful and sophisticated discussion of the politics of quotation informing Saramago's own literary engagements with the work of other writers. This introductory discussion traverses the entire corpus of the Portuguese writer's fiction, another welcome contribution, given that, as is nearly inevitable in any such project, some novels receive a lot more attention in the volume as a whole than others (unsurprisingly and appropriately, *O Ano da Morte de Ricardo Reis* receives the pride of place, while the perhaps most canonized, at least in Portugal, of the author's novels, *Memorial do Convento*, is barely mentioned beyond the initial pages of *In Dialogue with Saramago*). Last but not least, the introduction is incisively and beautifully written: to illustrate with one of my favorite snippets of well-wrought

Reviews

insight, it presents as “the most constant and urgent message of Saramago’s fiction” the injunction that “admitting to the limitations of potential knowledge must never surrender to tyrannies sustained by cultivated ignorance” (1).

In Dialogue with Saramago offers many different shapes and forms of critical gratification, from the more concise but inspiringly argued contributions of Ellen Sapega (on Saramago’s engagement with Camões and *Os Lusíadas* as sites of public memory in *O Ano da Morte de Ricardo Reis*) and Helena Carvalhão Buescu (on the quintessentially modern trope of the failed encounter in Dostoyevsky’s *White Nights* and Saramago’s *Todos os Nomes*), among others, to the painstakingly thorough and careful commentaries by David Frier (a contrastive reading of Camilo’s *A Queda dum Anjo* and *O Ano da Morte de Ricardo Reis* through the prism of *Don Quijote*) and Mark Sabine (a brilliant confrontation of ideological strategies at work in Saramago’s *O Levantado do Chão* and García Márquez’s *Cien años de soledad*), also among others. Both Frier and Sabine belong to a small army of dedicated interpreters of Saramago’s fiction from whose labors the writer’s *fortuna crítica* has benefited greatly, particularly over the past two decades, and who are able to root their hermeneutic acumen in the solid ground of detailed and reiterated close readings of Saramago’s novels and other writings (such as his multi-volume diary *Cadernos de Lanzarote*). This advantage is also clearly detectable in Orlando Grossegeisse’s contribution (on the revisitation of Dante’s *Commedia* by Borges and Saramago), another good illustration of rewards that accrue from a symbiotic relationship between patiently continuous probing of texts and wide-ranging and well-informed horizons of interpretation.

It is something of a pity that the obvious, meticulous care that the editors took in preparing individual essays and the volume as a whole for publication was not fully matched at subsequent stages of the process: at least in my review copy, pages 23 to 37 were printed in reverse order, forcing a backward reading of Sapega’s essay (which, however, is certainly worth the extra effort). Nevertheless, it is a very praiseworthy development that this eighteenth publication in

Reviews

the series of *Manchester Spanish and Portuguese Studies* expands the collection's geocultural reach to include Portugal (from volume one to seventeen, only one title, on women's writing in Spain and Brazil, appears to have included a Lusophone component) and that it does so by means of such a well-conceived, superbly edited, and valuable collection. *In Dialogue with Saramago* is destined to become an indispensable reference for future critical readers of the Portuguese writer's intertextual engagements, kinships and variances.

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Vivaldo Andrade dos Santos. *O Trem do Corpo: Estudo da Poesia de Carlos Drummond de Andrade*. São Paulo: Nankin, 2006.

It is a common-sense gesture to place the prolific and well known Brazilian author Carlos Drummond de Andrade (1902-1987) under the rubric of "modern poets," whether because of his links to the first generation of *modernistas* or because of his formal experiments and the scope of his poetry. Yet the modernity of Drummond may well have to do with the ways in which he is constantly playing with old poetic traditions at the same time as he raises questions about lyricism, especially about the emergence and problematic status of the lyric subject in modern times. One of the many virtues of Vivaldo Andrade dos Santos's recent book, *O Trem do Corpo: Estudo da Poesia de Carlos Drummond de Andrade*, is that it puts the emergence and crisis of the lyric subject in Drummond under a new light, understanding and exploring the role played in his poetry by the body.

