

# **Beyond the Mirror: Transgressing the Canon and the Fiction of Contemporary Portuguese Women Writers (1980-2015)**

A thesis submitted to the University of Manchester for the  
degree of  
Doctor of Philosophy  
in the Faculty of Humanities

**2016**

**SUZAN BOZKURT**

**SCHOOL OF ARTS, LANGUAGES AND CULTURES**

## Table of Contents

<b>ABSTRACT</b> .....	<b>4</b>
<b>DECLARATION</b> .....	<b>5</b>
<b>COPYRIGHT STATEMENT</b> .....	<b>5</b>
<b>Chapter 1: Introduction</b> .....	<b>6</b>
Cultural Value Constructions in a National Field and Globalized Memory Spaces .....	10
Transnational and Translational Spaces of Hybridity .....	21
<b>Chapter 2: Literary Histories</b> .....	<b>24</b>
Portugal and its Mechanisms of Literary Consecration .....	25
The Politics of Literary Histories .....	31
The Cultural Field of Literary Production .....	36
Constructions of Literary Prestige .....	39
The Perceived Autonomy of Cultural Memory and its Relation to Politics of Gender .....	47
The Importance of the Historical Novel as a Means of Symbolic Value Construction .....	53
Economic and Symbolic Capital: The Literary Value of Bestsellers.....	59
The Two Hermeneutic Circles of ‘A Escrita Feminina’ .....	65
Breaking through the Circle: Female Transgressions of the Traditional Categorizations in Literary Canons .....	72
Ideological Transgressions .....	74
Transgressions of Genre.....	78
Will there be a Feminist Literary Memory in Future Canons? .....	81
<b>Chapter 3: Press Criticism</b> .....	<b>84</b>
Traditionalism and Innovative Modernization in the Portuguese Press ..	86
The Mediation of Literary Texts in the Portuguese Press to their Reading Public .....	88
Feminist Press and Women’s Magazines .....	94
Gender Performances in Mainstream Press Publications.....	101
New inscription of linguistic normativity through the performative act: Hélia Correia .....	104
Early Contextualizations in the 1980s .....	105
Performative strategies that span the schism between femininity and creativity in the 1990s .....	106
Displacement of gender norms; the possibility of a non-gendered discourse for female authors? .....	114
The woman writer as a feminine role model: Lídia Jorge and Inês Pedrosa .....	118
Female Circles of Consecration: canonical contextualizations of Lídia Jorge’s and Inês Pedrosa’s work .....	125
Why can’t a woman be more like a man?: Teolinda Gersão and the masculinization of female genius .....	133
Female and Feminist Memory Spaces in the Portuguese Press .....	137

<b>Chapter 4: Digital Media: The Creation of New Memory Communities</b>	<b>139</b>
Digital Media Taxonomy	139
Redefinitions of Cultural Space	140
Digital Globalization	141
Internet Knowledge Economy: Google, Wikipedia and Amazon	145
Google and Amazon	147
Wikipedia	151
Female Memory Spaces in Wikipedia	153
Creation of a Digital Counter Memory	160
From Gatekeeping to Gatewatching	162
Open Source Software: Web 1.0 to Web 2.0	163
Ephemeral Spaces: Shifting Concepts of Authority	166
Authorial Representations on the World Wide Web by Hélia Correia, Teolinda Gersão, Lídia Jorge and Inês Pedrosa	170
Author's Websites	173
Social Media	177
'Citizen Criticism': Authorial Representations in the Blogosphere	185
Book Lovers' Blogs	186
Blogs from the Literary Establishment	192
Feminist Memory Spaces on Political Blogs	195
Is there a new era dawning for the cultural inscription of female authorship in the 21 <sup>st</sup> century?	199
<b>Chapter 5: Conclusion</b>	<b>201</b>
A New Critical Language?	201
<b>BIBLIOGRAPHY</b>	<b>211</b>
<b>APPENDIX</b>	<b>232</b>

word count: 78655 words

## **ABSTRACT**

This thesis looks at the representations of four contemporary Portuguese women writers, Hélia Correia, Lídia Jorge, Teolinda Gersão, and Inês Pedrosa in literary histories, press critical commentaries and digital media. This study analyses in how far a gendered critical view is present in each of the three different media and whether any alternative contextualization exists that allows for a non-gendered, universal critical representation of female authorship. The process of canonization within the Portuguese cultural field is studied here, following the fundamental changes in the critical landscape over the past thirty years, especially the new possibilities offered in electronic media. This thesis explores the juxtaposition between an elitist institutionalism, which can be found in academic, press and online criticism, and the presence of alternative critical voices in cultural criticism, that would adequately represent female authorship and open up the critical debate, so that traditional constructions of cultural value, such as a division into popular and quality literature, can be re-evaluated.

## DECLARATION

I declare that no portion of the work referred to in the thesis has been submitted in support of an application for another degree or qualification of this or any other university or other institute of learning

## COPYRIGHT STATEMENT

The author of this thesis (including any appendices and/or schedules to this thesis) owns certain copyright or related rights in it (the "Copyright") and s/he has given The University of Manchester certain rights to use such Copyright, including for administrative purposes.

Copies of this thesis, either in full or in extracts and whether in hard or electronic copy, may be made **only** in accordance with the Copyright, Designs and Patents Act 1988 (as amended) and regulations issued under it or, where appropriate, in accordance with licensing agreements which the University has from time to time. This page must form part of any such copies made.

The ownership of certain Copyright, patents, designs, trade marks and other intellectual property (the "Intellectual Property") and any reproductions of copyright works in the thesis, for example graphs and tables ("Reproductions"), which may be described in this thesis, may not be owned by the author and may be owned by third parties. Such Intellectual Property and Reproductions cannot and must not be made available for use without the prior written permission of the owner(s) of the relevant Intellectual Property and/or Reproductions.

Further information on the conditions under which disclosure, publication and commercialisation of this thesis, the Copyright and any Intellectual Property and/or Reproductions described in it may take place is available in the University IP Policy (see <http://documents.manchester.ac.uk/DocuInfo.aspx?DocID=487>), in any relevant Thesis restriction declarations deposited in the University Library, The University Library's regulations (see <http://www.manchester.ac.uk/library/aboutus/regulations>) and in The University's policy on Presentation of Theses

## Chapter 1: Introduction

This study focuses on the insertion of contemporary Portuguese women writers in the cultural constructions that are disseminated in literary histories and through academic institutions on the one hand, and the representations of women authors in cultural journalism as well as digital media on the other, seeking to provide an analysis of the mechanisms of canonization in the country since the 1980s. The tentative political, social and cultural liberation of traditional gender models that followed after the 'Carnation Revolution' on the 25<sup>th</sup> of April 1974 is symbolically expressed in the trial and vindication of the three female authors of *Novas Cartas Portuguesas*, Maria Teresa Horta, Maria Isabel Barreno and Maria Velho da Costa, who published the novel in 1972, which was subsequently banned by the Caetano regime. In its outspoken feminist demands the text can be described as 'um texto que fez História' (Klobucka, 2009: 13) that paved the way for a new generation of women writers, who started publishing in the 1980s, to be 'free to be writers, purely and simply' (Clemente, 1994: 17) without the social or political constraints on women's literary expressions that had marked the previous generations under the *Estado Novo* regime.

Though Portuguese society had changed irrevocably and censorship had ended with the revolution, some of the pre-revolutionary structures persisted, and 'culture was [still] in the hands of the [...] traditional agents of cultural politics' (Kaufman, Klobucka, 1997: 18). Despite the acquittal of the authors of *Novas Cartas Portuguesas* and the fact that never before had there been 'at least as many women as men publishing books in Portugal' (Sadlier, 1989: xiii), gender equality in terms of cultural agency and representation remained elusive. Though the numbers of women entering the literary scene were, at least in part, a result of the new cultural space created by the revolution and the more radical politics of the 1970s, Ana Paula Ferreira states that (1997: 222/3)

the post-revolutionary cultural scene has been marked by a generalized tension between the demand for political expression and

representation on the part of women [...] and the realization that, in effect, women continued to have no real political or, for that matter, historical voice.

The question that is posed in this study is whether the increase in production and publication of texts by female authors has also led to equality in terms of critical representation of contemporary women writers, which would mirror the cultural changes in Portuguese society. The first chapter traces the representation of female authorship in literary histories published in the first decade of the new millennium, which form a canon 'a posteriori [...] por via da crítica' (Jorge: 1986, 59) that determines the conditions of creativity for women writers producing contemporary texts. Art is never purely an expression of aesthetic creativity, 'toda a arte é política no sentido de quem a pode produzir, do que lhe dá origem, de como e por quê entra ela no cânone, e por que razão continuamos a ocupar-nos dela' (Amaral/Santos, 1997: 17). Literary histories are not produced in an ideological vacuum, but attempt to establish a selection of what is a socially and culturally desirable form of literary expression, as they in turn serve as a museological meta-text of a nation's cultural production in a given era. The process of selection itself becomes a mirror of dominant values, as aesthetic discernment is condensed into apparent neutral judgement, as Bourdieu cites in *Distinction* (2009: 30) 'this demand is objectified in the art museum; there the aesthetic disposition becomes an institution'. The critical structure is given legitimacy through institutionalisation and subjective opinions are turned into apparent objective value statements in the literary evaluation process; as Chatarina Edfeldt (2006: 19), investigating the mechanisms of canonization in Portugal throughout the 20<sup>th</sup> Century, states in *Uma história na História: Representações da autoria feminina na História da literatura portuguesa do século XX*:

as histórias literárias constroem-se a partir de narrativas, cujas grandes linhas de força focalizam taxonomias como período, periodização, corrente literária, geração e autores e obras

consagrados no cânone literário que por sua vez, são escolhidos por apresentar valores estético-literários dominantes.

In the Portuguese cultural context, despite the heritage that *Novas Cartas Portuguesas* provided for younger women writers, the discussion of female authorship is rare in academic publications and ‘estudos de Literatura Portuguesa têm sido praticamente impermeáveis a perspectivas centradas seja na categoria “mulheres escritoras”, seja em questões relativas à política do sexo’ (Ferreira, 2002: 17). The texts of women writers are reflected in the mirror of a literary criticism ‘[que] deriva do pressuposto subjacente à ideologia do “falso neutro”’ (Klobucka, 2009: 57), where a supposedly neutral gender position hides the supremacy of a male-dominated point-of-view. More than 40 years after the revolution of 1974 and the publication of *Novas Cartas Portuguesas* there remain ‘significant questions about female cultural memory loss and its impact on the sexual politics of women’s authorship’ (Owen/Pazos Alonso, 2011: 20). Compared to other European countries, such as England, France or Germany, the Portuguese cultural field was reluctant to give women’s voices a platform in literature, which manifests itself ‘na adopção no contexto português de perspectivas críticas e teóricas relativamente “datadas” na sua relação ortodoxa para com as coordenadas funcionais da crítica literária e cultural feminista’ (Klobucka, 2009: 17) on the one hand, and a historic neglect of female authorship that resulted in women writer’s invisibility in the nation’s literary canon on the other. As Graça Abranches (1997: 204) affirms, the critical recognition of female authorship is a fairly recent phenomenon and female subjectivity emerges in a relatively short time-span:

na cultura portuguesa foi muito mais profundo e prolongado o mutismo cultural que lhes [às mulheres] foi imposto e mais absolutista o domínio de um texto social masculino, monológico e homosocial. Este contexto determinou uma compressão/aceleração histórica do processo de acesso das mulheres à posição de sujeitos loquentes e representantes [...] e marcou de vários modos a produção literária das



mulheres portuguesas ao longo destes anos e a sua recepção por parte da crítica.

