# Introduction

## Transnationalizing Portuguese Studies

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> I caught the morning train to the place which I had always been told was the centre of the universe: the railway junction at Entroncamento. There all the trains on earth met and crossed, carrying men of different races, from the north and the south, crusaders and Muhammadans. These were the fantasies I had carried with me through time, on my peregrinations through the missionary schools. […] We were in an empty station, full of hot metal tracks that burned beneath the train, which slept on the line like a dead boa constrictor. I asked where all the other trains were and all the different people who should be there, shouting, weeping, embracing, loving, killing and dying. It should have been the place where, for better or worse, men revealed what they were capable of. In the name of God and all His symbols. But it was like a desert, a silent, abandoned place where the remnants of empire were slowly dribbling away.[1]
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> Luís Cardoso, *The Crossing. A Story of East Timor*

In his autobiographical memoir, *The Crossing,* the East Timorese writer Luís Cardoso records a sense of comic bewilderment when he arrives at the train station in Entroncamento, a small railway town (whose name literally means 'junction') located 60 miles north of Portugal's capital city, Lisbon. A critical and recalcitrant offspring of empire, Cardoso takes a decidedly

[1] Luís Cardoso, *The Crossing. A Story of East Timor*, trans. Margaret Jull Costa (London: Granta, 2000), p. 113.

unflattering view of the Portuguese-speaking 'homeland' in Europe, which he has been taught, since his childhood in the Asian colony of East Timor, to think of as the metropolitan hub of his cognitive universe. In this, he speaks eloquently to a centripetal fantasy of the languages, histories, and cultural influences that we have named as 'Portuguese' over the centuries. The railway tracks may promise, like the discoverers' ships, to connect different worlds, 'carrying men of different races, from the north and the south, crusaders and Muhammadans' but the sated body of the train, like that of the dead boa constrictor to which Cardoso compares it, has ingested all it can take.[2]

Cardoso describes his disappointment when he does not find in Entroncamento some divine manifestation of the 'worlds' that Portugal legendarily gave to the world. This assertion that Portugal's 'braço vencedor / Deu mundos novos ao Mundo' ['all-conquering arm / Gave new worlds to the World'] originally comes from Luís Vaz de Camões's epic maritime expansion poem of 1572, *Os Lusíadas* [*The Lusiads*], but it was also famously reprised in Henrique Lopes Mendonça's patriotic poem of 1890, 'A Portuguesa', which became the Portuguese national anthem.[3] In common with Camões and Mendonça, although obviously to different ends, Cardoso imagines Portugal here as the heart of a Ptolemaic, geocentric system of the universe, with the earth at its hub orbited by a circling sun and the other celestial bodies, as represented in the concentric, moving ring models of the Portuguese armillary sphere or the spherical astrolabe. This world view was fast becoming scientifically discredited in the sixteenth century by Copernicus, and later by Galileo, as they endorsed what came to be known as the Copernican system, the heliocentric view of a sun-bound universe and a moving earth. The Ptolemaic system was famously, anachronistically resurrected, however, in

[2] Phillip Rothwell similarly uses the phrase 'mapa anabolizado' [artificially overgrown map] to refer to Henrique Galvão's 1934 imperialist map of Portugal in which the African and Asian colonies appear in red, superimposed over major European nations, under the heading 'Portugal is Not a Small Country'. See 'Camões ainda conta. Cópias à Procura de Originais', *Colóquio/Letras*, 189 (2015), 7–23 (p. 13), separata with introduction by T. F. Earle.

[3] Luís Vaz de Camões, *The Lusiads*, trans. Landeg White (Oxford: Oxford University Press, 2008), II, 45. Mendonça's 1890 poem, evoking the sixteenth-century Discoveries, was written as a rebellious response to the Ultimatum crisis with Great Britain, following their territorial conflicts with Portugal in Africa. Set to music by Alfredo Keil, and using the first verse and chorus only, the poem went on to become the Portuguese national anthem. See *National Anthems of the World*, eds William Reed and M. J. Bristow (London: Weidenfeld and Nicolson, 2006), pp. 449–50.

Canto IX of Camões's *The Lusiads,* by way of rhetorically reinstating Portugal as epicentre of the world.[4] The anachronism of this Ptolemaic vision is taken to an absurdist extreme from Cardoso's late twentieth-century, post-imperial perspective, when he imagines the centre of the universe not in metropolitan Lisbon but in provincial, landlocked Entroncamento. Yet, for all that the remnants of Camões's Ptolemaically-enhanced Luso-centric universe may appear to be 'dribbling away' into history, the very fact that Cardoso eloquently records their passing attests to their powerful continuity, in many forms, into the twenty-first century. And there are very many ways in which a Portuguese-speaking frame of reference continues to manifest itself across the modern world.

The study of modern-day 'Portuguese', especially when allied to the geopolitically flexible term 'Studies', embracing over 240 million first-language speakers across eight countries and four different continents, scarcely allows for a stable or predictable mapping of space and language, even without taking into account its many manifestations as Creoles or when spoken as a second, 'heritage' language in diaspora.[5] Languages such as Nheengatu, or Língua Geral Amazônica, from the Tupi-Guarani family, continue to exist as minority indigenous languages in Brazil. Portuguese also cohabits with significant, widely spoken indigenous languages such as Macua, Sena and Tsonga in Mozambique or Kimbundu and Umbundu in Angola, which have national status but are not co-official with Portuguese. At least 19 indigenous languages are recorded in the small space of East Timor alone, and Tetum enjoys co-official status there with Portuguese, as does Cantonese in Macau. The very term 'Portuguese-speaking' becomes necessarily polysemous as we ask which language contexts Portuguese has historically displaced, downgraded or mixed with and what it is that 240 million or more contemporary speakers of Portuguese are, in fact, speaking now.[6]

[4] Camões, *The Lusiads*. For further interesting discussion, see Ayesha Ramachandran, *The Worldmakers: Global Imagining in Early Modern Europe* (Chicago, IL: Chicago University Press, 2015). Our thanks are due to Zoltán Biedermann for drawing our attention to this work.

