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# Lusophone Literatures

## TALES FROM CAPE VERDE AND MOZAMBICAN MEMORIES OF THE APOCALYPSE

Joana Passos

This essay is concerned with the subject of postcolonial writing in Portuguese, usually referred to as ‘Lusophone literatures’. This general label tends to

be applied to African literatures in Portuguese, although the literatures of Portugal and Brazil are equally ‘Lusophone’ in the strictest sense of the word. One of my aims in writing this piece is to encourage a stronger investment in translations from Portuguese to English. This article will, therefore, provide a framework to introduce postcolonial writing in Portuguese, whilst also giving some signposts to welcome the Anglophone reader more specifically to Lusophone literatures.

It is perhaps worth signalling here that this critical piece is especially focused on women’s writing and, in particular, the work of two African women writers, Orlanda Amarílis and Paulina Chiziane. Even though some African women writers are already well established in the Lusophone world – both in terms of academic recognition and with the general reading public – the fact remains that they are far fewer in number than their male counterparts, and tend to be overlooked when representatives from their national literatures are sought. In addition, when one takes into account the harsh publishing reality that little room exists for new translations or special editions, it is not surprising that the output of these women has remained marginalised. My decision to focus on texts by women is driven by a desire to show that the background to the development of a Lusophone tradition is far more complex than that sometimes revealed by the few token star writers who have, quite deservedly until now, received international recognition. The problem is that, when publishing houses decide to take on an African series, they have tended, in the main, to select works by established male writers like Germano de Almeida, the most productive writer from Cape Verde, who has published ten novels among other works, been translated into Spanish, German and French, and had his novel, *O Testamento do Sr. Napumoceno da Silva Araújo*, made into a film. By contrast, authors such as Orlanda Amarílis, Vera Duarte and Dina Salústio, the three main women writers from the archipelago, seldom see their works

selected for further editions or translations. This is not due to a lack of talent or interest, but because of these predictable publishing policies. The same thing happens with work coming out of Mozambique, where the prize-winning author Mia Couto is usually held up as the main figure representing current writing from that country, while any other interest in Mozambican literature is primarily devoted to the first generation (1950s) of ‘founding’ writers — those who wrote to support the independence fight. In such circumstances, figures like Paulina Chiziane, the main female name in contemporary Mozambican literature, is left out in the cold. Not intentionally, perhaps, these publishing and translation policies create the misleading idea that African literatures are less active and vibrant than they actually are. But what are we talking about when we refer to ‘first-generation’ writers in the context of Lusophone postcolonial literatures?

In the African continent, the consolidation of postcolonial literatures gained momentum with the independence struggles of decolonisation in the nineteenth and twentieth centuries. In other words, the first generation of writers to create a modern, written tradition for these emerging national literatures were primarily writing a committed literature in order to mobilise popular support for the independence fight. In Portugal, the decolonisation process happened much later than in other parts of Europe. This was because the country lagged behind in terms of industrialisation and capitalist organisation in the nineteenth century, and because during most of the twentieth it was paralysed under Salazar’s dictatorship (1932–1970). From the 1950s, the first generation of writers from Angola, Cape Verde, Guinea Bissau, Mozambique and S. Tomé e Príncipe began to collaborate closely, pressing for their countries’ independence from Portugal. Note that amongst this first generation of Lusophone authors there were two heads of state: Amílcar Cabral of Guinea-Bissau and Agostinho Neto of Angola. These literatures were born initially out of a fierce political commitment and this work has survived the passing of time and the change in political circumstances precisely because of its strong aesthetic and intellectual quality.

In this essay, I do not deal specifically with this first generation – who include Noémia de Sousa, José Craveirinha, Luandino Vieira, Pepetela, Luís Carlos Patraquim, L Bernardo Honwana and Alda do Espírito Santo – because I want to suggest to the Anglophone reader that there are other less obvious factors and influences that have renewed and diversified Lusophone writing. Many of these writers wrote to heighten political awareness of colonial abuse amongst the local population; they were also trying to undo the damage of a pervasive racist ideology that had shamed black populations into self-denial and political apathy. Thus, like several of their counterparts elsewhere in Africa, this first generation of Lusophone postcolonial writers sought to establish a platform to consolidate collective (national) identities, promote racial pride and instigate allegiance to the independence struggle.