This process of, first suppression, and then sudden emergence of female voices has its repercussions in the contemporary era, in terms of production and reception of texts written by women authors. The lack of historically recorded antecedents of female authorship has led to a system where 'high literature' is defined by male authors, enshrined in the establishment of literary movements and groups in the context of Portuguese literary history, which is defined by categories into which women writers rarely fit. In *Antigone's Daughters: Gender, Genealogy, and the Politics of Authorship in 20<sup>th</sup>-Century Portuguese Women's Writing* Hilary Owen and Cláudia Pazos Alonso (2011: 20) point to the fact that

the memory of the literary system has an important role to play [...] as the semiotic mechanism that permits the literary reading and decoding of text. But how then do women writers establish their images, ideas and cultural codings in this 'homosystemic' web of references [...].

The mirror held up by literary criticism reflects the image of the writer as male, a reflection that cannot represent female creative expressions in an equally weighted manner. The reception of contemporary authors is tied up in a system of references, where, as Bourdieu (1990 :135) remarks in *The Logic of Practice*:

Individuals or groups are objectively defined not only by what they are but by what they are reputed to be, a 'being-perceived' which [...] is never totally reducible to this.

The persona of the author is carefully constructed through publicity, be that within academia or the media environment; and it is the reputation of a writer or a text that will determine the place occupied in the hierarchy of cultural production. In *Paratexts: Thresholds of Interpretation* Gérard Genette describes this contextualization of literature that creates a public epitext for

the creative work of art that influences the reception of a text and its author. Factors such as age and the sex of a writer determine how their literary efforts are perceived and Genette (1997: 7) poses the question whether 'we ever read [...] 'a novel by a woman' exactly as we read a 'novel' plain and simple, that is, a novel by a man?' The past and present exclusion of female authors from the central corpus in institutional critical publications, not only cements a traditional view of how writing by women is perceived but also prevents any changes in future positions of women's literary agency. Chatarina Edfeldt (2006: 162) concludes that in Portugal 'a exclusão da autoria feminina da primeira metade do século XX transforma-se num factor histórico e isto implicava, por sua vez, que a autora não podia aproveitar uma tradição que iria legitimar a sua posição enquanto sujeito literário'. And one might add that the present omission of contemporary authors from the central corpus of literary discussion will equally result in a narrowing down of subject positions that are available to female authors of future generations.

### **Cultural Value Constructions in a National Field and Globalized Memory Spaces**

In the first chapter of the study particular attention is paid to the circumstances of literary production and the question as to how writers and critics, academics as well as journalists interact in determining the cultural value of a particular work of art. The social practices that underlie the criticism of contemporary female authorship are analysed, in a first instance, under the theoretical premises of Bourdieu's (1993: 30) concept of a national cultural field, where 'every position [...] depends for its very existence and for the determinations it imposes on its occupants, on other positions constituting the field; [and] [where] the space of positions is nothing other than the structure of the distribution of the capital of specific properties which govern success in the field'. The aim is primarily to establish existing positions of cultural influence and agency and illustrate the locations ascribed to women writers in the placing of the work of four contemporary authors: Lídia Jorge, Teolinda Gersão, Hélia Correia and Inês Pedrosa. The producers of literary texts are bound by a system defined by the principles of legitimacy, recognition and consecration, where critical reception is crucial to the question of 'who can

legitimately be called a writer? What is legitimate literary practice? –[which] is one of the key stakes of symbolic struggle in the literary field’ (Bourdieu, 1993: 12). Aesthetic evaluation and value judgments by individual critics and critical institutions, within academia or the cultural and popular press, are a vital ingredient in the mediation of literature from the producers, the authors of texts, to the consumers, the readers. As Ana Gabriela Macedo and Ana Luísa Amaral (2002: 399) state:

a construção da realidade passa pela palavra, e o seu uso, em casas e nas escolas, pela palavra, e o seu uso, na academia ou nos dicionários; e passa ainda pelo uso que dela fazem os meios de comunicação.

But not all criticism is of equal value and importance; the kind of medium in which a particular author or text is discussed is a key factor in defining the position of the author within the literary field:

The legitimacy and authority of a specific critical interpretation derive at least in part from the legitimacy and authority of those who propagate it, or to put it another way, from their objective position as authorized lectores [...] in the literary field (Bourdieu, 1993: 19).

In this thesis the segment of the cultural field which represents the elitist literary establishment, is represented by three literary histories: Volume 9 of Carlos Reis’ *História crítica da literatura portuguesa* (2006), the *História da literatura portuguesa, volume 7*, edited by Óscar Lopes and Maria de Fátima Marinho (2002) and Fernando Pinto do Amaral’s *100 Livros Portugueses do Século XX* (2002). Literary criticism produced by *lectores*, in the sense of Bourdieu, firmly based in the academic environment, signifies the highest symbolic consecration, but is not necessarily tied to economic success. The cultural field is the space in which literary agents operate; it determines the social conditions of production and dissemination of texts through the creation of metatext ‘that links a commentary to the text it comments upon’ (Genette: 1997: xviii).

The construction of cultural value based on Bourdieu's theories reflects a valuing system and a valuing community that constitutes a static moment in time and space, where terms like 'quality' and 'popular' literature are strictly segregated. In Portugal such traditional and elitist concepts are deeply engrained due to the historical continuation of mechanisms of literary value construction employed under the Estado Novo. In the 21<sup>st</sup> century such nationalist traditionalism appears increasingly out of place and new categorizations are added, often through an interaction with other literary spaces and cultures. Pascale Casanova (2007: 350/1) talks in *The World Republic of Letters* about the existence of a world literary space, where national literatures are pitched against each other and literary value is not a stable constant but waxes and wanes with the passing of time:

It is therefore necessary to show how the emergence of literary time led to the creation of a literary space endowed with its own laws. This space may be said to be "inter-national" in the sense that it has been constructed and unified by means of struggles and rivalries among national spaces –to the point that today it covers the entire world.

Authors are 'valued' differently, if their texts are 'translated' into another cultural field. Once the text and its author leave the national space, critical reception and evaluation follow other parameters, which often give the text other interpretations to those offered in the national space. In the Portuguese cultural context the novelistic *oeuvre* of Hélia Correia, until very recently, has been rather underrated by the institutional literary history, while Correia as an author is prominently present in press publications, cultural and popular. In Lopes/Marinho's *História da literatura portuguesa* her work is discussed briefly as part of '[um] cânone fantástico' (Lopes/Marinho, 2002: 527); Carlos Reis in his *História crítica da literatura portuguesa* mentions only her name in a long list of other female authors and none of her works are mentioned in Pinto do Amaral's *100 Livros Portugueses do Século XX*. Academic publications on contemporary literature in the national literary space have attributed an imagination grounded in the archetypal depictions originating in

the popular forms of myth and fairy tale to a specifically female writing rather than linking it to more universal literary movements that reclaim the popular from its conservative glorification under the Estado Novo. Claire Williams (2016) writes, 'Hélia Correia's writing has a way of enchanting the reader, seducing us, even, to see the world around us in new ways. The strange becomes familiar to us, and the familiar uncomfortably strange'. A 'translation' of Correia's texts from a national field to a world literary space recognizes the innovative potential of her writing, as other categorizations than those employed by national literary historians are used to value her work. In the case of Hélia Correia this has, partly, led to a belated re-assessment of her *oeuvre* in a national context and, very recently, the literary establishment in Portugal honoured the writer with some of the most prestigious prizes in the Portuguese language<sup>1</sup>.

'Translations' or 'transitions' are not only possible between literary spaces, but can also be observed between the 'elite' and 'popular' poles of literary production. For critics like Bourdieu, 'elite' literary production is an inherent quality of the literary work that can only be read by those (critics) able to 'decipher' their complex aesthetic concepts. 'Works of restricted art owe their specifically cultural rarity and thus their function as elements of social distinction to the rarity of the instrument with which they may be deciphered', Bourdieu (1993: 120) writes in *The Field of Cultural Production*. Such neat distinctions between 'quality' and 'mass' production cannot be observed in the case of most authors, as economic factors play a significant role, even for texts and authors deemed 'quality' producers by the literary establishment. John Frow (1995: 30) points out in *Cultural Studies and Cultural Value* that

It is the rigidity with which Bourdieu opposes two formally and functionally autonomous aesthetic universes that constitutes the

---

<sup>1</sup> Hélia Correia won the Prémio Camões in 2015; this is regarded the most prestigious literary prize for a writer's whole *oeuvre* in the Portuguese language, awarded jointly by Portugal and Brazil. In 2014 Correia was awarded the Grande Prémio de Conto Camilo Castelo Branco, the most prestigious short fiction prize given to authors writing in Portuguese either in Portugal or Lusophone African countries.

problem. The immediate correlation of these aesthetic universes with social classes means that cultural forms are understood as non-contradictory expressive unities rather than sites of tension.

Often the most consecrated authors 'become part of "general culture"' (Bourdieu, 1993: 108) and therefore also enjoy considerable economic success. This is a point proved by Portugal's Nobel laureate José Saramago, whose career successfully combined cultural acclaim and profit. Shortly before his death in June 2010, he was asked by the Spanish authorities to repay tax of 717.651,78 Euros on his income between 1997 and 2000 (Público, 21.07.2010); which indicates that his earnings must have run into millions of Euros. For women writers, occupying the lofty position of 'quality' author and being seen to produce 'best-selling' novels is often no contradiction and the financial necessities for the author for whom writing is a profession are mentioned by women more openly and honestly than men. For Lídia Jorge (Carvalho, 1997: 63) 'escrever para viver não significa exactamente o mesmo que escrever para sobreviver', as her writing has also had to sustain her family. She is the most canonical writer studied in this thesis, but she has never distanced herself from a literature that would also appeal to a (mass) readership. Critical receptions of her work appear in a great variety of press publications, from the 'elitist' cultural press to the 'popular' glossy women's magazines.

Lídia Jorge has been contextualized within the 'elitist' segment of literary criticism as well as being 'popularized' by other press and online critics. On the one hand, her status as one of the major players in the Portuguese cultural field is emphasised by the fact that, right from the beginning of her literary career, important cultural figures associated their names with her writing. On the other hand, many of her novels also enjoy great economic success and are very popular with readers. In the cultural press and the highbrow end of the daily newspapers influential personalities such as the writer and journalist Luís Almeida Martins, the cultural critic Eduardo Prado Coelho, writer and critic João Gaspar Simões and the academic and literary historian António José Saraiva wrote press reviews of

her newly published novels, providing her with distinction from all other newcomers on the literary scene. Such attention from some of the most venerated voices in the cultural field provided the work of Lídia Jorge with a high degree of consecration, which is also expressed in the prominent place she occupies in literary histories. As Lídia Jorge (1986: 59) herself remarked in a speech commemorating the tenth anniversary of the Carnation Revolution in 1984, entitled *Escrita e Emancipação*, ‘a avaliação do livro [...] passou a ser feita muito mais através da avaliação a priori por via da publicidade do que a avaliação a posteriori por via da crítica’. Whether an author is considered influential and important or minor and insignificant is still in great part due to the critical reception of his or her work, but is increasingly influenced by economic factors too. Mónica Guerra da Cunha (2004: 61) in her thesis entitled *Sucessos na literatura. Regras, receitas e surpresas na literatura portuguesa contemporânea* attests to an inscription into ‘elitist’ as well as ‘popular’ categories of literary criticism for the author: ‘o [...] romance de Lídia Jorge, *O Vento assobiando nas gruas*, também se poderá considerar um grande sucesso de vendas [...] o livro foi alvo do tão almejado duplo reconhecimento: por um lado, o reconhecimento do público, que se traduziu no número de exemplares vendidos; por outro, o reconhecimento da crítica [...]’. This double inscription, the presence of the author in both localities, that of ‘elite’ and ‘popular’ cultural production is also reflected in online cultural criticism. On the one hand Lídia Jorge is the one of the four authors studied in this thesis that is most mentioned in blogs written by professional journalists, such as Eduardo Pitta’s blog *Da Literatura* and *O Bibliotecário de Babel*, a blog written by cultural critic, journalist and writer José Mário Silva. But she is equally popular with the enthusiastic blogging book lovers. Almerinda Bento (<http://otempoentreosmeuslivros.blogspot.pt/search/label/Lidia%20Jorge>) in her review of *O Vento assobiando nas gruas*, on Cris Delgado’s blog *O tempo entre os meus livros*, reflects the sentiments of the (un)professional reader: ‘é de uma delicadeza e sensibilidade verdadeiramente tocantes [...]. Parabéns Lídia Jorge pelas belas horas de leitura que nos proporciona’.