[5] Portuguese is the official language in Portugal, Brazil, Angola, Mozambique, Cape Verde, Guinea-Bissau and São Tomé e Príncipe and has co-official status in Macau and East Timor.

[6] The Acordo Ortográfico, a treaty that standardizes spelling in the countries where Portuguese is an official language, was signed in 1990 and finally enacted in Portugal in 2015 and in Brazil in 2016. The Ciberdúvidas website created in 1997 is an interesting example of an online space for comparing, resolving and debating multiple linguistic differences arising from contemporary Portuguese-language spaces. <https://ciberduvidas.iscte-iul.pt/> [accessed 20 February 2019].

Viewed purely in terms of its linguistic history, the Portuguese language possesses a readily discernible genealogy, emerging from the vulgarization of Latin brought by the Roman invaders of the Iberian Peninsula, coalescing around 1200 into Galaico-Portuguese, as a thriving language of poetry and becoming the language of the nascent Portuguese state.[7] Over the centuries, the assertion of a Portuguese territory and nation brought the country into various forms of contact with other peoples and linguistic influences: Germanic tribes and Celt-Iberians from the east, and Islamic Moorish armies from Africa, who gave the Algarve its name (from *al-gharb* [the west]).[8] The Portuguese national narrative is undeniably structured around ethnic and religious violence: the expulsion of the Jews, the defeating of the Moors, the defence of its boundaries with Spain, before reaching the 'glorious era' of expansion. As the Portuguese empire grew around the world, its history became one of shifting and competing centres as controversial explorers and entrepreneurs such as Vasco da Gama went in search of 'Christians and spices'. At different moments in history, political power was centred on metropolitan Lisbon, Old Goa in India as a hub of trade and Catholicism in Asia, and Rio de Janeiro in Brazil, the capital of the empire for 13 years after the Portuguese court transferred there in 1808 following the Napoleonic invasion of the Iberian Peninsula.[9] The court remained in Brazil through the military regency of William Beresford until the king, Dom João VI, felt forced to return to Portugal in 1821, in response to liberal revolutions erupting in both Portugal and Spain, and Brazilian independence was declared in 1822. The Portuguese-speaking world has also undergone dramatic change in more recent times: long periods of dictatorship in Brazil (1964–85) and Portugal (1926–74) in the twentieth century, wars of independence in Portugal's former African colonies (1961–74/75) followed by civil wars in Angola and Mozambique, the Indonesian occupation of East Timor (finally independent in 2002), Goa's union with India (1961) and the handover of Macau to China in 1999. The cultural diversity and patterns of migration and diaspora associated with these events feed powerfully into the variants of Portuguese language and artistic expression that are represented in this book.

[7] On early Galaico-Portuguese poetry, see Rip Cohen and Stephen Parkinson, 'The Medieval Galician-Portuguese Lyric', in *A Companion to Portuguese Literature*, eds Stephen Parkinson, Cláudia Pazos Alonso and T. F. Earle (Woodbridge: Tamesis, 2009).

[8] For more on the development of the language, see ch. 1 of Milton Azevedo, *Portuguese: A Linguistic Introduction* (Cambridge: Cambridge University Press, 2005).

[9] For a brief history of the Iberian Peninsula, focusing primarily on Spain, see the introduction to *Transnational Spanish Studies*, eds Catherine Davies and Rory O'Bryen (Liverpool: Liverpool University Press, 2020).

The rationale for the present project is, therefore, to open our conceptualization of Portuguese-language cultures in the world onto new and dynamic ways of engaging with the 'transnational' as a means of thinking beyond the disciplinary frames of the 'nation-state', itself a political construct that invites accusations of anachronism when retrospectively applied in narrow terms, before the late eighteenth and early nineteenth centuries. We aim instead to highlight flows of mobility, transcultural points of contact and the dialogues created by the intersectional.[10] Our book aligns itself, in this respect, with the other volumes of the current Transnational Modern Languages (TML) series, all of which participate in reframing 'the disciplinary framework of Modern Languages, arguing that it should be seen as an expert mode of enquiry whose founding research question is how languages and cultures operate and interact across diverse axes of connection'.[11] The volumes in this series find various ways of challenging the simple conflation of language, territory and identity through which Modern Languages as a discipline has tended traditionally to cultivate its sense of purpose. The limitations of this conflation have most obviously, although not only, been called into question by the contemporary phenomenon of global mass migration and, while the transnational turn in Modern Languages is partly a response to demographic and cultural movement, it is not simply a reflection of it. It is fundamental to this project that the transnational be seen as a critical optic or methodology, rather than a bold statement of fact. The transnational is not only a social descriptor, but a transformative means of rethinking both Modern Languages and the Modern Linguist.

Our own contribution to the series aims to equip undergraduate and postgraduate students of Portuguese Studies with a range of methodologically-informed case studies enabling exploration of what is meant by the 'nation' in any given context, and how 'the nation' is always simultaneously in contact with, and shaped by other transnational and transcultural influences, movements and ideas. *Transnational Portuguese Studies* is therefore designed to be read in conjunction with *Transnational Modern Languages. A*

[10] The 'transnational turn' as a modern critical concept manifested itself somewhat earlier in other areas of the Humanities, dating back to the 1970s in the Social Sciences. Among the vast literature available here, see Patricia Clavin, 'Defining Transnationalism', *Contemporary European History*, 14.4 (November 2005), 421–39 for a foundational essay on transnational approaches in History research, and for an important differentiation of 'world history' from 'global history', p. 436. See also, *The Transnational Studies Reader*, eds Sanjeev Khagram and Peggy Levitt (New York and Abingdon: Routledge, 2008).

[11] *Transnational Modern Languages. A Handbook*, eds Jenny Burns and Derek Duncan (Liverpool: Liverpool University Press, forthcoming).

