Notes

Introduction

1. For example, many articles and editorials published in A mensageira identify their authors only by their initials: “M. P. C. D.,” “V. M. de Barros,” “L. F.” The most famous case of a woman using pen names is that of Emília Moncorvo Bandeira de Melo (1852–1910), who signed her writings at different times as Carmen Dolores, Júlia de Castro, and Leonel Sampaio.

2. Argentine critic Cecilia Luque de Penazzi, in “La recurrencia de imágenes de mujer y familia como criterio de periodización histórica de la literatura brasileira” agrees: “En obras como Diana Caçadora . . . (Márcia Denser, 1986) y O beijo no asfalto . . . (Nelson Rodrigues, 1961) se puede ver la persistencia de los valores de las instituciones patriarcales en la estructura familiar y social moderna, a pesar de que el patriarcalismo señorial, como sistema económico-social, ya ha desaparecido” (74) [“In works such as Márcia Denser’s Diana Caçadora and Nelson Rodrigues’s O beijo no asfalto, one can see the persistence of patriarchal values in the modern social and family structure, even though patriarchy as a socio-economic system has already disappeared”].

3. In addition to George’s “Women Writers and the Quest for Identity: From Fiction into Playwriting” (Flash & Crash Days 57–118), see also Elza Cunha de Vincenzo, Um teatro da mulher: dramaturgia feminina no palco brasileiro contemporâneo [Women’s theater: Female dramaturgy on the contemporary Brazilian stage].

Chapter One
Female Body, Male Desire

1. See also Sommer’s Foundational Fictions: The National Romances of Latin America, in which the critic dedicates a whole chapter to the discussion of José de Alencar’s Indianist novels O Guaraní and Iracema. It should be noted here that I differ slightly from Sommer, who characterizes these two novels as “Indigenist,” alongside Clorinda Matto de Turner’s Aves sin nido (1889) and other later Spanish American novels.

2. I quote here from the 2000 English translation of Alencar’s Iracema by Clifford E. Landers.

3. See, for example, Sommer’s Foundational Fictions 169. Duarte finds that the characterization of Iracema as a seductive Eve stems from the narrative itself. The critic states: “O maniqueísmo do discurso falocêntrico debita à mulher e à sua magia telúrica todo o poder de sedução, fazendo do homem uma vítima” (199) [“The Manicheism of phallocentric discourse charges the woman and her telluric magic with all the power of seduction, while making a victim of the man”].

4. The letter from Pero Vaz de Caminha, the scribe in Pedro Álvares Cabral’s crew, to the Portuguese king describes with awe the beauty, and
also the innocence, of the Indians. Several decades later, however, these same innocent Indians were described by many Europeans as lascivious animals indulging freely in their lust. Paulo Prado, in his seminal Retrato do Brasil: Ensaio sobre a tristeza brasileira [Portrait of Brazil: Essay on the Brazilian sadness], offers an invaluable account of how lust and sensuality came to characterize Brazil as seen from an Eurocentric perspective.

5. All English-language quotes are from Ronald W. Sousa’s translation, Memoirs of a Militia Sergeant.


7. See, for example, Ingrid Stein, Figuras femininas em Machado de Assis; Therezinha Mucci Xavier, A personagem feminina no romance de Machado de Assis; Pedro Maligo, “O desejo em Machado de Assis: um estudo sobre Helena, Virgilia e Sofia.”


9. In “Manhas e artimanhas de um narrador alucinado,” Mindlin enumerates many critics who have taken a stand against or for Capitu.

10. I quote here from John Gledson’s 1997 translation of Machado de Assis’s Dom Casmurro.

11. The fact that these household notebooks existed, and often hid their female owners’ secret diaries, is presented by Lygia Fagundes Telles in her 1980 book A disciplina do amor [The discipline of love]. Telles sees them as one of Brazilian women’s initial attempts at writing, at a time when it was deemed an exclusively male activity, and refers specifically to her own grandmother, in the last part of the twentieth century. Like other married women of the period, Telles’s grandmother wrote her thoughts, feelings, secrets, and some poetry in her household notebook, hidden among recipes, domestic expenses, and other notes (Disciplina 16–17).

12. The song was the theme song for the samba school Portela in the Carnival of 1966, and was recorded for the first time in 1971 by the famous sambista Martinho da Vila.

Chapter Two
Brazilian Women Writers: The Search for an Erotic Discourse

1. See Ferreira-Pinto, “La mujer y el canon poético en Brasil a principios del siglo XX: hacia una reevaluación de la poesía de Gilka
Machado." It should be noted that the term "Pre-Modernist" has been used by many critics of Brazilian literature to describe the literary production in Brazil between 1900 and 1922. The year 1922 marks the beginning of the Modernist movement in Brazil, an avant-garde movement in literature, music, and visual arts that was influenced by various European movements, such as Surrealism and Futurism.

2. All translations of Gilka Machado’s poetry are my own.
3. Colasanti made these comments in a personal conversation in October 1998.
4. All English-language quotes are from *Woman between Mirrors*, by Cunha, trans. Ellison and Lindstrom.
5. All English-language quotes are from *The Women of Tijucopapo*, by Felinto, trans. Matthews.

