

Reviews

Meira Monteiro, Pedro and Michael Stone. *Cangoma Calling: Spirits and Rhythms of Freedom in Brazilian Jongo Slavery Songs*. Dartmouth, MA: Luso-Asio-Afro-Brazilian Studies and Theory, 2013. Print.

Cangoma Calling: Spirits and Rhythms of Freedom in Brazilian Jongo Slavery Songs is one of the most pleasurable books I've read in recent years on music and African diaspora studies. Comprised of thirteen essays written by a wide range of scholars, *Cangoma Calling* focuses on the importance of U.S. historian Stanley Stein's research in Vassouras, Brazil in the 1940s. The book also contains maps and photographs centered on the *jongo* communities that Stein researched, and a list of *jongo* songs and lyrics that he recorded, with free on-line access for sonic exploration.

Stein's "marvelous journey," the title of his essay in this book, taken to perform field research for his doctoral dissertation at Harvard on what would later become a classic of Latin American historiography, *Vassouras: A Brazilian Coffee County, 1850-1900 (The Roles of Planter and Slave in a Plantation Society)*, highlights the value of *jongo* to his research endeavors. By drawing upon his lively interests in other academic fields, anthropology and ethnomusicology among them, Stein was one of the first researchers to push disciplinary boundaries at a time when they had just begun to be called into question. It was through his expanded intellectual sensibilities, we learn, that he came to discover *jongo's* true significance.

Upon asking how the news of the abolition of slavery reached Vassouras, Stein's interlocutor responded by humming *jongos*. This interaction might have been undervalued by another researcher, but not by Stein, whose curiosity was piqued. *Jongo*, as it turned out, proved inseparable from the sociology of coffee. In fact, *jongo* made such a lasting impression on Stein that the chapter of his book, "Religion and Festivities on the Plantation," is entirely dedicated to the topic.

Despite their importance, and for reasons that are unclear, Stein's *jongo* recordings remained untouched for decades. That would change around 2003

when professor Gustavo Pacheco contacted him in an effort to make them available to the general public. The *jongos*, which were captured by wire recorder—a technology that preceded the advent of the magnetic tape circa 1948—are some of the most rare and significant recordings available of *jongo* music to date. This fact alone was enough to consecrate Stein as a leading scholar in the field of Latin American Studies.

For those who are not familiar with *jongo*, it originated from the dances of slaves working on the coffee plantations of Vale do Paraiba, in the states of Rio de Janeiro and São Paulo, and also on plantations in some regions of Minas Gerais and Espírito Santo. The essays in *Cangoma Calling*, however, move well beyond the significance of *jongo* on the plantation. What they present are windows into the cultural production of New World Africans that better apprise us of the rich heritage of the last generation of enslaved peoples in the Americas. Indeed, *jongo* is resituated in a hemispheric context that enables us to view the unfolding of its legacy within a wider scope of the African diaspora.

The thirteen essays in *Cangoma Calling* cover a vast number of topics that cannot be adequately explored here. Gage Averill's, for example, provides rich biographical information on Stein's relationships with academic doyens like Alan Lomax and Melville Herskovits. Robert W. Slenes's two essays are crucial, for they astutely provide the overview and context for what follows. First, Slenes demonstrates that *jongos* originated in slave quarters dominated by Atlantic zone West Central Africans, with Kongo and "near Kongo" people at its core. Thereafter, he performs a close reading of the "interlocking metaphors" in the *jongo* lyrics collected by Stein and Maria de Lourdes Borges Ribeiro in the mid-twentieth century. This is where Slenes examines the tropes that are associated with the herding of animals, digging, making and traveling roads—figures of speech that are recurrent in the *kumba* constellation; an interface of sacred *kumba-kuba* words in Kikongo, the Kongo language (65).

The parallels that Slenes establishes tangentially with other Afro-diasporic nations like Cuba make their mark in the writings of Arcadio Díaz Quiñones, and especially, Kenneth Bilby. Slenes's Central African "conceptual cluster" (a nexus of keywords and metaphors) that bridges meanings with the Atlantic zone, in Africa's far interior, and even in Cuba, is just part of a much

larger equation. To Bilby, many of the esoteric terms and concepts referenced by Slenes in his analyses of Stein's recordings relate to cognate terms and concepts in Jamaica, Haiti, and other parts of the Americas (102). In turn, Díaz Quiñones contextualizes the surge of Afro-Caribbean thought from the likes of Fernando Ortiz, Nicolás Guillén, Alejo Carpentier, Jean Price-Mars, and Luís Palés Matos in the horizon of Afro-Americanist anthropology and phenomena like the Harlem Renaissance and the Négritude movement.

In other essays, Michael Stone investigates how *jongo* seems to have embraced West African Yoruba features associated with Candomblé introduced through economic and demographic shifts in southeast Brazil from the mid-nineteenth century onward. Pedro Meira Monteiro, on the other hand, analyzes Mário de Andrade's involvement with ethnomusicology and his motion to defolklorize popular musical expression during Brazil's modernist period. Hebe Mattos and Martha Abreu, in one of my favorite essays, delineate *jongo's* history from its beginnings to its utilization as a vehicle of cultural resistance during the military dictatorship, and beyond.

Retrospectively, the recovery and availability of Stein's small but precious collection of *jongos* has had an impact that has undoubtedly exceeded his expectations. It is my hope that *Cangoma Calling* will encourage researchers to think as broadly as Stein did, breaching disciplinary constraints to assemble a more holistic vision of social and cultural histories.

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McNee, Malcolm K. *The Environmental Imaginary in Brazilian Poetry and Art*. New York: Palgrave Macmillan, 2014. Print.

For centuries, images of a marvelous and abundant nature dominated literary and artistic depictions of Brazil. These recurrent figurations, initially shaped by European edenic myths, made their way into the Romantic and modernist national imaginary; later exploited for the sake of commercial and territorial expansion, they also generated disquieting visions of destruction and loss. As Malcolm K. McNee argues in this groundbreaking study, late twentieth- and early twenty-first-century nature-centered Brazilian poetry and art confronts this legacy, adding yet another stratum of signification: beyond the particularities of the Brazilian landscape, “place-making,” and issues of identity formation, these artists and poets convey an acute awareness of environmental risks, and of the fragility of the natural world and the concept of nature itself. Thus, while still grounded in a specific tradition, their work advances a global conversation around eco-centered art and writing that challenges the stability of concepts such as nature and environment.

McNee surveys artists and poets who span several generations, yet come together in their consistent interrogation of our relationship to the environment. The authors include Manoel de Barros, Astrid Cabral, Sérgio Medeiros, and Josely Vianna Baptista; and the artists are Frans Krajcberg, Bené Fonteles, Lia do Rio, and Nuno Ramos. A brief but rich introduction charts the evolving visions of Brazilian nature—from the awe-filled chronicles of exploration and colonization, to enlightenment and Romantic visions informing myths of national identity, all the way to the ambivalent figurations of the modern and contemporary periods.

McNee lays out the introductory groundwork drawing from such theoreticians as Timothy Morton, J. Scott Bryson, and David Gilcrest to consider “a skeptical environmental poetics” that acknowledges nature and environment as always and inevitably linguistically mediated, but where referentiality is not entirely abandoned. In this way, his study productively moves beyond the specific Anglo-American tradition of “nature writing,” which does not seem to have an equivalent in the Brazilian context. Instead, he talks of an ecopoetry where postmodern and modern environmentalist sensibilities converge.

On the visual arts front, McNee relies on critics such as Amanda Boetzkes, who invokes Earth art as an aesthetic strategy that breaks with landscape painting and figurative approaches to nature, pointing instead to the ways “nature exceeds these discourses and forms of representation and framing” (18-19). He also references Silvana Macêdo’s reflections on art that intentionally blur the boundaries of aesthetic and scientific representation. The Brazilian anthropologist Eduardo Viveiros de Castro, particularly his notion of “Amerindian perspectivism,” is also brought into the conversation for the ways in which it unsettles Western notions of human and nonhuman beings and worlds.

The middle four chapters comparatively analyze a pair of poets and a pair of artists each. The pairings are rooted in affinities and commonalities, but McNee is careful to bring out their individual specificities as well. In Chapter 3, the poetry of Manoel de Barros and Astrid Cabral is analyzed as grounded in regions of Brazil considered ecologically relevant—Pantanal and the Amazon—yet surpassing mere referentiality. McNee argues, for instance, that Barros’s poetry “paradoxically seeks both to return the word to an original state of nature and, simultaneously, to free [it] from the restrictive confines of language and [...] rationality” (39). Cabral for her part contests received notions of the Amazon both as pristine paradise as well as a positivist paradise brought about by destruction and modernization while also probing the kinship between the human and the nonhuman.

The following chapter characterizes Sérgio Medeiros and Josely Vianna Baptista as poets who share an interest in Amerindian cosmologies and visions of nature, and in conceptual poetics. Medeiros’s highly idiosyncratic and innovative poetry is emblemized by his short pieces entitled “dégor,” where backgrounds are foregrounded to become “intensely living settings [...] now apprehensible with the removal of anthropocentric presence and drama” (80). For Baptista, landscape is layered with multiple historic, linguistic, and mythic traces that question the idea of wilderness as blank slate waiting to be inscribed by discovery and documentation.

Explicitly environmental and activist artists, Frans Krajcberg and Bené Fonteles, analyzed in Chapter 4, can be inscribed in the tradition of Earth art. Both engage urgent issues such as deforestation and ethnobiodiversity and

incorporate soil, stone, wood and other elemental materials into their work. But while Krajcberg's work is marked by signs of a pure, integral wilderness, Fonteles's is inspired by the materiality of natural and cultural objects and by alternative socio-environmental practices.

As in the case of the poetry in the second pairing of artists he discusses, McNee identifies a drive toward abstraction and a more diffuse discursivity. Lia do Rio's work blurs the boundaries between the work of art and its surroundings, emphasizing its environmental make-up and temporality. Rather than depicting nature, Rio subjects the artistic process to its effects in a way that evokes an "ethics of wonder and humility" (139). Even more ambiguous and impervious to clear political interpretation, Nuno Ramos engages the landscape and natural forces to obliquely draw attention to ecological concerns. Ramos has characterized his own artistic vision as "digging a black hole into the world" or "inserting ambiguity into a world that has become unidirectional and monotonous" (147).

McNee concludes his study with a thoughtful examination of the art exhibits that accompanied the Rio+20 UN Summit, the sequel to the famous 1992 Rio Earth Summit. McNee notes how an exhibit focused on Brazil's *cerado* biome was overshadowed by the more spectacular, privately funded show "Humanidade 2012," which placed humans, not nature, at the center of the discussion. These events are telling of the way debates around environment and art are unfolding in Brazil and globally.

McNee's book is unique in its exclusive and timely focus on Brazil and also in its theoretically sophisticated approach. He eloquently and convincingly displays the wealth that contemporary Brazilian poets and artists have to contribute to the global conversation on environmental art and poetry. Balancing insightful close readings with a coherent and broad panorama, McNee illuminates the environmental imaginary in Brazil as a contested yet "expanded and increasingly dynamic ... terrain of meaning" (156).

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Vieira, Estela, *Interiors and Narrative: the Spatial Poetics of Machado de Assis, Eça de Queirós, and Leopoldo Alas*. Lanham, MD: Bucknell University Press/Rowman and Littlefield, 2013. Print.

On the one hand, Estela Vieira's *Interiors and Narrative* is a demonstration of an important factor in the history of the novel: the reality that "in the late nineteenth-century interiors are so central that it is hard to find a novel that is not fascinated with dwelling. Even novels that at a first look seem engaged with more abstract and theoretical concerns are in effect preoccupied above all with interior space" (2). On the other, it is a stimulating close reading of three canonical novels by preeminent voices of the Iberian world. The novels are *Quincas Borba* (1891) by Machado de Assis, *Os Maias* (1888) by Eça de Queirós, and *La Regenta* (1884-85) by Leopoldo Alas (Clarín).

Vieira's exposition of the concept of dwelling spaces in fiction is brief and not overly theoretical. She enlists theories as diverse as those of Aristotle, Poe, Wharton, Bachelard, Heidegger, and Benjamin to show how the house constitutes an appropriate vehicle for exploring the relationship between the self and the public, in one direction, and the self and his or her own thoughts, in the other. Vieira additionally shows that dwellings, being built, furnished or decorated, serve as figures for meta-literary commentary on the process of constructing and populating narrative. One enjoyable aspect of the introduction is that Vieira brings in visual representations of interiors, and in particular those of Vermeer, Henry and Casas (whose "Interior" attractively serves as the book cover illustration) to reinforce prior assertions about the figurative potency of room representations. Another welcome component is a brief attention to the biographies of Machado, Eça and Clarín in terms of the authors' particular interest in buildings, rooms and interior decoration.

An obvious and perhaps pedestrian way to organize the book would have been to present one chapter each on *Quincas Borba*, *Os Maias*, and *La Regenta*, analyzing the relevance of interior space in each novel. Vieira avoids such a blatant approach, instead presenting primary chapters entitled "Furnishing the Novel," "Interiors and Interiority" and "The Discourse of Interiors", each of which at different moments discusses all three novels. A possible tradeoff for

this decision is that at times the conceptual distinction among the chapters is not very evident, and the reader occasionally questions why certain themes are discussed in one chapter and not the other. But this hardly interferes with the overall excellence of Vieira's reading of the novels.

With *Quincas Borba*, the book calls special attention to the matter of thresholds, which involve the individual's interaction with society, and in particular, the tenuous engagement of individuals in the social problems of their day, such as paternalism and slavery. For example, the female protagonist, Sofia, sits in her room pondering a recent experience of adulterous attentions when a slave enters with some soup. This shows that "Sofia's dilemmas concern not only her adulterous desires but are also intertwined with society's contradictions, slavery being the foremost of these" (49). Vieira studies rising and declining motions of characters within their rooms, which suggest their personal and societal ambivalence. Interiors are shown to be figures for bringing out the concerns of their occupants' minds and hearts. Objects in the rooms appear to be stimulants for the characters' thought processes: "Machado uses the representations of interiors to ultimately explore how memory works in narrative" (106). Rooms help represent the world-views of their people; for example, Carlos Maria, enamored of comfortable interiors, ponders hiding away his new wife: "Confining her love for him is ironically a form of self-confinement and these conscious or subconscious wishes or actions reinforce the locking up of his own emotions and desires" (183).

In Eça's masterpiece, Vieira examines the important motifs of "móveis" and "imóveis" and relates them to a question of progression versus stagnation. The illustrious Maia family wants to move forward, but is held back by its historical baggage, including its despotic patriarchs and ties to the slave trade. Privileged characters, who have the means to contribute to society, instead become obsessed with furnishing their own domestic retreats. Attempts to reform the ancestral estate, Ramalhete, ironically play on the idea of renovation and decadence. Furnishings of contradictory styles and esthetics reflect the psychological contradictions of family members. "Ramalhete characterizes Carlos and Afonso and their illusions, as it does the novel's own deceptive style and form" (186).

Vieira reads *La Regenta* as a novel whose characters are burdened by the effects of Spain's colonial history of exploitation. The attempt to deal with these holdovers is carried out through a negotiation of problematic interiors. In Clarín's novel, "selfish characters are obsessed with dominating inner territories while others, such as Ana Ozores, who struggles for a kind of impossible freedom, battle to escape being imprisoned within different interiors" (75). According to the book, the Spanish novel compounds images of dark and smoky rooms, suggesting the need to penetrate such enigmatic enclosures. The spaces are at once troubling and enticing. In opposition, "generously lit interior spaces commonly reveal unpleasant incidents" (200).

Interiors and Narrative, as a whole, shows that "the subjective search for an inner life associated with modernist writing originates in the private interior as a space of retreat for both female and male characters. In this interior world, attention and weight is given to the seemingly insignificant details that communicate an existential need and historical density" (224). For its overall conceptual rigor and for the acuteness of its reading of the three important novels in question, Estela Vieira's book deserves serious attention, not just from students of the authors and their works, but also from all those interested in the question of space in literature.

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Beal, Sophia. *Brazil under Construction: Fiction and Public Works*. New York: Palgrave Macmillan, 2013.

Beal's excellent monograph exemplifies well an important socio-demographic point about Latin America and a concomitant one regarding cultural studies relating to Latin America. The socio-demographic point is that Latin America is now a continent of major metropolitan areas, of veritable megalopolises, which are mainly the capitals of the individual countries (Brazil is, of course, the major exception). One leaves to the historical demographers the elaboration of theses as regards to how and why this has happened, but the simple fact is that the overwhelming majority of Latin American countries require defining in terms of these often vast cities and what that means for local economies, political processes, and cultural institutions. The Argentines say that God is everywhere, but he only holds office hours in Buenos Aires, a piece of wit that is perhaps unfair to the real human life that goes on outside of Buenos Aires and the whole range of non-Porteño cultural production, but it captures well the way in which globalization has also meant the emergence of national overarching urban centers. One of the nicknames provincials have for Santiago de Chile, Santiasco (*asco* = something disgusting), sums up the often difficult relationship between center and periphery in Latin America.

The concomitant point is that Brazilian cultural studies, both that signed by Brazilians and that signed by their American and other foreign counterparts, is increasingly interested in the relationship between the megalopolis (for it is the monster cities that most fascinate) and cultural production. It is not so much a matter of the fact that production, distribution, and consumption of culture necessarily takes place in these centers; after all, one can easily point out classical works that continue to sell well even when their focus is not the contemporary urban phenomenon (e.g., Jorge Amado's Bahia is hardly the modern city). Rather, it is the fact that the geometric growth of Latin American cities (often the result of internal as much as continental and international migration into them) provides complex new themes of lived human experience that culture is designed to address. Cultural criticism is now examining with increasing interest the urban cultural production that has come so much to the fore in the past generation.

Beal's book exemplifies well both these points, in her attention to the phenomenon of urban growth in the several Brazilian cities that exemplify so strikingly the urban turn: the legendary symbol that is Rio de Janeiro; São Paulo, the continent's first industrial center and current financial center; Brasília, the overnight sensation of the new capital built in the middle of nowhere and now a major urban phenomenon, just as it was intended to be. (The Argentines toyed in the 1980s with moving their capital south to the port city of Viedma, but one balks at attempting to imagine a Brasília-like phenomenon taking place in that remote corner of the province of Buenos Aires.)