For the second and third generation of (post-independence) writers, these initial preoccupations – issues which provided a common focus for the first generation – were soon replaced by a range of new and varied themes. Since 2005, the tendency in Portuguese universities has been to replace the general study of ‘Lusophone literatures’ with area-specific subjects such as ‘Angolan Literature’ or the ‘Literature and Culture of Cape Verde’. The outcome of this approach to the study of Lusophone postcolonial literatures has been positive in its effects. In their diversity, these literatures are like a patchwork, each piece being the expression of a different society at a certain stage in its history. Seen from this angle, literary works from specific regions amount to situated micro-universes. In other words, when one reads instances of these Lusophone postcolonial literatures (and I take postcolonial to be a Western label to direct readers, critics and students to a more cosmopolitan, or global, cultural heritage and production), one should respond to them as ‘territorialised’ pieces; in so far as their ‘meaning’ is marked by events and ways of life in a certain territory. For critics, to ‘territorialise’ postcolonial literatures involves grounding them within specific national and regional contexts which can then be reviewed internationally and supported by a set of theories that act as structured guidelines to travel between different local milieux. In so doing, the committed edge which forms the very nature of these literatures is highlighted, and literary representation gains an ethical and political depth, strengthening the role of modern (and postmodern) literatures in tackling key ideological debates and promoting needed forms of awareness.

My use of the concept of ‘territorialisation’ stems from the work of the Mozambican critic Francisco Noa (1997), who defined it as a key strategy in the consolidation and definition of Lusophone literatures. For Noa ‘territorialisation’ was a process first carried out by the earlier generation of writers such as Noémia de Sousa, Craveirinha and Luís Bernardo Honwana. Such writers opted for the construction of narratives that spoke to the local issues surrounding them — whether in the depiction of social types, belief systems or individual lifestyles and aspirations. They strove to find their own

narrative forms and did not simply imitate European aesthetic patterns. In addition, the moment Mozambican writers stopped replicating Western romantic and modernist literary trends, they put an end to their own political alienation and connected their writing to the self-assertive project of creating a national literature and a collective identity existing outside the discourses of colonialism and racism (Passos 20–50; Bassnett and Trivedi 121–126). It was this first step that really enabled the birth of a distinctive and autonomous modern written literature in Mozambique as well as in other Lusophone contexts.

I would also like to introduce here another dimension of my interest in the reading of postcolonial Lusophone literatures. As with writers from Francophone or Anglophone contexts, many of these literatures stem from within European borders. They are often written by second or third generation immigrants, providing European citizens with an ‘insider’ view of the issues at stake for such e/immigrant communities living in the Western world. Regardless of inevitable changes in focus and setting, it is clear that the interventionist edge of these writings remains as sharp and committed as ever, as these new migrant literary networks negotiate the complex social and racial tensions involved in living within ‘fortress Europe’. Significantly too, the presence of non-European literary voices within Europe more generally has clearly contributed in recent times to the shrinking of Europe’s own self-image, by helping to make plain the undeniable fact that Europe is just *one* area of the world and not the *norm* or model for other cultures and civilisations. With reference to the specific case of Portugal, the impact of world literatures has been important in creating additional room for the reception of contemporary texts by a set of Portuguese writers. Actually, an aspect of current Portuguese literature, usually known as ‘war literature’, has recently gained new life following the general interest which has developed amongst the reading public towards learning about the background of African Lusophone writing, an interest also framed by the political urgencies of its context in a postcolonial era.

This particular corpus of Portuguese literature, which shares a number of parallel themes, is one that openly acknowledges the importance of Africa in the construction of a collective Portuguese identity. At the same time, the trauma of the colonial wars has come to be seen as a major reference point in current understandings of the history of modern Portugal.<sup>1</sup> ‘War literature’ within the Portuguese tradition is a genre which is made up of a number of novels and poetry anthologies that focus on the wounds of the country’s colonial past, as some of the most celebrated Portuguese writers look back at their involvement with Africa during the colonial wars (Angola 1961–1975, Guinea 1963–1975, Mozambique 1964–1975). Some of the main titles and authors include: António Lobo Antunes’s *Os Cus de Judas* (1980), Lídia Jorge’s *A Costa dos Murmúrios* (1988), which was recently made into a film, João de Melo’s *Autópsia de Um Mar em Ruínas* (1984), Manuel Alegre’s *Jornada de África* (1989) and Fernando Assis Pacheco’s *Catalabanza, Quilolo e Volta* (1976). These writings

