

A Literature for Export

In the "Manifesto for Brazilwood Poetry" ("Manifesto da Poesia Pau-Brasil"), one of the more notorious programmatic pamphlets of the Brazilian Modernist movement in the 1920s, Oswald de Andrade proposed that Brazil should produce a literature (more precisely, a poetry) "for export." Andrade enjoyed playing with language and shocking his audience. Often dismissed as the exaggerations of an *enfant terrible*, his cryptic and memorable sayings generally repay closer attention. So does his call for an exportable literature: its juxtaposition of the categories "poetry" and "export" breaches a strong discursive and ideological barrier between art and commerce, between artistic creation and commercial production, and invites readers to consider art as just another product — like coffee. It proposes a view of poetry as conscious production, of literature as functioning in a market, and needing to identify, and attend to, its consumers.

A "literature for export" is a literature that fits into the model of communication that Russian Formalism, and after it, a tradition of structural and sociological approaches to literary studies have now made familiar, and invites an empirically based analysis of how in fact a "literature of lesser diffusion" (the title of an issue of the *Canadian Review of Comparative Literature/Revue Canadienne de Littérature Comparée* dedicated to ethnic Canadian writing) operates in an environment different from that of its creation. But Andrade's proposal only contradicts one part of the cultural tradition within which it arises: its force comes not only from its shock value, but also from its passionate adherence to a tradition that makes of literature an instrument for defining national character and asserting Brazilian culture beyond its national borders: the specifically Brazilian literature he wants to export cannot therefore be so specific that it misses its target.¹

1 Oswald de Andrade tried other ways of making Brazilian literature known abroad. In the "Letter to a Professor of Literature," he entreats the writer Érico Veríssimo, who was about to go teach Brazilian literature in the United States, to counteract the influence of Americans like Samuel Putnam, who chose which Brazilian works to recommend for translation on the basis of little knowledge of Brazilian culture and values, and to support Andrade's own recommendations to American publishers. In the same letter he complains that the Brazilian public is lulled by the likes of *Gone with the Wind* and *Rebecca* into uncritical acceptance of foreign cultural influence (see Andrade 1974).

In effect, the concept of a literature for export calls attention to a relationship between producer and market that contradicts another implication of Andrade's exhortation, namely, that by becoming an exporter rather than an importer of cultural artifacts, Brazil would signal its own cultural independence. The solution to this contradiction, for Andrade and for some subsequent theorists of cultural independence, was that an exportable literature would "cannibalize," that is, use and assimilate to its own conditions the flood of cultural products washing up on Brazil from Europe or the United States (see Andrade 1970). Andrade's project thus involves both acceptance and resistance, and demands not only the power to decide upon production but also the knowledge and flexibility to invite reception.

Oswald de Andrade's own works of fiction did not travel very well and are not available in English translation, though his notion of a cultural "anthropophagy" has attracted occasional critical attention (most notably by Roberto Fernandez Retamar, in his influential essay "Caliban," and more recently among U.S. "Brazilianists," by Neil Larsen and Robert Stam).² Yet by examining the conditions under which works do travel we can begin to examine what it means for Brazil to export literature, and by extension, what that means for any literature of little diffusion. And I will focus on the reception of Brazilian works into the English-language, mostly United States, market because it is so large and varied.

The export or import of cultural goods is a function of relations of power. But though the expression "relations of power" is generally understood as short-hand for the link between a well-defined "colonizing" and a well-identified "colonial" culture, a cultural entity does not necessarily occupy the same position of power at all times and in all relations. The Brazilian case is a good illustration of how this works: after independence from Portugal, which had at least tried to control the influx of texts and ideas into its colonies, and through most of the nineteenth and part of the twentieth centuries, Brazil was an importer of cultural materials, mostly from France, but also from Germany, England, and Italy.³ At present, on the other hand, as Russell Hamilton has shown, Brazil occupies a relatively predominant position, both economic and cultural, toward other lusophone polities, notably in Africa. Furthermore, as in the relation between the United States and England, where the former colony challenges the cultural power of the former metropolis, Portugal occasionally feels uncomfortable about its own former colony's penetration of the Portuguese cultural market, and complains about the corrupting effect of imported Brazilian TV programs upon Portuguese language and culture. At the same time, Brazilian critics worry about suffering

2 Bary has recently published a translation of the "Anthropophagist Manifesto."

3 Various studies have been published recently about the impact of non-Brazilian and non-Portuguese authors on Brazilian thought, see for example Ventura and Murilo de Carvalho.

the impact of cultural products from Europe and from the United States. The impulse behind supporting Andrade's proposal of a Brazilian literature for export is not, of course, Portuguese discomfort with Brazilian soap operas, but Brazilian discomfort with a flood of North American cultural imports ranging from *Dallas*, Clint Eastwood, and Danielle Steel to Fredric Jameson and Harold Bloom. In other words, though Brazil occupies a relatively predominant position in relation to certain environments, the United States — as Andrade explains in his open letter to Érico Veríssimo — tend to be the implicit target environment when there is a discussion of a "literature for export" that would redress the balance of cultural foreign trade. In this sense, it becomes necessary to take into consideration not only an amorphous American public, or a generic American culture, but also the powerful U.S. publishing industry, driven by a variety of demands for academic and popular, elite and mass publications.