In the ‘translation’ of texts into world literary space and into different and differing value regimes, such as ‘elite’ and ‘popular’ cultural production,

new inscriptions become possible for female authors and their work. Bourdieu's idea of a static cultural field is replaced by multiple localities, or memory spaces, where cultural memory is stored in alternative contextualizations. Aleida Assmann (2010: 216) in *Erinnerungsräume* points out that 'nicht die Gedächtnismedien allein sind dabei ausschlaggebend, sondern auch die unterschiedlichen mit ihnen entwickelten Hermeneutiken. Wir können hier von Pfaden sprechen, die Zugänge zu verschiedenen Vergangenheiten bahnen [not only are the media through which memory is stored important, but also the hermeneutics connected to them. We can talk about paths, that lead to differing pasts]<sup>2</sup>'. Traditional canons only leave one interpretation of an author and his or her literary project, but those unilateral and fixed constructions of cultural value are often overwritten by other commentaries from different valuing communities, so that multiple, often overlapping inscriptions occur. Pascale Casanova (2007: 354) states that 'it is only the condition of understanding the extreme particularism of a literary project that one can go on to state the true principle of its universal appeal'. Only a variety of inscriptions of cultural value can break the hold of traditional unequivocal critical judgment. Ana Gabriela Macedo and Ana Luísa Amaral (2002: 403) state 'o hibridismo não só reconhece a diferença no sujeito, fracturando as noções holísticas de identidade, mas também tem em conta as ligações entre os sujeitos, ao reconhecer parentescos, polinizações, ecos, repetições. Nesse contexto [...] torna-se possível o dis-senso'. In the opening of the cultural field into a multi-layered concept of hybrid inscriptions of cultural value different and differing female and feminist<sup>3</sup> memory spaces can emerge.

---

<sup>2</sup> Translations from the German are mine

<sup>3</sup> In this thesis I refer to female memory spaces as localities of cultural memory that do not conform with the dominant, traditional critical view that equates the male with the universal. Female memory spaces can be found in academic and press criticism that inscribes women writers and their texts into a universal literary heritage rather than essentialist, gendered categories, but are also present in Facebook pages, websites or blogs that situate author and text into a wider cultural heritage. Feminist memory spaces are distinguished through an ideological outlook in a political sense. Here the critical commentary on the author and her work is linked to a political message, such as in the case of the Brazilian Feminist bloggers *blogueirasfeministas*.



In chapter 2 the national cultural field itself becomes more diversified, as the press environment offers a far wider range of cultural commentary than the literary history. Newspapers and magazines provide a slightly altered focus in that aesthetic contemplation of literature is tied in with market forces and a text's cultural capital is turned into economic gains. The reception of the work of Lídia Jorge, Teolinda Gersão, Hélia Correia and Inês Pedrosa in the cultural and popular press is traced in order to illustrate the different emphasis and interests provided by publishers, editors and journalists, who, subject to the heteronomous forces of economic necessity, realign the border markers of cultural agency. Press publications depend on print runs, publication figures etc. and the cultural commentators of this field never only act independently but have to answer to editorial policies which are, at least in part, based on favourable economics. Author, as well as critic, are both tied into a systemic process that turns the cultural capital of literary production into the economic capital of the publication and press industries.

The metatext of the literary history, which is essentially restricted to a commentary upon a text, is turned into public epitext, which, as Genette (1997: viii) argues are 'liminal devices and conventions [...] that mediate the book to the reader'. Here a text is produced, often instigated and influenced by the publisher or author, in order to convey a message to the reader and the public in general, which will create interest in a new or first edition and boost sales. It is the publicity of the author and his/her work and their public profile which is noteworthy and will in turn be beneficial to the journalistic publication. The capital of consecration that can be claimed by press publications varies according to the medium in which they are published and the cultural acclaim of the critic discussing a given text or author. On the one hand there is the cultural press which in this thesis is represented in the monthly editions of the *Jornal de Letras e Artes* (JL) and *Ler*, as well as the cultural supplements to the daily Portuguese broadsheets *Público* and *Expresso*, which are usually distributed with their weekend editions; this sector of the press demands a high degree of consecration. Despite the fact that literary journalism is not free from economic restrictions, these publications derive their standing with their readership from a cultural acclaim not dissimilar to that of academia.

Academics are often contributors to cultural press publications, providing a high degree of consecration not only to the works and authors discussed but also to the journal or paper for which they write. Influential cultural figures, such as Eduardo Prado Coelho or Carlos Reis have occupied academic posts, publishing literary criticism within academia in essays and literary histories, while also regularly contributing to *Público* (Prado Coelho) and *Jornal de Letras e Artes* (Reis). Cultural press publications, unlike academic publications, do seek a popular or mass audience; they occupy 'the middle-zone of cultural space, a space crowded not just with artists and consumers but with [...] administrators of culture, vigorously producing and deploying such instruments as the best-of-list, [...], the artist's convention, the book club, [...]' (English, 2005: 12).

On the other hand, there is the segment of popular press publications, such as women's magazines, which is often related to a 'popularization' of authors and their work. Women's magazines are less concerned with imparting cultural legitimacy on one author or another, but can rather be seen as 'a system of messages, a signifying system and a bearer of a certain ideology, an ideology which deals with the construction of [...] femininity' (McRobbie, 1991: 67). The discussion of literature, and of female authorship, in these media, serves an entirely different purpose; they form part of a powerful, commercially driven publishing apparatus that is less concerned with cultural value than with educating girls and women into 'the sphere of feminine consumption' (McRobbie, 1991: 109). Women writers, in this coinage of literary notoriety, are not merely noted for their capital of consecration provided by the professional gatekeepers of academia, but also for being examples of female success stories in the world of literature.

The token woman, the 'mulher extraordinária', which in the restricted access to the canon of literary history exemplifies the boundary marker for omission and exclusion, is here turned into an individualistic proof that women (writers) now can achieve equality, albeit this recognition as (writing) subjects comes at the cost of replacing 'any need for the feminist critique [...] of hegemonic masculinities' (McRobbie, 2009: 57). Lídia Jorge's beautifully

styled photograph takes up an entire page in *Máxima's* review (1999) of *O vale da paixão*. The image is complemented with some 'essential facts' about the author, which above all includes her zodiac sign and favourite city, film, composer and theatre play, but reveals nothing about her thoughts on literature, society or politics. In the beauty and fashion complex that underlies such popular press publications the ideology of a new femininity, that grants subjectivity to some women, in science, business, and the arts, becomes an ideological tool, the expression of a neo-liberal sexual contract that allows women, –very few and carefully selected–, positions of power as long as they give up the claim to a more radical demand of the redefinition of traditional historical and political structures that exclude women.

Although traditional categorizations and a neat distinction between a 'popularized' and an 'elitist' cultural criticism do have a prominent place in press publications, female and feminist memory spaces also open up in the press environment. Unlike the cultural establishment, that, despite political changes after the Revolution of 1974, perpetuated engrained and long-standing mechanisms of cultural value production, Portugal's press had to undergo a radical process of re-organization and renovation in the late 1980s and 1990s. After the state had heavily subsidised the press after 1974 and press publications had often followed a keen ideological stance, in the 80s and 90s 'modernization and privatization of the Portuguese press should take place in a whole new world, where competition and economic results are the main goals [...] thus, Portuguese newspapers would need to change', as Helena Lima in (Sousa, Lima et al., 2014: 373) states in *A History of the Press in Portuguese-Speaking Countries*. This dependence on economic forces produced more varied spaces of cultural inclusion as specialized magazines and journals entered the scene. With the expansion and renewal of press publications also came a re-configuration of newsrooms and many new graduates entered the journalistic profession. Women journalists who had formerly worked for the feminist magazine *Mulheres* (which ceased publication in 1991), found new jobs with emerging women's and literary magazines, as will be outlined in chapter 2.

Female circles of consecration can be observed in the press, where journalists or fellow authors counter-act the 'popularization' and 'feminization' of women authors and place their work within a wider universal cultural heritage. Inês Pedrosa's review of Lídia Jorge's *A costa dos murmúrios* in *Ler* in 1988 or Eduardo Prado Coelho's and Agustina Bessa Luís' reviews of Inês Pedrosa's *Fazes-me falta* in *Público* and *Jornal de Letras* add counter-categorizations that represent an embedding of the text into the historical lines of a world literary space as well as a connection between generations of female writers within this international cultural field. Authors themselves can now also enter negotiations of cultural positionings within the press environment, either through their interventions as critics or through a conscious 'directing' of press dialogue.

Authors can raise their own voice to try and forge counter-inscription of their work and persona. Gender, rather than representing a fixed category, as it did in the concept of 'escrita feminina', can now, in the press environment, be part of discourse constructions between author, journalist and editor. For Judith Butler (2007: 33) 'gender is the repeated stylization of the body, a set of repeated acts [...] [which] are performative in the sense that the essence or identity that they otherwise purport to express are fabrications [...]'. Repeated refutations of a 'feminine' persona and writing and an insistence on the universal character of her texts has led to marked changes in the literary metatext produced in relation to the novelistic *oeuvre* of Teolinda Gersão. Though the institutional criticism presented in the form of literary histories puts her quite firmly in the outsider position marked as 'narrativa de autoria feminina' (Lopes/ Marinho, 2002: 475) or 'literatura escrita por mulheres' (Reis, 2006: 310), throughout her career she has refused this positioning and seeks to occupy a more central and universal place as departure and motivation for her texts. She rejects the objective potentiality offered by the cultural field in determining her role as a woman writer and consciously constructs performative locations of subjectivity different to those prescribed.

In a *Jornal de Letras* interview in 1982, discussing the release of *Paisagem com Mulher e Mar ao Fundo*, Clara Ferreira Alves (1982: 8) asks

Teolinda Gersão whether ‘considera existir [...] uma escrita essencialmente feminina?’, reflecting the institutional critical attitude, then and now, towards female authorship, an attitude, which Gersão in turn sees as ‘uma atitude discriminatória’ (Alves, 1982: 8) and rejects insisting on a wider approach to her writing. The critical comment is here made out of a ‘dialogue between subject and interviewer [and] [...] is the construction of a message [...] [to] the public’ (Genette, 1997: 357), which is determined not only by the journalist but also by the author. On the release of her latest novel, *A cidade de Ulisses*, in 2011 *Jornal de Letras* conducted an interview with Teolinda Gersão, and added ‘Excertos de cadernos’, diary entries by the author regarding the writing of the novel. The dialogue of the interview is here complemented by the private epitext of the diary, which is made public, commenting on the process of artistic creation. Here Teolinda Gersão (2011: 11) writes ‘mas uma obra é exactamente isso. E a Canção de Mim é sempre a canção dos outros e do mundo’. The writing subject is decisively of a universal character and at the centre of artistic creation. This is a position beyond the male/female divide, a location of ubiquitous literary creativity, which the female author emphasises in linking her *Song of Myself* to the genius of Walt Whitman as an artistic expression originating in the same departure point of a desire to create. The author’s performative act, constituted in the re-iteration of a universal rather than a gendered position from which she writes, resulted in a ‘translation’ (in actual translations of her writing as well as the ‘translations’ of metacritical context into other cultural fields than her own) of Gersão’s novels and short fiction from the constrictions of a (gendered) national literary field to the universal space of world literature, where the sex of the author is immaterial and the creative and innovative potential of the text takes centre stage.

