

Introduction: Why “The Other Nineteenth Century”?

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The impetus for this volume, “The Other Nineteenth Century,” stems from the homonymous conference that was held at the University of Wisconsin-Madison from the 21st to the 23rd of April 2005. Over twenty scholars from the United States and Portugal delivered papers, and expanded versions of nineteen of these studies, along with five other relevant articles, constitute the present volume of *Portuguese Literary & Cultural Studies*. The conference itself was designed to provide a forum to discuss works, authors and themes that are usually excluded from the repertoires of Lusophone literary and cultural history, and only seldom addressed in academic venues. Indeed, as the original conference presentations and the final published articles demonstrate, behind the more “canonized” nineteenth century lies another nineteenth century that has not always been duly recognized in literary and cultural histories.

The nineteenth century witnessed new means of cultural production, its consumption transformed by profound social and economic changes, and the establishment of cultural and social reforms in the wake of the first Industrial Revolution and the French Revolution. The emergence of a relatively broader reading public, the democratization and industrialization of many cultural practices, urban growth and concentration, the development of means of communication, the greater circulation of culture and knowledge and the growing influence of the press are some of the many aspects that radically

changed nineteenth-century life. Following these transformations, cultural representations and discourses were reflected as part of this other nineteenth century, also very worthy of critical attention.

Thus the great Romantic and Realist novels of the canon stand alongside the works of authors (almost completely) forgotten today, historical novels, feuilletons, mystery novels, gothic texts, dramas, adventure novels and novellas that generate manifestations of wide consumption, just as certain professions, spaces, historical events and *faits divers* impose themselves by their relevance in social and economic terms. This other nineteenth century is also the century of famous dressmakers, great warehouses, fashion periodicals, gas-lit streets, cafés, theaters, dandies, journalists, and literary circles, many of which nowadays are but faint images behind that which our general cultural memory retained.

Perhaps first and foremost it would be appropriate to clarify that there was no anti-canonical agenda at the origin of this project. One of the main purposes of this initiative was to engage critically, but definitely not to reject, the canons of Portugal and Brazil as they are presently constituted, to examine the way in which these canons are perceived and to think about the respective literatures and cultures on which the hegemonic discourse is based. Or in other words, no one was proposing the elimination of *Viagens na minha terra* or *Iracema* from the canon of the Portuguese language, but rather a slight “readjustment” to make more room for other literary and cultural realities that co-habited with Texts immortalized within the dominant registers of this inheritance. As such, it is safe to assert that recognizing the “minor” in the present studies does not in any way erase the importance of the currently acknowledged “major.” It is an experience of “reterritorialization,” to paraphrase Deleuze and Guattari, an attempt to restore texts, authors, themes and concepts belonging to a history that is for the most part unwritten (17).¹ Perhaps most emblematic of this is the very fact that among the contributors to this volume are some of the most reputable “canonical” critics of Portuguese studies who wholeheartedly embraced the spirit of “The Other Nineteenth Century,” as can be perceived throughout the essays in this collection. The epistemological assumptions underlying this joint endeavor seek to provide a broader vision of this period through a plurality of voices that, alongside consecrated ones, aim to come closer to conveying a more realistic portrayal of that era.

In regards to the Lusophone world, some recent discussions have focused on the often problematic and complex periphery/center dynamic. In these cases,

Lusophone Africa is viewed through its dialogue with the metropolis, Brazil in relation to other Latin American countries or Portuguese traditions, and Portugal in relation to the more “central” voices of European thought. This exploration of Otherness in relation to cultural and literary “centers” is all the more appropriate within the context of the nineteenth century since it was during this period that the Portuguese Empire experienced its first major destabilizing (de-centering) setbacks: the loss of Brazil as a sovereign colony in 1822 and the British Ultimatum of 1890, two events that sealed the end of Portugal’s aspirations of hegemonic power. In the wake of these events, issues of nationality, nationhood, and identity were at the forefront of public debates, as witnessed by the omnipresence of these themes in the literatures of both Brazil and Portugal.

It is not the purpose of this introduction, or of these essays, to discuss the concept of the Portuguese nineteenth century in its “peripheral geo-political positioning [...] literally on the margins of Europe,” and by extension, that of Brazil and other Lusophone communities in a similar light (Kaufman 167).² Yet naturally this concern is present at the background of this critical inquiry, perhaps more vividly given the onslaught of debate in Portuguese academic circles following the publication of Bloom’s controversial and provocative *Western Canon*.

