

ellipsis

Journal
of the American
Portuguese Studies
Association

Volume 3 (2005)

ellipsis

Journal of the American Portuguese Studies Association
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ellipsis is the peer-reviewed academic journal of the American Portuguese Studies Association. It is published once a year. In keeping with the founding principles of APSA, *ellipsis* strives to foster the expansion and diffusion of knowledge about the languages, peoples and cultures of Portuguese-speaking countries and diasporas. It accepts scholarly articles, preferably written in English, on any aspect of study about the Portuguese-speaking world.

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Reviews

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

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

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

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

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

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

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

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

Kathryn Bishop-Sanchez
University of Wisconsin

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

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

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

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

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

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ISSN: 1097-0698