As we learn from this book, the poetization of the body traverses several different stages throughout Drummond's work. First, it can be the grotesque erotic element that, in *Alguma Poesia* (1930), reveals a close dialogue with the Expressionist tendency and obsession to play with the

Reviews

corporeal and the physical. Or it can be, as in *Brejo das Almas* (1934), the Nietzschean body that, re-enchanted by a Dionysian intoxication, dances to the tune of God's death, in a celebration that is also a response to its suffering. Or else it can be, in *Sentimento do Mundo* (1940), the disciplined body that denies any subjectivity and engages itself in a sort of universal offering to the great collective causes of humankind. In *José* (1942), it is the Benjaminian unprotected body that suffers the losses imposed by modernization, and is nothing but a lost fragment in the metropolis, a body missing itself. In *A Rosa do Povo* (1945), the objectification, in its Marxist sense, turns the body into a universal concrete element purged of its specificity and history, opening the path to the Existentialist anguish and nausea vis-à-vis corporeal presence, or else, ultimately, to the sweet acceptance of life. Finally, in *O Amor Natural* (published posthumously, in 1992), having long climbed the many steps of its poetic passion, the body regains the power to establish, through sexuality, a connection to a world that has definitely lost its gods: a world in which the encounters of the body will be the only remaining possibility of transgression, but not any longer of transcendence.

What is at stake in Drummond's poetry can be understood as the drama of the self, or the lyric subject, when placed before the many faces of modernity: irrational massive violence, depersonalization, displacement, the loss of roots, nausea, and the lack of, and yearning for, any enchantment. As we learn from *O Trem do Corpo*, in a disenchanted world the body is that which is left over, after all the certainties and hopes about our transcendent status and supreme importance have been abandoned. Santos makes this clear and poignant, through a close analysis of Drummond's poems, enabling us to understand the dramatic historical contexts to which poetry was the only possible, often desperate or helpless, individual response. Reading this book, we can understand how Drummond's poetry at first, right after the Great War, responds to and engages in horror and fascination. We can also realize how it faces times of despair during the Second World War, nursing hopes of political and human transcend-

Reviews

ence that would soon demonstrate their high costs to the self. Finally, we learn that Drummond's late poetry would find, in an open eroticism, the only remaining stance that can offer a kind of haven to a severely wounded subject. As *O Trem do Corpo* shows, the crisis of subjectivity is not simply remembered, or represented, by poetry. Drummond's modern poetry *is* the crisis itself, the body being what remains not only as a sign of decadence or corruption, but as the only possible, yet touchingly feeble, testimony to what is still human in us.

A last word about how Santos threads his way through his subject. It should not come as a surprise that more than one too-solemn reader may be bothered by the discreet insistence of the author on using the word *tagarelice* (chatter) to describe his own critical work. However, if we understand not only the letter, but also the spirit, of Santos's criticism, we will realize that *O Trem do Corpo* actually plays with a certain chatty tone, maybe because the absence, or the crisis, of transcendence also points to a literature (and perhaps to a criticism as well) that, after having lost its own transcendent critical apparatus and beliefs, may be well rid of all solemnity. Perhaps this is utopian, but it is not a bad idea to think about the day when criticism may become a chat. Speaking of which, it is only in the context of a chat, specifically a chat carried on in the provincial Minas Gerais, where both the poet and the critic were born, that one can fully understand and appreciate how *O Trem do Corpo* is such an illuminating title for such an illuminating book.

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Williams, Claire. *The Encounter between Opposites in the Works of Clarice Lispector*. Bristol: HiPLAM, 2006.

Often regarded as hermetic, alien even, the texts of Clarice Lispector continue to fascinate readers everywhere. Clearly recognized as one of the most important Brazilian authors of