### **Transnational and Translational Spaces of Hybridity**

In a transition of texts and their authors into a ‘transnational’ or ‘translational’ space, hybrid concepts of cultural memory construction emerge in press and academic cultural criticism and new female memory spaces become possible once fixed terminologies, such as a ‘female writing’ or ‘popular’ and ‘elite’ cultural production are removed. These hybrid spaces of a

female cultural memory could be said to constitute a counter-memory, in the sense that they try to re-form and re-evaluate traditional modes of contextualizations of literary texts. Aleida Assmann writes that ‘das Motiv der Gegenerinnerung [...] ist die Delegitimierung von Machtverhältnissen, die als oppressive erfahren werden [...] die Erinnerung [...] dient zur Fundierung nicht der Gegenwart, sondern der Zukunft [the purpose of counter-memory is a delegitimization of power structures that are perceived as oppressive [...] as memory [...] serves not as a foundation of the present but of the future]’. In the case of contemporary authors, literary history is still being written, not least through the interventions of writers themselves, who are able to construct aspects of their persona not only in press releases but also, most recently, in representations of a screen self in (public) Facebook pages, Twitter conversations or ‘personal’ websites.

In digital media the national cultural field is opened up into a globalized field of cultural criticism, where, according to Axel Bruns (2008: 1), ‘processes of massively parallelized and decentralized creativity and innovation in myriads of enthusiast communities no longer produce content, ideas and knowledge in a way that resembles traditional [...] models of construction’. Chapter 3, therefore, focuses on cultural criticism of Lídia Jorge’s, Teolinda Gersão’s, Hélia Correia’s and Inês Pedrosa’s texts online and in memory spaces that are by their very (electronic) nature transnationally hybrid. In a knowledge economy that allows an endless variation of contextualizations of authors and their texts by anyone who wishes to comment on their work the centripetal forces of a unifying concept of a (national) cultural criticism are replaced by a multi-layered approach, where opposing or dissenting contributions can stand next to each other.

In an interview with the online publisher *Booktailor* Teolinda Gersão (<http://blogtailors.com/6267342.html>) tells of her relationship with social media: ‘O Facebook é como a vida, nele encontramos todo o tipo de pessoas. A vantagem maior é que, de facto, nos pode pôr em contacto com pessoas da nossa área profissional ou cultural, que partilham as nossas preocupações e interesses, em todos os lugares do mundo.’ In 21<sup>st</sup> century digital media the

“politics of locations” [...] [or] cartographies of power’, as Rosi Braidotti (2002: 12) calls them in *Metamorphoses*, are re-defined and the positions within the cultural field and questions of cultural value and agency have become an increasingly ‘fluid’ concept that is constantly overwritten. Though this brave new world of digital ubiquity allows for multiple constructions of cultural value, it is also not without its problems. Aleida Assmann (2010: 214) fears that the sheer volume of digital inscriptions ‘läßt keinen trennscharfen Unterschied mehr zu zwischen Erinnern und Vergessen [leave no clearly distinct difference between memory and forgetting]’ and Katherine Mangu-Ward (in Bauerlein, 2011: 255) asks in her article on Wikipedia ‘an obvious question [that] troubled and continues to trouble many: How can an “encyclopaedia that anyone can edit” possibly be reliable?’. A flood of data and facts that are difficult to navigate, as well as questions of tractability and accountability plague the new electronic medium and how much digital contributions will account for future cultural value constructions is not clear at this point in time. The vast knowledge base available through the new technology is managed and administered by some powerful global players like Google and Wikipedia, who use their central stakes in creating and distributing information also for commercial gains. They appear to use ‘pure logic’, in the case of Google’s algorithms, or the promise of a ‘democratic’ access to knowledge creation, in the case of Wikipedia’s ‘anyone can edit’ maxim. This reintroduces institutional and centralized forces into online media, and the transnational and hybrid character of digital memory is yet again subject to regulatory efforts.

## Chapter 2: Literary Histories

In the first instance this analysis focuses on the conditions of creativity for women writing at the turn of the millennium in Portugal; provided by the institutionalized forces of art criticism, namely literary histories. The primary questions here are how cultural value is produced, how writers and their texts acquire a certain status within the cultural hierarchy and how positions of literary agency are played out in a contemporary setting. As Pierre Bourdieu (1993: 32/3) writes in *The Field of Cultural Production*, 'no cultural product exists by itself; i.e. outside the relations of interdependence which link it to other products'. The material production of a work of art is inherently tied to its symbolic production, which is essentially a metatextual comment by professional critics on the creative process completed by the author or artist. In this sense the rather solitary act of writing, in which the author creates the physical materiality of the text, is only completed, once societal forces have put their stamp of approval on individualistic creativity. James English (2005: 27) writes in *The Economy of Prestige* that 'cultural value cannot emerge in the absence of social debts and obligations, of the credit [...] or respect that certain individuals are granted by others; its production is always a social production'. Hélia Correia's, Lídia Jorge's, Teolinda Gersão's, and Inês Pedrosa's texts are commented upon in an institutional valuing system, represented by the literary histories analysed in this thesis: Volume 9 of Carlos Reis' *História crítica da literatura portuguesa, Do neo-realismo ao post-modernismo* (2006) and the *História da literatura portuguesa, volume 7*, edited by Óscar Lopes and Maria de Fátima Marinho (2002) and Fernando Pinto do Amaral's *100 Livros Portugueses do Século XX* (2002). They constitute, according to John Frow (1995: 143) in *Cultural Studies and Cultural Value* a valuing community where, 'value is always *value-for*, always tied to some valuing group'.

In this sense, the literary merit of a text is never immutable or static, but changes with the historical perspective employed by the contemporary critic. This is of particular importance in the Portuguese cultural field, where the ideological context of literary criticism changed drastically after 1974 and texts and authors often acquired a different position due to the changed political



circumstances. But for women authors this freedom in societal and political terms did often not result in a less gendered representation in critical contexts and a gender political hegemony can still be detected even in a contemporary setting. It is only 'by achieving the status of a classic, [that the modern work] manages to free itself from the functions of taste and critical opinion', as Pascale Casanova (2007: 92) writes in *The World Republic of Letters*. This lofty position of (modern) literary classic is harder to achieve for female authors in Portugal, as their texts often are not included in the critical categories that carry the most prestige and their writing is subsumed under the heading of 'women's literature' or 'women's writing', separate from the main narratives of a literary canon. Despite the persistence of a traditional climate in Portugal, where small critical elites still decide on authors' positions within the national canon, tentative steps to greater recognition of women writers can be observed. This is mainly due to female artists connecting with a world literary scene, in their aesthetic and creative outlook, rather than operating within the much narrower delimitations of a national literary field. These efforts, though reflected predominantly in contextualizations from abroad do show some influence on the Portuguese cultural field, effecting a continual change to traditional critical attitudes in an ever more commercialized publishing scene.

### **Portugal and its Mechanisms of Literary Consecration**

Historical factors play a considerable role in the construction of literary prestige, accounting for the mechanisms of consecration employed. For women writers historical contextualizations have not changed as one might suspect throughout the momentous political shifts in Portugal in the past 40 years. Contemporary literature in Portugal could only truly represent an autonomous sector of cultural production once Salazar's dictatorship ended in 1974, which marked a decisive re-assessment of what constituted cultural value. But rather than one 'regime of value' (Frow, 1995: 144) being smoothly replaced by another this transition has proved lengthier and more complicated than the sudden change of political realities. Pascale Casanova (2007: 193/4) describes how 'the coming of power of military dictatorships in Spain and Portugal [...] and the establishment of Communist regimes [...] in central and

eastern Europe produced the same phenomenon of literary nationalization and intense politization, thus marginalizing writers', and therefore eradicating any autonomy in the field of literary production. The transition to a democratic government in Portugal did, however, little to improve the independence of the cultural sector, binding artists and critics alike in a system very much steered through political intervention. According to Margarida Rendeiro (2007: 143 & 107) the change of political regime did not alter conditions considerably:

The Revolution did not provide the cultural field with more autonomy. The governments in office between 1974 and 2004 inherited the position of major agent of literary consecration conquered by Salazar's government and did little to withdraw their influence on the literary field [...] The relative stability of the valuing community also suggests that there was a concern to safeguard aesthetic and literary standards.

Despite the opening up of the commercial book trade into markets abroad, mainly from the 1990s onwards, and the removal of ideological restrictions constituted by the control of literary production through censorship this centralized and tightly regulated system of cultural value production in Portugal continued to pose considerable difficulties to the evaluation of work produced by women authors. If such traditions are re-enforced by mechanisms of consecration that seem immutable and are never essentially re-assessed, female authorship will always remain the exception. In *Uma história na História: Representações da autoria feminina na História da literatura portuguesa do século XX* Chatarina Edfeldt (2006: 155) contests that women are only ever admitted to the canon as 'singular cases', as they are never tied into generational movements: 'a falta da ligação com as correntes literárias e a falta de laços entre uma geração de escritoras e outra resultam na apresentação de muitas das escritoras como ilhas isoladas no discurso'. This critical exclusion of works by women writers is a phenomenon that persists even in the contemporary era, where the literary system often side-lines or ignores common ideological or aesthetic traits between female authors or links to other writers of their generation.

Rather revealing in this context are the views offered by one of Portugal's most influential publishing agents and editors, Maria do Rosário Pedreira. She 'discovered' some of contemporary Portuguese literature's stars like José Luís Peixoto, valter hugo mãe and João Tordo and scouts for new literary talent for publishing giant Leya, which owns some of the main publishing houses in the country like Dom Quixote and Caminho. In an interview she gave to *Público* in 2010 Pedreira states brazenly 'a minha missão [é] reconstruir uma literatura nacional' (Ribeiro, 2010: 18). Asked whether women will also play a part in her vision, given that most of the talent she has so far promoted is male, she is quite clear on the quality of female author's literary production: 'aparecem muitas mulheres a escrever, mas não coisas literárias, coisas comerciais [...] desse tipo de textos, uma literatura mais "light", aparece muita mulher a escrever' (Ribeiro, 2010: 18). At no point in the interview does Maria do Rosário Pedreira reflect on the ambiguities contained in such terminology as 'literatura light' or explain what, to her, does constitute 'good' or 'bad' writing, 'serious literature' or best-sellers. In a critical discourse that focuses on the division between 'serious' and 'commercial' literature, women are often kept out of the canonical positions offered to writers of 'quality literature', as their work is deemed to be too mass orientated. Edfeldt (2006: 140) points to the deeply gendered mechanism underlying such critical assertions: 'neste percurso, desenvolveu-se também o hábito crítico de distinguir e hierarquizar entre a literatura de alta qualidade e a de massa. Nota-se, em vários estudos, que a literatura escrita por mulheres foi muitas vezes tratada pejorativamente pela crítica literária, por ser considerada literatura de massas'. Since the time of Salazar's Estado Novo, aesthetic criteria deciding what constitutes cultural or literary value seem to have been inscribed in a restricted valuing regime which, though changed in its ideological outlook, remains built on literary traditions that link one generation to the next, such as Neo-realist or Marxist class consciousness, and is resistant to revisionist changes. In the new market orientated environment of 21<sup>st</sup> century publishing women writers are denied canonical positions because of a perceived closeness to mass literature, denying them entry into canonical generational movements on ideological as well as economical grounds (the symbolic capital of their texts is ignored as

their work is dismissed due to its economic capital, which is deemed too close to the interests of the mass market).

