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Campos, Haroldo de. *Novas: Selected Writings*. Eds. Antonio Sergio Bessa and Odile Cisneros, with a foreword by Roland Greene. Evanston, IL: Northwestern University Press, 2007.

As a poet and translator, Haroldo de Campos stands among the finest of the twentieth century, from any nation and in any language. As a critic and theorist, Haroldo ranks favorably alongside Michel Foucault or Edward Said. As a polemicist, he acquired numerous, vociferous detractors during his lifetime—proof positive, no doubt, that his polemics were working. And only a handful of his essays or poems were ever translated into any language other than Spanish while he was alive, certainly due to his presumed status as a “third world” writer in a “minor” language.

Haroldo will best be remembered for the poems and manifestoes of the so-called “heroic phase” of Brazilian concrete poetry of the late 1950s and early 1960s. Not only did he help place Brazil on the cutting edge of international avant-garde and experimental art during this time, he also worked stridently (and successfully) to resuscitate overlooked figures such as Oswald de Andrade and Sousândrade, and to incorporate foreign ones such as Ezra Pound and e.e. cummings. Yet Haroldo’s body of work stretches well beyond this initial period of his career. Over time, his poetry would become ever more erudite and self-reflective (his detractors might say self-obsessed), but it never lost its beautiful sense of space and breath—not the poet’s breath, mind you, but something as if the *page itself* were breathing. His translations in and of themselves are stunning works of art, through to his truly mysterious “transcreations” of the Book of Ecclesiastes and other ancient Hebrew texts in the 1990s. Moreover, Haroldo’s essays may very well come to equal—if not surpass—the stature of his poems. By the late 1970s and early 1980s, he began to “cannibalize” so-called “first-world” intellectuals (Derrida, Kristeva, Eco, Jakobson, Sapir and Whorf, along with earlier scholars such as Peirce, Saussure, and Fenollosa) into a highly idiosyncratic amalgam, placing all of them in a politicized, postcolonial “third-

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world” context—well before the advent of poststructuralism and postcolonialism in the United States.

In this context, one should remain mystified as to why Haroldo’s writings have not been made available to English-speaking readers until well after his passing in 2003. The first book-length volume of his work to appear in English, *Novas: Selected Writings* corrects this injustice impressively. Ably edited by Antonio Sergio Bessa and Odile Cisneros, the volume collects new and previously published English translations of both poetry and essays. Running nearly 400 pages, preceded by Roland Greene’s foreword and Bessa’s introduction, *Novas* presents a smartly chosen sampling of the poet’s career, translated by an admirable group of poets and translators including Charles Perrone, Suzanne Jill Levine and Craig Dworkin, in addition to the editors and Haroldo de Campos himself.

The poetic translations in the first section of the volume not only convey the semantic sense of Haroldo’s words, but also preserve the font, size, coloration and spatial distribution of them as they appear as objects on the page. Significantly, the translated poems are fine examples of Haroldo’s own theories of transcreation, opening general semantic fields of meaning-production for English-language readers parallel to those that the original poems make available in Portuguese. The selection of works is also keen, giving equal weight to later writings such as *Crisantempo* and to earlier ones, and including selected texts from the *Galáxias* for the first time in English.

The subsequent selection of essays in the latter half of the volume begins with a much-needed retranslation of Haroldo’s seminal “Da razão antropofágica,” initially translated as “The Rule of Anthropophagy” and here appearing (more correctly) as “Anthropophagous Reason.” Although the original essay performs its work with relatively great concision—linking translation, Oswald de Andrade’s *antropofagismo*, deconstruction, poststructuralism, and postcolonialism—the first English translation proved to be rather cumbersome. Editor Cisneros’s new version clarifies matters significantly. Together with the items that follow, the essays

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represent a critical-theoretical *tour de force* covering the principal thrusts of Haroldo's criticism: reevaluation of tradition, concrete poetry, translation, and structural textual analysis. Most importantly, *Novas* makes several key texts (at least parts of them) available in English for the first time, including "Um poeta de radicalidade" (contained here in "An Oswald de Andrade Triptych") and *O seqüestro do barroco* (in "Disappearance of the Baroque in Brazilian Literature").

This is not to say that *Novas* is a perfect anthology. The poetry would be better served by having facing-page translations with the originals (rather than being presented in English only), particularly since translation itself forms a central problematic throughout Haroldo's poetry. Additionally, one can still only hope for a full translation of the essay "Ideograma Anagrama Diagrama"—all one hundred plus dense pages of it. As it is, we are left with an all-too-brief translation of a short opening section of the essay, republished from a 1981 volume of the journal *Dispositio*. Obviously, given the girth of the book, there could not be room to include everything. I can only hope that the release of *Novas* represents the *introduction* of Haroldo de Campos to the English-speaking world, and does not preclude subsequent translations. In addition to "Ideograma," full English translations of *Xadrez de estrelas*, *O seqüestro do barroco*, and the *Noigandres* group's *Teoria da poesia concreta* are still necessary. And for any brave soul willing (or foolish) enough to tackle the multi-lingual prose-poem-epic-novel-diary-abstract-expressionist-dream of *Galáxias*... may the muses shine a light on your way.