provide much more than simply a memoir of war: they analyse the last stage of colonialism, the decadence of Portugal and the horror of 'Estado Novo', the long dictatorship that froze Portugal for fifty years. This is particularly important because, for several decades after the fall of the Portuguese dictatorship, problematic issues such as the memory of the recent wars, the return of massive numbers of settlers to the 'homeland', the numbers of dead and wounded soldiers as well as the rushed and careless process of decolonisation were simply silenced. At the time these subjects seemed too sensitive to be addressed and a form of literary censorship resulted. More recently, the uncomfortable but unavoidable confrontation with a Portuguese colonial memory that is over four centuries long has combined with the necessity of finding a commensurable space between Africa and Portugal. This has resulted in a renewed interest in Lusophone writers and Portuguese war writing.

An examination of some works by female Lusophone writers may provide another perspective from which to view this process: that is, they provide an insight into the overlapping of two orders of colonisation in terms of gender and of colonial occupation. In this sense, women's narratives also offer the reader something beyond the narration of official histories. In such texts, there is often a domestic point of view which tends to define the focus of the plot. However, the apparent domestic limits of this view can actually work very effectively to expose less obvious ramifications and complexities of the colonial encounter, such as the contradiction between modernity, female access to formal education, the idea of the 'companion wife' and, on the other hand, the hold of tradition and the unbalanced patterns of male-female interaction. Another interesting element is the strong generation gap which exists in many of these texts: gaps which reveal schisms in patterns of cultural behaviour adhered to by grandmothers or mothers and younger characters who often have to find different modes of survival in a fast-changing society. Finally, the interaction portrayed between servants and servants' families points to the informal patterns of solidarity and self-organisation that exist between those different groups of women: such as the sending of that extra mango to an old servant living nearby, the giving of medicine to a sick child that appears by the door holding his mother's skirt, news of pregnancies, of child births, recipes for homemade medicine, good luck charms or whispered complaints of male violence and much more.

The particular perspective of these women writers thus presents the site of an intersection between two orders of resistance, one which integrates a gender perspective with broader forms of postcolonial awareness. In books, as in life, there is no easy journey for these women. I would like now to turn to the work of two women writers, one from Cape Verde and another from Mozambique, to provide a more detailed analysis of some of the issues I have raised.

Orlanda Amarílis was born in Cape Verde, on the island of Santiago. In 1968 she moved to Lisbon after marrying Portuguese professor Manuel Ferreira, and has lived there

since. She is primarily a short story writer and much of her work is collected in three anthologies (*Cais do Sodré té Salamansa*, 1974; *Ilhéu dos Pássaros*, 1982; *A Casa dos Mastros*, 1989). There is a fourth anthology (*Facécias e Peripécias*, 1990), which is written for children. As far as new editions of her work are concerned, Amarílis has surprisingly been sidelined by most publishing houses, both in Cape Verde and Portugal. This is largely due to the fact that she occupies a seemingly ambiguous position amongst the literary community of Cape Verde as most of her work is published in Lisbon. The main focus of her writing, however, remains Cape Verde or the Cape Verdean minority in Lisbon, which may explain her secondary appeal to Portuguese publishing houses. Despite these difficulties, she is frequently the subject of academic reviews and, together with Vera Duarte and Dina Salústio, is one of the most established female literary voices from Cape Verde.<sup>2</sup> Amarílis belongs to a generation of writers who were active at the time of independence (1975), although she started collaborating with the magazine *Certeza* as early as 1944. *Ilhéu dos Pássaros* (*The Islet of the Birds*) is set mostly in Cape Verde and to some degree represents life in the archipelago as peaceful and home-loving, yet also as narrowly provincial and offering limited options to the characters in the stories. Emigration in many of these tales seems not only a natural reaction to the limits of insular life, but a necessity. In fact, half the population of Cape Verde, around 200,000 citizens out of 400,000, currently live abroad. Thus, emigration is as much a part of the experience of living (and leaving and returning) in postcolonial Cape Verde as the particular atmosphere of the islands themselves.