*Handbook*, edited by Jenny Burns and Derek Duncan. *The Handbook* brings together more than 30 short essays, each of which focuses on a key, specific term in cultural criticism, not to provide a definition, but to suggest possible ways in which transnational Modern Languages study and research might usefully be undertaken. Inevitably, given their shared Iberian roots and early global reach, a further important point of cross-reference for the Portuguese volume is, as noted above, the *Transnational Spanish Studies* volume, edited by Catherine Davies and Rory O'Bryen. Portuguese, like Spanish, was a language that crossed territories, spaces and contact zones, centuries before the modern usage of the term 'nationhood' came into being and, as the foregoing will discuss, it offers a series of powerful and engaging possibilities for reconceiving the study of Modern Languages as transnational cultural enquiry.

A central reference point, both for the series as a whole and for our volume specifically, is the seminal essay by Andreas Wimmer and Nina Glick Schiller, 'Methodological Nationalism and Beyond: Nation-state Building, Migration and the Social Sciences'. Wimmer and Glick Schiller take issue with 'the territorialisation of the social science imaginary and the reduction of the analytical focus to the boundaries of the nation-state' in the structuring of research investigation according to the categories of 'container' societies, unthinkingly bound by the borders of the modern nation-state.[12] In the universities of the Anglophone world, Portuguese is most frequently taught alongside Spanish and often as a part of, or in conjunction with, degree programmes that foreground Spain, the Spanish language and Spanish-speaking Latin America – hence the historically existential need of Portuguese Studies in universities to maintain a sufficiently defining differentiation from Spanish. This makes the question of methodological nationalism a particularly interesting and, at times, vexed one because Portuguese so frequently experiences a double 'container' factor, framed by two different 'national' language contexts, which may or may not be in transnational dialogue. Portuguese, as traditionally taught in a Modern Languages disciplinary context, thus remains institutionally bound to Spanish, at the same time as it must clearly assert a multitude of linguistic, historical, geopolitical and cultural differences, and it is often underpinned by the support of distinctly national external bodies such as the Instituto Camões in Portugal and the Ministério das Relações Exteriores in Brazil.

The frequently used (if now a little dated) disciplinary designation, Hispanic Studies, has traditionally tended to erase the name of Portugal and

[12] Andreas Wimmer and Nina Glick Schiller, 'Methodological Nationalism and Beyond: Nation-state Building, Migration and the Social Sciences', *Global Networks*, 2.4 (2002), 301–34 (p. 307).

the Portuguese language even if the term 'Hispania' may be cited correctly, in a purely etymological sense, as being the old Roman geographical name for the whole of the Iberian Peninsula. Iberian and Ibero-American, in contrast, clearly do cover both Hispanophone and Lusophone spaces but are rarely used to name academic disciplines.[13] Rather, the assertion of Portuguese difference invests a great deal in those words that derive from the Latin term 'Lusitania', the ancient Roman province that formed the western part of Hispania and was named after the Lusitanian people or 'Lusitani'. From this come the terms 'Lusophone' and 'Lusitanist'. The emphasis this gives to peninsular Portugal, however, tends to occlude Brazil unless it is hyphenated to Luso-Brazilian, as in the name of North America's oldest Portuguese Studies journal, *Luso-Brazilian Review* (University of Wisconsin-Madison) dating back to 1964.[14] Nor are the histories, societies and cultures of Brazil taught only and self-evidently within the Modern Languages remit. Brazil exerts a powerful presence across disciplines, including Area Studies, Social Anthropology and Cultural Studies (particularly with regard to cinema and music). As Piers Armstrong comments, Brazilianists frequently cross what he calls 'the substantial psychological borders between the Social Sciences and the Humanities'.[15] As more and more Modern Language-based programmes also attempt to include Portuguese-language cultural production in Africa and Asia, our terms expand and hyphenate even further into formulations such as Luso-Afro-Brazilian Studies or Luso-Asio-Afro-Brazilian Studies (the term used by a University of Massachusetts Dartmouth publication series to describe its field). In practice, it is often precisely the emphasis on Portuguese as always already requiring a multiply hyphenated 'transcultural' and 'transnational' methodology that enables 'Portuguese Studies' to gain traction as a university subject, while at the same time claiming a sufficiently 'national-looking' language base to demarcate it in relation to Spanish, Spanish American and Hispanophone disciplinary containers.

An important governing principle of the TML series is, as noted above, Wimmer and Glick Schiller's transnational turn away from 'methodological

[13] See the introduction to *Transnational Spanish Studies*, eds Catherine Davies and Rory O'Bryen, for further discussion of the term 'Hispanic'.

[14] *Luso-Brazilian Review* is a biannual, interdisciplinary journal dedicated to research on the Portuguese-speaking world. It was founded by Alberto Machado da Rosa and is published by the University of Wisconsin Press.

[15] Piers Armstrong, 'The Brazilianists' Brazil: Interdisciplinary Portraits of Brazilian Society and Culture', *Latin American Research Review*, 35.1 (2000), 227–42 (p. 227). See also Piers Armstrong, 'Pragmatic, Dynamic, Subjective: Mutual Influences between the Social Sciences and the Humanities in the Brazilianist Field', *Luso-Brazilian Review*, 40.2 (2003), 51–71.

nationalism', but how do we mark this clearly as being, in itself, a necessary and politically-informed methodological turn, when Portuguese Studies is always already so profoundly imbricated in those interpretations of transnationalism that align it more closely with the history of globalization? Portugal continues in myriad ways to historically claim for itself the originary 'worlding' credit for 'inventing' globalization as the hyperbole of an all-encompassing national and world foundational discourse, legendarily captured in Mendonça's designation of a Portugal that 'gave new worlds to the World'.[16] It is no accident that both Brazil and Portugal still feature symbolic forms of the globe on their national flags.[17] How then do we demarcate 'our' contemporary 'transnational' idea, with its transcultural, cross-border emphases and its denaturalization of rigid 'national' formations, from the forces of 'globalization', seen as a more unidirectional process with a tendency to homogenize difference and to channel (neo)imperialism. Powerful myths, materialities and practices of 'globalism' and 'world-making' already infuse the dominant foundational narratives of Portuguese nationhood as imperial, most notoriously those that were rehabilitated by the Estado Novo [New State] dictatorship in the twentieth century.

