

Moutinho's critical approach relies predominantly on structuralist, formalist and narratological frameworks of close reading, whilst also drawing more selectively on Memory Studies and postcolonialism. The insights provided by the narratological close reading of the texts are certainly to be commended. It would, however, have been interesting to see a clearer integration of this textual exegesis with the use made of postcolonial theory, regarding which the author seems rather ambivalent. On the one hand postcolonialism is rightly challenged in so far as it risks privileging the post- (or incipiently neo-) imperial perspective of the ex-colonizer, if the historical power differentials separating colonizer and colonized are not sufficiently emphasized. On the other hand, many aspects of postcolonial theory, including some seminal texts on lusophone culture by Sousa Santos, Medeiros, Vecchi and Vale de Almeida, are drawn upon by way of situating the book's structuralist and formalist readings in historically and culturally specific terms.

An unavoidable challenge that this volume faces is, as the author acknowledges, the fact that four of its six chapters cover texts also discussed in Margarida Calafate Ribeiro's excellent, book-length study, *Uma História de Regressos. Império, Guerra Colonial e Pós-Colonialismo* (Porto: Edições Afrontamento, 2004). Moutinho's decision to focus specifically on questions of memory helps to mark out important, distinctive territory in this respect. *The Colonial Wars in Contemporary Portuguese Fiction* is very well written and accessible. It makes a valuable addition to the growing body of work on Colonial War memory and trauma, particularly in the undergraduate teaching context, as well as providing illuminating introductory commentaries for the informed general reader.

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Padilha, Laura Cavalcante and Margarida Calafate Ribeiro, orgs. *Lendo Angola*. Porto: Edições Afrontamento, 2008. 199 pp.

Lendo Angola brings together a series of fourteen papers presented during the seminar on Angolan literature held in June, 2007, at the Centro de Estudos Sociais of the University of Coimbra under the auspices of the Gulbenkian Foundation and the Fundação para a Ciência e Tecnologia and organized by Margarida Calafate Ribeiro. Its stated purpose is to stimulate dialogue among Angolan writers, national critics, and foreign commentators with a view to broadening the philosophical base on which future readings and reflections on the Angolan literary system may rest and from which they may be enriched.

This book is divided into two main sections: The first, "Lendo Angola pelas Vozes dos Seus Escritores," offers essays by Angolan authors Boaventura Cardoso ("A Escrita Literária de um Contador Africano"), Manuel Rui ("Eu e o

Outro — O invasor ou em poucas três linhas uma maneira de pensar o texto”), José Luandino Vieira (“Literatura Angolana: estoriando a partir do que não se vê”), Ana Paula Tavares (“Contar Histórias”), and Ondjaki (“As Raízes do Arco-íris, ou O Camaleão que gostava de frequentar desertos”). The second (and longer) section, “Lendo Angola pelas Reflexões Críticas,” is comprised of essays by critics Laura Cavalcante Padilha (“Literatura Angolana, suas Cartografias e seus Embates contra a Colonialidade” — a broad spectrum, with special emphasis on the fiction of Arnaldo Santos and Luandino Vieira), Inocência Mata (“Narrando a Nação: da retórica anticolonial à escrita da história” — focus on Pepetela), Luís Kandjimbo (“Os Itinerários da Identidade Individual de Agostinho Neto, um poeta da Geração Literária de 40”), Pires Laranjeira (“Leonel Cosme: um romance sobre a Independência de Angola na perspectiva dos brancos no Sul”), Tania Macedo (“Os Anos de Pólvora: narrativas sobre a guerra na ficção angolana contemporânea” — emphasis on Pepetela, Boaventura Cardoso, Luandino Vieira, and Ruy Duarte de Carvalho), Carmen Lúcia Tindó Secco (“Entre Passos e Descompassos, a Alquimia e a Resistência do Canto — reflexões sobre a poesia angolana hoje” — focus on João Melo, Lopito Feijóo, José Luís Mendonça, and Ana Paula Tavares), Élida Lauris (“Literatura e Direito: pluralismo jurídico em *Grande Sertão: Veredas e Luuanda*” — contrast of typical legal processes in the Brazilian *sertão* and an Angolan *musseque* as depicted in GS:V and “Estória da galinha e do ovo”), Roberto Vecchi (“Choques e Poéticas *In-betweenness* nos Atlânticos Sul: modernidades em trânsito na formação da poesia angolana”), and Margarida Calafate Ribeiro (Um Desafio a Partir do Sul: uma história de literatura outra”). A short biographical section on participating authors and critics closes the volume.