Long before Bloom’s infamous work, the notion of canon and the concept of canon-formation had generated much academic discussion. JanMohamed and Lloyd refer to this “universalizing humanist project,” that has legitimized exclusion and marginalization, by being “highly selective, systematically choosing certain texts and authors and valorizing them as the humanist tradition while ignoring and at times actively repressing alternate traditions and attitudes” (8). These critics then continue by underlining the “limiting (and limited) ideological horizons” of such a dominant exclusionary practice, “[s]ince the dominant culture occludes minority discourse by making minority texts literally unavailable—either through publishers or through libraries—and, more subtly, by developing an implicit theoretical perspective which is structurally blind to minority concerns” (8). In alignment with this concept of literary canons, the approach of this volume seeks to work through this “blindness” by valorizing a space that our cultural memory does not usually contemplate. This reaction to the dominant culture of exclusion is visible in the studies at hand that take as their corpus individuals, themes, images and texts generally perceived as minor in Portuguese and Brazilian literatures and cultures. As such this volume is a look at the “minor” within, or an exploration of the “margins” to understand better the fuller picture stem-

ming from the acknowledged, and widely admired, “center.”

In the context of this volume, the recognition of a “minor” discourse—a concept that is neither new nor particular to Portugal or Portuguese-speaking countries—is closely related to our interpretation of the other nineteenth century. In their now classic essay, “What is a Minor Literature?,” Deleuze and Guattari summarize their view of the subject by stating that the “minor no longer designates specific literatures but the revolutionary conditions for *every* literature within the heart of what is called great (or established) literature” (18; my emphasis). The focus of this collection of essays is specifically this engagement of the margins to the center, in which the issue of positionality is key. As apparent in the majority, if not all, of the articles assembled in this volume, this initiative can be considered an approach from the inside out, given that it positions the critic at the center, looking towards the margins, a natural consequence of the emphasis in Western universities and academia in general on a hegemonic discourse through the prominent teaching of canonical texts and authors. Transposed to the Brazilian and Portuguese literary and cultural Texts, as in this collection of essays, this center/margin (or core/periphery) dynamic is complicated further by the fact that among the so-called margins are texts by canonical authors, texts that, by their inherent marginality, without questioning the uncontested canonical nature of these authors, thwart the clear-cut categorization that has been promoted by the construct of national canons. In relation to a canon of Portuguese-speaking literatures, what is at stake is not “a group of established works of world literature,” as Helena Kaufman explicates in her discussion of Portuguese literary studies in relation to Bloom’s text (177). In this context, as Kaufman pertinently explains, this type of canon “should be understood as a centralized and totalizing cultural discourse characterized by a set of epistemological and aesthetic judgments expressing universalizing tendencies, ethnocentric ideology, [...]” (177). Rightly so, the transferal of the notion of “canon” to Lusophone cultures carries complicated implications, not to say imperialist connotations, to the point that it might be more cautious to refer to the so-called center as the “cultural and literary hegemony” from which stems this process of recovery of peripheral Texts.

Theoretically speaking, the time was also right to propose this research initiative on the theme of “The Other Nineteenth Century.” Since the 1980s in the English-speaking academic world, particularly in the United States and in England, there has been an explosion of studies in the humanities that have

led to less traditional approaches to the study of literature and culture, and the discovery, revival and discussion of less-canonical texts. In relation to Portuguese circles, academic disciplines such as feminism, gender and queer theories, and gay and lesbian studies are only just beginning to make inroads in Portuguese-speaking universities where the continued conservatism of most academic institutions opposes the opening of spaces for new (and often perceived as controversial) fields of inquiry. Other than forays into feminist readings and the occasional archival success of marginalized voices (such as the works of several women writers that certain editors seem to have been more willing to endorse over the past two decades³), little has been advanced in terms of those voices that are even further removed from the center of a decentralized Portuguese (Lusophone) discourse. As several of the following papers demonstrate, discussing the “otherness” of the Portuguese nineteenth century was also an invitation to open new spaces of theoretical articulation, challenging, or in some cases subverting, traditionally dominant academic paradigms.

