1. General

Parkinson, *Companion*, is an essential volume for libraries, students and academics alike, covering Portugal’s major literary periods. Of particular interest for this review are the following: M. G. de Castro, ‘Fernando Pessoa and the Modernist Generation’ (144–56), examines the broad scope of Pessoa’s work and brings in other early 20th-c. authors in relation to the heteronymous poet. P. Rothwell, ‘Narrative and Drama during the Dictatorship’ (157–67), is a thorough and wide-ranging chapter dealing with the literary and dramatic production of an extensive selection of authors during the Estado Novo dictatorship, discussing, where relevant, their critical perspectives on the regime. H. Owen and C. Pazos Alonso, ‘Women Writers up to 1974’ (168–81), is a substantial critical overview of female authorship in the 20th c., contributing to the retrieval of women’s writing by academics in recent years. M. Sabine and C. Williams, ‘Writing after the Dictatorship’ (182–201), focuses on the post-revolution recuperation of Ptg. literature, examining the recasting of memory and history and the affirmation of cultural identity in essays, poetry and fictional narrative. P. Odber de Baubeta, ‘Portuguese Literature in English Translation’ (202–13), traces the increasing interest in Ptg. lit. in the Anglosphere, although she questions the criteria for selecting certain works for translation above others, positing that commercial interests play a greater role than intellectual ones.

Continuing the theme of translation, but this time into Ptg., P. A. Odber de Baubeta, ‘Censorship, Translation and the Anthology in the Estado Novo’, pp. 37–66 of *Traduzir em Portugal durante o Estado Novo. V colóquio de estudos de tradução realizado na Universidade Católica Portuguesa em 10 e 11 de Julho de 2008*, ed. Teresa Seruya, Maria Lin Moniz, and Alexandra Assis Rosa, L, Univ. Católica, 360 pp., posits that Ptg. authors would produce anthologies of poems and stories translated into other languages as a means of remaining in print even when their own work was being censored under the Salazar regime.
A useful complement to the Companion is *La Littérature portugaise contemporaine: le plaisir du partage*, ed. José Manuel da Costa Esteves, Paris, L’Harmattan, 2008, 196 pp. This is a varied collection of essays on works written by Carlos de Oliveira, Maria Judite de Carvalho, Olga Gonçalves, Mário Cláudio and Maria Isabel Barreno, and also including an interview with and short story by Urbano Tavares Rodrigues. In women’s studies, A. Klobucka, ‘Sobre a hipótese de uma herstory da literatura portuguesa’, Veredas, 10, 2008:13–25, argues that Novas cartas portuguesas holds the possibility of an eventual literary history of Ptg. writing that moves away from the patriarchal perspective.

On the more specific theme of death and literature is *De Orfeu e de Perséfone: morte e literatura*, ed. Leila Parreira Duarte, Belo Horizonte, PUC Minas, 2008, 447 pp. It contains the following articles: C. O. Bylaardt, ‘A recusa da morte em *A ordem natural das coisas*, de António Lobo Antunes’ (17–52), provides a Blanchottian reading of A.’s novel, examining questions of language, reason and violence as played out in the characters’ ideas of their own mortality. D. Calvão, ‘Os meninos de ouro, de Agustina Bessa-Luís: vibrações de uma sombra numa folha de papel’ (77–109), examines the novel as part of B.-L.’s general eschewal of literary realism, explicating the author’s use of metalinguistic devices and intertextual references, particularly in relation to the ambiguous ‘golden boys’ of the title. E. Drumond, ‘Figurações da morte em *Conhecimento do inferno*, de António Lobo Antunes’ (133–42), discusses the stakes, extent and limitations of the depiction of physical extinction in A.’s novel. F. Nascimento, ‘Estética barroca e figurações da morte em *Balada da praia dos cães*, de J. Cardoso Pires’ (143–80), lists features of P.’s novel that can be linked to a baroque aesthetic — fragmentation, mise en abyme, labyrinthine construction, hybridity — and analyses them in the light of theorists such as Benjamin and Genette. G. S. C. Vale, ‘Os cus de Judas, de António Lobo Antunes: configurações de um discurso errante’ (181–208), traces the strategies of mobility — poeticization, jazz rhythms, ambiguous use of autobiographical data — that allow A.’s text to shy away from a sententious treatment of the theme of war. H. C. Buescu, ‘Somos todos homines sacri: uma leitura agambiana de Maria Judite de Carvalho’ (209–33), draws on the ideas of the Italian philosopher, Agamben in order to analyse the relationship between state power and ‘bare life’ in Carvalho’s work, with a particular focus on *Seta despedida*. I. F. Alves, ‘Ruy Belo e a errância na linguagem: figurações e ficções da morte’ (235–52), reflects on the poetic treatment of silence, absence, departure and exile in B.’s verse, focusing on *Despeço-me da terra da alegria*. L. P. Duarte, ‘Maria Judite de Carvalho: