

the narrative 198 times, as opposed, say, to Eugênia's, which is only mentioned 14 times. Whilst not entirely convinced by this approach, I must concede that Almino's emphasis on the love affair between Brás—"o pavão"—and Virgília—"o diabrete angélico"—and on the alleged consistency of the plot, rather than on the more obvious fragmentation of the narrative structure (a topic stressed by both sociological and philosophical interpretations, both in psychological analyses and in those focused on the so-called Shandean form), is refreshing to our understanding of a much-revisited novel.

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Perrone, Charles A. *Brazil, Lyric, and the Americas*. Gainesville, FL: University Press of Florida, 2010.

The appearance of Charles Perrone's new book on lyric poetry in the Americas is cause for celebration. As the field of inter-American literature grows, and as the crucial role of Brazilian literature in it becomes more and more apparent, the importance of discerning and comparative book-length studies like *Brazil, Lyric, and the Americas* cannot be overestimated. A renowned scholar of Brazilian literature and culture, and a leading inter-Americanist, Perrone has here done both these disciplines a great service.

Perrone's study achieves three very important, and interrelated, goals: it centers on poetry, a genre that, although brilliantly cultivated throughout the Americas, has not so far received the critical attention it merits; it emphasizes the three New World cultures (the United States, Spanish America, and Brazil) that have been generating the most inter-American scholarship in recent years; and it elucidates the all-important differences that distinguish these cultures and thus avoids the trap of homogenization that all too often afflicts comparative studies: the tendency to make literary texts that are really quite different seem, under the analytical lense, much more alike than they really are. That Perrone avoids this methodological pitfall is important,

because all the authors and poems examined here are allowed to pass critical scrutiny with their linguistic, cultural, and authorial uniqueness intact. This is the heart of the comparative method, to establish points of comparison for literary texts from different cultures and then to celebrate the distinguishing characteristics that each text possesses and that make it a singular object of artistic expression and intellectual inquiry. Indeed, Perrone's book might well be regarded as a model of the discriminating type of triangular, or three-sided, comparative scholarship we need more of if our field, and the role Brazilian literature plays in it, is to flourish.

*Brazil, Lyric, and the Americas* is divided into six chapters, each written with flair and a keen critical acumen and provided with a specific focus that speaks directly to the book's main thesis: that the modern Brazilian lyric must be regarded as an innovative and thought-provoking leader in American, or New World, poetry. It also contains a thorough but concise introduction and a ringing conclusion, one that makes convincingly clear both the need for inter-American literary study and the importance of Brazil to it. Chapter One, "Insular Outreach, Moveable Outlook: Transamerican Currents," examines the egregiously unrecognized contributions of post-*Modernismo* Brazilian poetry to the inter-American project. Chapter Two, "Allusive, Elusive: Brazilian Reflections of/on US American Literature," takes a close look at literary relations between Brazil and the United States, a tactical move that allows Perrone to make this book of particular value to the many students and scholars of the literature of the United States who will find his comments immensely useful to them and their efforts to learn about specific Brazilian poets and poems. Chapter Three, "Inter Arts Inter Alia: Film, Popular Music, and Media Lore in the Poetic Imagination," expands the main focus of the book to include lyrical expression as it manifests itself in other important art forms germane to the American experience in the twentieth and twenty-first century. This, too, is a wise decision on Perrone's part because it allows him, an acknowledged expert on modern Brazilian music, to develop

a critical and, one might well argue, theoretical perspective that, once again, shows the quite unique artistic and intellectual contributions to hemispheric understanding that Brazil has been making since the 1920s. Chapter Four, "Three Countries, Three Americas: Epic Fellowships and Hemispheric Imperatives," offers a more sharply historical perspective that parses the importance of the still vital and still continuing epic vision in the Americas and the quite fascinating ways in which it makes its presence felt even in the contemporary period. Perrone's superb discussions of Sousândrade and *O guesa*, Ronald de Carvalho's *Toda a América*, and Marcus Accioly's *Latinoamérica* stand out for their cogency and concision, no small feat when attempting comparative analysis involving authors, texts and issues long thought to be too dissimilar to yoke together. Chapter Five, "Banda Hispánica: Spanish American-Brazilian Links in Lyric and Landings," is, in some ways, the mirror image of Chapter Four (which deals with U.S.-Brazilian linkages) and possibly the book's most intriguing section. In contrast to his coupling of Brazil and the United States, the latter a culture still handicapped in the inter-American project by its insularity and its ignorance of its hemispheric neighbors, Perrone here dives into murkier water, for, historically speaking, cultural relations between Spanish America and Brazil have long been complex and, not infrequently, fraught with tension. Nevertheless, Perrone navigates these waters with grace and intellectual integrity. His comments on the very productive relationships between Oliverio Girondo and Oswald de Andrade, and between Octavio Paz and Haroldo de Campos, are spot on and indicative of the kind of generous, professional comparative scholarship that needs to characterize inter-American work in this fecund if complex area. Finally, Chapter Six, "Scions of Tropicália: Of Signs, Soundings, Song, and Science," reviews, in a larger hemispheric context, the continuing influence of Brazil's famed "Tropicália" movement of the 1960s.

*Brazil, Lyric, and the Americas* is highly recommended for both specialists in Brazilian literature and for those who would wish to involve themselves in the inter-American

project. Its critical observations are solid and revealing, the writing is lively and engaging, and the reader benefits from a superb bibliography. We should all regard this book as required reading.

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Oliveira, Emanuelle K. F. *Writing Identity: The Politics of Contemporary Afro-Brazilian Literature*. West Lafayette, IN: Purdue University Press, 2007.

Emanuelle Oliveira's work is an important contribution to research on Afro-Brazilian writers of today. The focus is on writers affiliated with the *Cadernos Negros* series and Quilombhoje, two components of a literary movement initiated in 1978 and located in São Paulo. *Writing Identity* dwells on the formative years, expansion, and current transition phase of this longest-surviving black writers' series in Brazil. First, the literature is examined in relation to politics and nationhood. Second, theoretical considerations of culture, race and identity form the backdrop for the literary critique. Third, black movement activism in Brazil is central to the study as the inspirational basis for writers. Poetry and short stories by *Cadernos Negros* writers are framed in relation to the Brazilian literary canon, but also on their own terms, as a body of literature with its own devices and strategies.

The study examines and critiques the premise upon which Afro-Brazilian literary discourse is constructed, as well as the mitigating forces that result in its continuing subordination. Concerns of a political and sociological nature need to be addressed in order to understand what causes these writers to remain largely outside the national canon. While Oliveira focuses on the modern era, from the 1970s onward, she does step back in time in order to explain what drives the current situation. Gilberto Freyre's *Casa Grande e Senzala* (1933) and the myth of racial democracy are discussed, as are the dictatorship, Marxist and left-wing