The insertion of foreign products in this market raises questions of cultural contact and cultural expectations. The cultural products themselves cannot be characterized in accordance with uniform criteria, and neither can the market be considered in the singular. And once within any segment of that market, one must still take the concept of reception beyond the wishful dreams of influence and the impressionistic notions of success usually awakened by news that a Brazilian novel has been translated into English at a North American publisher's, and toward a more empirically conceived examination of the interaction between product and market, Brazilian work and North American reader.⁴

A look at Brazilian authors easily available in English translation in the United States could be a practical way to figure out what a "literature for export" might mean in practice, especially if complemented by another look at reviews of their works. This might lead to an awareness of the criteria of selection for books to be translated — given that not all literature produced in Brazil is exported, of the targeted public for the translation, of the mechanisms for distribution, and, as a byproduct of the investigation, of the extent to which acceptance is determined by conditions peculiar to the market, rather than to the

4 The approaches used by practitioners of what Steven Tötösy de Zepetnek identifies as systemic and empirical approaches to literature can be of use in projects such as the one outlined here, which ask of those who discuss subjects like the "influence" of one literature or one author on another, or of the "penetration" of one literature into another that they define their terms and specify the data upon which they base their claims. The method Siegfried J. Schmidt laid out in his *Grundriss der Empirischen Literaturwissenschaft* in 1980-82 and that has been developed further at the University of Siegen and elsewhere (i.e., Tötösy) emphasizes a focus on functional aspects of the production and diffusion of literature as a special, aesthetically weighted, case of communication, and demands that notions of diffusion and reception be buttressed by precise information about the channels of such diffusion, the venues of reception, the mechanisms of distribution, and the record of reception as evidenced in reviews or sales figures, in a program that can also provide new tools with which to document the applicability of Jauß's views on reception.

literary quality of the product. Each of these questions deserves detailed attention beyond the scope of this discussion which only intends to offer some initial observations about the reception of Brazilian literature in the American market.

The Brazilian authors easily found in English translation: Machado de Assis, Jorge Amado, Moacyr Scliar, Nélida Piñon, Clarice Lispector, Márcio Sousa, are an unlikely bunch at first glance.⁵ Conditions for their acceptability should allow us to begin to characterize more precisely what makes a "literature for export," and perhaps sharpen our awareness of what Jauf would see as the "horizon of expectations." They address — for instance, specific interests in the violent-exotic, the oppressed and sensitive feminine, the "ethnic," to which they may appeal.

Even a cursory glance at a list of works by Brazilian authors available in English will show that not all address the same readers. Some are mass-marketed, while others are aimed at a more restricted readership; some address an academic and others, let us call it, a laic market. Oswald de Andrade did not specify whether Brazil should try to export literary Rolls Royces, Honda Accords, or Thunderbirds, but in practice, whether we are speaking of editions of Jorge Amado, mostly in Avon paperbacks, ranging now from US\$ 4.50 for *Jubirabá* to US\$ 7.95 for *Shepherds of the Night* (*Pastores da noite*), or of Machado de Assis's *Dom Casmurro*, in a translation by Helen Caldwell, at the California University Press for US\$32.95, what we have before us is a market segmented according to differing definitions of the buying public and the "use" that will be made of the books.

Attempts to mass-market Brazilian books are not new, and often involve works by Jorge Amado. The expectation of massive sales is often included in reviews and previews of his books, and buttressed by notes on Brazilian sales of the original. The *Atlantic Monthly* reviewer of Amado's *Gabriela, Clove and Cinnamon* (1962) reported on Alfred Knopf's faith that, though "there has never come out of South America 'a great best-selling novel,'" *Gabriela* would "'break this sound barrier'" (1962 Weeks). Amado's 1986 deal with Bantam for rights to *Showdown* (*Tocaia grande*), became newsworthy in itself, and was reported in detail by the *Wall Street Journal*, according to which the \$250,000 received by Amado was "the highest price paid for North American hard-cover rights to a foreign novelist at the time," perhaps justifiably, given that 400,000 copies of the original had sold in Brazil (1988, Agins). Both the *Wall Street Journal* and the *Washington Post's* "Book World" also report that the "boom" in Latin America had boosted sales predictions (1988, Aufderheide), forgetting that the success of *Gabriela* (1962) had preceded that of Gabriel García Márquez's *One Hundred Years of Solitude* (1970).

5 Information about the availability and the chronology of translations was mostly found in Stern's *Dictionary of Brazilian Literature* and in *Books in Print*.