Margarida Rendeiro (2007: 199) describes how important this inheritance of a literary tradition is for the emerging writer in Portugal, when she paints the trajectory of José Luís Peixoto's literary career: 'following the publication of *Nenhum olhar*<sup>4</sup>, Eduardo Prado Coelho reviewed the novel as "a surpresa absoluta" and recognized some Neo-Realist influence. *Jornal de Letras* published a favourable review, which compared this novel to *Levantado do chão*<sup>5</sup> [by José Saramago]'. The mention of Portugal's Nobel laureate's name as well as the connection to Neorealism helped the newcomer considerably in establishing his own literary authority in the field. In many cases female authors can not count on such consecration through a link to the authority of literary traditions, as their work does not fit the categories demarcated by the male authors of the past. Women writer's aesthetic concepts, the content of their texts as well as the genres in which they choose to write are often not compatible with the historical narratives perpetuated in a social climate, where the '1933 constitution had declared that everyone was equal [...] "except for women [...]"' (Fernandes in Pazos Alonso, 1996: 41). Women's legal rights and the positions in society they could occupy radically improved after the fall of the regime in 1974; as Deolinda Adão (2013: 31) writes in *As herdeiras do segredo* 'a nível legal, muitas foram as alterações: em 1978 [...] a mulher portuguesa passa a ter um estatuto de paridade em relação ao homem [...]'. But this attention to women's rights, that went hand in hand with the country's democratic opening was short-lived. Adão (2013: 31) remarks, 'embora ao nível individual, depois da Revolução de Abril muitas

---

<sup>4</sup> *Nenhum olhar*, published in 2000, is arguably José Luís Peixoto's most successful novel to date. The choice of publisher (Editorial Caminho) and an association with the work of Saramago were crucial in establishing the national and international reputation of Peixoto's debut novel. The book won the José Saramago prize in 2001 and has been widely translated, after being heavily promoted internationally by its publisher.

<sup>5</sup> *Levantado do chão* catapulted José Saramago to national and international fame after its publication in 1980. It describes resistance to the Salazar regime by the working class in the Alentejo region of Portugal and was heavily promoted by publisher Editorial Caminho precisely for its class-conscious content. The book was not only well received by critics and received the Cidade de Lisboa prize in 1980, but also enjoyed great commercial success, reaching number 4 in national best-seller lists in 1983.

mulheres tenham conseguido romper com os estereótipos culturais da sociedade portuguesa, [...] ao nível colectivo esse processo não se desenvolveu nem consolidou de forma equivalente'. In the 1970s and 1980s women felt free to enter the cultural scene as writers and artists and their personal liberties had certainly increased with the end of authoritarian rule, allowing them to express themselves in their artistic works. But the public recognition of female authors' creativity is still lacking, often pushing female artistic productivity to the margins. The social prejudices that removed women from the public sphere, linking them firmly to the 'domestic' and 'private' can still be felt in the contemporary critical discourse. As Chatarina Edfeldt (2006: 109) writes: 'o problema de "incompatibilidade" histórica vem da conexão simbólica entre, por um lado, a "mulher" e a esfera privada e, por outro lado, a actividade literária e a esfera pública'. This historical link between the female and the private world of emotions and relationships is visible in the categorizations employed in literary histories, removing female authorship from the main narratives and generational movements described on the one hand, while never recognising the existence of common ideological and aesthetic traits between women writers, on the other.

The lack of classificatory tools that would encompass the writing of female authors and allow them access into the canons of literary histories has led to often quite narrow interpretations of texts by these women writers who are admitted to the main lines of critical context. Only certain aspects of their texts are explored, which do coincide with approved and popular categorizations, such as historical novels, while other topics, such as a feminist revision and re-interpretation of historical events or political discussions on feminist issues such as abortion are eradicated from the narratives found in literary histories and other critical contexts. Celebrated female writer and academic Ana Luísa Amaral (2015: 12) recently pointed out that during her long career as a poet not one critic has ever recognized the sexual ambiguity inscribed in some of her texts: 'from where I stand, I cannot avoid to think about the critical analysis developed by Anna Klobucka [...] about the ways how in Portugal non-normative sexualities are either ignored or misread by criticism'. As established categorizations, such as historical

novels or anti-colonialism, are insufficient to describe the variety of topics discussed by women writers and critics are reluctant to open up the critical discussion, the sex of the author often remains the only method of categorizing the writing of female authors and they appear subsumed under the heading of 'escrita feminina'. In Carlos Reis' *História crítica da literatura portuguesa* Hélia Correia appears as a mere name in a list of authors mentioned under the heading 'literatura escrita por mulheres' (Reis, 2006: 310); a classification the author vehemently denies. In an interview with Ana Raquel Fernandes (2007: 266 & 268) Correia declares 'não consigo aceitar que se divida o mundo em masculino e feminino. Trata-se de algo que normalmente me deixa muito indignada porque cada ser humano é muito mais do que a sua marca sexual [...] ao contrário do tema do feminino, reconheço absolutamente o reflexo da minha experiência pessoal. Tive desde sempre uma percepção muito aguda das diferenças de classe [...]'. A class-conscious writing would bring Correia's texts closer to a Neo-realist or even Marxist tradition, but such connections are never made, as a socially conscious content is continually downplayed by critics in favour of a perceived 'feminine' mode of expression. For other authors, some of their texts are subsumed under the main classificatory categories, while part of their *oeuvre* is left out of the critical discussion. Lídia Jorge's *O dia dos prodígios*, or *A costa dos murmúrios* are prominently placed in both Reis' *História crítica da literatura portuguesa* and Óscar Lopes' and Maria de Fátima Marinho's *História da literatura portuguesa*, contextualized within the anti-authoritarian and colonial critique of many authors of her generation. In contrast *Notícia da cidade silvestre*, or her short stories 'O marido' and 'Branca de neve', which all express feminist consciousness, thematising issues such as the economic dependency of women on men and violence against women, are never admitted to the canon of works discussed in relation to the author. As John Frow (1995: 155) remarks, 'these are questions not just about criteria, but about whose stories get told, and, crucially, about who gets to make these decisions, who doesn't and on what grounds'.

## The Politics of Literary Histories

Literary consecration is based on a set of mechanisms that are formed by historical and political circumstances and the canon presented is never only determined by aesthetic criteria but owes much to the traditionally established lines of consecration, resulting in a narrative that is hugely dependent on its ideological function. Nationally based literary histories occupy a central role within the cultural field of literary production, as they provide an interpretative commentary on a text that will be crucial as to whether a text and its author are considered part of the national literary canon or not. In this study the representations of female authorship are discussed in 'two forms of literary history: encyclopaedic and narrative' (Perkins, 1992: 20). Volume 9 of Carlos Reis' *História crítica da literatura portuguesa, Do neo-realismo ao post-modernismo* (2006) and the *História da literatura portuguesa, volume 7*, edited by Óscar Lopes and Maria de Fátima Marinho (2002) constitute attempts at canonizing contemporary literary production in Portugal, which 'fulfil the essential criteria of narrative, for it [...] does describe a transition through time from one state of affairs to a different state of affairs and a narrator reports this transition to us' (Perkins, 1992: 29). Fernando Pinto do Amaral's *100 Livros Portugueses do Século XX* (2002), on the other hand, might be classed within the encyclopaedic genre of literary histories, in which 'the book is essentially a series of separate essays on separate authors or works, arranged in chronological order' (Perkins, 1992: 53). Pinto do Amaral's collection consists of one hundred short description of texts published between 1900 and 2000. Each text is representative of a particular year of the past century, 100 texts are selected, though not each and every single year is mentioned and sometimes various texts are discussed that appeared in the same year.

Categorizations emerge as one crucial factor in determining whether female authors do or don't form part of the main corpus of a national literary canon. David Perkins (1992: 248) in *Is Literary History Possible?* writes, that 'the single most necessary assumption of literary history is that one can speak meaningfully of supra-individual entities –periods, genres, traditions, schools, movements [...]'. The creation of such entities, or the categorizations that can

be found in literary histories are by no means based on purely aesthetic criteria, but reflect the dominant societal values of the time and place the literary history is published. Such taxonomies are historically constructed, bound up with concepts of nationhood, forging a national identity through the positivist exposition of a canon of great 'national works'. Chatarina Edfeldt (2006: 23) explains, 'a historiografia literária [...] é um produto do Romantismo, e [...] era entendida como um projecto de construir uma identidade nacional. Assim o carácter científico-positivista da historiografia desfruta de grande prestígio académico e social [...] sobretudo pela sua capacidade de contextualizar a literatura numa narrativa nacional maior'. Economic and political factors play a role in cultural value production, the goal of the process is influence, which is achieved through recognition and legitimacy granted to an author and critic by other producers of culture in the field. Edfeldt (2006: 19) points to the 'processos (políticos) da formação de um cânone literário nacional e a consequente invisibilidade das escritoras no mesmo'; stressing the fact that academic publications relating to national literary history are politically and culturally overwritten constructions.

The production of cultural value is intrinsically tied to the classificatory categories into which authors and their works are placed; they constitute, as Genette (1997: 7) formulates it in *Paratexts: Thresholds of Interpretation*, a subtext, a (meta-)narrative, which lends 'paratextual value' to the literary history. The taxonomies thus established are expressions of the currently dominant political and social hegemony, and can therefore only offer a limited number of positionings to the various authors represented. Classifications are historically determined and can only ever reflect a pre-existing judgement: 'the classification is prior [...] to the literature it classifies, [...] the validity of the classification confirms itself every time the texts are read, for the classification signals what to look for and therefore predetermines, to some degree, what will be observed', as Perkins (1992: 72) states.

This classificatory practice favours authors who produce texts that will easily fit within the established categories, while those producing literature that is not as readily classified will more often remain outside the main



narrative of literary history. Gender is one of the defining markers of category into which an author is placed. Female authors are, on the one hand, omitted from the established taxonomies that are historically imbued with the greatest literary prestige, such as the political or historical novel, or, on the other hand, they are placed in a category apart that is formed by a canon defined by the sex of the author alone, disregarding any aesthetic affinities or differences between male and female writers. Classifications based on pre-existing aesthetic categories will never adequately reflect women writers. Ana Paula Ferreira (2002: 17/8) writes that the distinction created in the aesthetic judgement of literary historians has left open a gap between the reception of male and female authorship, and 'em questões relativas à política do sexo, não admira que se tinha ignorado a produção literária de autoria feminina não identificada com a hegemonia de um ou outro "ismo"'. Groups of writers and literary movements are defined by the writing of male authors, and female authors seldom gain admission to such circles of critical distinction, such as Hélia Correia never being linked to other contemporary authors, such as José Saramago, because the class-critical content of her work is ignored and the 'feminine' element of her writing is stressed in contemporary criticism.

Fernando Pinto do Amaral (2002: 8) in his *100 Livros Portugueses do Século XX* sets out his criteria for selection of texts and authors as 'procuramos ver aquilo que de mais importante ou decisivo nos terá deixado o Século XX'. He states that he included works that combine literary 'merit' and historical impact, but never quite explains on what grounds such merit or impact is based. And a gender bias can clearly be observed in Pinto do Amaral's selection. Male authors are frequently linked to either historical themes or other great –male– writers and thinkers and political and literary movements, whereas the work of female authors often remains without such contextualization. José Saramago's *Memorial do convento* 'situado no contexto de reinado de D. João V. [...] toma como ponto de partida os dados históricos' (Pinto do Amaral, 2002: 172); Vergílio Ferreira's *Para sempre* shows 'preocupações sociais e existencialistas' (Pinto do Amaral, 2002: 176); in João Melo's *Gente feliz com lágrimas* 'vemos desfilar algumas imagens do Portugal das últimas décadas' (Pinto do Amaral, 2002: 188) and the title to

António Lobo Antunes' *Não entres tão depressa nessa noite escura* 'provém de Dylan Thomas' (Pinto do Amaral, 2002: 210).