As the foregoing essays will show, some powerfully naturalized forms of 'methodological *trans*nationalism as imperialism' remain at work in certain specific Portuguese-language epistemologies. The body of twentieth-century sociological and linguistic thought labelled 'Lusotropicalism' is certainly one such. However, probably the most ubiquitous and problematic of these 'methodological *trans*nationalisms', and the most important to deauthorize, from the perspective of Portuguese second-language dissemination in higher education, has been the formal designation *Lusofonia* to refer to the contemporary Portuguese-speaking world. As Ana Paula Ferreira aptly notes in her article 'Specificity Without Exceptionalism', the term is:

> Virtually synonymous with the agreement of mutual support made by the Portuguese-speaking countries under the auspices of the Comunidade de Países de Língua Oficial Portuguesa (CPLP) institutionalized in 1996. If, in practical terms, its main objective would be

[16] Camões, *Lusiads*, II, 45.

[17] In the Portuguese flag, the Manueline armillary sphere of the navigational expansion remains a central emblem as part of the national coat of arms: <https://fotw.info/flags/pt.html> [accessed 21 February 2019]. In the Brazilian case, the armillary sphere from the Portuguese coat of arms had featured on the old imperial flag first used in 1815 by the United Kingdom of Portugal, Brazil and the Algarves. Redesigned under the Brazilian Republic of 1889, the sphere evolved into the more abstractly discoid, blue celestial globe, bisected by Auguste Comte's Positivist motto, 'Order and Progress': <https://www.fotw.info/flags/br.html> [accessed 21 February 2019].

> to keep the Portuguese language alive in the face of the increasing world domination of English and, more specifically, to fend off the influence of both English and French as dominant languages in Africa and Spanish in South America, Lusofonia was effectively interpreted by many along the lines of neo-colonialism and imperialist fantasy.[18]

If the concept of a Portuguese language-based study of transnationalism is to find purchase in our Modern Language teaching and research methodologies, beyond the post-imperial hall of mirrors but with a genuinely self-reflective practice, then clearly this must be of a more mobile, dialogic nature, involving plural centres and the analysis of power.[19] How then do we reinvent both 'Portuguese Studies' and 'Transnationalism' as reciprocally enlightening and simultaneously mutually contesting terms? As a new domain of knowledge production, this requires, as an obvious first step, a constant deconstructing of the historical boundary work that delimits 'things Portuguese' in naturalized cultural, symbolic, ethnic, racial, religious or linguistic terms. A number of works making explicit use of transnational optics in their approach to key topics in the Portuguese-speaking world have

[18] Ana Paula Ferreira, 'Specificity Without Exceptionalism: Towards a Critical Lusophone Postcoloniality', in *Postcolonial Theory and Lusophone Literatures*, ed. Paulo de Medeiros (Utrecht: Portuguese Studies Centre, University of Utrecht, 2007), pp. 21–40 (p. 28). Ferreira's principal interlocutor in this piece is Boaventura de Sousa Santos, the author of the influential and foundational essay for Portuguese postcolonial theory, 'Between Prospero and Caliban. Colonialism, Postcolonialism and Inter-identity', *Luso-Brazilian Review*, 39.2 (2002), 9–43. Here, Ferreira points out that an unquestioned, naturalized language-world of *Lusofonia* underpins Sousa Santos's concept of the 'time-space of official Portuguese language' (16) across a 'vast multi-secular contact zone involving the Portuguese people and other peoples of America, Asia, and Africa' (9), a telescoping of perspective that derives partly from Sousa Santos's indebtedness to world systems theory in this essay.

[19] Vítor Lopes's documentary, *Língua – Vidas em Portugues* (Cor, 2003), exploring variations of the Portuguese language in Mozambique, Japan, France, Portugal, Brazil and Goa is a powerful example of the Utopian post-imperial rehabilitation of *Lusofonia*, authorized by José Saramago's statement, 'não há uma língua portuguesa, há línguas em português' [there is no Portuguese language, there are languages in Portuguese]. For an excellent critique of this Utopian quest to map a 'diverse' *Lusofonia* for the post-imperial age, see Luís Madureira, 'Lusofonia: From Infancy to Necrology, or the Peregrinations of a Floating Signifier', *Portuguese Literary and Cultural Studies*, 25 (August 2013), 66–81. Here, Madureira takes issue with Eduardo Lourenço's too easy invocation of 'plurality' and 'difference' in the latter's works, *A Nau de Ícaro seguido de Imagem e miragem da Lusofonia* (Lisbon: Gradiva, 1999).

already begun this task and we aim to further those initiatives.[20] However, from the perspective of how we think and teach as modern linguists in higher education, one of the most influential and paradigm-shifting turns concerns the language textbook *Ponto de Encontro. Portuguese as a World Language*, first published in 2007.[21] This has become a modern classic among the language-learners' manuals for Portuguese on both sides of the Atlantic, not least in so far as the age-old wisdom of teaching a single European or Brazilian language-standard to absolute beginners is overturned. Rather, the textbook offers European and Brazilian Portuguese variants equally and in parallel throughout, while drawing its dossier of cultural material from across the various Portuguese-speaking countries of the world. Its insistence on a dual focus at the very root of this fundamental pedagogical exercise initiates a multiply reproducible fissure that prevents the fixing of 'Portuguese Studies'

