

BRASIL BRAZIL

REVISTA DE LITERATURA BRASILEIRA

A JOURNAL OF BRAZILIAN LITERATURE

Nº 3 / ANO 3 / 1990



MERCADO  ABERTO

EDITORIAL	3
ENSAIOS	
Cultura brasileira contemporânea: da utopia à nostalgia – Adriano Espínola	5
Pedagogy and popular art for the masses from de CPC – Margo Milleret	18
The demise of myth in <i>Triste fim de Policarpo Quaresma</i> – Joana Courteau	33
Female quest toward “Água Pura” in Clarice Lispector’s <i>Perto do Coração Selvagem</i> – Ellen J. Douglass	44
LITERATURA	
The way of St. Joana Carolina – Osman Lins	65
RESENHAS	102
FÓRUM	111

BRASIL/BRAZIL publishes scholarly articles on Brazilian literature and in Comparative Literature with a focus on Brazilian literature, as well as book reviews, English language translations of Brazilian literature and original prose and poetry by Brazilian authors. Manuscripts must be submitted in duplicate and should not exceed 30 double-spaced pages. In keeping with the binational nature of **BRASIL/BRAZIL**, essays written in English should be accompanied by an abstract in Portuguese, and vice-versa. All material submitted to **BRASIL/BRAZIL** is evaluated anonymously by at least two readers. Final decisions are the responsibility of the editors.

BRASIL/BRAZIL publica ensaios sobre Literatura Brasileira e Literatura Comparada enfocando a Literatura Brasileira, bem como resenhas, traduções para o inglês e inéditos de poesia e prosa de autores brasileiros. As contribuições, em duas vias de no máximo 30 laudas em espaço duplo, serão submetidas à apreciação do conselho editorial. Os editores são inteiramente responsáveis pela seleção final. Os ensaios em inglês devem vir acompanhados de abstrato em português, e vice-versa.

Editorial Office (Brazil)

Editora Mercado Aberto Ltda.
Rua da Conceição, 195 - 1º andar
90037 - Porto Alegre - RS
Tels: (0512) 21 4022 / 21 8595

Editorial Office (USA)

Center for Portuguese and Brazilian Studies
Brown University - Box 0
Providence, R. I. 02912
Tel: (401) 863 3042

Editores/Editors

Nelson H. Vieira (Brown University)

Regina Zilberman (Mercado Aberto)

Editor Associado/Associate Editor

Luiz Fernando Valente (Brown University)

Secretário/Editorial Assistant

Charles Kiefer (Ficcionista)

Conselho Editorial/Editorial Board

Affonso Romano de Sant'Anna (PUC – Rio de Janeiro)

Alexandrino Severino (Vanderbilt University)

Candace Slater (University of California – Berkeley)

David Haberly (University of Virginia)

Gregory Rabassa (Queens College)

João Alexandre Barbosa (Universidade de São Paulo)

Lygia Fagundes Telles (Ficcionista)

Silviano Santiago (UFF – Rio de Janeiro)

Consultoria Editorial/Advisory Board

Dirce Cortes Riedel (Universidade Estadual do Rio de Janeiro)

Earl Fitz (Pennsylvania State University)

Elizabeth Lowe (Miami Dade Community College)

George Monteiro (Brown University)

Heloísa Buarque de Hollanda (Universidade Federal do Rio de Janeiro)

Jon Vincent (University of Kansas)

Letícia Mallard (Universidade Federal de Minas Gerais)

Lígia Chiappini Moraes Leite (Universidade de São Paulo)

Malcolm Silverman (San Diego State University)

Maria da Glória Bordini (Universidade Federal do Rio Grande do Sul)

Maria Luisa Nunes (State University of New York – Stony Brook)

Marisa Lajolo (Universidade Estadual de Campinas)

Moacyr Scliar (Ficcionista)

Randal Johnson (University of Florida)

Ricardo Sternberg (University of Toronto)

Sérgio Sant'Anna (Ficcionista)