Taken broadly, however, *Novas* has only minor shortcomings. Indeed, there should be no doubt that it is among the most significant volumes of Brazilian literature and thought to appear in English in the past 25 years, along with Richard Zenith's translations of João Cabral de Melo Neto and the excellent work of K. David Jackson and Gregory Rabassa for Oxford University Press. It is a monumental achievement, and editors Bessa and Cisneros, along with

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their cohort of Mephistofaustian transluciferous hyper-trans-creators, should all be given our collective gratitude.

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***Clarice Lispector: Novos aportes críticos.* Eds. Cristina Ferreira-Pinto Bailey and Regina Zilberman. Pittsburgh: Instituto Internacional de Literatura Iberoamericana, 2007.**

Delivering what the title of this book promises is no easy task: a variety of new critical approaches to such a widely read and extensively discussed writer as Clarice Lispector would be welcome indeed. Of course, a new approach is no guarantee per se of relevant insights, and the articles gathered in this collection respond differently to the challenge announced by its title.

The contributions by Nádia Batella Gotlib and Maria José Somerlate Barbosa best live up to the volume's promise. By studying the interrelations between Clarice's literary and journalistic texts, as well as her personal statements and photographs, Gotlib explores important themes such as Clarice's origins, her elusive relationship with her Jewishness, and her experience and involvement with the Second World War while living in Naples. She adds important details and nuances to the writer's biography. In her essay, Barbosa investigates the connections between Clarice's texts and three earlier female authors from Brazil—Lúcia Miguel Pereira, Raquel de Queiroz and Helena Morley—and in the process reveals many points of contact among these writers. The article shows that Clarice's questioning of female identity and restricted traditional roles for women, along with her exploration of the disorder that governs the relationship of her female protagonists with their domestic lives, all in fact find solid roots in the writings of these earlier authors. Barbosa also draws some intriguing parallels between writers and texts, comparing, for example, the female protagonist of

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Clarice's short story "Amor" with that of Pereira's novel *Em surdina* and showing that both characters experience confusion and revelation in very similar conditions: starting in a tram, dropping their bags, and then spending some time in contemplation and self-investigation in a park. Barbosa's article suggests that the inquiry into Clarice's connections with earlier women writers in Brazil can be a critical task as important as the tracing of her already much-explored connections with non-Brazilian authors such as Jean-Paul Sartre and Virginia Woolf.

Renata R. Mautner Wasserman investigates the mystical dimension of Clarice's writings, qualifying it as a material mysticism (*misticismo da matéria*), in which the body and daily life are not to be negated or avoided, but are understood as a crucial part of the mystical experience. The article analyses a collection of short stories, *A via crucis do corpo*, that has been seen as atypical in the body of Clarice's texts, given its non-literary, popular and commercial intentions. Wasserman offers a comprehensive account of the origins and sources of Clarice's mysticism, while drawing useful considerations on the literary simplicity of language and characters in this particular book.

Many of the articles, despite their original perspectives, do not present us with especially unprecedented insights. Some of the exploration is indeed interesting, as exemplified by Claire Williams' analysis of Clarice's travels through a reading of her letters and journalistic writing, but often we are confronted with conclusions that mirror what has already been said about the author on earlier occasions. Regina Zilberman's studies of Clarice's early readings of the fiction of Monteiro Lobato and Comtesse de Ségur, as well as of the representation of scenes of reading in her later chronicles, lead us to important but already known points, such as the subversive and provocative potential inherent in acts of reading.

Maria Aparecida Ribeiro's contribution to the volume explores geographical references in Clarice's work and offers us a thorough listing of locations. Her study, however, leaves us wishing for a deeper interpretive stand, one that could

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reach beyond mere observation and description of places to encompass their literary significance and relevance. Nelson Vieira proposes a reading of Clarice under the perspective of transcultural feminism, a concept too broad and inclusive to keep its critical edge. Lucia Helena's proposal to study Clarice's use of the categories of subject, gender and history also suffers from an excessively broad perspective. Here, useful insights cannot be fully developed due to the critic's attempt to cover a very extensive range of texts. Debra A. Castillo concentrates on Clarice's chronicles, more specifically the writer's views on the specialised craft of the *cronista*; here, again, despite the innovation of the subject matter and the description of new material, the interpretation does not reach unfamiliar territory.

Nevertheless, despite its qualified failure in delivering the innovation suggested by its title, there is no doubt that this volume offers important contributions to the study of Clarice Lispector's work, inviting its readers to develop further some of the various paths of investigation proposed in the collection.