[20] A small selection of excellent examples in which transnational methodologies are explicitly deployed in relation to the Portuguese-speaking world would certainly include: *Beyond Slavery: The Multilayered Legacy of Africans in Latin America and the Caribbean*, ed. Darién J. Davis (Lanham and Plymouth: Rowman and Littlefield, 2007); Stefan Helgesson, *Transnationalism in Southern African Literature. Modernists, Realists and the Inequality of Print Culture* (New York and London: Routledge, 2009); José Luís Jobim, *Literatura e cultura: do nacional ao transnacional* (Rio de Janeiro: EDUERJ, 2013); *Portuguese Literary and Cultural Studies*, 25 (August 2013), Special Issue on 'Lusofonia and Its Futures', ed. João Cezar de Castro Rocha; *Portuguese Literary and Cultural Studies*, 30/31 (2017), Special Issue on 'Transnational Africas. Visual, Material and Sonic Cultures of Lusophone Africa', eds Christopher Larkosh, Mario Pereira and Memory Holloway; *Transnacionalidades: Arte e Cultura no Brasil Contemporâneo*, ed. Cimara Valim de Melo (Porto Alegre: Metamorfose, 2017); Lisa Shaw, *Tropical Travels. Brazilian Popular Performance, Transnational Encounters and the Construction of Race* (Austin: University of Texas, 2018); Emanuelle Santos, 'National Representation in the Age of Transnational Film: A Lusophone Story', *Portuguese Studies*, 34.2 (2018), 167–80; *Interdisciplinary Journal of Portuguese Diaspora Studies*, 7 (2018), Special Issue on 'Goans on the Move', eds Cielo G. Festino, Hélder Garmes, Paul Melo e Castro and Robert Newman; *Journal of Lusophone Studies*, 4.1 (May 2019), Special Issue on 'Transnational and Counternational Queer Agencies in Lusophone Cultures', eds Anna M. Klobucka and César Braga-Pinto; *Portuguese Studies*, 35.2 (Autumn 2019), Special Issue on 'Transnational Portuguese Women Writers', eds Cláudia Pazos Alonso and Maria Luísa Coelho; Paulo de Medeiros, 'Lusophone Cinemas in Transnational Perspective', in *Postcolonial Nation and Narrative III: Literature and Cinema. Cape Verde, Guinea-Bissau and São Tomé e Príncipe,* eds Ana Mafalda Leite, Hilary Owen, Ellen W. Sapega and Carmen Tindó Secco (Oxford: Peter Lang, 2019), pp. 21–33.

[21] Clémence M. C. Jouët-Pastré, Anna M. Klobucka, Patrícia Isabel Santos Sobral, Maria Luci De Biaji Moreira and Amélia P. Hutchinson, *Ponto de Encontro. Portuguese as a World Language*, 2nd edn (Boston, MA: Pearson Education Inc., 2013 [2007]).

as based on any single monolithic 'worlding' of the language. Attaching the contextual study of different Lusophone cultures to a dual-focus language model, it enables Portuguese to be pragmatically taught in a way that holds cultural and historical mobility in play.

Self-evidently our own current response to this challenge can in no way be fully comprehensive regarding the endless possible directions that transnational modes of study could pursue in relation to Portuguese-language spaces and contact zones. Nor does it make any such claim. Transnationalism is likely to continue provoking particularly dynamic debate, within the academic field that we contingently call, for our purposes here, Portuguese Studies. The various case histories with which we begin this task, range from the early modern period to the twenty-first century and come from all four continents on which Portuguese has official language status. The case histories will demonstrate how analysing representations of various cultural and linguistic phenomena can provide a powerful lens through which to view contemporary and historical transcultural processes at work. The 20 chapters that follow are sub-divided into four parts: Spatiality, Language, Temporality and Subjectivity, in line with the design of the TML series.

The first section on 'Spatiality' allows a focus on territoriality and its relationship to identity, the translation and transmission of spatial concepts, the construction of memory spaces, the strategic invention of 'utopias' and 'heterotopias', and the many forms of transcultural encounter across spaces in which contact with Portuguese has occurred. Language contact zones, and the transformation and negotiation of power relations, remain central to our section dedicated to 'Language'. Here we will emphasize practices of translingualism, multilingualism, communication blockages, and the limits and possibilities of cultural translation. In the section on 'Temporality' a strong emphasis rests on memory studies. Transnational frames of references are shown here working, with varying degrees of success, to unearth nationally and individually repressed memory sites and images, where monumental forms of national time have appropriated or refused both personal and collective forms of expression. The section on 'Subjectivity' explores the ways in which personhood, identity and political agency may be shaped at the intersection of national and transnational influences and possibilities. It discusses the ways in which race, gender and sexual orientation and their expressive and translational capabilities are shaped by and across borders.

The first chapter on 'Spatiality' by Zoltán Biedermann deals with the relationship between mapping, naming and the exercise of power. If the global spread of Portuguese culture, power and language is conventionally historically associated with the maritime expansion of the fifteenth- and

sixteenth-century spice voyages to the East, epitomized by Vasco da Gama, Biedermann tellingly reminds us in the opening chapter to this volume that few scholars today use the term 'Discovery' without qualification. To this end, he cautions the reader against the unthinking reproduction of 'unquestioned and sometime anachronistic spatial notions' such as 'territory', 'nation', 'region', 'continent' and 'globe' (24). The forms of knowledge production that shape the historical mapping of land and sea routes become a multidirectional, centrifugal and centripetal project, with Portugal undergoing major influences from Chinese, Persian and Arabic sources, alerting us also to the tensions that may surface between the local and the global, and calling our attention to the politics of the translocal.

Anna M. Klobucka's chapter analyses the work of Gilberto Freyre, the foundational and controversial Brazilian theorist of 'Lusotropicalism', which posited the Portuguese themselves as an inherently transculturally-constituted people, 'existing indeterminately between Europe and Africa' (43) who enjoyed exceptional integration in the tropics and uniquely good relations with native lands and women. Drawing on two key works from 1953, Klobucka treats Lusotropicalism as a kind of 'embodied theorizing of the transnational and translational Lusophone space' (45) as she focuses on the various asymmetrical power distributions freighting the cross-cultural translatability of his ideas. She also highlights the powerful role that Freyre envisions not for Portugal but for Brazil, already independent by the twentieth century, as transnational mediator in the 'global realignment of post-imperial Lusophone status quo' (54).