Such hard-nosed business transactions were characteristic of the time. In other times, translations of Brazilian books had been marked by different circumstances, amounting almost to a history of the phenomenon that began toward the end of the last century, with Isabel Burton's 1886 rendition of *Iracema* by José de Alencar; thanking the author for his encouragement, Burton adds "the Honey Lips" to the original subtitle, and changes it from "a Legend of Ceará" to "a Legend of Brazil." The translation creates an image of the benignly exotic; the book is a showpiece brought back from a distant place by the wife of a prominent man sent there on more urgent business. Burton's language stresses the melodiously unfamiliar in constructions like "the jandaia-palm" and "the grauna-bird." Both style and publication circumstances seem now old-fashioned, and also remind us of one other problem of translation, namely, that it attempts to insert a work into a historical sequence to which it is by definition alien, disturbing an intertextual structure that readers take for granted in their own literatures. Alencar's successful endeavor to introduce Amerindian and popular terms into Brazilian literary language as a sign of cultural independence from Portugal makes no sense in English: it is irrelevant for British writing, and the US developed different strategies for achieving its own cultural independence, and did not signal it by preserving linguistic traces of pre-Colombian populations.⁶

Despite this and other earlier instances, however, translation of Brazilian literature into English begins seriously only in the forties, when Knopf issues *Violent Land* (*Terras do Sem* by Jorge Amado. Here the story is that, in 1945, right at the end of the war, Alfred and Blanche Knopf found themselves unable to travel to Europe and went to South America instead, where they discovered Brazilian literature for the US (Ponce de León 26),⁷ notably Jorge Amado. But the forties also saw the publication of *Anguish* (*Angústia*) by Graciliano Ramos, *Crossroads* (*Caminhos cruzados*), *Lilies in the field* (*Olhai os lírios do campo*) and *The Rest is Silence* (*O resto é silêncio*) by Erico Veríssimo at the Greenwood Press, all in a vein of realism, often rural, congruent with similar trends in the American novel.

In the fifties, as the cold war heats up, Amado, who had been a member of the Communist Party in Brazil, disappears from publishers' lists. His politics continue to be noted henceforth in most English language reviews of his books, coloring the judgment of his work: *The National Review's* Aram Bakshian, Jr.

6 These strategies are discussed at greater length than is appropriate for this essay in Wasserman. In brief, the US tended to assert its claim to cultural parity with its former colonizer by placing the beginning of its history at the point when Europeans settled the land, by denying any Amerindian presence in the formation of the population of the new nation, and by stressing the initial absence and subsequent disappearance of the native population (yes, it is a contradiction).

7 At present, even anthologies of Latin American writing published by Knopf tend to include a greater than usual representation of Brazilian writers.

judges *Gabriela* and *Showdown* negatively in terms of Amado's earlier politics;⁸ Linda Rabban, of *The Nation*, analyses *Showdown* favorably and sees in it an illustration of the ideas Raymond Williams develops in *The Country and the City*. John Wain seems neutral on politics, though he avers that Amado's earlier, social-consciousness novels are ("[he] understand[s]") "deadly serious;" however, in praising *Showdown* in *The New York Review of Books*, he confesses, maybe disarmingly, his complete ignorance of both Amado's work and Brazilian culture.⁹ But, if Amado is out, the decade still sees the publication of important works from the past century, innocent of more recent politics, like Thomas Colchie and Emir Rodriguez Monegal's translation of M.A. de Almeida's playful *Memórias de um sargento de milícias* (*Memoirs of a Militia Sergeant*, 1959), as well as Samuel Putnam's of Euclides da Cunha's weighty *Os sertões* (*Rebellion in the Backlands*, 1957) by the University of Chicago Press, still in print.

Amado reappears only at the beginning of the sixties, when Knopf brings out the very successful, "mellowed" (that is, arguably non-leftist) *Gabriela, Clove and Cinnamon*, picked up by Avon Books in a paperback edition aimed directly at the mass market; the equally mellow *Home is the Sailor* and *Dona Flor* followed in the same decade.¹⁰ At this point, reviews stress the exotic aspects of Amado's works, in particular his presentation of the African component in Brazilian culture — the *Negro Digest* is led to identify Amado as "that esteemed Afro-Brazilian author," recommending *Dona Flor* to "black Americans" who

8 According to Bakshian, "most Brazilians — and foreign Braziliophiles find the novels of Jorge Amado irresistible. This can be most amazing since, besides being a creative genius, Amado is also a rabid political bore, a Marxist populist whose more 'serious' novels suffer from toxic spillovers of his ideological bile" (46).