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***Oxford Anthology of the Brazilian Short Story.* Ed. K. David Jackson. Oxford and New York: Oxford University Press, 2006.**

The editing of a short-story anthology constitutes a specialized task in the literary world. Much more than an aggregation of authors and titles that please the editor, it is the outcome of a variety of objectives, set by both the editor and the publisher, that often stretch far beyond personal preferences and affections. To justify the undertaking, publishing houses aim at making the product attractive to the widest possible pool of consumers, but also seek to benefit their own reputation and the emergence, survival, or substantial development of the world of literature represented by the

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chosen writers' names and texts. This monumental anthology dedicated to the Brazilian short story is no exception. Gathering 74 pieces written by 37 different authors divided into four stylistic and historical periods, K. David Jackson (Professor of Portuguese at Yale University) organizes the volume while juggling apparently contradictory goals: on the one hand, "to include the classic stories that qualify to join the best of world literature," as well as "a large number of stories by the recognized masters ... that are no longer in print or difficult to obtain"; and, on the other hand, "to avoid stories that had been frequently anthologized within the past fifteen years" (vii-viii).

The *Oxford Anthology* comes alive with a vast number of texts by Joaquim Maria Machado de Assis (ten), João Guimarães Rosa (nine), and Clarice Lispector (eight): 27 titles, or more than one third of the total. What these numbers do not tell is the difficulty that the editor had to face in his search for rare editions and publication approvals from all families, literary agents, translators and publishers associated with his vision of the best anthology possible. It is most remarkable that he managed to obtain permissions in such notoriously challenging cases as those presented by the copyright holders for the works of Lispector, Rosa and Graciliano Ramos. Part of an anthology editor's success derives exactly from his or her tenacity in securing permissions to publish the texts that ought not to be left out from the project. Jackson seems to have achieved most (if not all) of his goals in this regard.

The editor is also to be highly complimented on the long and elucidating essay that introduces the anthology (entitled "*World World Vast World of the Brazilian Short Story*"), as well as on the notes that announce and explain the four sections of the collection: Tropical Belle Époque (1880s-1921), Modernism (1922-1945), Modernism at Mid-Century (1945-1980), and Contemporary Visions (after 1980). In the opening essay, whose title borrows an iconic verse from Carlos Drummond de Andrade's bittersweet "Poem of Seven Faces," Jackson places the Brazilian short story within a wide and deep scenario of historical and literary intricacies within

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Brazil and throughout its relations with other parts of Latin America, the United States, Europe, Africa and Asia. The introduction thus becomes an impressive tool for educating young or uninitiated readers, as well as an aid to the scholar who seeks to learn more about Brazil's complex society. The essay also investigates Brazil's lesser known ties with nations in far-away corners of the earth, such as India. Among many other issues, Jackson is brilliantly knowledgeable and instructive about the history the country has shared with a plethora of nations and cultures due to its geographical position and maritime exploits, which placed it in the midst of the South and North Atlantic routes of transnational commerce and cultural exchange. He argues, for example, that awareness of Brazil's "capacity to receive and digest a broad international cultural heritage" (3) should not escape the reader's attention. Likewise, one must look out for elements of "plasticity, adaptation, syncretism, and movement," which are some of the "characterizations of the [Brazilian] society that are transferable to the short story tradition" (3).

Just as enriching is Jackson's mapping of Brazilian short story's regionalist diversity and his analysis of the early historical development of the genre in Brazil and its corollaries elsewhere: in Spanish and North America, as well as, and especially, in Western Europe. He goes back in time to discern some of its Brazilian roots in the Baroque language and sarcastic attitudes of a Gregório de Matos, which may have left remnants in Lima Barreto's sociopolitical satire in "The Man Who Knew Javanese," in the multiple perspectives of Osman Lins's narration in "Baroque Tale," or even in the inverted moral tales of Dalton Trevisan's "The Vampire of Curitiba." Jackson then uses Machado de Assis to illustrate the provocative approaches and purposefully crafted distortions of Brazilian short-story writers in general, even as they conform, "if in bizarre and unexpected ways" (5), to models of the Western literary canon. As he contends, such models, drawing on local realities and oral traditions and brought into contact "with diverse peoples, languages, and places over a long colonial period, can seem both uncannily familiar and strangely deceptive to a foreign reader of

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Brazilian literature” (5). In Machado’s case in particular, even his characters are “no less deceived about the true nature of the situations and events in which they are involved as imitations of a distant original” (5).

The release of the *Oxford Anthology of Brazilian Short Story* must be celebrated by all those who care for intense literary adventures of refined and disturbing contours. It must also be welcomed by those interested in Transatlantic, Latin American, and Lusophone studies, apart from researchers and explorers of the short story form per se. The volume confirms the high standards pursued by the editor himself and by the publishing house that commissioned such a “vast world,” embedded in a magnificent gathering of Brazilian literary gems, old and new alike.

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Lobo, Luiza. *Segredos públicos: os blogs de mulheres no Brasil*. Rio de Janeiro: Rocco, 2007.