I am going to examine here two short stories from *Ilhéu dos Pássaros*. The short story 'Prima Bibinha' (Cousin Bibinha) concerns a family of five women: a grandmother, the mother, cousin Bibinha (dying of syphilis) and two daughters, one married and in her twenties, and teenage Biluca. For the grandmother, watching over Biluca's respectability is her most obsessive concern; it keeps the girl from becoming the subject of gossip until an age when, after a proper education, she is expected to make a sensible choice. The belief that it is their rigid duty to delay sexual awakening without the necessity of explanations is the reason for the dramatic reaction of the older women to Biluca's first inconsequential affair — a boyfriend who walks her home. Biluca is threatened, watched and kept under lock and key. The teenager only grows more rebellious since she understands this excessive reaction as proof that these older women must be wrong. Besides, grandmother and mother do not see that their much repeated discourse on the importance of propriety and respectability (even though one of them is dying from the disease she got from her husband) is precisely what the girl fears most. She does not want to become a man-less, lonely and bitter woman like them, in spite of their proper behaviour. As time goes by, the girl seems to accept the limits of her domestic universe, becoming less difficult. The older women are pleased and believe the crisis is over. It is then that one of the servants tells the grandmother that Biluca has not menstruated for three

months and that she meets her brother-in-law at night in the hut at the end of the garden. This sad and sardonic twist to the plot – Biluca gets pregnant by her own brother-in-law, turning to the only available male for sexual awakening – works as a deconstructive and ironic punch line: the older generations were so effective in isolating Biluca from any other man that they pay the price of destroying the happiness and honour of their family cell in the name of its own respectable public image. The contradiction between intention and deed is like a shell that explodes in their own hands: this affair is much more embarrassing and painful than any other (which would not have destroyed the marriage of the older sister). The subservience of the older women to the repressive demands imposed by patriarchal gender norms makes them refuse the girl any dialogue or negotiation. Their sense of duty makes them blind to the necessity of dealing with the generation gap that divides them in order to enable young Biluca to grow in a healthy, supportive environment.

By contrast with the closed and oppressive feminine world represented in 'Prima Bibinha', other stories such as 'Requiem' and 'Luna Cohen' include characters that represent urban, independent women. 'Requiem' is about the return to one's local/original culture as the true source of aesthetic inspiration. It takes place in the early 1970s in Lisbon where a young college student, Bina, meets her Cape Verdean colleagues to discuss a growing political awareness among students and the exiled intelligentsia who live in Lisbon. There are several degrees of activism among the students and bohemian life is merrily entangled with their more serious commitments. Bina is actually more interested in finding herself as a writer than in political conspiracies, but she suffers from writer's block. Significantly, she gives up on the story she was writing about Lisbon after remembering a landscape from Cape Verde, her homeland. This gesture of parting with literary material inspired by the colonial centre, choosing instead to focus on Cape Verde, is symbolic of the beginning of the process of 'territorialisation' referred to earlier, which is so important for the growth of a tradition of Lusophone postcolonial writing. Bina thus acts as an alternative role model to the obsolete upbringing of Biluca.

Another poignant theme addressed by Orlanda Amarílis's short stories is the notion of social exclusion. This is inevitably connected to the question of immigration and the status of 'second class citizens' within fortress Europe. 'Thonon-les-Bains' narrates the story of a young girl from Cape Verde, Piedade, who immigrates to France, where her older half-brother has found her work and accommodation. Her mother is very happy with this breakthrough for the girl, neighbours are envious and the girl is eager to leave. All this optimism seems reasonable as Piedade quickly adapts and even finds an older white French boyfriend who wants to marry her. Her experience seems to fit with the highest expectations of her family and friends. However, during a party with other emigrants, the girl flirts with a young, attractive Cape Verdean boy. Her new French boyfriend locks Piedade in the bathroom of the apartment, slits her throat open and leaves. On one level, this