Of the four women writers studied in this thesis only Lúcia Jorge and Teolinda Gersão are represented in Pinto do Amaral's selection of Portuguese Literature of the 20<sup>th</sup> century. As each author is only exemplified in one text, – apart from Fernando Pessoa, who is granted more space than any other author and is included five times in the collection, once under his own name and then, in 1944, 1945, 1946, and 1982 under his heteronyms Álvaro de Campos, Ricardo Reis, Alberto Caeiro and Bernardo Soares–, the novels chosen already reveal some of the classificatory criteria applied. Teolinda Gersão is represented in *100 Livros Portugueses do Século XX* with her first novel *O silêncio*, while Lúcia Jorge's *O vale da paixão* is seen as 'o ponto cimeiro do seu percurso' (Pinto do Amaral, 2002: 206). Neither Gersão's later nor Jorge's earlier work that has a more obvious historical content is chosen here, which already pre-determines the reading of the novels as 'private' and 'emotive'. Both novels are interpreted as focused primarily on relationships and sentiment: 'Teolinda Gersão revelou-se no panorama literário português ao explorar o universo das relações humanas e da tensão entre os dois sexos' (Pinto do Amaral, 2002: 206) and 'este romance [*O vale da paixão*], cujas páginas interrogam as correntes de amor e ódio que alimentam a família do patriarca algarvio Francisco Dias' (Pinto do Amaral, 2002: 206). Though Pinto do Amaral's literary history does not present a continuous narrative and each text and author is treated separately, there seems to be more affinity between the themes discussed by male writers than those issues on which female writers focus, which emerge as a narrative peculiar to only the author in question rather than a wider aesthetic or political discussion followed by many writers of a certain era. Certain categories or genres of fiction are given more prominence than others and Fernando Pinto do Amaral clearly imbues particular philosophical and historical strands with more significance. Male writers are linked to movements like existentialism and socialism, or historical periods like '[a] crónica histórica do século XVII' (Pinto do Amaral, 2002: 172) in the case of Saramago's *Memorial do convento*; while a contextualization in terms of a

female or feminist historical perspective is never even attempted and no names or movements are attached to the issues raised in texts by female authors.

Hilary Owen and Cláudia Pazos Alonso (2011: 19) write in *Antigone's Daughters?: Gender, Genealogy, and the Politics of Authorship in 20<sup>th</sup>-Century Portuguese Women's Writing* that 'canonical literary histories function as self-fulfilling prophecies of gender inequality, where the underlying textual structures that work against women's inclusion are never radically re-examined or recognized as being political in the first place'. Teolinda Gersão's *O silêncio* and Lídia Jorge's *O vale da paixão* do include a historical and political content and are by no means only limited to a private narrative without any repercussion in or connections to the public domain. *O silêncio* quite pointedly mentions such hotly debated issues as a woman's right to abortion or divorce and the impossibility of women's escaping domestic violence due to a husband's financial and legal hold over his wife; *O vale da paixão* points to the hypocrisy employed by society in disguising single motherhood, when Maria Ema, pregnant by the Dias' family black sheep Walter, is saved from disgrace by marrying Walter's brother instead of the disappeared father of her child and Walter's daughter is never told about her real parentage. This female historical context, especially the fight for equal rights for women has a similarly long tradition as other political movements, such as socialism, and is equally rooted in political groupings established at the beginning of the 20<sup>th</sup> century by such prominent figures as Ana de Castro Osório, who is not even mentioned in her own right as a thinker or as a writer in *100 Livros Portugueses do Século XX*. On the one hand feminist historical or political developments are not given the same weight or importance as other political and societal movements and this therefore leaves women authors only an 'outside' category symbolized by a private and individualistic style. And on the other hand issues that have characterized the women's rights debate for decades are not discussed within a political or ideological terminology, but as private matters belonging to a particular character or author only rather than representing a collective effort to create a poetics of resistance and political awareness. As Chatarina Edfeldt (2006: 187) writes 'o

discurso histórico-literário dominante evidencia um blind spot em relação aos conteúdos [...] a literatura de intervenção social escrita por mulheres, é frequentemente caracterizada por ser um tema tratando a “problemática” ou “questão” feminina sem que o discurso histórico-literário chegue a problematizá-la’.

### **The Cultural Field of Literary Production**

The positions awarded to male and female writers can be seen as representative of the ideological forces that operate within a national literary field as Pierre Bourdieu (1993: 30) defines it in *The Field of Cultural Production*: ‘the literary or artistic field is a field of forces, but it is also a field of struggles tending to transform or conserve this field of forces’. As seen from the historical developments in Portugal’s cultural criticism such a ‘field of forces’ can never be static and is constantly overhauled by political or social changes in the culture in which the literary history is situated. This is of particular importance when discussing the representations of texts by female authors in literary histories written on the contemporary Portuguese context, as it is the political nature of its categorizations that are most revealing, especially assumptions as to what constitutes ‘popular’ or ‘sentimental’ writing. John Frow (1995: 145) remarks that ‘no object, no cultural practice has an intrinsic or necessary meaning or value or function; and that meaning, value, and function are always the effect of specific [...] social relations and mechanisms of signification’. Returning to the idea of the literary field, the symbolic value of texts can never be fixed and their position within the field might be altered according to the critical point of view.

The writer that has been most associated with accusations of producing popular and sentimental writing is Inês Pedrosa, which has removed her from those texts and authors discussed in the mainstream narratives perpetuated in literary histories. She is not included in Carlos Reis’ *História crítica da literatura portuguesa* nor is she one of the authors chosen for Fernando Pinto do Amaral’s *100 Livros Portugueses do Século XX*. In Óscar Lopes and Maria de Fátima Marinho’s *História da literatura portuguesa* Pedrosa is discussed briefly by Luís Morão, who wrote the chapter on fiction

in the 1990s. Inês Pedrosa had only just set out in her literary career in the 1990s, and both novels she wrote in this decade, *A instrução dos amantes* and *Nas tuas mãos*, are mentioned here. Inês Pedrosa is subsumed under the category of ‘women’s writing’ with a thematic focus dominated by sensual emotivity: ‘mundos também díspares, mas agora femininos, são os de Inês Pedrosa [...] mundo de instrução sobre os afectos e o amor [...]’ (Lopes, Marinho, 2002: 533). There is no political or historical contextualization offered for either novel, the interpretation focuses merely on the portrayal of relationships and the emotive content.

This dismissal of Inês Pedrosa’s writing as popular and sentimental relegates her to a sector of the literary field that is dominated by economic principles, but offers little of interest to the ‘serious’ critic or reader. Professional reader and talent scout Maria do Rosário Pedreira firmly decides ‘muita coisa de um género cor-de-rosa, não sinto que seja para mim’ (Ribeiro, 2010: 18) and would never recommend literature of a sentimental hue for publication in such reputable publishing houses as Dom Quixote or Caminho. Pedreira’s stance reflects Bourdieu’s (1993: 115) view, where ‘the field of restricted production tends to develop its own criteria for the evaluation of its products, thus achieving the truly cultural recognition accorded by the peer group whose members are both privileged clients and competitors’. But according to critics, like John Frow (1995: 150) ‘it [is] possible to rethink the relation between canonical (or “high”) and non-canonical (or “popular”) culture, as practices of value rather than a collection of texts with a necessary coherence’. If cultural value is not discussed as an inherent quality, but a feature imbued with critical context, sentimental or popular content would not exclude a text from being part of ‘serious’ literature or those texts and authors from being considered to have the highest cultural value or standing.

This more flexible approach to cultural categorizations also makes it possible to discern the political motivations behind critical judgments concerning value production. In an interview for the cultural section of Portuguese daily newspaper *Público*, gender emerges as a decisive factor in Maria do Rosário Pedreira’s perception of what constitutes sentimental

writing. She concedes 'se vir num nível mais abaixo, na literatura mais leve, há muito mais mulheres do que homens' (Ribeiro, 2010: 18). In her assessment of contemporary Portuguese literature Pedreira seems to equate 'literatura light' automatically with female authors, obviously unaware of the potential for gender political contestation such a statement might incur. If the regime or practices of value are changed, the same text, the same author might occupy a completely different position within the literary field and the quality of the writing might not appear as an immutable constant as assumed in Bourdieu's static field of forces.

In this context it is worth noting that once Inês Pedrosa's texts left Portugal and were discussed by critics from outside the Portuguese cultural field, such classifications as 'sentimental' or 'popular' disappeared and other narratives emerged from the critical context, that had been absent from national reviews. Alison Ribeiro de Menezes devotes an entire chapter to Inês Pedrosa's *Nas tuas mãos* in the collection *Legacies of War and Dictatorship*, which also features contributions on such cultural heavy weights as José Saramago and António Lobo Antunes. Unlike Luís Morão, Alison Ribeiro de Menezes (2011: 90) does put Pedrosa's novel into a socio-political and historical perspective, which is not entirely grounded in emotivity, but 'interrogates the question of disrupted genealogy in the specific context of Salazarism and post-Salazarist Portugal by means of the use of the embodied voices of three generations'. Here the retrieval of a feminine or feminist cultural memory is interpreted as a valid contribution to a whole canon of texts concerned with the re-evaluation of the events of a recent traumatic past. Deolinda Adão in *As herdeiras do segredo: personagens femininas na ficção de Inês Pedrosa* dedicates a whole chapter to *Nas tuas mãos* and its male and female protagonists. Adão's (2013: 97) analysis does not only focus on the historical elements of the novel but emphasises the importance of issues such as female identity and the marginalization of women during the Salazarist regime: 'pretende-se que essa marginalidade resulta da tensão entre os mitos portugueses de feminilidade, tanto literários como culturais, e a apropriação e reconstrução destes mitos pelo Estado Novo de forma a forjar uma identidade feminina que se insere dentro da estrutura da retórica

nacionalista do regime. Em *Nas tuas mãos*, esta tensão vai além da construção das personagens [...]. A feminist reworking of the historical context forms the central part to the critical interpretations offered by Ribeiro de Menezes and Adão, who both recognise such historical revisionism as ideological critique of (female) identity formation rather than the simple recounting of familial relationships. Whether or not Inês Pedrosa's *Nas tuas mãos* forms part of cultural production belonging to the 'high' or 'popular' sector of the cultural field is in large part due to the position of the criticism it receives. The recognition of the novel within Portuguese circles of cultural production and producers differs a great deal from its wider reception in academic institutions, in the UK (Warwick University: Ribeiro de Menezes) and US (University of California, Berkeley: Adão) respectively, according to the intrinsic politics of the cultural field in question and the forces that operate within it.

### **Constructions of Literary Prestige**

Literary prestige or what is considered to be 'high' or 'popular' has emerged as a shifting parameter in the previous section, where the literary field and its forces are determined by ideological and societal premises rather than unequivocal judgements of taste. Literary histories are essentially a meta-narrative produced as a conglomerate of distinguished text and biographical data; and 'all literary critics, for centuries, have been producing metatext without knowing it', as Gérard Genette (1997: xviii) remarks. In this sense literary histories can be analysed for the kind of narrative they embody, as this is also a carefully selected museum of texts that determine what is considered 'great' literature'. The importance of such a selection of 'great national literature' in terms of national identity construction has already been pointed out; a national canon of literary works forms an important part of a nation's cultural memory, as it selects those texts and authors worth remembering. Aleida Assmann (2010: 46) states in *Erinnerungsräume*, 'die Gesellschaft selbst schafft sich Institutionen der Gedächtnispflege und agiert als Stifterin und Garantin ihres eigenen Gedächtnisses, wobei sie sich zur Richterin über Vergehen und Bestehen von Namen macht [society itself creates institutions of memory conservation and acts as founder and

guarantor of its own memory, as it turns itself into judge and jury over the survival or disappearance of names]'. What is preserved as cultural memory in the form of literary histories is by no means an accident or even the result of an educated judgement of taste on the part of the literary historian, but a carefully selected number of texts that comply with the political and ideological premises of the society for which the literary history is compiled.