Beal's specific focus in her study is the organizing concept of public works: lighting in particular, but other infrastructure issues necessarily—and necessarily carried out mostly by public initiative—to create nineteenth-century urban modernity. One can easily inventory the other sorts of public and semi-public phenomena necessary for modernity, such as efficient food distribution, organized commerce, systematic education, multiple transportation networks: all of these brought with them prominent material manifestations (e.g., the Central Market, the Municipal Train Station). But the lighting of the city was a literally visible seal of modernity and, as a man-made phenomenon, countered the dusk-to-dawn limitations of received nature.

Two things flow, in terms of the traces of these projects of modernity, in cultural production. One is the material presence of the modern city of visible public works as part of the narrative backdrop of texts: the trappings of the city show up in the frame of photographs or artwork, the characters in novels flee by car through illuminated streets, poetry is not only written sitting in a bar or at a café table, but the existential ambience of those locales may be directly evoked by the words and texture of the poems themselves. Secondly, the texts may actually address, as themes in a basic way, the material parameters of the city, such as the textile factory in Patrícia Galvão's proletarian novel, *Parque industrial* (1933) or the imposing Copan commercial and residential building in Regina Rheda's *Arco sem Noé* (1994).

I mention the foregoing examples as part of the larger context, not as the works Beal discusses. Her choices range over a respectable inventory of Brazilian writing and filmmaking: more than the highly selective case study examples

on which I focused in studying São Paulo, but certainly not so many as to make her volume a survey with little room for close textual analysis. Beal does deal in detail with specific texts, and this makes her work definitely an example of intelligent cultural studies rather than a socio-historic overview. I particularly liked her concluding examination of the short fiction of Férrez and Luis Ruffati's collections of short fiction in which the grand dreams of Brazilian urban modernity have become transformed into the grotesque apocalypses of contemporary São Paulo.

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Daniel, G. Reginald. *Machado de Assis: Multiracial Identity and the Brazilian Novelist*. University Park, PA: Pennsylvania State UP, 2012. Print.

In this smart, ambitiously interdisciplinary, and exhaustively researched book, G. Reginald Daniel, Professor of Sociology at UCSB and pioneer in the study of multiracial identity and experience from a transnational perspective, considers the life and work of Machado de Assis. It is a sweeping book that draws upon the vastness of Machadian studies, in which Daniel is clearly versed, along with the sociology of race and culture, literary history and periodization, and theories of modernity and postmodernism. In its engagement with this range of theoretical and disciplinary configurations, Daniel's book, organized into an introduction, nine chapters, and an epilogue co-authored with Gary L. Haddow, is in some senses two books in one, each with a distinct yet analogous argument. Each line of inquiry results in a significant and original contribution to Machadian studies. Combined, they position Daniel's book as the most thorough English-language treatment of the Brazilian writer's life and work since John Gledson's translation of Roberto Schwarz's *A Master on the Periphery of Capitalism* (Duke UP, 2001). Standing along with Earl Fitz's *Machado de Assis and Female Characterization* (Bucknell UP, 2014), and a welcome round of new translations, Daniel's book will help to reinvigorate and deepen Machado's reception among English-language readers and his stature among the major figures of world literature.

Comprising the first six chapters, the more substantial focus of Daniel's study considers Machado's life and work through the lens of race and the writer's critical engagement with slavery and racism. The first chapter provides a useful overview of racial formations in colonial and nineteenth-century Brazil and analyzes the social location of mulattoes and the dynamic conditions that enabled or impeded their mobility within the socio-cultural order of Rio de Janeiro. The second chapter further develops the backdrop for the focus on Machado to follow, and it stands on its own as a substantial contribution to the English-language bibliography on Brazilian literature from the nineteenth through the early twentieth centuries. Here, Daniel considers African, Brazilian, and specifically mulatto authorships in their range of positionings vis-à-vis

the dynamics between literary and aesthetic blackness and whiteness. He revisits the cases of Silva Alvarenga (1749-1814) and Caldas Barbosa (1740-1800) as examples of, respectively, “cultivated” and “vernacular” traditions, and, among those forging a “tradition of opposition,” Luís Gama (1830-1882), José do Patrocínio (1853-1905), and Lima Barreto (1881-1922). Over the next four chapters, Daniel considers Machado’s biography and his writings—including all of his novels and a broad selection of stories, essays, and poems—with the following question in mind: How did Machado publically and privately grapple with his own multiracial identity and experience and with racism and slavery as among the most consequential social justice issues of his day? Daniel addresses the question in two ways. He reviews the critiques, both contemporaneous and posthumous, of Machado’s supposed masking of his African heritage and insufficient engagement with abolitionist and anti-racist struggles. Rebutting these critiques, Daniel finds numerous counter-examples of Machado’s direct repudiation of slavery, particularly in his chronicles, though many of these were published under pseudonyms. With regard to his fiction and the relative paucity of identifiably Afro-descendent protagonists, Daniel partially cedes the point to Machado’s critics and then converts it into evidence of a larger critical project, which was to undermine dualistic forms of thinking, of which race is one particular manifestation. Daniel writes, “... I submit that Machado’s apparent lack of racial consciousness reflects his desire not to deny being a mulatto but to become ‘raceless’” (119). Rather than a case of passing or self-whitening, it is one of critical multiracial experience and “strategic antiessentialization” compatible with a “moderate Afrocentric perspective.” As Daniel sees it: “... [Machado] endeavored ... to become a “meta-mulatto,” that is, a mulatto whose writing grappled with the universal questions of duality and ambiguity in all human existence—miscegenation in a higher sense” (120-21). Machado’s critique of race is, in Daniel’s estimation, masterfully oblique and inscribed in a critique of modernity and its Eurocentric dichotomization of human identity and experience into mutually exclusive categories.