violent act seems to represent a stereotype of a crime of passion, a mixed-race love affair gone wrong. But this story also sets up a series of other questions and oppositions relating to the emigrants' less protected citizenship and, in terms of gender, the black girl's powerlessness in the face of the sexual jealousy of a white male. Such confrontations are all the more powerful because they act as reminders of a whole historical pattern of colonial abuse. It is this pattern and the prejudice it instigates that makes the girl's preference for another (black) man such a serious offence, to the extent that she is not simply abandoned, but has to be punished and murdered. In other words, Piedade is killed for destroying her white boyfriend's nostalgic dream of displaced colonisation. In addition, while dancing to the rhythm of the *morna* (traditional music from Cape Verde) with her sensual flirtatious partner, Piedade is not only physically out of reach for her French lover; more significantly, her ability to dance the *morna*, an incomprehensible rhythm for the French boyfriend, spells out a history of independence which threatens his power, confronting his sexist and racist ideologies. Murderous violence is his answer to balance such a disempowering position, revealing the repressed hatred in the aspiring coloniser. One can take this short story as a touchstone to consider the current phenomenon of massive (illegal) emigration to Europe, a movement which has inverted the direction of the colonial period, placing the scenario for racial discrimination and abuse in another frame. Here, as in other European nations, the marginal status of the emigrant replicates the original position of the colonised and illustrates the urgency for a new decolonising wave within the postcolonial, Western nation.

The title of this essay referred to Mozambican memories of the Apocalypse, which are evoked in the writing of Paulina Chiziane. Among the post-independence generation of Mozambican women writers, Chiziane is perhaps the leading female voice. Her novel *Ventos do Apocalipse* (1999) is a narrative about the guerrilla war as it took place in Mozambique, away from the centres of political decision and invisible to mainstream international news. Though the author's mother tongue is Chope, Chiziane has chosen to write in Portuguese as a language that grants her a larger audience, whether abroad or inside Mozambique itself, since Portuguese is the official *lingua franca* amongst several other national languages. *Ventos do Apocalipse* is a text pungently branded by the ghost of the civil wars which have afflicted many other places in the turbulent process of African decolonisation. Patrick Chabal (*The Postcolonial Literature of Lusophone Africa*, 1996; *Power in Africa*, 1992, 1994) has written of the ever-present role of international neo-colonial schemes sponsored by Western powers. These, together with structural problems inherited at the time of independence, such as unsettled intra-national rivalries, have contributed to the continued lack of political stability in many postcolonial nations. Both of these are key elements in causing the troubled times Mozambique has lived through, namely the

independence war of 1964–1974 and the civil war of 1977–1992.<sup>3</sup>

Paulina Chiziane's first publication, *Balada de Amor ao Vento* (Maputo, 1990), was heralded as being the first novel by a Mozambican woman that aspired to the status of serious literature. It was also viewed as a polemical work on account of its discussion of women's issues. However, the novel I wish to address here is her second work, *Ventos do Apocalipse* ('Apocalyptic Winds'). This narrative fits a trend that emerged in the 1970s and 1980s in Mozambique, namely that of 'testimonio literature'. This expression refers to a 'neo-realist' genre of literature, which is narrated in the third person, focusing on social analysis and addressing either present or recent history. Characters tend to stand for a social class or position but can also be more finely drawn than this. 'Testimonio literature' is often closely identified with Marxist ideology and its concern with social struggles and asymmetries. In terms of style, the economy of words that characterises these narratives, together with their external focalisation, create in the reader a sense of emotional distance between narrative voice and narrated material. Frequently this is a strategy to avoid melodrama, especially when describing the horrors of war, and so the writing becomes a 'literature that bears witness' — one which takes advantage of a certain journalistic 'harshness' or a factual tone to captivate and sensitise the reader. This technique, critics have argued, is used to underline the relation between text, historical context and the fictional representation of 'real' events, as if the narrative voice were relating things just as they happened (Hilary Owen, Nelson Saúte).

*Ventos do Apocalipse* is about the escape of a group of villagers away from their beloved land, to flee the violence of civil war. The most striking feature of the narrative is the absence of a meta-discourse that enables these villagers to understand what is happening to them on a collective/national level. Their innocence, and the significant absence of any epistemological paradigm that can accommodate the horrors they live, is the measure of their vulnerability and also of their trauma. They only partially come to terms with what they have lost and seen when they meet fellow refugees from other villages who have information beyond the limits of their rural world. This, and other subtler aspects of the experience of war that are portrayed in the novel, are different from the most obvious and routine pieces of information circulated by the news — which seldom allows room for considerations concerning the dehumanising effects of war and the traumatised condition of refugees, treating them just as inconvenient numbers or logistical problems. It is this choice of themes that makes the novel such a surprising and clever text, because it narrates the history of displacement and civil war from the point of view of subaltern, rural communities.