The traditional narratives that sustain a nation and occupy central parts of a country's cultural memory, are political and historical constructs, carefully selected for their usefulness in creating a national identity. Although literary histories are written in a way that gives the impression of presenting objective judgments, they are essentially telling the story of which literature is considered important and significant at a particular moment in time. As much as aesthetic taste owes to tradition and education, the narrative of the literary history is indebted to fictionality rather than scientific objectivity. They are, just like the concept of the nation itself, invention. Anna Klobucka (2006: 101) points out that 'a história da literatura nacional destaca-se como um esforço duplamente oximórico, uma fusão forçada de duas dimensões imaginárias diferentes com base num registo histórico cuja solidez tranquilizadora também tende a ser, quase sempre, um produto de imaginação'. Literary histories have to be understood as political and historical constructions in order to regulate and determine the production of cultural value. As du Gay (1997:3) remarks, 'to study an object or text culturally, one should at least explore how it is represented, what social identities are associated with it, how it is produced and consumed, and what mechanisms regulate its distribution and use'. Certain societal factors determine which stories get told and which ones get omitted in the greater national narrative on which literary histories are built.

Cultural memory inscribed in literary histories is therefore heavily reliant on the dominant socio-political factors that govern a nation at a certain point of its history. In patriarchal societies, such as the one that produces and sustains the Portuguese literary field, gendered political selection criteria play an important part as to which narratives are permitted or omitted in a national



critical discourse. Deolinda Adão (2013: 30) writes ‘na [sociedade] portuguesa [...] colectivamente aceitamos [...] que o homem tem autoridade sobre a mulher e que a função da mulher na sociedade é determinada pelas instituições de poder, nomeadamente o Estado e a Igreja’. The gender political orientation of literary histories is constructed in a certain socio-political climate and therefore produces pre-determined narratives that are only representative of a selective part of the country’s cultural memory. For Aleida Assmann (2010: 140) society has two kinds of memory, one a selective memory governed by political and societal pressures, and the second a general memory, conserving the totality of cultural production: ‘mit dem Funktionsgedächtnis ist ein politischer Anspruch verbunden [...] das Speichergedächtnis bildet den Gegenpart zu diesen verschiedenen Perspektivierungen des kulturellen Gedächtnisses [in “functional memory” a political claim is manifest [...] the “memory store” is its counterpart with its various perspectives on cultural memory]’. Where a too restrained political selection mechanism is producing a very narrow form of cultural memory, as in totalitarian societies, the all-encompassing ‘memory store’ can preserve memory and provide future generations with different perspectives on the past. For women writing in the Portuguese cultural field Assmann’s assertions are of particular significance, as their cultural heritage and memory has consistently been erased from the greater national narratives and is often buried in a much wider conglomerate of texts relegated to the margins. But access to this wider cultural memory is only possible once ideological restrictions are lifted and different perspectives on cultural memory are allowed into the mainstream national narratives.

The way literary prestige is constructed in literary histories and encyclopaedias is determined mainly by national literary traditions, and it is this traditional approach that prevents new perspectives to opening up in a changed ideological climate. Parameters such as the age of the national literary context, the proliferation of ‘classical’ texts and writers, the frequency with which those texts and writers are translated into other cultural contexts are important factors for the discussion of contemporary texts, as they set the limitations against which such literary output will be measured. As Pascale

Casanova (2007: 14) argues ‘the age of a national literature testifies to its “wealth” –in the sense of number of texts- but also, and above all, to its “nobility”, to its presumed or asserted priority in relation to other national traditions and, as a result, to the number of texts regarded as “classics” [...] or “universal”’. In the Portuguese cultural context such an allegiance to classical works or long standing literary traditions are of the utmost importance in situating the contemporary writer. Hilary Owen and Cláudia Pazos Alonso (2011: 20) describe how ‘the conventional articulation of literary history maps onto a discourse of “evolution” in which each generation, movement, or –ismo displaces the previous one through successive, and progressive vanguard innovations and intergenerational struggle’. Texts by women writers can often not be identified by linear narratives, as they defy such categorizations. Female authors’ work can only be adequately assessed and included into a national narrative once the parameters under which such narratives are constructed are changed and methods of classification are revised in order to contain female traditions of writing.

A revision of the gender political parameters that determine the main categorizations employed in literary histories in Portugal is made difficult due to a strong political orientation of the literary field that has remained as a relic from authoritarian control and which was also re-enforced by post-revolutionary Marxist canons. The dominance of literary traditions and an endorsement of new writers through established figures in the literary field has its origin in the controlled and restricted climate of the Estado Novo, but was also continued after the Revolution. Margarida Rendeiro (2007: 106/7) concludes in her analysis of the politics of prize-giving under the Salazar regime that ‘there was relative stability in the constitution of panels, enhanced by the fact that prize winners often sat on these panels [...], this suggests that literary seniority and the long standing practice of literary criticism enhanced literary prestige of someone before sitting on a panel’. However, this closed circle of prestige that granted stability to the literary system did not cease with the end of the regime and positions of cultural value, once achieved, were continued after 1974. Rendeiro (2007: 118) remarks that ‘certain publishing houses, such as Verbo [...] published writers who were prizewinners during

the regime and were identified as “classics”. This close relation between emerging writer and an endorsement by an already established literary figure, who had formerly also been selected by a narrow circle of critical observers remained in place even after other ideological and economic restrictions had been lifted. Margarida Rendeiro (2007: 164) quotes as an example of such longstanding dependencies the relationship between critics and writers in a contemporary setting decades after the Estado Novo had ended: literary historians Maria Alzira Seixo, Fernando Pinto de Amaral and Carlos Reis were ‘most often requested to adjudicate in literary prizes [...] and there are also cases when prizewinners, such as Saramago, Lídia Jorge and Luísa Costa Gomes, sat on panels for poetry, short story and translation’. Though, after the fall of the regime, ideological restrictions of the constructions of cultural memory were lifted and new perspectives were included into mainstream narratives, the basic political orientation of the literary system remained in place, enforcing the continued predominance of a traditional, linear approach in canon formation.

After 1974, under democratic rule, it was the stance against the authoritarian regime that granted symbolic capital to a writer; ‘the cultural opposition led by certain writers and publishers had significant impact in the constitution of the Portuguese canon between 1974 and 2004’, observes Rendeiro (2007: 89). Certain literary traditions that expressed resistance to the values of the ousted regime, such as Marxism and Neo-realism became significant in constructing symbolic capital for writers trying to establish themselves on a new literary scene that had finally rid itself of the restrictions imposed by the Estado Novo, mainly, and foremost, censorship. The dominance of a class-conscious writing, especially through the representation of influential publishing houses such as Caminho is evident in the rise to fame of José Saramago; Rendeiro (2007: 191) states that ‘Saramago’s literary career was significantly substantiated by his political engagement’. But the classification as simply political writing is far more frequent in texts by male than female authors. Saramago, Lobo Antunes, and even writers like Peixoto, who declares himself apolitical, through a critical link with Saramago profited from being included into the traditions of a class-conscious writing. While

authors like Hélia Correia, who quite clearly expresses the presence of a class consciousness in her texts, are never connected to such traditions that carry great literary and cultural prestige and therefore never gain access to a generational movement of political writers.

This close correlation between a small, select circle of established critics and writers and those forming judgements on the cultural value of a text and author is an important factor in interpreting the political connotations that might underlie the literary histories studied. Looking at the three literary histories chosen for this analysis, each of them exemplifies cultural competence and expertise, personified in the author or editor. Óscar Lopes was a distinguished academic and also Carlos Reis is working at the most venerated institutions, Porto (Lopes) and Coimbra (Reis) University, as well as contributors to some of the most prestigious cultural magazines and journals in Portugal, *Seara Nova* and *Vértice* (Lopes) and *Jornal de Letras e Artes* (Reis). Both have received many cultural prizes and honours for their academic contributions and their work on various aspects of Portuguese literary history provides seminal reading for students of the subject. In Fernando Pinto do Amaral the legitimacy of academic approval is combined with the legitimacy endowed to the producer or author; Pinto do Amaral is a well-known poet as well as a distinguished academic teaching at Lisbon University and contributing to well-respected literary magazines and journals, such as *Ler* and *Jornal de Letras e Artes*. All three editors and authors of literary histories are established producers of knowledge, often called upon to interpret or decode literary texts and therefore represent a high degree of cultural capital, which rests in their academic, and in Pinto do Amaral's case also literary, honours and recognition.

As Pascale Casanova (2007: 17) writes, 'literary capital so surely exists in its very immateriality, only because it has [...] objectively measurable effects that serve to perpetuate this belief'. Established positions as critics or writers determine considerably the economic capabilities inherent in the critical or fictional writing and assign to the author a status within the literary field of production from which new positions of prestige can be gained. For

women authors, building on such traditional positions of critical approval has always been more difficult than for male writers, due to the fact that, until very recently, fewer women than men could establish themselves as published writers or influential critics. Graça Abranches (1997: 204) remarks '[that] the identification with/as writing women [...] was made difficult due to the lack of a tradition'. Hilary Owen and Cláudia Pazos Alonso (2011: 21) describe the roots and inheritance left by an intricate system of literary recognition that is entirely built on the relation to a previous generation or literary antecedent: 'this model of linear, developmental time is central to nineteenth-century conceptualizations of imperial and national space [...] [but] if the time of national literary canonicity is structured as a familial "time without women", what roles does this then leave for the "feminine" and for "feminine alterity" [...]?'. Traditional constructions of literary prestige are not readily accepting of female authorship, which, then, in its turn, has a major impact on future canons where such female lines of literary classification are missing. Women authors are seldom granted positions in the critical hierarchy that would allow for a passing down of symbolic capital from mother to daughter rather than an 'Oedipal struggle of the son seeking to dethrone the father' (Owen/Pazos, 2011: 21).

Hélia Correia is probably, out of the four authors studied, the one who most vehemently resists inclusion in any traditional critical discourse on her own account. She stubbornly remains with her independent publisher Relógio d'Água rather than choosing a bigger publishing house with an international profile such as Dom Quixote, which publishes Lídia Jorge's, Teolinda Gersão's and Inês Pedrosa's texts. The choice of publisher can have a major impact on an author's capital of consecration as Margarida Rendeiro (2007: 196) states about the literary career of José Saramago, who, after joining publishing house Caminho in 1979 went from literary wall-flower to international best seller and Nobel prize winner: 'by 1998, Editorial Caminho, also encouraged the publication of critical work about Saramago's *oeuvre* [...], this enhanced both Saramago as a "classic" and the publisher's prestige'. In her analysis of the publishing houses that produced most prize-winning authors between 1974 and 2004, Rendeiro (2007: 159) names Dom Quixote

and Editorial Caminho as the most successful, while Relógio d'Água is not even mentioned in the list.