Pertinent to the organization of these essays are the subcategories that Deleuze and Guattari determine as inherent to the notion of the “minor,” namely the concepts of the secondary, the marginal and the experimental, categories applicable to studies of literature but also culture.⁴ In the following essays, these subcategories are appropriate for our discussion given that among the Texts analyzed are, most prominently, different representations of both “the secondary” and “the marginal.” No definition or interpretation of “otherness” in relation to the “Other nineteenth century” was imposed on the contributors, other than a succinct description of the original conference goals, yet as detailed below, this eclectic group of essays falls neatly into three different categories: 1) novel approaches to canonical authors or texts, both theoretically or bibliographically speaking; 2) studies of forgotten or lesser-known texts; 3) cultural readings that re-examine commonly accepted practices, exchanges or events. As the distribution of this volume demonstrates, this corpus is not a unanimous, collective voice—nor did it intend to be—rather it is a collection of different discourses, a plurality of voices that retain their specificity yet work as a group and constitute an interdisciplinary dialogue among themselves. None of the contributors claim to have discovered a previously unknown canonical author or text of the highest standards of literary culture, but all aim to add a new perspective to the literature and thought of the respective periods. It would be amiss to overlook the fact that it is with these forgotten Texts that others entered in dialogue and it is a

greater sense of completeness that these articles seek.

What is also a frequent characteristic among many of these studies is their archival nature given the respective necessary corpora. Through critical readings these articles avoid, as JanMohamed and Lloyd state, being “relegated by the force of dominant culture to the mere marginal repetition of exotic ethnicity” (8). JanMohamed and Lloyd continue:

In such an endeavor, theoretical and archival work of minority culture must always be concurrent and mutually reinforcing: a sustained theoretical critique of dominant cultural apparatus both eases the task of recovering and mediating marginalized work and permits us to elucidate the full significance of the specific modes of resistance—and celebration—those works contain. (8)

As the above quote specifies, the celebratory aspect of this endeavor is worth underlining. The spirit behind this archival/theoretical initiative is not destructive nor negative, in that while providing novel views of the Lusophone nineteenth century, it by no means aims to negate the greatness or status of the received hegemonic center. It mediates a new perspective that will contribute to the articulation of a greater picture of this period, rather than a fragmentary or overly subjective and subjectified version. This requires the emergence of material that can only be made available through the original study of previously unknown or under-valued documents. Despite their different approaches and primary materials, the articles of this volume reflect collectively on this process of recovery and re-evaluation, exploring avenues of knowledge counter or/and complementary to those of the dominant culture around the theme of “The Other Nineteenth Century.”

The Other Nineteenth Century is divided into three sections. The first part, “Rethinking the Canon,” features essays that focus primarily on the texts of canonical authors and present either novel approaches to their main works or readings of their lesser-known texts. From this respect, these essays illustrate Deleuze and Guattari’s invitation to include “great” authors within the category of minor literature, by bringing together secondary and experimental literature under a single concept. The texts examined here span the length of the nineteenth century and include some of the main literary protagonists of this period, namely Almeida Garrett, Alexandre Herculano, Camilo Castelo Branco and Eça de Queirós.

The first two articles included in this section correspond to the keynote addresses given by Ofélia Paiva Monteiro and Carlos Reis, specialists among other areas in the major literary movements of the Portuguese nineteenth century with an emphasis, respectively, on the works of Almeida Garrett and Eça de Queirós. We were greatly honored by their presence at the conference and appreciate their willingness to contribute articles to this volume. Ofélia Paiva Monteiro's article "O projecto educador de Garrett no semanário *O Cronista* (1827)" analyzes writings by Almeida Garrett that are mostly forgotten and difficult to access, namely texts that appeared in a weekly journal *O Cronista* that was in circulation for approximately six months from March to August 1827. This study focuses on the journal's catalytic role as a representation of current events, and skillfully explicates, as only a most seasoned scholar in the field can do, the trends of Garrettian thought that will accompany his literary, political, educational and social writing from that point forward. Carlos Reis' keynote address "Fazendo género: um Eça fora da lei" brought the conference to a close through his discussion of "mixed genres" in the work of Eça de Queirós. Drawing from Derrida's well-known essay on "the law of genre," or more specifically, the notion of "the law of the law of genre," Reis demonstrates through choice, and often very colorful examples, how this "law of impurity" or "principle of contamination" (Derrida 57) takes on several different parasitical forms in Eça's texts. Reis' reading conjugates Eça's ability to subvert the "law of genres" by crossing all lines of fictional demarcation, while maintaining his remarkable status as an unchallengeable canonical writer.