EDITORIAL

With the success of Silviano Santiago's *Nas Malhas da Letra*, a collection of essays published earlier this year, Brazilian literary criticism has veered more openly toward a new direction – the unabashed study of contemporary fiction as a cultural phenomenon of significant importance. Unlike other most notable Brazilian critics, Santiago ventures a wide assessment of the trajectory of Brazilian contemporary fiction, attesting to the anarchic forms reflected within its Postmodernist thrust as well as to the surging vitality of the novel as a malleable genre, alive and well, despite the protestations of those who seek the comforting unity of epics and other traditionally mimetic narratives. Along with a deft evaluation of Modernism as a contrast to contemporary literary currents, Santiago provides an incisive and propitious view of twentieth-century Brazilian literature from the optic of the 1980s which, as a decade of mounting disappointments, is now coming to its frustrating end just as the century's last decade is about to begin. The dashed expectations of the New Republic, the failure of the Cruzado Plan, and the dissatisfaction with the political programs of candidates in the long-awaited free elections, made the 1980s a vivid mirror for viewing the contemporary crises and changes, cultural and otherwise, that chronically plague Brazil.

If Santiago's book of essays heralds, for a wider Brazilian public, the open discussion of contemporary fiction and Postmodernity, albeit the latter's proclaimed demise among international literary theorists, there are other signs that this debate is commanding more recognition and study in Brazil. Already in 1986, the prestigious *Revista do Brasil*. Nº 5, edited by Heloísa Buarque de Hollanda, had dedicated this issue entitled "Literatura anos 80" to Postmodernism, with essays by such critics as José Guilherme Merquior, Flora Sussekind, Sérgio Paulo Rouanet, and others, including Silviano Santiago. And more recently, the *Jornal do Brasil* (Sept, 2, '89) announced and published a winning essay, "Nos Trilhos da Ficção", on Postmodern fiction, submitted to the much-coveted Prêmio Idéias Lufthansa de Ensaio 1989. This essay by Nízia Villaga and Márcio

Salgado brings to the newspaper public a critically lucid picture of contemporary fiction, as though the declared shift from the elitist to the popular reader of literature, in a postindustrial consumer society overpowered by the mass media, were being extended to literary criticism as well. Discussing such issues as the semiological proclivity of Postmodernist thought opposition to Modernism's semantic approach of logocentric autonomy, or the unifying and totalizing direction of the modernists in contrast to the incomplete and mutilated posture of the postmodernists – so appropriately evoked in the title of Rubem Fonseca's latest novel, *Vastas emoções e pensamentos imperfeitos* –, the above prize-winning essay confirms the arrival on the Brazilian cultural scene of a more visible debate revolving around contemporary fiction with its problems and provocations. The modernist quest for national identity, frequently symbolized by the individual hero, no longer dominates contemporary Brazilian narratives. Rather than an individual identity, we instead have the many individual masks of the individual haunting the hearts and minds of contemporary writers.

Sensitive to this exciting direction manifested in contemporary Brazilian literature and criticism, *Brasil/Brazil* includes in its third issue a contribution to this debate with the essay “Da Utopia à Nostalgia” as well as a review of *Hotel Atlântico*, a bestselling postmodernist novel by João Gilberto Noll. Also, in view of our on-going interest in the vibrant voice of Brazilian feminine fiction, we have selected an essay on Clarice Lispector along with reviews of recent fiction by two other established women writers, Lygia Fagundes Telles and Nélide Piñon. In addition, the reassessment of the past, distant as well as immediate, appears in the essays addressing the demise of cultural myth in Lima Barreto and the idealist programs of the CPCs during the 1960s. Rounding out this issue's contributions, and affirming *Brasil/Brazil's* binational impulse, is the first English translation of “Retábulo de Santa Joana Carolina,” a major short story by Osman Lins. As we close the 1980s with this issue, *Brasil/Brazil* looks to the 1990s with ever-increasing binational articulation.

Nelson H. Vieira
Regina Zilberman