Focusing on the late sixteenth century, Vivien Kogut Lessa de Sá and Sheila Moura Hue's account details evolving transnational relationships between Europe and the Americas, through English voyages to, exchange with, and raids on, Brazil. The east coast of Brazil (under the Spanish monarchy, as was Portugal, from 1580) became the object of pirate expeditions that led not only to the plundering of material goods and wealth but also to the capture of manuscripts and texts. Where Portuguese was the international language of the eastern maritime routes, an 'Atlantic circulation of Portuguese papers aboard English ships' becomes discernible in this period, showing the 'permeability of the very notion of cultural identity, even as nations were anxious to assert it' (69).

A resistant counter-appropriation of Lusotropicalism and its contemporary legacies is discernible in the linguistic and racial creolization, identity affirmation and successful transnational marketing that are richly explored in Fernando Arenas's piece. Arenas explores African song within and beyond the variously transcultural spaces and cultural transmission networks of contemporary Angola, Cape Verde and Guinea-Bissau. Here Arenas shows how the

'Creole languages […] set the limits to, or "interrupt" the signifier "luso"' (72), enjoying predominance over Portuguese in the music industry and everyday life in Cape Verde and Guinea-Bissau, in contrast to the continued centrality of Portuguese in the urban popular music of Angola.

If Arenas captures Luso-Afro-Brazilian transitions and multiple home spaces in the language of song lyrics and instrumentalization choices, Maria Luísa Coelho's piece shifts the terrain to the artwork of the Portuguese anti-Estado Novo artist Bartolomeu Cid dos Santos, exiled to London in the 1950s. His paintings, tile design and print-making focus heavily on the subjective memory experiences triggered by travel and movement, as well as capturing shifting national identifications in relation to Portugal's empire in Africa, its aftermath and loss. Coelho shows how his different visual and artistic correlatives for displacement and transit reproduce concepts of self and home that are never fixed or stable, rather permitting a visible layering effect that foregrounds the palimpsestic co-existence of different places and transitive cultural memories.

The centrifugal history of transit comes home to roost in Hilary Owen's chapter on Miguel Gomes's three-part film project *Arabian Nights* from 2015, protesting the effects of EU austerity on a trapped and static Portugal. Owen shows how Gomes uses his transnational funding from various European nations and the EU itself, not only to critique the effects of EU-driven austerity on his nation's wellbeing but also to delegitimize nostalgic nationalism. To this end, his characters' tales present a specificity of experience, grounded in class and poverty (standing in place of the nation as collective), and the structure of multiply embedded narratives afforded by the original *Tales from the Arabian Nights* creates a series of heterotopic spaces on screen that position Portuguese space as an alternative 'Europe from below'.

Where the previous section deploys various selected cultural histories from Portugal, Brazil and Africa to ask how the global, local and glocal have played out from the sixteenth to the twenty-first centuries, the section on 'Language' opens with the chapter by Toby Green and José Lingna Nafafé. Their study affords a bridge from our focus on the centrality of space to 'the place of language in early [seventeenth-century] colonial power' (145). Offering a pertinent historical critique of the convenient catch-all term for the Portuguese-speaking world, *Lusofonia*, they recall its Euro- and Christocentric historical roots in foundational civilizing missions, such as those of the Jesuit Padre António Vieira in the seventeenth century. *Lusofonia* has frequently served as a Eurocentric, imperial 'one-way street', revived in official twentieth- and twenty-first-century Portuguese cultural policy-making and its formal consolidation in the contemporary CPLP (Comunidade dos Países de Lingua

Portuguesa).[22] Yet as the authors point out, the focus on one single centripetal and centrifugal centre (Lisbon) fails to account for the pull of alternative, competing centres, including those generated by the importance of African languages, historically influencing both European and Brazilian Portuguese in their turn. They go on to provide a reminder of how African cultures and the history of enslaved and Christianized Africans also impacted Portuguese language, religion, spheres of influence and linguistic theories of creolization, in scenarios where language was crucially instrumentalized by empire in both its early seventeenth-century iterations and their twentieth-century successors under the New State dictatorship of 1933–74. They conclude that, 'it shows why the notion of *Lusofonia* must be viewed as transnationalism in reverse. *Lusofonia* was not a culture emerging from the metropole and its language, and spreading itself outwards, through some kind of pure imperial projection. It has to travel to a meeting point with others' (133).

Susana Afonso pays precise sociolinguistic attention to these phenomena in her study of how these contact zones are shaped through their social histories. She works both diachronically on the historical emergence of multiple varieties of Portuguese, specifically in Afro-Brazilian and Luso-Asian social networks (including here Mozambique) and synchronically on the particular implications and importance of this history for the formation of new language varieties produced by 'members of social networks' working as 'agents of change' (152) as they form new identities in transnational and diaspora settings.

Translanguaging alternations and codeswitching are central to Simon Park's historical chapter discussing works by Portugal's founding father of national theatre, the bilingual playwright Gil Vicente, whose characters speak a mix of vernacular and erudite Portuguese, alongside Castilian, French, Italian, Latin and German, as well as using some 'pidgin' Africanized words, demonstrating the 'close connection between language and collective character' (181). He shows how their failure to achieve the desired intelligibility across multiple languages is a mainstay of many of Vicente's dialogues, underpinning not only their humour and double entendre, but also their marking (or scrambling) of identity in negotiations of race and colour difference that are socially indicative.

Class-based registers of language and colloquial Portuguese continue to cause communication problems in modern and contemporary translation settings crossing Portugal, Brazil and the English language, as Sara Ramos

[22] Sometimes known as the Lusophone Commonwealth, the CPLP was founded in 1996 and currently has nine members: Angola, Brazil, Cape Verde, East Timor, Equatorial Guinea, Guinea-Bissau, Mozambique, Portugal and São Tomé and Príncipe. <https://www.cplp.org> [accessed 22 February 2019].

Pinto shows. In her chapter, she explores how transnational practices of translation, here seven different Portuguese and Brazilian versions of Bernard Shaw's *Pygmalion* and the corresponding musical, *My Fair Lady*, contributed to refashioning existing literary norms and accepted standards, specifically in this case, in response to the problems of translating 'working-class' and regional dialects. The solutions that had to be found, she argues, pushed Portuguese and Brazilian literatures towards wider transnational trends of variety and away from literary discourses wedded to a single language standard.