In the final three chapters and epilogue, Daniel considers Machado’s work in relation to debates on Brazilian literary independence. He then closely analyzes characterization, narrative point of view, and narrative structure in

the arc of Machado's novelistic output in light of aesthetic, formal, and ideological qualities identified with Romanticism and Realism-Naturalism. Daniel finds Machado's work defiant of easy categorization, and he offers a correction to views of an abrupt transition from an early Romantic phase to a later Realist posture. Daniel identifies the earlier novels instead with Romantic Realism and the later novels with an Impressionism that broke with the pure objectivism of Realism-Naturalism but that stopped short of a purely subjective posture. In both cases, Machado's work demonstrates a "both/neither" quality that confirms it as a pioneering instance of postmodern sensibility. While the issues of race and multiraciality are largely suspended in these chapters, they return periodically as causal factors in Machado's rejection of an either/or perspective in favor of a both/neither perspective. Daniel, now writing along with Had-dow, argues: "Machado's shared sensibility with Romantic Realist and Impressionist aesthetics reflects his broader experience of being *both* black and white, yet *neither*. By providing him with a sensitivity to the liminal space ... , this experience enhanced Machado's ability to convey shades of meaning when discussing issues ranging from slavery to national literature, literary aesthetics, and modernity" (238). This is a compelling argument that will almost certainly revive debates and inspire new readings of Machado's work. Beyond this, Daniel's book, with its exhaustive review of the trajectory of Machadian studies and its thorough reading of Machado's life and oeuvre, will stand for many years to come as an indispensable introduction and resource for Anglophone readers.

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Monteiro, George. *As Paixões de Pessoa*. Lisboa: Ática/Babel, 2013. Print.

As Paixões de Pessoa, livro de ensaios sobre Fernando Pessoa de George Monteiro, foca principalmente, como é hábito do autor, as relações de Pessoa com escritores que leu ou com quem conviveu. Tratando das suas relações com contemporâneos, como Sá-Carneiro, os críticos da *presença* ou Unamuno, e com poetas de língua inglesa como Shakespeare, Poe ou os menos conhecidos Arthur Hugh Clough e Ernest Dowson, Monteiro apresenta análises detalhadas e bem informadas destas relações. Nelas descobre algumas das *paixões* de Pessoa, ainda que o próprio autor descreva como fio condutor de cinco dos capítulos do livro, num total de nove, “os eternos temas do sexo e da fama na obra e na vida do grande escritor modernista português” (15). Será na relação que consegue estabelecer entre obra e vida—nomeadamente entre pensamento estético e preocupações de cariz amoroso ou intenções de publicação da obra—que reside o principal mérito deste conjunto de estudos.

Como nos indica o autor no prefácio, trata-se de uma série de estudos publicados anteriormente de forma avulsa, o que não garante uma proximidade. O livro contém capítulos de índole muito distinta, começando por uma descrição das publicações em vida de Pessoa, que mostra a sua face de “escritor de carreira” (14), passando por cinco artigos transformados em capítulos sobre as relações com escritores de língua inglesa, em que o autor encontra a unidade temática acima citada, prosseguindo com dois estudos sobre relações com alguns contemporâneos mais desconhecidos, como Gil Vaz, com os críticos da *presença* e com Unamuno, e terminando com considerações sobre traduções da poesia de Pessoa.

As características de cada capítulo são variadas, indo de abordagens estritamente históricas e descritivas de relações em que vida e obra se confundem à análise literária de proximidades e influências. É difícil encontrar nesta variação a unidade de um livro, mas talvez essa unidade não fosse pretendida. Os ensaios originalmente publicados em inglês são aqui apresentados numa cuidadosa tradução de Margarida Vale de Gato e o cuidado na revisão e nova apresentação destes estudos por parte do autor terá determinado também a inclusão de referências a alguns originais do espólio de Pessoa, que complementam as referências a edições. Neste particular, é de notar apenas pequenas

incongruências em termos de ortografia, já que a opção por citações na ortografia da época é mantida também nos títulos de obras, mas não de um modo uniforme, de que é exemplo, entre outros, a referência em ortografia actualizada a *Livro do Desassossego*.

O cariz descritivo de alguns dos artigos é em geral bem apoiado em leituras e em referências bibliográficas e históricas, tanto respeitante à época do poeta como à edição e crítica pessoana. Exemplo disto mesmo é, entre outros, a referência a um artigo de Maria Aliete Galhoz, anterior a outro de Teresa Rita Lopes que reivindicava para si a descoberta, sobre o equívoco que perdurou longos anos a respeito da figura de Coelho Pacheco, considerado uma personagem heteronímica pessoana quando se tratou afinal de um sujeito de carne e osso que escreveu poemas. Note-se, no entanto, a ausência de bibliografia importante da crítica pessoana mais recente, restringindo-se as referências a respeito de recentes desenvolvimentos dos Estudos Pessoaanos por vezes apenas a novidades editoriais.

Para além de descrições e análise de proximidades literárias, a relevância dos estudos é desigual no que diz respeito ao seu pendor argumentativo. Alguns dos estudos são genéricos e preliminares, correspondendo, como reconhece o próprio autor no seu capítulo sobre Shakespeare, a um “mapeamento do território apenas meramente vislumbrado” e constituindo apenas uma “introdução à história rica e intrincada” da complexa relação de Pessoa com Shakespeare (81). Este capítulo mostra várias modalidades da influência de Shakespeare em Pessoa, carecendo de um aprofundamento de cada uma dessas modalidades. Evidenciando um pendor argumentativo muito mais marcado, o estudo que se segue sobre *Antinous*, “O desgosto do imperador,” faz um levantamento relevante de questões em que se conjugam pensamento estético, sexualidade, desejo de afirmação (ou, como diria o autor, fama) e intenção de publicar, avançando vários argumentos a este respeito. Entre estes tem particular interesse a ideia de que a determinação de Pessoa de “apresentar os seus poemas ingleses ao público britânico constituísse um gesto paradoxal de desafio às atitudes imperialistas britânicas para com Portugal” (118).

Focando outros aspectos do pensamento nacionalista de Pessoa, uma comparação de elementos da figura de um “Portugal-Europa” pessoano, um

cosmopolitismo imperialista pensado a partir da posição de Portugal na Europa, com o Portugal ibérico de Unamuno é suportada por uma argumentação esclarecedora e que retira qualquer pertinência ao intuito de aproximar Pessoa do Iberismo de Unamuno (290-91). Igualmente perspicaz e convincente é a narração da história do “segundo prémio” atribuído a *Mensagem*, entendido como prémio secundário ou de importância menor, que demonstra conclusivamente como esta ideia comum é uma falácia decorrente da recepção do mesmo por parte dos críticos da *presença* (251-70). O livro termina com um estudo comparativo de diversas traduções de poemas e que apresenta propostas de tradução próprias, como a de traduzir o “fingidor” do poema “Autopsicografia” por *forger*, uma proposta que embora conduza a uma discussão relevante em torno de possibilidades, sempre insuficientes, para transportar para outra língua certas conotações, não é inteiramente convincente pelo sentido de *forger* como falsificador ou impostor, desviante em relação ao fabulador ou inventor a que o poema primeiramente alude.

Procurando ser sumário, diria que nos deparamos com um volume de ensaios díspares e de interesse desigual, mas cuja possível unidade reside numa leitura cuidada e informada, que sabe tratar da difícil relação entre obra e vida fugindo à tentação da conclusão e contribui, o que não é pouco, para esclarecer de um modo convincente algumas questões fundamentais em torno de Fernando Pessoa.

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Infante, Ignacio. *After Translation: The Transfer and Circulation of Modern Poetics across the Atlantic*. New York: Fordham UP, 2013. Print.

For most academics of our generation in departments of languages and literatures the limits imposed by disciplinary and departmental structures are the central problem to overcome. While inquiries on formal matters are generally under-represented in departments of foreign languages, issues of a cultural or political scope tend to be favored as more suited to curricula and research, as they allow for a more immediate presence of the foreign language/literature they represent. Ignacio Infante's *After Translation* is a milestone in the process of overcoming longstanding and hardly justifiable boundaries, not only in so-called Latin American and Iberian Studies, but also in the wider context of the relationships between Spanish and Portuguese Studies and Cultural Studies/Theory at large.