The following articles in this section are organized chronologically. In "*Da educação em Almeida Garrett ou sobre a marginalidade do maior negócio da pátria*," Fernando Augusto Machado discusses the discrepancy between the relative lack of critical visibility surrounding the treatise and its paramount importance as an ideological foundation of Garrett's works and actions. In the next essay, "The Gothic Honor and Female Sacrifice in Alexandre Herculano's *O Fronteiro d'África ou Três noites aziagas*," Rebecca Jones-Kellogg analyzes *O Fronteiro d'África* as an example of Historical-Gothic writing, a genre less-cultivated in Portugal, yet in which Herculano transposes values of patriotism, honor, sacrifice and political debate, through the dramatization of the Gothic heroine. In the following essay, "Camilo's (M)Other Women: Two Matricidal Narratives," Rebecca Atencio draws from theories of Luce Irigaray and Julia Kristeva to discuss the repeated trope of matricide in Camilo Castelo Branco's novels. While most critical studies of these texts have interpreted the author's

work through an autobiographical lens, Atencio's essay uses this corpus of "matricidal narratives" as a means to broach the question of patriarchal oppression for women and the repression of female desires and social alternatives. The last two articles in this section suggest innovative readings of Eça de Queirós's works. Irene Fialho's essay, "Realism's Reality Check and Deleted Referents in Eça de Queirós," relies on archival work to provide an insight into some of the behind-the-scenes referents, often at the margins of society, in Eça's work. In "Sexual Difference and Gender Dysphoria in Eça de Queirós's *O Primo Basílio* and *O crime do Padre Amaro*," Mark Sabine provides a discussion of the "woman question" in light of recent Marxist-feminist studies, as a means to understand the social and sexual behavior of women in these novels. Based on these two Queirosoian texts, this essay illustrates how Eça's call for the cultivation of female masculinity can be perceived as motivated by a desire to make Portuguese women into better mothers, rather than to achieve genuine female emancipation.

The essays in the second part of this volume, "Beyond the Canon," focus on authors whose texts did not pass the test of time and have remained less studied by literary critics, despite the popularity many of them enjoyed during the nineteenth century. As the essays in this section discuss, the apparent critical vacuum surrounding these forgotten texts can be attributed to several factors, but perhaps most frequently to their inaccessibility due to the lack of subsequent editions. It is worth recalling that in this particular group of essays there was no intent to propose a counter-canon through the texts, cultures and values analyzed. What these papers propose is the discussion of newly recovered or validated texts that alongside those confirmed texts present at times a parallel discourse, and at others, an intertwined literary culture.

In the first essay of this section, "A pátria polifônica: o cânone e as margens no Romantismo brasileiro," Antonio Carlos Secchin argues that the physiognomy of the period is not synonymous with the works of a handful of canonical poets from Gonçalves Dias to Castro Alves, who each express, like any other author, just one determined point of view. He discusses the importance of taking into consideration the non-canonical Romantic poets, whose writings, though perhaps lacking in quality at times, offer valuable insights into the collective experiences of that period. These authors illustrate this other poetic voice and provide an essential counterpoint to understanding the canon of Brazilian Romanticism.

The following four essays of this section focus on the first part of the nineteenth century and different corpora of Romantic writing. In the first essay “Governors, Noblemen and Bullfights: Images of Portugal in ‘A última corrida de touros em Salvaterra,’” Ana Paula Arnaut discusses the author’s remarkable portrayal of the eighteenth century, as well as its leading public personalities in the figures of the King D. José and the Marquis of Pombal, pertinently considering “A última corrida” a historical short story. The next essay, “Antónia Gertrudes Pusich e as primeiras tentativas do romance gótico português,” examines texts that offer an alternative perspective to the Romantic literary canon and the official “masculinist” history of that time. Nowadays Pusich has for the most part been forgotten by the critical establishment and her texts are difficult to find, yet her work is imbued with pertinent social issues and aspirations surrounding women in general and the woman writer in particular. In “Historical Stories: Arnaldo Gama and the Traditional Historical Novel,” Ana Maria Marques examines the aesthetics and referents in Gama’s Romantic historical writing, set alongside his other texts and non-fictional comments. In the following essay, “Performing Between the Lines: (Neo)Imperial Discourse in the Amazonian Theatre of Francisco Gomes de Amorim,” Talía Guzmán-González draws from post-colonial theories to examine two plays by the dramatist: *Ódio de raça* (1854) and *O Cedro Vermelho* (1856). This reading focuses on the subaltern voice of the Brazilian exotic within the texts and the Neo-Imperialist discourse culled from the paratextual notes of the plays, as a means to discuss concepts of “Self” and “Other” within the context of a post-colonial forum of racial and social inequalities.