The limits to transnational cultural and linguistic flow across borders are explored by Tori Holmes in relation to the virtual environment and mega-events such as the FIFA World Cup (2014) and the Olympic Games (2016) in Rio. Her case history analyses a particular webdocumentary project, *Domínio Público* (2014), dedicated to investigating the urban changes forced by mega-events, in terms of remediation between the transnational and the 'local'. Indicative in this regard is the way in which the documentary, and the paratextual elements surrounding it, provide translation and subtitling for international audiences only on a selective basis, such that a complex interplay between local and international forms of knowledge, both 'facilitated and frustrated a transnational gaze' (204), effectively complicating non-local comprehension.

Where Holmes's chapter shows local concerns in urban Rio being refractory to and partly protected from full international dissemination as a necessary long-term political strategy, the section on 'Temporality' begins with Ellen W. Sapega's chapter also focusing on the documentary genre. Sapega looks at the revelatory and potentially liberating impact of transnational perspectives for specific moments of collective national amnesia and silencing of the Second World War, as evidenced in two Portuguese documentaries. *Sob Céus Estranhos* (2002) is Daniel Blaufuks's film of his Jewish grandparents' experience, and João Canijo's *Fantasia Lusitana* (2010) recalls Lisbon as a clearing port and international crossroads for foreign war refugees and exiles most notably the writers Alfred Döblin, Erika Mann and Antoine de Saint-Exupéry. The French and German voiceovers from these writers, accompanying an ironic montage of official Salazarist Portuguese film from 1940, mediate a collective past by using public and archive images and shared narratives in line with Astrid Erll's dynamics of 'travelling memory', inserting Portugal into 'stories of transnational dimensions' (225), such as the Holocaust. In this, Sapega demonstrates particularly well Patricia Clavin's contention, in her seminal history essay 'Defining Transnationalism', that 'transnationalism enables history to break free from the nationally determined timescales that dominate the historiographical landscape'.[23]

[23] Clavin, 'Defining Transnationalism', p. 429.

Edward King's chapter also deals with a bringing back from invisibility, this time in terms of migrant experiences diverging from the homogeneities of traditional core Brazilian national identifications, such as Sérgio Buarque de Holanda's 'homem cordial' [cordial man].[24] King reads the multiple temporalities of an autobiographical photobook by Gui Mohallem, a second generation Lebanese migrant to Brazil, following a journey to his parent's home in eastern Lebanon in a meditation on his family's migration history. King explores how it exemplifies Chiara De Cesari and Ann Rigney's insistence on the 'non-linear trajectories and complex temporalities' of transnationalism, in the photographer's 'attempt to construct a vision and a temporality of a transnational future' (238).

Tatiana Heise's chapter reads three Brazilian films about a 1969 kidnapping that was an act of resistance against the Brazilian dictatorship. Her readings work at the interface of emerging memory studies and the transnational turn in film studies to inform her discussion of how far specific, nationally-embedded memories may be conveyed through transnational film media, and what happens when they are. She asks 'what aspects of the past are more appropriately addressed in films that utilize a distinctively national framework for remembering? […] What new elements are brought to light in films that widen the focus to locate the past within a transnational or global context?' (250), as national memories travel beyond borders. She also observes, in her critical evaluation of transnational cinematic distribution practices, counter to Sapega's example in Portugal, that while some mediated memories can travel transnationally and acquire new emancipatory dimensions that dislodge national regimes of memory and invoke transnational frames of solidarity, other travelling memories may reinforce stereotypes and create an enhanced climate for collective amnesia.

Travelling memories are also central to Ana Margarida Dias Martins's reading of the feminist text, the Three Marias' *New Portuguese Letters* of 1972, which afforded the first ever case of international solidarity for women's movements worldwide. Going beyond the retrospective tendency to cast the Three Marias in an ideological hierarchizing of memories, according to the competitive, binary frame of the universal versus the particular, Martins focuses on their contemporary transnational remembrance through recent interviews and re-enactments with British and US supporters of the campaign. Taking memory as 'multidirectional', she deconstructs the implications of the historical national 'container approach' to ask how memory of the Three Marias as iconic entities has 'broken the frame of the nation-state' to

[24] Sérgio Buarque de Holanda, *Raízes do Brasil* (São Paulo: Companhia das Letras, 2014 [1936]).

exemplify the 'transportable logic of mnemonic practices' (272) and demonstrate the 'border-crossing itineraries […] of […] flows of memory' (280).

The section on 'Subjectivity' begins with the chapter by Cláudia Pazos Alonso as she takes Portuguese feminist debate back to the nineteenth century, through the little-known memoir of the French-educated Portuguese woman writer and thinker, Josephina Neuville, to show how pre-1900 women in Portugal cannot be 'understood as transnational subjects in the same way as men of letters' (286). Showing how Neuville's acquisition of French cultural capital enabled her 'to articulate and memorialize her own embodied subjectivity' (286), she reveals a Portuguese woman leveraging new forms of identity politics from her various travel experiences, arguing for the importance of reading Portugal's nineteenth-century *estrangeiradas* or 'foreignerized women' as actively transnational in their various quests to articulate proto-feminist positions. In this chapter, and the next by Paulo de Medeiros, the use of a 'transnational lens' allows us to see 'retrospectively some of the paths not taken in the formation of dominant national narratives, and so re-open archives and reactivate the potential of certain icons and narratives'.[25]

Paulo de Medeiros angles the 'transnational lens' from several different viewpoints, including Brazilian graphic novels, to undertake a strategic 'displacement' of Portugal's best-known Modernist poet and celebrated export, Fernando Pessoa, productively releasing him from various straitjacketed forms of national iconicity. Although he was an Anglo- and Lusophone bilingual poet, Pessoa has long been held as emblematic of Portugal, associated with the phrase 'my fatherland is the Portuguese language'. Unweaving these assumptions, de Medeiros argues that Pessoa's famous heteronymic project, 'feel[ing] for and as another' (304), as Pessoa forges different poetic forms and identities under alternative names and signatures, blurs the boundary between self and other, effectively aligning him with 'transnationalism as a refusal to establish solid borders between nations' (304). The result is an 'estrangement of the self from itself that […] is the mark of the transnational at the individual level' (305).