9 This raises another question about how an imported literary artifact functions in its new market: it is likely to be received as straight information rather than as an artistic reshaping of alien cultural conditions. Sometimes, but not always, reviewers alert readers to a foreign author's tone and stance — in the cases at hand this happens most often in relation to works by Machado de Assis, who can be read fairly easily as intertextual with "Western" literature, in a line with, as one critic opines, Henry James. Amado is intertextual with a number of Brazilian — specifically Northeastern — authors and critics, like Silvio Romero, Gilberto Freyre, José Lins do Rego, or Graciliano Ramos (that is, he follows or opposes them); he also opposes — in some novels explicitly, the Southern Brazilian, urban, Modernists and their followers. De-contextualized, Amado is more easily read as transparent to his environment. The latest Jorge Amado novel to be published in the United States, *The War of the Saints* and selling for US\$22.95, is discussed in the *New York Times Book Review* under a rubric of "magic realism;" Allen Josephs, the reviewer, for once in such reports, does not mention Amado's politics — since the author skewers everyone in power, including Marxists; he stresses Bahian syncretism, magic, Carnival and the tropical setting, concluding with a wish to "head down to Bahia right away," he places the novel firmly in the niche reserved for light, upbeat, escapist reading.

"need to know more about their brothers and sisters — and potential allies — south of the border" (88).

In the seventies the number of published translations of Brazilian works increases substantially, in what might be a coat-tail effect of the Spanish-American "boom." Though in the US the classification "Latin-American" does not necessarily include or distinguish "Brazilian," publishers who noted the success of *One Hundred Years of Solitude*, and remembered that of *Gabriela* in 1962, could have decided that Brazilian works might repeat the success of what had become known as Spanish-American magic realism. There resulted a flurry of publications, among which one could mention Machado de Assis's *Dom Casimiro*, 1971; Antonio Callado's *Quarup*, 1971 and *Bar Don Juan*, 1972; Dalton Trevisan's *The Vampire of Curitiba*, 1972; Clarice Lispector's *Family Ties*, 1972; João Ubaldo Ribeiro's *Sergeant Getúlio*, 1978; Lima Barreto's *The Patriot*, 1978; Osman Lins's *Avalovara*, 1980; Amado's *Teresa Batista Home from the Wars*, 1975, *The Tent of Miracles*, 1978, and *Home is the Sailor*, 1979; José Américo de Almeida's *Trash*, 1978, and even Oswald de Andrade's *Sentimental Memoirs of John Seaborne* and *Seraphin Grosse Pointe*, experimental "novels," both translated in 1979. Various presses (Knopf, Greenwood, Texas University Press among them) were responsible for the translations, though Avon published the lion's share of them; the following decade saw an intensification of this trend.

The important role of Avon, like that of Knopf earlier, indicates not only that these houses were occupying a specific niche in the foreign literatures publishing business, but also that serendipity, or chance, is another important element in the economics of cultural marketing and in the diffusion of Brazilian literature in English. As Thomas Colchie has noted, "publishers were not familiar with contemporary Brazilian authors" at the beginning of the seventies (qtd. in Ponce de León 26).¹¹ But Bob Wyatt, who was managing the Bard division at Avon books was familiar with some, and brought out Márcio Sousa's *Emperor of the Amazon*, one of the more magically realistic novels in the Brazilian literature of the time. That was in effect incredibly successful (again according to Ponce de León), and possibly encouraged Bard/Avon to bring out more Brazilian titles. Wyatt then moved to Ballantine, which, not long after that, began to publish the Southern Brazilian Moacyr Scliar.

If the interest of a publisher can do much for the dissemination of Brazilian literature abroad, so can the interest of a determined translator like Thomas Colchie, who at first tried to convince the *New Yorker* to publish stories by Murilo Rubião (and failed because they were deemed too similar to *One Hundred*

11 Tritten quotes Alistair Reid to similar effect, that inattention to Brazil in discussions of Latin American literature is caused by "publishers' methods of selecting works for translation or publication. They rely on informants or hearsay and seldom attempt to formulate lists of works which merit translation" (37).

Years... — the downside of the coat-tail effect), and eventually went on to produce an impressive bibliography of translations, and to encourage and recommend other translators, like Ellen Watson. In the same vein, Gregory Rabassa invested some of the credibility he had amassed as a translator of "boom" novels in the diffusion of Brazilian works, and was eventually entrusted by Bantam with the translation of *Showdown*. In all of these cases, the export of cultural goods takes place through limited channels, in a network of personal relations that to an extent bypasses the larger economic forces ruling such transactions.¹²

Still, the larger forces remain in the picture. They ensure the encasement of imported cultural goods in political and ideological trends affecting the target market. Thus, in the forties the translations of Jorge Amado do not reflect only the individual preferences of the Knopfs, but also a general interest in literature with a bent toward social and economic criticism that seems a continuation of the interest that, in the first two decades of the century, led to translations of works such as *Canaã* by Graça Aranha, a story in a naturalist vein about immigrants to rural Brazil. And if the Spanish American "boom" encourages commercial presses to invest in Brazilian literature, the opportunity is not ignored by scholarly presses either, particularly Texas and California, attached to universities with strong programs in Brazilian studies. California University Press which had been publishing Helen Caldwell's translations of Machado de Assis beginning with *Esau e Jacob* in 1965, decides to reissue *Dom Casmurro* in 1984; and responding to another important kind of stimulus, Texas University Press brings out Ralph Dimmick's translation of Graciliano Ramos's *Barren Lives* in 1968, in possible conjunction with the *succès d'estime* of the movie based on the book. Knopf continues to bridge the distance between the "academic" and the "commercial" with translations of Guimarães Rosa's *The Devil to Pay in the Backlands* (*Grande Sertão: Veredas*), *Sagarana*, and *The Third Bank of the River* (short stories including "A terceira margem do rio"), in 1963, 1966 and 1968 respectively.¹³