Estudos anteriores de Luiza Lobo sobre a literatura feminina no Brasil revelam o interesse da autora em identificar as últimas tendências nesse campo da produção cultural. Foi Lobo, por exemplo, uma das primeiras estudiosas a se interessar nos anos 80 pelos escritos de mulheres da pós-ditadura militar e, em particular, pela propulsão dessa geração feminina da abertura política à criação de espaços domésticos asfixiantes, ou à narração do confinamento de mulheres a espaços desprovidos de qualquer exterioridade. Em seu mais recente livro, *Segredos públicos: os blogs de mulheres no Brasil*, Lobo percebe um continuismo no tocante à marginalidade dos assuntos políticos, dentre outros temas “públicos,” nos textos e imagens postados pelas jovens blogueiras brasileiras. Porém, como ela argumenta, não convém abordar o conteúdo dos blogs como doméstico (vs. social). Ao mesmo tempo íntimo e indiscreto, privado e público, esse novo diário virtual de mulheres coloca em questão a separa-

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ção mesma dessas noções; noções tais como foram incorporadas pelos discursos burgueses para a fixação das identidades feminina e masculina e, por conseguinte, a divisão sexual do trabalho—incluindo a prática da escrita, haja vista a rotularização de cartas pessoais e diários íntimos como textos genuinamente femininos.

Os blogs puseram-se de moda no Brasil a partir de 2002; seu termo, uma abreviação de *weblog*, corresponde a um “diário de bordo da navegação da internet” (16). E é como uma espécie de livre “navegador” que o leitor de *Segredos públicos* se sente encorajado a explorar o seu conteúdo; ou seja, sem necessariamente ter que respeitar a ordem dos três capítulos de que se compõe esse livro. Por outro lado, sua aproximação à estrutura de leitura de um blog não vai além dessa pequena e pontual liberdade. À diferença do tipo de comunicação linear característica da leitura de um texto impresso, o blog tem a qualidade permeável e “superpolifônica” de um “hipertexto” (18), pois que se complementa e, em muitos casos, depende da postagem de comentários de seus leitores; além disso, ele se liga (“linka”) a outros textos, blogs ou não, “de modo que a navegação de um blog para outro é quase interminável na rede da internet” (21). O primeiro capítulo do livro, “Mundos paralelos,” discute precisamente a qualidade de comunicação, ou “intercomunicação coletiva” (16) de um blog. Para forma comunicativa tão atual, o blog, no entanto, guarda semelhanças com certos gêneros do passado: por seu aspecto interativo, ele nos remete à correspondência pessoal das inglesas aristocratas do século XVIII, que exhibe “num indecifrável palimpsesto a quatro mãos” (25) a aparência caótica que chegavam a ter as cartas na era da pré-industrialização do papel; e pela sua acolhida de variados temas (nos blogs podem aparecer assuntos pessoais, fatos cotidianos, temas políticos, notícias gerais), ele “[compõe] um ambiente de variedades como o das revistas do passado, antes da era televisiva” (26). Seu contraponto discursivo mais óbvio é, portanto, como assinala Lobo, o diário íntimo tradicional.

Por certo, enquanto um diário íntimo-público e interativo, o blog se distancia, por razões óbvias, do tipo de escrita

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isolada e auto-reflexiva de um diário convencional—não obstante seu formato (datado, atualizado diariamente), assim como a inclinação autobiográfica ou confessional entre as blogueiras. Num sentido bem explorado por Lobo, o blog afina-se à primazia do presente (em detrimento do passado) que é característica da contemporaneidade: num blog, a escrita pessoal não parece ser a expressão do desejo de captura ou conhecimento do “Eu,” mas o simples registro de “impressões fragmentárias” do cotidiano, ou “autobiografemas” (53); nos termos de Lobo, “sua estética se liga ao despojamento do pensamento atual e ao consumo de idéias imediatistas e descartáveis, que pouco têm a ver com as idéias claras e distintas de Descartes” (67). Por outro lado, os blogs de maior sucesso (vários destes citados e comentados no livro) revelam sua capacidade, e meta, de criação de “uma rede emocional” (56) entre blogueiros e leitores, de modo que se nos permite falar de processos de individuação, por meio da identificação dos leitores com as *personae* construídas nesses espaços. Os segundo e terceiro capítulos do livro, respectivamente intitulados “Tempo e individuação” e “Espaço em expansão,” tratam desses processos de individuação por meio da filiação às comunidades, ou “tribos da escrita” (*scribe tribes*), compostas de escritores e leitores (que, claro, também atuam na feitura de um blog). Como argumenta Lobo, a identidade feminina já não se estabelece (e fixa) no espaço encerrado do lar, mas se negocia no espaço poroso, expandido (o “lar-universo”) da internet.