The five author-commentators comprising the first quarter of the book offer an interesting collage of reminiscences of personal creative patterns, pre- and post-colonial Angolan literary developments and available publishing opportunities (e.g., editorial houses or the lack thereof), and the relationship between the *oral* and *written* word within the Angolan literary context. Responding to the implicit question of “When was Angolan literature really born?,” José Luandino Vieira offers the hypothesis of “black holes” in Angolan letters — such as personal correspondence and ecclesiastical-historical writings dating back to the XVI century — that need to be taken into account, while Ana Paula Tavares takes up the issue of historical *timeliness* of literary works, especially those of Pepetela, Mário António, Uanhenga Xitu, Manuel Rui, and Lopito Feijóo.

In the volume’s section of critical essays, there is considerable variation in quality and originality. Among the most original and thought-provoking essays are those of Carmen Lucia Tindó Secco, Élida Lauris, Margarida Calafate Ribeiro, and most especially Roberto Vecchi. Applying theories of Gramsci, Bhabha, Deleuze, and Gasparini, Vecchi seeks to differentiate the various “Modernismos” occurring nearly simultaneously in Brazil during the first third of the XX century and discern the degree to which each of these found reso-

nance and acceptance by Angolan poets of the same generations, especially writers of the "Vamos descobrir Angola!" movement. And Margarida Calafate Ribeiro's final essay seeks to set the stage for further critical investigation of the many new perspectives opened by the fourteen preceding writers, offering fitting closure to *Lendo Angola*.

In spite of the diversity of subjects and authors treated in this volume, it is characterized on the whole by a pleasant air of collegiality and common interest. Its publication is timely, and I recommend it especially to persons wishing to gain a heightened appreciation of the multifaceted and multi-genred nature of Angolan literature produced since the mid-XX century as well as its antecedents.

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Hendrik Kraay, *Race, State, and Armed Forces in Independence-Era Brazil: Bahia 1790s -1840s*. Stanford: Stanford UP, 2001.

Kraay has taken on large, complicated, intertwined issues seeking to use the military as a vehicle to study race and the formation of Bahia's provincial society in the decades prior to and after Brazilian independence. Just one of these topics would be a major endeavor, seeking to tie them together was a difficult task. What role did race play in provincial military affairs? Kraay suggests that race as a stimulus for rebellion was weak in Bahia's post-colonial tri-racial society of blacks, pardos, and whites. Of course, slavery cut across such divisions, as did the complexity of skin tones and social-economic status. It was easier in the colonial era to specify race, but even then one's status, connections, or employment might play a role in determining one's perceived race.

Kraay's locus is Salvador, Bahia, only rarely does he refer to other places. Travelers have long commented on the darkness of Salvador's population. It is a pity that he did not begin this study before the Vice-regal capital was transferred to Rio de Janeiro in 1763, because it would have given a firmer base-line to understanding Brazil's military history. His provincial perspective allows him to examine the anxious tension that occurred when Crown Prince Pedro declared independence in 1822. Should Bahia maintain its loyalty to Lisbon or follow Rio de Janeiro? The answer was not a foregone conclusion, although most textbook accounts seemingly assume that it was. Kraay sees the legacy of the independence era's militarization in the "rounds of seditions, social unrest, and political upheaval between 1824 and 1838" (p. 30). Such a perspective makes Brazil's experience in those years more comparable to that of Spanish American countries.

He devotes several chapters to aspects of the Portuguese imperial regime, the collapse of the colonial military between 1820 and 1825, and the concurrent

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