12 Discussing the diffusion and reception of Latin American literature in the United States, Susan Tritten remarks on the incentive provided by the success of *One Hundred Years of Solitude* in 1970, which encouraged even the translation of older works like Machado de Assis's *Ayres's Memorial*; but she also notes that the "most glaring gap" in all this enthusiasm is "the nearly complete omission of Brazilian literature" (36).

13 Another important question that should be discussed at some other time is the importance of the quality of translation for the process of cultural transmission: the translation of *Grande Sertão: Veredas* does not in any way do justice to this important and complex text, and offers no idea of its originality; it is therefore unlikely, regardless of its quality, that this text will have anything like the impact of *One Hundred Years of Solitude* on the American market. It may be a measure of the difference in cultural power between Brazil and Europe or the United States, that even bad translations of French or English texts can have cultural impact in their target markets.

The above titles can be classified very generally as forming an overview of "Brazilian culture," as non-industrialized, economically backward but formally sophisticated, its novels catering to a desire for exotic fare in cosmopolitan presentation. But in the late sixties the pressure of a new set of special interests begins to make itself felt. The strong presence of race relations in North American public discourse led to the translation of Brazilian works that could be placed under that heading. Gilberto Freyre, who had dominated the subject since the publication of *Masters and Slaves* (*Casa Grande e Senzala*) by Knopf in the forties, began to be counteracted by the appearance of such works as Abdias do Nascimento's *Brazil: Mixture or Massacre? Essays in the Genocide of a Black People* (1989). More recently, similar trends can account for the new interest in Lima Barreto and the renewed interest in Machado de Assis as Afro-Brazilian writers, or in Josué Montello cross-referenced in Homosexual and Black literature, as well as for the discovery of Adolfo Caminha's *Bom-Crioulo*, first published in Brazil in 1895, translated and brought out in 1982 by the Sunshine Gay Press of San Francisco, and announced in an introduction as "the world's first modern gay novel" (Caminha, Preface 17).¹⁴ At the same time, women's works begin to be included in publishers' lists, notably Clarice Lispector's *Apple in the Dark* (*A maçã no escuro*), at Knopf, in 1967 (it was picked up in 1983 by the woman-oriented Virago Press, and reissued by Knopf in 1986), translated by Gregory Rabassa. Later Lispector found a dedicated translator and publicist in Earl Fitz in the United States and Giovanni Pontiero in the United Kingdom, profiting also, even in English-speaking countries, from Hélène Cixous's placement of her works at the center of one of the strong theoretical currents of feminism.¹⁵ Lispector thus became representative, and appears in any anthology of Brazilian or Latin American women's writing. But other, very different authors, like Rachel de Queiroz, Lya Luft and Lygia Fagundes Telles also

14 The translator calls the novel "profoundly subversive," without mentioning anything about the cultural context it would be subverting, and touts the novel as being from "a long-forgotten past and a distant country," doubly exotic therefore (17).

15 Lúcia Helena states flatly that Cixous "launched the international reputation of Clarice Lispector ... in *Poétique* 40, 1979" (215). Judith Rosenberg, however, complains that only Cixous, and Marta Peixoto, a Brazilian critic working in the US, place Lispector within a feminist line, while other critics compare her to "Heidegger, Kierkegaard, Camus and Sartre" (75). The specialized interest — in feminism or race — often overtakes a more generalized interest in a foreign author. Recent reviews of Machado de Assis mention his race while earlier ones tended to stress his universality and de-emphasize traits that showed him as "different" from mainstream authors. The trend toward analyzing his works in the light of his circumstances appears strongly in the most recent and sophisticated analyses of his work both by Brazilian critics like Roberto Schwarz and by English-language critics like John Gledson, a follower of Schwarz. One consequence of this trend is that, contrary to what was the case in earlier reviews, later ones of Machado de Assis tend to see his work as allegorical; taking an often unacknowledged cue from Helen Caldwell's introduction to *Esau and Jacob*.

profited from the interest in women writers, their books being published by Avon (Queiroz's *Dora*, *Doralina*, Telles's *The Girl in the Photograph*, *Tigrela and Other Stories*) and by the University of Georgia Press (Luft's *The Island of the Dead*). This interest continues and has prompted the publication of Nélida Piñón's *Caetana's Sweet Song* (1992) and *The Republic of Dreams* (1991), by Knopf alone and in conjunction with the University of Texas Press.