Chiziane's narrative is very different from the glossy, urban, cosmopolitan work of writers such as José Eduardo Agualusa. Her narrative brings the reader an uncomfortable representation of a deep abyss which divides the post-independence society it depicts, namely, the gap between

urban and rural worlds, the latter being the innocent partner that suffers the consequences of the former's decisions. In her writing, Chiziane achieves a difficult translation of the complexities and contradictions that suck away the energies of these people to recover and react. For example, for the displaced peasants of the novel, social life is built on family connections. Once these connections are lost, they do not know how to adapt to a new society except by starting a new family, adopting the partner's extended family as a new social network. Men can easily take new wives as long as they can afford them, but elder widows are not chosen and are left in a limbo of isolation once their nuclear family is killed or lost. Secondly, though the peasants know that their oral history, which made sense of their community, will be lost with the death of elders, they do not make any effort to train the new generation in it because, as they see it, what is the point of remembering the narrative of a history that was lost with their displacement? The land where the ancestors are buried is abandoned, and their rural skills are meaningless to help them survive in refugee camps outside big cities. Chiziane's text is particularly powerful in bringing the reader this sort of first-hand testimonial of the pain of living for those who survived the civil war. Apart from denouncing the extreme cruelty of terror campaigns against civilians (to make them leave and thus abandon territory to the control of guerrilla troops), this book has the merit of shedding light on less obvious aspects of these troubled times and attempts to explain the alienation and passivity of refugees as well as their indifference to time and self.

Beyond the commitment to write the human cost of these troubled times, Chiziane discretely reminds you that somewhere, somehow, there must be spheres of power that are responsible for this war. She mentions them through a secondary narrative, inserted into the main plot, which follows the arrival of the four riders of the Apocalypse. At a certain stage, God tries to stop the destructive activities of his four riders, only to discover he is no longer in charge and that his horse has a broken wing. The plot of the novel runs on a parallel with a rewritten invocation of the Apocalypse (the last book of the Bible), which describes the vengeful horrors sent down by the wrath of God against sinners. Paulina Chiziane compares the horrors of civil war with the advent of the Apocalypse. Contrary to the violence of God — which is framed by a retribution logic (punishing sinners) — the violence of these wars is released indifferently on innocent people, including children, who have done nothing to deserve it, except being in the wrong place at the wrong time.

One final point concerns cultural reconstruction and women's issues. In Mozambique, as in other countries which have been left with a heritage of cultural erosion and mismanagement (by colonisers and subsequent postcolonial governments), the urgent and huge work of cultural recovery and cultural re-creation has to be done. As Benita Parry points out in 'Resistance Theory/Theorizing Resistance', an important element in understanding postcolonial artistic practices is to be aware that current re-enactments of local cultural customs,

like rituals, marriage ceremonies, codes of traditional dressing, myths or even patterns of handcrafted products, are often an 'imaginative reworking', a recreation of cultural memory assembled from the fragments that survived colonialism and people's displacement. The problem, according to Chiziane, is that this process of re-discovery of collective self-definition is always a manipulated one. This means that certain traditions are more remembered than others, and a once-balanced system is replaced by contradictory practices that are not sufficient as references to recreate a functional social identity.

To highlight this point, Chiziane focuses part of the plot on the misuse of certain rituals and the faked trance of dissimulated seers. While sexist traditions are revived with new breath, the systems of women's power that balanced them are being forgotten. For example, the novel includes the description of two traditional ceremonies: the *lobolo* of a young woman and the celebration of a *mbelele*. In the *lobolo*, the father of a young girl discusses with the family of the groom the presents he is supposed to receive in exchange for the gift of a wife, implying a 'bride price' that reduces women to the humiliating status of merchandise. Yet the practice is represented in this narrative as current and undisputed. By contrast, the *mbelele*, a ritual dance practised by the women of the village during the night to invoke rain, is shown to be gradually losing credibility. As some of the characters comment, this practice can no longer work because nobody remembers how to do it properly. It is symbolic that the second ritual, which assigns power to women and sponsors strong group bonding between them, is being lost, while the violence of the *lobolo* survives social disruption, the dislocation of refugee groups and the confrontation with the urban world. It would seem from this bitter conclusion that the first signs of recuperation to be noticed will only promise the perpetuation of gender tension and domestic violence.