The remaining essays in this section examine texts pertaining to the last decades of the nineteenth century, with an emphasis on the end of the century. Maria de Fátima Marinho’s essay, “The Other Pinheiro Chagas: Calderón de la Barca’s Reflection in the Mirror,” analyzes *A mantilha de Beatriz* and *A Marqueza das Índias* by Pinheiro Chagas as fictional transpositions of plays by Calderón de la Barca. Though Pinheiro Chagas is seldom remembered for much other than his involvement with the 1870s generation, this essay shows how his work as an important novelist at the time serves as a precursor to the trend of historical novels to stress plot development and patriotic values, rather than amorous intrigue. Continuing with an author whose work spans the end of the nineteenth century, Helena Carvalhão Buescu’s essay, “Ela não é ela nem é a outra: Júlio César Machado, *Da loucura e manias em Portugal*,” focuses on the themes of exclusion, isolation and madness present in Júlio

César Machado's work. Drawing on the work of Foucault in this field, this study shows how César Machado's text, published through the then very popular media of the serial newspaper short story column, stands as representative of a generalized feeling of anxiety associated with social exclusion in the latter part of the Portuguese nineteenth century. There is not perhaps a more "other" nineteenth-century object of study than the erotic/pornographic novels of Alfredo de Gallis that are the foci of Maria Helena Santana's essay "'Pornografia' no fim do século: os romances de Alfredo Gallis." This study examines the marginalized space of these subliterate texts that in the case of Gallis represented a new commercial genre that was widely read. Santana contextualizes Gallis' fin-de-siècle writing and reviews some of the topics of Gallis' work that include homosexuality, virginity, adultery, prostitution, eroticism through the ages, hyper-sexualized women, promiscuity and decadence. In the last essay of this section, "As criadas de Júlia," Sonia Roncador studies the figure of the maid in the work of Júlia Lopes de Almeida, one of the most influential woman writers of the Brazilian belle époque. In this author's work, Roncador explicates the problematic view of the maid as both an enemy to the national bourgeois project and worthy of education and domestication in an idealized society.

In the third part of this volume, "Cultural Ex/changes," are essays that address different, often overlooked or marginalized, cultural and social aspects of nineteenth-century Portugal, and multifaceted areas of interaction between Portugal and other Portuguese-speaking countries or communities. As the field of Cultural Studies becomes more widely recognized in Portuguese academia, it is natural that this interdisciplinary field, drawing from an array of theories and practices, is also becoming more visible as a means to understand Culture, in all its complex forms. These essays provide a new understanding of nineteenth-century culture by addressing social and political contexts in which the specificity of this culture manifests itself through everyday meanings and practices. Likewise, this section includes essays that create cultural bridges between Portugal and territories of Otherness, both in time and space.

In the first essay of this section, "The Press—A Political Gospel?," Manuela Tavares Ribeiro examines the borrowing from a religious/redemptive discourse to express political and social issues in pamphlets that circulated during the 1840s and 1850s in Portugal, constituting an early form of Christian Socialism. In the following essay, "Cenas brasileiras no jornalismo literário do Portugal oitocen-