Telles's *Girl* straddles an interest in Latin American women and Latin American dictatorships, the latter of which led, if one is to go by blurbs and Library of Congress headings, to the publication of Ivan Angelo's *The Celebration* (1982, translated by Colchie) and *The Tower of Glass* (1986, translated by Ellen Watson), as well as of Ignacio de Loyola Brandão's *Zero* (1984, Watson), all at Avon. These are books that fall outside of the usual Brazilian exotic thematics, and could begin to satisfy Linda Rabbens's call for publication of the rich and varied Brazilian literature of urban mayhem and anomie dear to a global mood generally characterized as "post-modern." It is therefore the more noticeable that they have in common a universalizing anarchic temper outside of straightforward political affiliations, and that memoirs like Fernando Gabeira's or Frei Beto's principled resistance to dictatorship, written from the leftward outposts of politics or the Church, were not picked up by publishers.

But it is in the reviews of Machado de Assis's works, complex and polivocal in any language, that we can trace how cultural changes in the target market operate diachronically upon the reception of one author. At all times reviewers stress his irony, his urbanity, and the sophistication of his style. The anonymous reviewer at *Time* explains that though one finds in *Esau and Jacob* (Berkeley: California UP, 1965) the tycoons, fashionable balls, and gas-lit avenues that would evoke a European capital, the novel is set, to American readers' probable surprise, in Rio de Janeiro; the novel "is as satisfying (and sometimes as claustrophobic), as only perfection can be" — there is no mention of the writer's race, and the entire review stresses a sophistication in the writing that, like the setting, does not signal that it originates on the periphery of Euro-American culture. Though noting that he was the son of "a mulatto housepainter and a white Portuguese woman," Bernard Bergonzi, writing in the *New York Review of Books*, also emphasizes the affinities between Machado de Assis and European authors, describing him as "urbane and mature," particularly "compared to contemporary American writers," and guessing that he "would satisfy even Henry James" (33). Bergonzi also raises the question of chance in another context: had anyone in his time known Portuguese as well as Constance Garnett knew Russian, "there might have been interesting differences in the subsequent development of the novel in English" (32, 33, 34). The *New York Times* "Book Review" critic echoes the sentiment, speculating that the novel would have won "international acclaim," had it not been written in Portuguese. However, he also accepts, without question or attribution, the allegorical reading suggested by Helen Caldwell in her

introduction to the translation, and rejected by Bergonzi (the mother of the eponymous twins stands for Brazil; the twins stand for political directions taken by the country, etc.): that is just the sort of reading generally bestowed on works marked as peripheral.¹⁶

On the other hand, the 1983 study of Machado de Assis by Maria Luisa Nunes, *The Craft of an Absolute Winner: Characterization and Narratology in the Novels of Machado de Assis*, appears, though its title announces an emphasis on literary theory, as volume 71 of its publisher's series "Contributions in Afro-American and African Studies."¹⁷ Attending to the same growing interest in race-oriented scholarship, G.K. Hall and Co. publishes, in 1979, Maria Luisa Nunes's bibliography and translations of the late nineteenth century Brazilian writer Lima Barreto in its series on Black Authors. Recently, Aluisio Azevedo's *Mulatto* was published by the Fairleigh Dickinson University Press, in a translation by the Brazilianist Daphne Patai (1990); significantly, Azevedo's *O cortiço* (*A Brazilian Tenement*), cleansed of its more risqué passages by translator H. Brown, had been published by Fertig in 1926, at a time of greater interest in economic than in racial problems.

Like that of Telles's *Girls*, the publication of Adolfo Caminha's *Bom Crioulo* also straddles topical interests, as the translation's subtitle, *The Black Man and the Cabin Boy* makes clear, marketing it both as a gay novel and as a document of relations between races (for some reason pertaining to the reception of writing by a specialized public of librarians, it is kept at the University of Michigan Library in a special, closed collection that, with other "gay" works, also holds Marxist and Marxist Cuban publications).

And finally, just to show that there are many special interests, I note the ready availability of Moacyr Scliar's works in English translation, generally introduced as in some way documenting the situation of Jews in odd corners of the diaspora: the eighties brought publication of his *Carnival of the Animals* (1985), *The Centaur in the Garden* (1984), *The Gods of Rachel* (1987), and *The Strange Nation of Rafael Mendes* (1988), all at Ballantine, and at accessible prices.

The segmentation of the market does not function only in terms of subject-matter, but also in terms of economics. The University presses, which typically price their books at between US\$ 15.00 and 30.00 do not aim for volume, though the classroom market has the flexibility to absorb a certain number of books at that price. More expensive books will reach libraries and specialized scholars:

16 See Jameson for a defense of this kind of reading. Ahmad for a counterargument.

17 In her talk at the International Federation of Modern Languages and Literatures Conference, held in Brasília, Brazil, in August 1993, Ellen Spielman noted that Susan Sontag, who began by disparaging Machado de Assis a decade before this new interest, changed her mind, in apparent harmony with the change in his classification from "classic" of Brazilian literature to Afro-Brazilian writer.

they remain esoteric knowledge (their prices are at the level of those for foreign books or books published in foreign languages, which they would complement for the same kind of public). In any case, such knowledge is far from exerting the kind of cultural force envisaged by Oswald de Andrade. Ballantine and Avon, on the other hand, aim for the mass market, but their editions tend to be ephemeral, and reprinting is erratic. And there too, it is not clear to what extent these publications contribute to the dissemination of one identifiably Brazilian literature, rather than the provision of generically exotic reading matter.