Transatlantic fusions, in the form of migrant cultural syncretism, are central to Kimberly DaCosta Holton's chapter on Judith and Holofernes, a Portuguese-American 'fadocore' band from Manteca, California. They were founded by Azorean-descended Chris da Rosa, who has blended traditional Portuguese *fado* music with contemporary Gothic and postpunk modes as a hybridized expression of mourning for two deceased former band members.

[25] Chiara De Cesari and Ann Rigney, 'Beyond methodological nationalism', in *Transnational Memory: Circulation, Articulation, Scales*, eds Chiara De Cesari and Ann Rigney (Berlin: De Gruyter, 2014), pp. 1–25 (p. 7).

Holton shows how da Rosa's physical journeying back to Portuguese *fado* roots in Lisbon has taken him 'along vectors of transnational as well as local migrations' (326), permitting an expression of new diasporic identities as responses to various traumatic forms of personal and collective loss, departure, mourning and death.

Working at the intersections of Lusophone Studies, queer theory and Translation Studies, mourning and loss also profoundly mark Christopher Larkosh's chapter, as he explores transnational and translational communications across borders, arguing for the importance of autobiographical self-referentiality, as a necessary mediation of actively politicized academic discourse. As a result of this, 'queer theory, or any literary theory, for that matter, can only be considered such when it takes on these uncommonly personal ways of thinking and imagining literary texts, whether those firmly centred within the Portuguese language or, as is perhaps more common, in translational dialogue with an ever-expanding set of texts, lived experiences, and cultural materialities in other languages' (339). His own experiences in translating famous queer Brazilian writers such as Caio Fernando Abreu, João Gilberto Noll and Wilson Bueno, are shown to be powerfully underpinned by their early deaths in tragic circumstances and particularly by Larkosh's personal meeting with Bueno, as he notes that a 'queerness of shared translational space' (351) calls for social, discursive and political practices that are also adequate to the task.

Our final chapter, by Claire Williams, is a timely reflection on our first by Zoltán Biedermann. Biedermann tells us in Chapter 1 that 'connectedness does not inevitably produce a detachment from the local, nor can the cosmopolitanism resulting from contacts be reduced to a single, frictionless vehicle of mutual understandings' (39). This is nowhere more evident than in Williams's analysis of the Brazilian 'Amores Expressos' writers' project, a collaboration begun in 2007 between a film producer, a writer and a major Brazilian publishing house, which dispersed 17 Brazilian novelists across major cities around the globe, acting as citizens of the world as well as Brazilians, and required to write a love story based on their experiences. Here, as Williams notes, vestiges of the 'homem cordial' or 'cordial man' image as well as Lusotropical mediation fantasies re-emerge in the idea of a specifically Brazilian 'way of doing global citizenship, underpinned by a twenty-first-century cosmopolitanism' (354). Tracing the different ways in which they negotiate internal and external perceptions of Brazilianness abroad, Williams explores the various degrees of difficulty the project encounters in making Brazilianness a clear mediatory force. Those novels that make least reference to Brazilian essentialisms and go beyond exoticist local colour in their self-projections are those aspiring most closely to a cosmopolitan aesthetics.

As this collection of essays endeavours to demonstrate, our response to the reductive and relativistic frameworks associated with globalization demands dialogue with new methodologies and critiques drawn from the broader, more open concept of the 'transnational'. At the same time, it requires a simultaneous questioning of the ways in which certain trans- (if ultimately pre-) nationally-informed epistemologies such as *Lusofonia* and the Maritime Expansion, have become embedded in Portuguese Studies, projecting a naturalized, originary symbolic force equivalent to that which emanates from the blinkered perspectives of 'methodological nationalism'. It has been our objective to ask how contemporary epistemic reframings of the 'transnational', in a dynamic and unbounding sense, enable us to re-evaluate and resituate Portuguese Studies as such, as well as exploring conversely how the history of Portuguese Studies impacts on our evolving definition of the transnational in the Humanities. The study of Modern Languages has much to gain from being conceived in terms of transnational cultural enquiries and communications, revealing the silo of the 'nation-state' to be, itself, historically contingent and always enmeshed in alternative networks and movements. And Portuguese Studies, in this twenty-first-century context, has a vital part to play in the broader project of realigning Modern Languages with the future trajectory of the Humanities in a changing world order. However, it is worth remembering, lest the term become a talisman, that transnational approaches may often follow paradoxical rather than unidirectional pathways. As we hope to have shown, and as Clavin notes, the border crossings and encounters that result from transnational mobility may operate in terms of 'repulsion' as well as 'attraction', they are not 'consistently progressive and cooperative in character' and, in specific instances, such as post-war European integration, the transnational may also reinforce nation-states in such a way as to work against globalization.[26] We believe that, far from territorializing a newly inflexible all-encompassing term or closing off a field of transnationally-informed studies for Portuguese, the 20 essays in this volume offer a wide range of different transnational methodologies. When read in conjunction, they interrogate and expand one another. As Clavin claims, 'the value of transnationalism lies in its openness as an historical concept.'[27] It is this value of 'openness', both reflecting upon and reaching beyond the borders of the nation-state, that provides the watchword for

[26] Clavin, 'Defining Transnationalism', pp. 423–24. On the European integration case, Clavin refers on p. 431 to the foundational research of international historian Alan Milward, *The European Rescue of the Nation-State,* 2nd edn (London: Routledge, 2000).

[27] Clavin, 'Defining Transnationalism', p. 438.

our collection, challenging the inevitability of resurgent nationalisms in the twenty-first century, and reaffirming the centrality of translingual and transcultural communication to the ways in which we study and conceptualize transnational communities and people(s).