Em suma, neste inteligente estudo sobre o blog feminino, Lobo explora os processos de individuação através do tipo de socialização virtual possibilitada por um diário (o blog) ao mesmo tempo íntimo e público. Não se trata de julgar seu valor “verdade” (como se sabe, desde os pós-estruturalistas, tal valor deixou de ser um pré-requisito da autobiografia), mas a função social/pedagógica de suas confissões (muitas destas “indecorosas”); ou seja, a divulgação através dos blogs de novos modelos de comportamento feminino. Apresentar o impacto dos blogs de mulheres brasileiras na história das mentalidades do país constitui, pois, uma das importantes contribuições de *Segredos públicos* para a

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emergente literatura sobre este não menos emergente gênero no Brasil.

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***A Arca de Pessoa: Novos Ensaio*s. Eds. Steffen Dix and Jerónimo Pizarro. Lisboa: Imprensa de Ciências Sociais, 2007.**

The twenty-four essays that comprise this volume have their origins in a conference held at the University of Leipzig in 2005 to commemorate seventy years since Fernando Pessoa's death. For admirers and scholars of Pessoa's work, the significance of this date warrants some consideration since, as editors Steffen Dix and Jerónimo Pizarro underscore in their introduction, it marks the entrance of his writings into the public domain. This additional opening of Pessoa's mythic and seemingly inexhaustible trunk will surely lead to newfound interest, as well as new editions and collections of his works; yet, precisely because the spoils of the *arca* may now more freely enter the world, to speak generally of the thousands of as yet unedited and unpublished fragments, Dix and Pizarro argue for a renewed critical view towards the dissemination and publication of Pessoa's work. This is an impressive volume and, given the variety and critical depth of the essays, it would serve well as a companion text for advanced undergraduate and graduate students in a seminar on Pessoa. But beyond their pedagogical value, the contributions to *A Arca de Pessoa* offer a critical grounding for new directions in Pessoaan scholarship while calling for continued reading and interpretation of Pessoa's writings.

The collection is divided into six sections; the first, broadly titled "Culture and Society," begins with an essay by Eduardo Lourenço, who reminds us that to speak of Pessoa is to speak of Portugal. Lourenço considers the osmosis between the country and the writer and focuses on the

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perplexing question of how Pessoa can stand for Portuguese identity and yet remain such an elusive and misunderstood figure. The section also contains essays by Anna Klobucka on Pessoa's use of confessional language; by Kenneth Krabbenhoft, who stresses the importance of Pessoa's scientific writings to his project of self-analysis and self-diagnosis of *degenerescência*; by Henry Thorau on the influence of Spiritism on Pessoa's poetic production; and by Vincenzo Russo, who contends that the Portugal imagined by Pessoa never aligned to any civilizing imperial adventure, but always adapted itself to a provincial image of a retrograde Portugal still waiting for cultural renewal.

While some literary scholars may eschew biographical analysis, the essays included in the second section, under the heading "History and Biography," clearly demonstrate the importance of biography and the need for continued research into Pessoa's life. This section includes essays by Arnaldo Saraiva on some defining moments from a lesser-studied period in Pessoa's life, 1905–1912; by José Barreto on English writers who influenced Pessoa; by António Mega Ferreira, who examines Pessoa's work within the framework of his many lists of projects; and by Manuela Nogueira, who reflects upon diverse quotidian influences that manifested themselves in Pessoa's work. It concludes with José Blanco's fascinating review of the circumstances surrounding the so-called consolation prize awarded to *Mensagem*, which provides analysis of the social and political circumstances crucial to understanding Pessoa's motives for writing the work as well as the administration of the prize.

The third section, entitled "Philosophy and Esotericism," begins with a very interesting article on Pessoa's relationship to philosophy, in which Stephen Dix suggests that Pessoa read philosophy, especially the German philosophers Nietzsche, Schopenhauer, and Kant, not to understand their positions but to dialogue with them. Ana Margarida de Albuquerque Binet affirms in her essay on esotericism in Pessoa that there is a clear relationship between the forms of the writer's spiritual search and the evolution of his poetic forms. And Luigi Orloff concludes this section with a

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noteworthy analysis of Pessoa's play *O Marinheiro* and its relationship to the orthonymic poetry.

In the first article of the "Literature and Poetics" section, Onésimo T. Almeida argues that, while one may find many varied and seemingly contradictory positions in *Mensagem*, Pessoa cannot be everything to everyone, and in this text particularly there remain certain underlying consistencies that should not be ignored. The other essays are by Rita Patrício on Pessoa's own literary-critical approach; by Carla Gago on the fragmentary nature of nearly all of Pessoa's texts; and by Pauly Ellen Bothe on the relationship between Pessoa's knowledge of English prosody and the importance he gave to meter in poetry. This section concludes with Werner Thielemann's homage to Georg Rudolf Lind, the great German translator of Pessoa, which is accompanied by a detailed analysis of Lind's translations of Pessoa's poetry into German.