The pieces of African writing analysed here amount to enough evidence of the importance of these literatures to broaden readers' horizons and make us more aware of pressing issues in our contemporary world. Awareness of other people's histories and ways of life are essential in understanding today's globalised world as well as helping to define our own positions and responsibilities within that world. On the other hand, apart from the relevant reflection and debate invited by these texts, more credit has to be given to their undeniable aesthetic quality, a belief that makes me insist on the necessity of a new input in terms of translations to English, so that these authors and texts can be thoroughly enjoyed by the Anglophone reader.

#### Notes

- 1 The work of critic Margarida Calafate Ribeiro, available in English, is a good starting point to discover these and other authors in the 'war literature' series, as is the Heaventree Press series of translated Lusophone poetry.

- 2 On Orlanda Amarílis see Joana Passos, *Mirco-universes and Situated Critical Theory* 159–167; Moura, Heloísa Corrêa, *Clarice Lispector e Orlanda Amarílis* MA Dissertation (São Paulo: Dedalus, 2001); Santilli, Maria Aparecida, 'Orlanda Amarílis', in *Revista de Letras* (São Paulo: uesp. 23: 63–70); Santos, Sônia Maria, 'Experiências Femininas no Quotidiano Crioulo', *Críticas e Ensaíos* (<http://www.uea-angola.org>). For Dina Salústio, see Passos 171–177. Dina Salústio is on the reading list of Professor Inocência Mata for the Curso de Literaturas Africanas de Expressão Portuguesa, Faculdade de Letras de Lisboa. Professor Hilary Owen (University of Manchester) is currently supervising a PhD dissertation on Dina Salústio. Vera Duarte is better known as she has won several awards: the *Prix Tchicaya U Tam'Si* for African poetry (2001), the *Prémio Norte-Sul* for Human Rights Activism by the Center North–South of the European Council (1995), first prize by the Association of Writers of Angola (2004) and a number of national awards in Cape Verde. She has published one poetry collection, *Amanhã Amadrugada* (Lisboa: Vega, 1993) and a novel, *O Arquipélago da Paixão* (Cabo Verde: Artiletra, 2001).
- 3 Ten years of independence war, from 1964 to 1974; civil war between FRELIMO and RENAMO, 1977–1992. FRELIMO was the movement that organised the independence struggle, mostly backed up by ethnic groups from the north and south provinces. RENAMO was stronger with ethnic groups of the centre provinces. Initially, the popular backing for FRELIMO was massive. In 1977, FRELIMO became a Marxist–Leninist one-party system. RENAMO lived off the discontents: the emergent small bourgeoisie, who expected to take the place of the Portuguese and felt marginalised, the peasants who coveted the lands of the big farms and saw them nationalised, FRELIMO dissidents, the remains of the Portuguese secret police, pro-capitalist sectors inside the country and traditional aristocracies (which were abolished). FRELIMO were sponsored by Rhodesia and South Africa, from where terror campaigns and destabilising strategies were organised.

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## Call for Papers

### GLOCAL IMAGINARIES: WRITING / MIGRATION / PLACE

9-12 September 2009

Lancaster University, UK  
and  
Whitworth Gallery, Manchester, UK

**GLOCAL IMAGINARIES** is the closing conference of the AHRC-funded research project, **Moving Manchester**, which has explored the ways in which the experience of migration has informed the work of writers in Greater Manchester from 1960 to the present.

With an interest in both the material and the imaginative (re)configuration of location, mobility and migration in cities across the world, the conference invites papers from colleagues working in all disciplines/media including the creative arts.

Plenary Speakers (to be confirmed) include Roger Bromley, Paul Gilroy, Gayatri Gopinath, Ranjanna Khanna and Nancy Huston, and Saturday's event -- at the Whitworth Gallery -- will feature readings, talks and performances by a number of well-known writers and artists.

For further details - including where to submit your abstract - please see the **Moving Manchester** website at [www.lancs.ac.uk/fass/projects/movingmanchester](http://www.lancs.ac.uk/fass/projects/movingmanchester) or email Jo McVicker, project administrator, for further details ([J.McVicker@lancaster.ac.uk](mailto:J.McVicker@lancaster.ac.uk)).