Chapter Three
Representation of the Female Body and Desire: The Gothic, the Fantastic, and the Grotesque

1. English-language quotes from Luft’s *O quarto fechado* are from McClendon and Craig’s translation, *The Island of the Dead*.
2. Telles’s novels are: *Ciranda de pedra* (1954; *The Marble Dance*, 1986), *Verão no aquário* [Summer in the aquarium] (1963), *As meninas* (1973; *The Girl in the Photograph*, 1982), and *As horas nuas*.
3. Brás Cubas is the dead protagonist-narrator in Machado de Assis’s *Memórias póstumas de Brás Cubas*. In this chapter, the English-language quotes are from the 1997 translation by Gregory Rabassa, *The Posthumous Memoirs of Brás Cubas*; the translations of excerpts from Telles’s *As horas nuas* are my own.

Chapter Four
Sonia Coutinho’s Short Fiction: Aging and the Female Body

1. In her *The Female Voice in Contemporary Brazilian Narrative*, Quinlan discusses the androgynous protagonist in *Ifá* (Quinlan 150–51), and androgyyny as a textual strategy (169–71, 173–74).
2. See, for example, the kinds of ads that appear in magazines such as *Veja* and *Isto é*.
3. Erik Erikson (*Insight and Responsibility*) discusses the conflict between integration and despair or non-integration that characterizes the aging process.
4. Russo’s essay was first published in 1986, and later included in her 1995 book *The Female Grotesque: Risk, Excess and Modernity*.
5. All these quotes are from Coutinho’s “Cordélia”; my translations.
Chapter Five
Contemporary Brazilian Women’s Short Stories: Lesbian Desire

1. On the erotic drive in Lispector’s fiction, see Earl E. Fitz’s *Sexuality and Being in the Poststructuralist Universe of Clarice Lispector*, particularly ch. 3, “The Erotics of Being: Self, Other, and Language,” and pages 169–75 of ch. 6, “Psychoanalysis and the Poststructural Anxieties of the Lispectorian Universe.”


3. There is an extensive bibliography about the topic; see, among others, “The Laugh of the Medusa” (1975) and other essays by Cixous; Luce Irigaray’s *Ce sexe qui n’en est pas un* (1977; *This Sex Which Is Not One*, 1981); Kristeva’s “Stabat Mater” (1986); and De Lauretis’s *The Practice of Love* (1994).

4. A new and revised version of “A escolha” appears in Telles’s *A noite escura e mais eu* [The dark night and me] (1992) with the title “Uma branca sombra palida” [A pale white shadow]. Likewise, “A mulher de ouro” appears, with few changes, in Campello’s volume of short stories *Sons e outros frutos* [Sounds and other fruit] (1998). I chose to use the original versions of the two stories for my analysis, a choice particularly relevant in the case of Telles, whose original story is much more ambiguous than the second version.


6. The meaning of the character’s name is made clear in the title of the book where it first appeared, *Diana Caçadora* [Diana, the Huntress] (1986), and has been discussed by critics such as Rodolfo Franconi, “Eroticism” (1987; *Erotismo*, 1997), and Quinlan, “Animal dos motéis” (1991).

7. Eva Paulino Bueno presents an excellent analysis of Telles’s “Tigrela” as a lesbian narrative in *Latin American Writers on Gay and Lesbian Themes*.

8. See also Campello’s *São Sebastião Blues* (1993).

Chapter Six
The Works of Márcia Denser and Marina Colasanti: Female Agency and Heterosexuality

1. Colasanti, whose works have been translated into English, Spanish, Italian, French and German, is also the critically acclaimed author
of short stories, children’s books, and fairy tales. She has been awarded some important literary prizes at home and abroad. Among her books of narrative prose are: Zooilógico [Zooillogical] (1975), A morada do ser [The being’s dwelling] (1978), Contos de amor rasgado [Stories of torn love] (1986), Eu sei mas não devia [I know, but I shouldn’t] (1996), and Longe como o meu querer [Far away as my love] (1997), which won the prestigious Latin American prize “Norma-Fundalectura” in 1996. As of this writing, Colasanti has published another book of poetry: Gargantas abertas [Open throats] (1998).

2. See Angier’s Woman: An Intimate Geography for an interesting discussion and debunking of such notions.

3. See “Vinte e duas poetas hoje” [Twenty-two women poets today], a round-table discussion led by Lúcia Helena with contemporary Brazilian women poets, among them Adélia Prado, Hilda Hilst, Olga Savary, and Leila Miccolis (Colasanti was not one of the twenty-two poets). In her introduction to the discussion, Helena summarizes the poets’ opinions over the question of whether poetry is gender marked: “Em sua maioria, relutam em acreditar que a poesia tenha sexo” (Helena, “Corpo de escrita” 205) [“In their majority, they hesitate to believe that poetry has sex”]. While Hilst and Savary radically reject the idea, and Miccolis, on the other hand, defends it, most of the poets agree that a woman’s poetry reflects her life experiences and perspective, and that these are different from a man’s. However, most reject the label of “poesia feminina” (“feminine poetry”). Others still defend the idea of poetry—perhaps literature in general—as an androgynous manifestation.