The book opens with an introduction dealing with the structural problems of circulation and influence, and posing the seminal question that lies at the core of the book: how can transcultural literary practices be tracked in a given space in order to map the transference of literary forms across different languages and cultures? The answer, setting the tone for the essays, conveys a whole theoretical program: poetics, or, more specifically, *poetic transfer*, understood here as “the series of recurring mechanisms of translation, displacement, and substitution determined by the productive difference and spatiotemporal difference that connects the forms, concepts, and traditions involved in the circulation of modern poetry” (15), shall serve as the platform of inquiry, aiming at a better understanding of the “dynamic transfiguration” of forms.

In Chapter 1, “Heteronymies of Lusophone Englishness: Colonial Empire, Fetishism, and Simulacrum in Fernando Pessoa's English Poems I-III”, the English education of Fernando Pessoa in Durban and the sharp contrast between that early stage of his life in Lisbon, where he spent most of his years, is used to interpret the “extremely paradoxical heteronymic relationship with Englishness he assimilated while living in South Africa” (26). It manifested throughout all of his works as an essential anachronism toward the official system of English values favored by the British colonial ideology. Infante performs a very careful reading of “Antinous” and “Epithalamium,” emphasizing the vicinity of Pessoa's

“poetic logic of obscenity” (37) in light of the Freudian and the Marxist definitions of *fetishism*. Particularly worth noting are the sections concerning the modes of relationship connecting these poems to Edmund Spenser’s “Epithalamium” and T. S. Eliot’s notions of *tradition* and *national identity*, summoning concepts such as “simulacrum” (Deleuze), “fetish object” (Agamben), “colonial failure” (Gikandi), or the “borrowed codes” delivered in the linguistic game (Badiou). Chapter 2 focuses primarily on the idea of displacement and replacement in Vicente Huidobro’s poetry, and how that relates to an actual experience of traveling. Here, the use of Spanish and French is linked to the emergence of a poetics of *creacionismo*, on the premises of the creative tension rising from the (real) circulation of Huidobro across South America, Madrid, and Paris. The specific way in which this crossroads of cultures and languages are activated by Huidobro appears to contribute to the configuration of an avant-garde posture, thus leading Infante to conclude that the Chilean poet “offers a radically avant-garde response to an essentially romantic (and modern) problem, that is, the drama precisely enacted in the poem of a poetic subjectivity struggling to articulate the relation between mind and nature, reality and representation through the power of creative imagination” (77-78). The third chapter offers a comprehensive overview on the literary scenes of the San Francisco Renaissance, and how it dialogued with preexisting literary traditions, from Dante to Stefan George and Federico García Lorca, underlining the role of Ernst Kantorowicz and his focus on the medieval concept of ethics as *dignitas*, as a possible foundation for contemporary communities of interpretation. The results of operating on a dynamic web of mutual readers trying to accommodate their literary and behavioral models of reference to their actual contexts, instead of a simple binary logic of influence, produces here particularly interesting results, opening new perspectives on the means by which the authors “transcend the particular homosocial framework that determined locally their work by connecting to various foreign queer literary traditions and poetic practices that could legitimize the universality of their own creative and ethic plight” (85). Chapter 4 deals with the tradition of transgression inaugurated by Sousândrade’s *O Guesa* and revised by Haroldo and Augusto de Campos to serve as the cornerstone of their project of concrete poetry, detailing

the transference of themes between the Brazilian brothers and Ezra Pound's imagist project. Translation is regarded here as a matter of circulation mediated through the concept of *anthropophagy*, and ultimately leading to the (re) creation of a literary history. Finally, in Chapter 5, "The Digital Vernacular: "Groundation" and the Temporality of Translation in the Postcolonial Caribbean Poetics of Kamau Brathwaite," Infante departs from the "historical and spiritual" (147) African heritage on the Caribbean, reflecting the processes of transference and adaptation, to argue that moving from a dialectical toward a *tidialectical* logic ("a kind of cyclic ... motion, rather than linear" (151)) enables Caribbean authors to accommodate the problematic relation between vernacular and cosmopolitan languages in the Caribbean.

After Translation is, overall, a very substantial contribution to the fields of comparative poetics in the Atlantic space. The research design is innovative and challenging, and the architecture of the book suggests new and enriched approaches to the authors and texts in focus. The chosen model is far from being exempt of risks. But, with *After Translation*, Infante manages to open a new conceptual space. Rather than an exhaustive work of scholarship, the book is a thoughtful collection of essays, brought together by very specific leitmotifs. The novelty of this volume lies probably in the criteria unifying these essays. Any of the chapters here could easily become an autonomous monographic work. Assembled here, though, they cast some light on the scarcely explored modalities of relationship across authors trying to overcome the limits of their spatiotemporal constraints, as they embrace their tasks as readers and translators of different traditions. And if we cannot help but feel that we are still picking the low-hanging fruit, that is, perhaps, the price to pay to get over the parochialism of literary disciplines.

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