Reviews

the twentieth century, Lispector can be said to be responsible for a reshaping of Brazilian literature. Consequently, critical studies have proliferated, mostly on some isolated texts and—some more so, some less—in a dialogue with the growing body of scholarship on both sides of the Atlantic. Given the importance of Lispector's writing in international terms, however, a more comprehensive study of her works had been missing. That gap has now been superbly closed with Claire Williams's book that for the first time, in English, attempts a wider consideration of the multiplicity of Lispector's texts that neither shuns their complexity nor mystifies them. This book significantly expands on the important work published by Marta Peixoto in *Passionate Fictions: Gender, Narrative and Violence in Clarice Lispector* (Minneapolis: University of Minnesota Press, 1994), due to a much broader theoretical perspective. It joins and complements two previous noteworthy publications on Lispector: Carlos Mendes de Sousa's monumental *Clarice Lispector: Figuras da Escrita* (Braga: Universidade do Minho, 2000) and the volume of collected essays edited by Cláudia Pazos-Alonso and Claire Williams, *Closer to the Wild Heart: Essays on Clarice Lispector* (Oxford: Legenda, 2002). Whereas Sousa's work still remains as the standard reference in Portuguese, Williams's book rightfully assumes that place in the English language, inasmuch as it is considerably broader than Peixoto's analysis and at the same time much more unified than the collected essays in *Closer to the Wild Heart*. Further scholarship on Lispector will necessarily have to refer to this book, but students beginning to approach her texts will likewise benefit from the lucid, detailed and compelling analysis forwarded by Williams.

After the introduction, the book is divided in six chapters titled "A Question of Beginnings," "Eye Language: The Visual Encounter," "Passion According to C.L.: The Amorous Encounter," "Eating Disorder: The Consuming Encounter," "One into Two: The Creative Encounter," and finally, "Sketch for a Possible Conclusion." This structure makes sense as the author, after initially reviewing existing scholarship and staking her position, in dialogue with previous work

Reviews

but also in theoretical and methodological terms, organizes her analysis by means of the different types of encounters. However, these are not rigid compartmentalizations and if indeed the author does focus primarily on questions of gaze and the cinematic when discussing the “visual encounter,” or on questions related to eating when treating the “consuming encounter,” one can say that all chapters partake of a superseding concern, the confrontation between opposed pairs in the works of Lispector, and that all proceed to perform close readings of selected passages. This is one of the strong points of the study, as the close readings do allow for an analysis of the texts that, however theoretically informed, never falls into abstractionism or senseless jargon. The author should be congratulated for her ability to maneuver not only through the ramifications of highly dense and complex texts but also to invoke, and apply, theoretical concepts stemming from a variety of critical perspectives, from feminist studies to phenomenology, from psychoanalysis to cultural studies and anthropology, and even some elements of deconstruction. Another strong point of this book is the attention given to source materials and to contextualization. Williams never indulges in just speculating nor simply adapts her analysis to fit a given theoretical concept. Rather, she makes extensive use of archival materials, provides ample and detailed references to the work of previous scholars, and even gives brief indications in the footnotes to matters relating to other disciplines that a reader in the field of literary studies might not immediately recognize. She never focuses solely on the two novels critics have acclaimed the most, *The Passion according to G.H.* and *The Hour of the Star*, even if she does recognize their salience and treats them extensively. Rather, the analysis is always nuanced by referring to a great number of other, less prominent texts, including Lispector’s journalistic endeavors. Even if the book is quite homogeneous in its approaches to Lispector’s oeuvre, the last chapter, on the “creative encounter,” where the author skillfully considers Clarice Lispector’s relations between literature and life, her double role as mother and writer, offers perhaps the best

Reviews

example of the innovative, theoretically informed, and contextualized readings Williams performs.

Certainly one may differ here and there with the interpretations proffered. Or one may wish that some forays into other disciplines might have been more rigorous. For instance, the discussion of eating disorders and consumption issues is original and carries on from previous work, usually centered on *The Passion according to G.H.*, by treating a significant number of other texts by Lispector and invoking some studies from other disciplines. But it could have considerably deepened that theoretical engagement and explored the problematics relating to the Eucharist, or to cannibalism, further. That, however, might be to wish for another book: had the author indeed deepened every single issue she tackles, we would have several volumes instead of one. Conversely, should one be concerned that this study, with its conciliatory title—*The Encounter Between Opposites*—might be a sort of panacea for the wounds of Lispector's textuality, a simplifying attempt to reduce her paradoxes into easily digested formulas, one can rest assured that nothing could be further removed from the truth. Williams's extensive study of the variety and multiplicity of Lispector's writings engages directly and skillfully with those texts instead of just posturing theoretical difficulties. It will certainly become a standard reference for all further scholarship, with the added bonus that it is a pleasure to read.

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