The essays gathered in the fifth section under the topic of "Disquietude and Hermeneutics" remind us that perhaps the first step in literary analysis consists of the appropriate identification of genre. Maria Teresa Fragota Correia and Georges Güntert explicitly raise this point in their essays on *Livro do Desassossego*. Correia identifies parallels between Bernardo Soares's fragmented entries and the diary of Henri-Frédéric Amiel, and suggests that both Pessoa and Amiel exploit the introspective subject position allowed by the diary genre. Güntert, on the other hand, argues that *Livro* should not be read in terms of the conventions of a diary as he explores the way this text eludes generic definition. In his essay, Richard Zenith proposes that despite Pessoa's elitism, he was nonetheless fascinated by humble and common individuals to whom he ascribed deep symbolic significance. Finally, Victor Mendes very eloquently reevaluates Pessoa's own hermeneutical strategy as presented in the famous letter to Adolfo Casais Monteiro. Mendes argues for a relational reading of Pessoa's writings that carefully distinguishes between metaphor and metonym, while considering the relationship between actual and fictional people who appear in Pessoa's texts, especially his letters.

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The book's final two essays, by Jerónimo Pizarro and João Dionísio, address editorial challenges and argue against facile categorization of Pessoa's texts. Each essay respectively serves as an example that establishes a model for evaluating past critical editions and proceeding with future publications.

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Genre et rapports sociaux/Género e relações sociais/Gendered social relationships. Eds. Marissa Moorman and Kathleen Sheldon. *Lusotopie* XII (1-2), 2005.

The volume under review is a special issue of the journal *Lusotopie*, organized by guest editors Marissa Moorman and Kathleen Sheldon, on the topic of gender in Portuguese-speaking social contexts. The timeliness of this editorial project is evidenced by the overflow of submissions reported by the editors—over seventy in all—from which fourteen articles were selected, representing a balanced overview of research being done from different perspectives and in various disciplines and empirical settings.

The relevance of gender as a structuring line of inquiry has been recognized in the social sciences and humanities for decades; evolving from cutting-edge novel theory to established wisdom, gender has become a central reference in academia and beyond. Unsurprisingly, it has also made its way into Lusophone studies. This field, often represented as an obscure ground where a few scholars talk mainly to one another, when not involved in displaced celebrations of the Portuguese empire and re-enactments of Lusotropicalism, or, conversely, when not engaged in denouncing them, has yet to fully provide to the wider scholarly community the contributions that its immense cognitive potential allows for. There have been some signs of change in recent years, from a growing number of panels gathering Lusophone specialists

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on the programs of wide-scope conferences to publications directed to a broader audience. This is also the case of the present volume, organized as it is around a topic that matters to so many readers, thus adding value to the journal's already praiseworthy purpose of editing ongoing research on Portuguese-speaking spaces. Gender scholars and students will find here much room to roam and ample material to reflect on and refer to in their future work.

In the field of literary analysis, Cláudia Pazos Alonso combines gender and race, as well as belonging and displacement across Cape Verde and Portugal, in her study of Orlanda Amarílis's *Cais do Sodré té Salamansa*. More on Cape Verde, gender, race and nation can be found in Isabel Fêo Rodrigues's article "Our ancestors come from many bloods"—gendered narrations of a hybrid nation." Based on anthropological field work, this piece confirms what many scholars suspect but few actually work through: the incomparable potential of Cape Verdean ethnography for current theoretical debates on hybridity, creolization, nation and identity. A special issue on Cape Verde—also the setting of Guy Massart's contribution "Masculinities for all?"—could be a good sequel to this collection, whose scope is broader in both space and time.

The combined analysis of gender and race appears as well in Philip Havik's discussion of colonial ethnographies of earlier twentieth-century Guinea, where the "blanks" in the assessment of the population stand not only for selective perception but also for the wider misrepresentation of the colonized. The intriguing account of the political role of the "wife" of Karanga kings in the late sixteenth and early seventeenth centuries, by Florence Pabiou-Duchamp, expands the scope of gendered meanings and roles within hierarchical systems. Gendered hierarchies, roles, inversions, power, place and identity in diasporic contexts appear thoroughly analyzed by Susana Pereira Bastos in "The Creative Power of Women's Expressive Traditions in the Portuguese-Speaking Hindu Diaspora." Gender and power, as associated with the study of kinship and family, are central to the ethnography and anthropological analysis of

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two very distinct contemporary settings: the disenfranchised households on the outskirts of Mozambique's capital Maputo, discussed by Ana Bénard da Costa; and Portuguese elite upper-class families, where males are assigned the role of businessmen and women classify themselves as family managers, rather than housewives, as analyzed by Antónia Pedroso de Lima. The ethnography of the Efuko rite of passage among the Handa of Southern Angola, by anthropologist Rosa Melo, contributes to the variety of perspectives about the social shaping of the category "woman" in Africa. A different angle on gender identity in Africa appears in "Menina e Moça em África" by Leonor Pires Martins, about the idiosyncratic colonial writer Maria Archer and her complex relations with other actors of colonialism, literature, theory and politics.