tista,” Maria Fernanda Abreu also analyzes aspects of the nineteenth-century Portuguese press, predominantly during the first part of the century, with view to discussing the representation of Brazil, and in particular images of native Brazilians (in ethnographic and descriptive texts) and blacks (in short literary narratives). In the next essay, “Travel Narratives in Portugal in the Nineteenth Century,” Maria de Fátima Oureirinho furthers this discussion by analyzing the cultural phenomenon of travel narratives published in the *feuilleton* section of Portuguese newspapers, prominently from the 1860s onwards. Based on extensive original archival research of the newspapers of the time, of particular interest are the aspects of foreignness that these texts inscribe upon the literary, collective imaginary of the Portuguese nineteenth century. In “Decadence and Regeneration in the Portuguese Republican Imagination at the End of the Nineteenth Century,” Fernando Catroga revisits what these two key terms meant for the 1870 generation which was unanimous in declaring that Portuguese society was decadent, though sought different forms of interpretation and initiatives against the political, cultural, and social order. In the following essay of this section, “As revistas coimbrãs de 1889 na génese do Simbolismo,” Paula Morão discusses a group of journals published in Coimbra between February and April of 1889 as a means of understanding literary discourse and debate of the time, with a view to future developments in the subsequent years. In “O poder destrutivo da sexualidade feminina na sociedade burguesa novecentista,” Inês Cordeiro Dias examines this image of decadence through the nineteenth-century prostitute as portrayed in the novel *O livro de Alda* (1898), Abel Botelho’s second work in his series on social vice, “Patologia social.” The next essay, “Roxana Lewis Dabney and *Os Fidalgos da Casa Mourisca*,” by George Monteiro investigates the projection of Júlio Dinis’ novel through the critical reviews of Dabney’s translation that appeared in US newspapers in 1891 and 1892, and discusses how, despite the positive reception it received in the press, it was soon forgotten by fin-de-siècle readership. The final contribution to this section is an essay-bibliography, “Echoes of Portuguese India in Goan Poets, 1893-1973,” by K. David Jackson. It is hoped that these Goan texts that form such a rich site of cultural memory will one day be preserved in a centralized public collection in order to become more accessible for readers and critics and provide opportunities for further study. This essay and the accompanying bibliographic references constitute a significant step towards such an accomplishment.

The publication of the essays in this volume is intended as an invitation to further debates. As visible in the often long and intense discussions that

followed the panels of the conference and that continued informally afterwards, these essays are merely a part of a broader discussion around these themes. This scholarship on a wide range of topics is emblematic of the many areas that still merit further exploration under the overarching theme of “The Other Nineteenth Century.”

During the course of “The Other Nineteenth Century” I have accumulated many debts. I would like to thank first and foremost the Department of Spanish and Portuguese at the University of Wisconsin-Madison, and in particular Alda Blanco who, as Chair of the department, immediately endorsed the organization of the conference and provided constant support and practical advice. The conference, and subsequent publication, would not have happened without the generosity of several institutions that provided the financial support for this initiative. From Portugal, the Fundação Luso-Americana para o Desenvolvimento and the Fundação Calouste Gulbenkian, and at the University of Wisconsin-Madison, The Anonymous Fund, the Center for European Studies, The Office for International Studies and Programs, and LACIS (The Latin American, Caribbean and Iberian Studies Program). I am very grateful to Rebecca Jones-Kellogg who was a tireless conference assistant and patiently followed the development of the project by reading the first drafts of the articles. I am indebted to her for many pertinent suggestions concerning editing and formatting, though any remaining errors are my responsibility. Neither the conference nor this volume would have been possible without the invaluable advice, patience and good humor of my dear friend and mentor Carlos Reis, to whom I express my deepest gratitude. I am very grateful to Victor Mendes who, as editor of *Portuguese Literary & Cultural Studies*, welcomed this special volume and accompanied its development, to Gina Reis, the journal’s Editorial Manager, for her professionalism and resourcefulness, and also to John-Keith Bishop, always the invested father, for bringing an outsider’s view to the reading of these texts. Last but far from least, I would like to thank the contributors of this common project who gave life to an idea that originated one evening in Amarante... To each my warmest thanks.

Notes

¹ Deleuze and Guattari use the term “deterritorialization” to refer to the idea of alienation, estrangement and exile in language and literature. It is a displacement of ideas, identities, people and cultures in a postmodern world of globalization. See Deleuze and Guattari 17-18.

² See Boaventura de Sousa Santos for a discussion of Portugal's position as a "border culture" (134-35), caught between modernity and post-modernity, late-capitalist development and Third World conditions (84). See also Klobucka for a discussion of the concept of "semi-periphery" as applicable to Portugal (119-21).

³ Emblematic of this is the publication of Ana Paula Ferreira's edited volume, *A urgência de contar: Contos de mulheres dos anos 40*, by Caminho in 2000. This critical anthology brings together the works of fifteen women authors who, for the most part, have been widely neglected by Portuguese academic circles.

⁴ Ronald Bogue's interpretation of Deleuze and Guattari rightly summarizes their concept of minor literature as "secondary literature (minor nation, linguistic group, or humble, minor movement within a major or larger tradition), marginal literature (literature of minorities, broadly perceived), or experimental literature (which minorizes a major language, just as a minor key offsets a harmony in music)" (105).

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