From the earliest times in Brazilian history, European kings dyed their cloaks in extracts from its trees, and burghers sweetened their tea, coffee and chocolate with its sugar; Europeans and North Americans have worn Brazilian cotton, walked in Brazilian shoes, adorned themselves with Brazilian gems. The relation between the export of cultural artifacts and the exercise of cultural power does not hinge on the fact of export but on the kind of reception it encounters: in this case, acceptance may in fact be a discouraging sign. When French and US culture gurus begin to worry as much about the impact on their own culture of *Mulheres de Areia* (a current Brazilian soap opera) — or, like the *New York Times* "Magazine," about that of the silly, faintly scandalous and immensely successful children's TV personality Xuxa ("Barbie Lives" 29) — as Brazil does about that of Danielle Steele on its culture; when something like an industry of resistance springs up in the markets targeted by a Brazilian "literature for export," then perhaps what Oswald de Andrade wished for with his proposal will have come true. Till then, the American market will consume Brazilian cultural goods as it consumes Brazilian coffee, casually even when affected by them, and without granting them the ritual attention that defines proper cannibalism.

Wayne State University

Works Cited

- Aguins, Teri. [Review of *Showdown* by Jorge Amado]. *The Wall Street Journal* March 1, 1988: 36.
- Ahmad, Aijaz. "Jameson's Rhetoric of Otherness and the 'National Allegory.'" *Social Text* 17 (1987): 3-25.
- Andrade, Oswald de. "Carta a um professor de literatura" ("Letter to a Professor of Literature"). *Obras Completas*. Vol. 10. Ed. and intr. Vera Chalmers. Rio de Janeiro: Civilização Brasileira, 1974. 81-85.
- . "Manifesto da Poesia Pau-Brasil" ("Brazilwood Poetry Manifesto"). *Do pau-brasil à antropofagia e às utopias. Obras Completas*. Vol. 6. Rio de Janeiro: Civilização Brasileira, 1970. 3-10.
- . "Manifesto antropófago" ("Anthropophagist Manifesto"). *Do pau-brasil à antropofagia e às utopias. Obras Completas*. Vol. 6. Rio de Janeiro: Civilização Brasileira, 1970. 11-19.
- Anonymous Note. *Negro Digest* February 1970: 88.
- Anonymous Review. *Time* September 3, 1965: 90.
- Aufderheide, Pat. "Book World." *The Washington Post* January 10, 1988: 1-2.
- Bakshian, Jr., Aram. "Amo, Amas, Amado." *The National Review* September 2, 1988: 46-47.
- "Barbie Lives." *The New York Times* November 28, 1988: 29.
- Bary, Leslie. "Oswald de Andrade's 'Cannibalist Manifesto.'" *Latin American Literary Review* 19 (1991): 35-47.
- Bergonzi, Bernard. "Big Winner" [Review of Machado de Assis, *Esau and Jacob*]. *The New York Review of Books*. October 28, 1965: 32-34.
- Caminha, Adolfo. *Bom Crioulo: The Black Man and the Cabin Boy*. Trans. E.A. Lacey. San Francisco: Gay Sunshine P., 1982.
- Carvalho, José Murilo de. *A formação das almas: O imaginário da República no Brasil*. São Paulo: Companhia das Letras, 1990.
- Fernández Retamar, Roberto. "Caliban: Notes Toward a Discussion of Culture in Our America." *Caliban and Other Essays*. Trans. Edward Baker. Minneapolis: U of Minnesota P., 1989. 3-45.
- Hamilton, Russell. "A literatura brasileira e a idéia do Brasil na África lusófona nos tempos coloniais." Paper at "New Directions in Theory and Criticism," Conference, Dartmouth College, April 10, 1992.
- Helena, Lúcia. "Genre and Gender in Clarice Lispector's 'The Imitation of the Rose.'" *Style* 24 (1990): 215-27.
- Jameson, Fredric. "Third World Literature in the Era of Multinational Capitalism." *Social Text* 15 (1986): 1-25.
- Josephs, Allen. "The Stone Made Flesh" [Review of Jorge Amado, *The War of the Saints*]. Trans. Gregory Rabassa. *The New York Times Book Review* November 28, 1993: 20.
- Larsen, Neil. *Modernism and Hegemony: A Materialist Critique of Aesthetic Agencies*. Minneapolis: U of Minnesota P., 1990.
- "Magazine." *The New York Times* November 28, 1988: 29.