Like in the wider field of gender studies, articles that focus on women are more numerous here than those that analyze the roles of men, but in both cases there is a growing number of studies on masculinities that could only become possible after the cognitive revolution operated by the feminist theorization of gender. In this volume, besides the already mentioned piece by Guy Massart, there is Henri Myrtinnen's original "Masculinities, violence and power in Timor Leste."

Three contributions referring to Brazilian cases complete the variety of the collection. Marguerite Itamar Harrison brings us two otherwise less known Afro-Brazilian artists, Rosana Paulino and Marilene Felinto; Véronique Durand addresses teenage pregnancy in the Northeastern city of Recife; and Maristela de Paula Andrade analyzes the sexual division in "labor warfare" among coconut workers in Northern Brazil.

Without exhausting the vast possibilities envisaged by this editorial project, the volume provides a good encouragement for further expansion of Lusophone studies and brings in solid references for the inclusion of Portuguese-language settings in the broad field of gender studies. A minor recommendation would be to exercise yet greater care with the copyediting of texts in multiple languages, and very spe-

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cial praise goes to the efforts that made possible the reading of these articles online.

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Madureira, Luís. *Imaginary Geographies in Portuguese and Lusophone-African Literature: Narratives of Discovery and Empire*. Lewiston: Edwin Mellen Press, 2007.

Luís Madureira's *Imaginary Geographies* is the continuation of the process of research and writing that the author himself describes in the acknowledgments of his first book, *Cannibal Modernities: Postcoloniality and the Avant-Garde in Caribbean and Brazilian Literature* (University of Virginia Press, 2005): "what began as a single, and to my mind, flawed work was slowly and painstakingly transformed into two separate book manuscripts. This protracted task entailed not so much a revision but a radical reworking of the original" (ix). The result of this division, however, is in fact not as flawed as Madureira, in all his modesty, might insist that it is. If after a first glance at the title one might assume that the thematic dividing line between these two books is a neatly determined longitudinal one, separating the Brazilian and Caribbean focus in *Cannibal Modernities* from the Portuguese and Luso-African emphasis in this latest work, it should be noted from the outset that this line is still to be crossed numerous times here. What the broad-based Luso-Afro-Brazilianist Madureira actually ends up reaffirming in this latest set of "*Imaginary Geographies*" is precisely how impossible it is to separate the presumably "Portuguese" chapters of the Lusophone historical narrative from any of those "utopian projections" that take place both in Portugal and elsewhere.

Madureira reinterprets this broad panorama of literary spaces not only by way of an exhaustive knowledge of Lusophone and other European literatures (even Kafka and

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Günter Grass make cameo appearances in his discussion of literary thematics), but also of Continental philosophy (especially Hegel's *Philosophy of History*), as well as those much-quoted poststructuralist, postmodern and postcolonial theoretical texts, often in direct response to one another, that continue to set the tone of much of the current intellectual debate in Western academia and beyond. Perhaps more important, however, is the way that this "ex-centric" perspective on literary historiography is born out of his own personal experience as part of the Portuguese colonial empire. As Madureira himself states, "I can still recall the 'magical-realist' national map, composed of the fantastic concatenation of Portugal and her dispersed colonial possessions, hanging on the wall of my classroom in colonial Mozambique" (7). It is a map that so many of us remember and found literally "hanging over us" (and not only those on its insides, but also those beyond its margins, among the Portuguese diaspora in the U.S. and elsewhere). It is precisely this sense—of being simultaneously at the edge and in the very midst of empire—that one might experience through this work: whether by actually standing in the square of downtown Lourenço Marques/Maputo pictured on the book's cover, or by merely gazing at the photo that represents it here. Here we are again, surrounded by the symbols and visual simulacra of a colonial empire, yet aware of a transparent ideological and institutional instrumentality one might call spectrality: that is to say, of their being both "there" and "not there" (perhaps much in the same way that we too are).

In line with this kind of spatio-temporal critique of the ever-expansive Portuguese colonial project, there is apparently no time or place that is truly "off-limits," and it is precisely on this sort of far-flung itinerary, to these "nowheres" on the obscured insides of empire, that Madureira takes his ever-challenged reader. As the first chapter reaffirms as a point of departure, even after Brazil is set apart, Portugal is never completely finished with it; Madureira's discussion of the "accident of America" in the context of the "European Conquest of the World" addresses the ever-

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resurgent questions that Early Modern historiography presents to scholars of Lusophone literary and cultural studies. This accidental discovery and unavoidable ignorance of each new point on the Portuguese horizon, whether in Brazil, southern Africa or Asia, continues over the course of time to inform the discovery and occupation of subsequent spaces, not only in the narrative of Portugal's African empire and its sites of persistent institutional violence (e.g., António Lobo Antunes's *Os cus de Judas*, João de Melo's *Autópsia de um mar de ruínas*, or Mia Couto's *Terra sonâmbula*, among others), or even in the military dictatorship and presumptive colonial metropolis on the margins of Europe once called an "Estado Novo," but also, and perhaps most notably, in that late modern Continental intellectual culture that has so often emerged from a continual rereading of Hegel, one that posits itself as eminently capable of discovering, understanding and reinterpreting the signs and symbols of this complex geographical, cultural and literary (dys-)continuum.

Madureira's *Imaginary Geographies* thus manages, in all of its referential complexity, and against all odds, to interweave a series of diverse theoretical perspectives from a number of cultural traditions to make a critical rethinking of an interconnected world in continual, ongoing semantic transition possible—especially given that this world, whether in Portuguese or any number of other languages, continues to generate both "narratives of discovery and empire" and, just as importantly, narratives of resistance and alternative cultural agency.

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Owen, Hilary. *Mother Africa, Father Marx: Women's Writing of Mozambique, 1948-2002*. Lewisburg: Bucknell University Press, 2007.

Hilary Owen is one of those scholars who set impossibly high standards for the rest of us to emulate. With a clarity

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that never sacrifices nuanced complexity, she invariably draws our attention toward what has not been said—what is missing in our appreciation of literary traditions and cultural histories—and then demonstrates why hitherto underestimated voices give rise to profitable readings and understandings. So it is with her latest monograph, *Mother Africa, Father Marx: Women's Writing of Mozambique, 1948-2002*, in which she brings together an unparalleled grasp of feminist epistemologies and a sensitivity to the specificity of Mozambique and its history.

The introduction outlines the theoretical framework within which Owen operates. It provides a very thorough account of recent Mozambican history and relevant biographical information about the main writers tackled in the study. It also critiques the manner in which first lusotropicalism and then Marxism attempted to erase the female voice. Owen reveals from the outset a dexterity with postcolonial theory, highlighting its shortcomings vis-à-vis the multiplicity of feminine experience. In the process, she refines the incipient debate within lusophone studies around postcolonial issues in such a way as to make her study essential reading for “mainstream” postcolonial studies, too.

The first chapter is a much-needed reinterpretation of the poetry of Noémia de Sousa. In it, Owen reads de Sousa's work in a historical frame so as to tease out the inherent ambivalences that have been missed by many other critics, who have repeatedly situated de Sousa as a maternal non-agent alongside the paternal “namer,” a status granted to another Mozambican poet, José Craveirinha. By refusing to accept this maternal/paternal binary, Owen offers a series of original readings of de Sousa's work, which destabilize the phallogentrism of Homi Bhabha's brand of postcolonial theory.

The second chapter is dedicated to the work of the little-studied Lina Magaia, a writer whose style is predominantly that of testimonial journalism. Magaia provides the opportunity to discuss the abuse of representations of women in the post-independence civil war. Owen points out the tension created by the competing Renamo and Frelimo depictions of

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Woman, both of which erased her subjectivity. She shows how Magaia allows female sexual desire to articulate itself in its own right, detaching the body of Woman from the service of national representation.

The third chapter is a groundbreaking study of Lília Momplé. Through a series of sophisticated readings of Momplé's masterpieces, Owen brings to the fore how the Mozambican short-story writer dismantles the mythologies and prejudices that colonialism, Marxism, the nationalist movement and neoliberal capitalism share. Black Mother as locus of the nation's future is de-essentialized as individual characters are cast in a multiplicity of roles in Momplé's work. Owen thus convincingly reads Momplé as a writer who reworks Marxist depictions of colonial exploitation through a gendered lens.

The fourth chapter focuses on the novels of Paulina Chiziane, and shows how Chiziane radically foregrounds a specifically female experience in her writing, which reflects on contemporary Mozambique. For Owen, Chiziane is capable of being more assertively critical of the shortcomings of the regime's "Marxist Lie" of gender equality than the other writers in the study. Her texts are preoccupied with moments of transitions between political paradigms. Owen analyzes Chiziane's work in light of the scandal it has caused for depicting women who express sexual desire. This, alongside Chiziane's strategic use of an autoethnographic position, ruptures the tendency to scapegoat and essentialize Woman. The writer's use of gender difference never stabilizes an essentialist nationalism. The readings offered in this chapter are meticulous and will be an invaluable resource in the study of the ever-more-popular Chiziane.

The conclusion is a fitting end to a marvelous endeavor. Owen ties together the arguments expressed throughout the work, and points to the various levels of marginality implied by being a woman writer, from a non-anglophone nation, who wants to be read widely. The politics of translation and selling the nation abroad raise a series of questions about who gets to be constructed as Woman, and what is the cost of such a construction to the politics of "national" representativity? By addressing these issues, Owen offers a further

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perspective on the fundamental issue raised in the book—how women writers in Mozambique have interacted with and overcome a series of marginalities imposed on their positions as individual women by a racism, colonialism, Marxism and capitalism that all see them as “one.”

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