- Nunes, Maria Luisa. *Lima Barreto, Bibliography and Translations*. Boston: G.K. Hall, 1979.
- . *The Craft of an Absolute Winner: Characterization and Narratology in the Novels of Machado de Assis*. Westport: Greenwood, 1983.
- Pivato, Joseph, Steven Tötösy de Zepetnek, and Milan V. Dimić, eds. *Literatures of Lesser Diffusion/Les littératures de moindre diffusion*. Special issue of *Canadian Review of Comparative Literature/Revue Canadienne de Littérature Comparée* 16.3-4 (1989): 555-884.
- Ponce de León, Juana. "Brazilian Authors, American Readers." *Publishers Weekly* November 26, 1988: 26.
- Reid, Alistair. "The Latin American Lottery." *The New Yorker* January 26, 1981: 109-10.
- Rosenberg, Judith. "Taking Her Measurements: Clarice Lispector and the Smallest Woman in the World." *Critique* 30 (1989): 71-76.
- Schmidt, Siegfried J. *Grundriß der Empirischen Literaturwissenschaft*. 2 Vols. Frankfurt: Suhrkamp, 1991.
- . *Foundations for the Empirical Study of Literature*. Trans. Robert de Beaugrande. Hamburg: Buske, 1982.
- Schwarz, Roberto. *Ao Vencedor as Batatas*. São Paulo: Duas Cidades, 1977.
- . *Um Mestre na periferia do capitalismo: Machado de Assis*. São Paulo: Duas Cidades, 1989.
- Stam, Robert. *Subversive Pleasures: Bakhtin, Cultural Criticism and Film*. Baltimore: Johns Hopkins UP, 1989.
- Stern, Irwin, ed. *Dictionary of Brazilian Literature*. New York: Greenwood, 1988.
- Tötösy de Zepetnek, Steven. "Comparative Literature and Systemic/Institutional Approaches to Literature: New Developments." *Systems Research: The Official Journal of the International Federation for Systems Research* 11.2 (1994): 43-57.
- . "Systemic Approaches to Literature — An Introduction with Selected Bibliographies." *Canadian Review of Comparative Literature/Revue Canadienne de Littérature Comparée* 19.1-2 (1992): 21-93.
- Tritten, Susan. "Reviews of Latin-American Literature in United States Magazines: Aid or Impediment to Understanding?" *World Literature Today* 58 (1984): 36-39.
- Ventura, Roberto. *Estilo tropical: História cultural e polêmicas literárias no Brasil*. São Paulo: Companhia das Letras, 1991.
- Wasserman, Renata R. Mautner. *Exotic Nations: Literature and the Formation of National Consciousness in the United States and Brazil: 1830-1930*. Ithaca: Cornell UP, 1994.
- Weeks, Edward. "The Peripatetic Reviewer." *Atlantic Monthly* (October 1962): 117.

KATHLEEN GYSSELS

L'identité féminine et l'espace clos dans le roman caribéen: l'oeuvre de Simone et André Schwarz-Bart et de Beryl Gilroy

Mourir, c'est ta dernière maison: deux planches dessous, deux planches dessus et deux sur les côtés. C'est la seule case qui soit la tienne. La seule que tu aies pu acheter... (Ina Césaire, *Mémoire d'Isles, Maman N et Maman F*)

La seule place d'une négresse, c'est au cimetière. (Simone Schwarz-Bart, *Pluie et Vent sur Télumée Miracle*)

Dans *Black Time: Fiction of Africa, the Caribbean and the United States*, Bonnie J. Barthold explique comment la colonisation et l'esclavage ont aboli la notion cyclique du temps, propre à la civilisation africaine traditionnelle (6). À un temps immuable, synchrone, parfois nostalgiquement chéri par des poètes caribéens,¹ succède un temps linéaire, axé sur le profit et le rendement, tout entier géré par l'Européen. Celui-ci est devenu maître du temps de l'Autre: il lui impose un temps centré sur l'instant et le gain immédiat au point d'abolir le passé et de tuer le futur.

Déporté dans le Nouveau Monde, l'Africain se voit projeté dans un temps diachronique dont il est exclu. "Outil animé," censé rapporter un gain maximal en un temps minimal, il ne lui appartient plus de disposer librement de son temps. Le maître et le colon possèdent littéralement le temps du Noir. Parallèlement à cette dépossession d'ordre temporel, le colonisé ne possède pas non plus son espace à soi: l'univers qu'il habite, dans lequel il naît et grandit lui paraît "concentrationnaire," concept-clé de l'auteur juif André Schwarz-Bart qui observe à l'intérieur d'une société réputée normale des microcosmes où la dialectique du

1 Je pense notamment au Barbadien Edward Kamau Brathwaite qui, dans *The Visibility Trigger*, déplore la fin du temps "rond": "le monde était rond et nous les épiques dedans: le temps faisait tourner nos souvenirs comme des étoiles; igname cassave arachide jarousse jachère et puis c'étaient ignames à nouveau" (33).