Hélia Correia's name is conspicuously absent from prize-giving panels (though she has been awarded many of the nation's major literary prizes as an author), literary delegations, or any other politically motivated authorial representations. In a comment to *Diário de Notícias* 'argumenta que [...] não aceita nenhuma espécie de pressão diplomática sobre o que escreve' (Pereira, 2015: <http://www.dn.pt/artes/interior/helia-correia-e-premio-camoes--4629889.html>). Her prominence in the literary canon seems, at first glance to reflect her intentional, positioning as an 'outsider'. Though not completely invisible like Inês Pedrosa, Correia remains an author on the margins of the mainstream narratives in the literary histories studied in this analysis. Clara Rocha (Lopes/ Marinho, 2002: 479) gives a considerable amount of space to the emerging writer in her chapter on 1980s fiction in *História da literatura portuguesa*, whereas Luís Morão (Lopes/Marinho, 2002: 527), writing on the 1990s, only mentions her briefly and Carlos Reis (2006: 310) in his *História crítica da literatura portuguesa* lists her name in a group he entitles 'literatura escrita por mulheres'. After many years spent in a relatively marginal position, her symbolic capital of literary consecration was considerably enhanced in 2015, when Hélia Correia was awarded the prestigious Prémio Camões, which will ensure her a place within the gallery of illustrious contemporary authors and hopefully change the future assessment of the literary value of Correia's texts. It is also interesting to note here that one of the reasons the prize-giving panel cited for awarding the honour is 'a sua polivalência em termos de géneros e de estilos' (<https://www.publico.pt/culturaipilon/noticia/helia-correia-e-a-vencedora-do-premio-camoes-1699305>). The predominance of the novel in establishing literary prestige for an author in the Portuguese cultural field often only left marginal categories for the writing of women who represent a variety of genres in their texts in many instances. Singling out Correia's versatility as a particular asset in gaining the Prémio Camões is an important step in a critical recognition of a multi-faceted, independent, female voice that might not easily fit the traditional categories of past generations.

## **The Perceived Autonomy of Cultural Memory and its Relation to Politics of Gender**

The positions within the cultural field attributed to certain authors or texts, as well as the way in which literary prestige is constructed by cultural critics represent politically motivated criteria, which, over time, are not immune to change and enable a re-evaluation of the author or the work, once ideological orientations are altered. The question of whether a work of art is 'high (brow)' or 'popular' plays a significant role in the cultural value attached to it, but, as discussed before, these terms are not unequivocally defined. For thinkers like Pierre Bourdieu cultural capital is an essential coinage in the production of cultural value, exercised by an elite group of evaluators that determine the position of artists and their work. They have 'the monopoly of the power to say with authority who are authorized to call themselves writers; or [...] it is the monopoly of the power to consecrate producers or products' (Bourdieu, 1993: 42). In the literary histories chosen for this study the capital of consecration is personified in the authors or editors of the literary history: Óscar Lopes, Maria de Fátima Marinho<sup>6</sup>, Carlos Reis and Fernando Pinto do Amaral. They personify not only a high degree of power to establish a writer's position within the cultural field, or authority to authorize, but are also part of a segment of the cultural field that Bourdieu (1993: 38) calls the

autonomous principle of hierarchization [which] is degree specific consecration (literary or artistic prestige), i.e. the degree of recognition accorded by those who recognize no other criteria of legitimacy than recognition by those whom they recognize.

But this perceived complete autonomy of the cultural sector and its evaluators has been put into question by other scholars. John Frow (1995: 151) argues that 'judgements of value are always choices made within a

---

<sup>6</sup> Maria de Fátima Marinho co-edited the seventh volume of Lopes' *História da literatura portuguesa*, maybe due to the advanced age of the literary historian who was 85 in 2002 when the volume was published. Óscar Lopes died in 2013 and the volume has not been re-edited since its first release in 2002.

particular regime. This is not to say that the regime determines which judgement will be made, but that it specifies a particular range of possible judgements, a particular set of appropriate criteria [...]. Cultural commentators and academics like Óscar Lopes, Maria de Fátima Marinho, Carlos Reis and Fernando Pinto do Amaral do not operate in an ideological vacuum and their choices will reflect the times and the society for which they write their critical assertions.

Aleida Assmann (2010: 39) traces the origins of cultural memory back to antiquity, claiming that memory construction has never been free of political and economic motivations:

Dichter wurden als professionelle Verewiger anerkannt und genossen einen hohen Ruf als Herren über (zweites Leben und Tod) [...] Ruhm, ursprünglich ein Privileg von Herrschern, wurde in Griechenland [...] demokratisiert; diese revolutionäre Erweiterung des kulturellen Gedächtnisses schloss allerdings die Frauen kategorisch aus [poets were professional creators of memory and enjoyed a high reputation as lords over (second) life and death [...] Fame, originally a privilege of the ruling classes was democratized in ancient Greece; but this revolutionary expansion of cultural memory categorically excluded women].

According to Assmann's observations professional memory construction has always been close to the economic and political centres of power and gender has always been a decisive factor as to who might be included or excluded from cultural memory. Aleida Assmann's descriptions of how cultural memory is constructed seem closer to what Pierre Bourdieu (1993: 38) termed the 'heteronomous principle of hierarchization [where] writers and artists become subject to the ordinary laws prevailing in the field of power, and more generally in the economic field'. When Bourdieu (1993: 40) states that 'the literary and artistic world is so ordered that those who enter it have an interest in disinterestedness' this appears rather naïve, as neither political nor economic factors can be completely discounted in influencing the



construction of cultural memory inscribed in literary canons and gender does pose a considerable obstacle to overcoming historical prejudices and preconceptions of fame. In *Antigone's Daughters?: Gender, Genealogy, and the Politics of Authorship in 20<sup>th</sup>-Century Portuguese Women's Writing* Hilary Owen and Cláudia Pazos Alonso (2011: 21) deplore that 'the "feminine" [...] symbolizing memory itself [...], as has long been noted in feminist poststructuralist theory and elsewhere, has historically constrained women to serve merely as symbols that enable (masculine) literature's systemic memory to plot its own vertical course'.

A relativization of terms, as proposed by thinkers like Frow, Assmann or Owen and Pazos Alonso is not in the interest of the author or editor of literary histories. He or she will follow Bourdieu's (2009: 5) approach of elite disinterestedness as 'sole guarantor of the specifically aesthetic quality of contemplation' in order to justify the critical selection presented to the reader with the positions of critical prestige obtained by the author. As Pascale Casanova (2007: 23) expresses it 'the huge power of being able to say what is literary and what is not, of setting the limits of literary art, belongs exclusively to those who reserve for themselves and are granted by others, the right to legislate in literary matters'. Carlos Reis (2006: 8) assures his readers that he is presenting 'um conjunto de textos doutrinários de índole metaliterária, normalmente em ordenação cronológica e da autoria de escritores considerados relevantes, no contexto de um determinado período literário ou geração literária [...]. Um conjunto de textos críticos, seleccionados de entre os mais ilustrativos, em relação ao autor, período ou geração literária estudados'. He stresses the erudite nature of the texts: 'doutrinários', the relevance of the authors presented: 'relevantes', and the quality of critical material: 'textos críticos, seleccionados de entre os mais ilustrativos'. Academic elitism quite clearly underpins Reis' assertions about the literary history he is producing, Reis (2006: 7) cites an illustrious ancestry of 20<sup>th</sup> century thinkers and academics, such as 'Teófilo Braga, Fidelino de Figueiredo, Mendes dos Remédios ou António José Saraiva e Óscar Lopes' as inspiration for his critical work, in which the educated (male) critic is presented as the professional interpreter and arbiter of aesthetic judgement.

What underlies critical assertions like Carlos Reis' introduction to his *História crítica da literatura portuguesa* is a clear distinction of what is and is not 'quality literature'; that is the texts worth including in a literary history. This view makes it difficult to re-negotiate the political conventions that govern the literary field, as they are seen as 'natural' rather than contested –ideological– terrain. In the Portuguese cultural context, this elitist approach has its historical roots. Margarida Rendeiro (2007: 38) states that 'Salazar believed that the major objective of government's educational policy should be the constitution of elites'. Under the Estado Novo Portugal's high illiteracy rates only improved very slowly towards the end of the 20<sup>th</sup> century and access to secondary and tertiary education remained a privilege of the few up until the end of the regime in 1974 (Rendeiro: 2007, 138/9). The unquestioning acceptance of judgements presented by the educational elite did not cease with the end of the regime and prevails in many cultural comments in contemporary Portuguese society. Rendeiro (2007: 357) attaches to her thesis an interview from 2004 with Maria do Rosário Pedreira, publisher of *Temas e Debates*, where Pedreira asserts '*Temas e Debates* is above all committed to creating Portuguese literature which will in the future replace major authors [...] and which will last (unlike some Portuguese literature published nowadays, owing much to fashion and hence ephemeral). [...] We see ourselves as a publishing house which encourages new Portuguese literature and, indeed we are approached by many young authors, aiming to become part of a group writing quality literature'. In Pedreira's comments Bourdieu's terminology of the dichotomy between the autonomous and heteronomous sector of cultural production is clearly visible. Pedreira distinguishes quite firmly between 'ephemeral' and 'quality literature' without ever reflecting on the ambivalences of such terminology. As Chatarina Edfeldt (2006: 68) comments, 'parecem remeter para a ideia de que existe um valor literário inquestionável, sendo que o crítico/historiador tem uma formação especial para distinguir e escolher'.

As has been already discussed in the national critical reception of Inês Pedrosa's novels, the label of 'ephemeral' writing is attributed by many critics

to the work of female authors, as they see them as being connected to the world of senses and emotions, themes of introspection and self-realization. This removes them further and further from the 'great' lines of literary development traced in literary histories and the coveted positions of 'quality writing' inherent in the autonomous sector of literary production. Rather than re-evaluating the political and ideological dimensions underpinning critical discourse, some critics have tried to carve out a separate space for women writers, celebrating the dichotomy of 'male' and 'female' as an asset not as a stumbling block. Isabel Allegro de Magalhães (1995: 32) argues in *O sexo dos textos*, which puts forward the argument for a 'female' or 'feminine' literature distinctive from 'male' literature in its aesthetic, political and historical concepts, that in women's writing one can find '[uma] percepção alargada aos diversos sentidos: o olfacto, o ouvido, o tacto, o gosto [...]'. Instead of depicting a 'female' literature at the margins, Magalhães attempts to construct a separate female canon with a 'feminine' aesthetics as its core criteria for selection. Teolinda Gersão is, in her critical approach, little revered for her historical or political contextualization, but 'os romances de Teolinda Gersão são [...] todos [...] perpassados por uma semântica sensual' (Magalhães, 1995: 32). The sensuality and emotional content that Isabel Allegro de Magalhães stresses in her criticism removes female authors even further from the central positions in which cultural value is produced. This interpretation of female authors as part of a separate canon characterized by an introspective and emotive writing is also reiterated in literary histories. Carlos Reis (2006: 310) in his *História crítica da literatura portuguesa* repeats Magalhães' argument and states that 'existe um sexo dos textos', paraphrasing the main outlines of her thesis of a distinctly different female aesthetics. In a direct quote from Magalhães' work he also stresses the sensual emotivity of feminine writing; 'uma espécie de erotismo difuso, ligada a [uma] forma disseminada da sensualidade feminina' (Isabel Allegro de Magalhães quoted in Carlos Reis, 2006: 310). But rather than constructing a specifically 'female' canon (linked to the sensual and ephemeral) a critical review of such ideologically charged terminology might be in order, as Ana Luísa Amaral and Maria Irene Ramalho de Sousa Santos (1997: 3) argue: 'mais importante do que identificar na escrita os estereótipos do que é socialmente considerado

“feminino” ou “masculino”, seria a nosso ver, reflectir sobre o fundamento e os processo imaginativos e ideológicos que presidem à construção desse feminino ou masculino’.

Apart from the obvious pitfalls of such an essentialist interpretation, that renders all women writers only capable of a certain aesthetic outlook due to their sex, this critical view also carries the risks of an ‘identificary practice and the inevitable appropriations that inflect a politics based on empathy’, as Marianne Hirsch and Valerie Smith (2002: 13) write. If female authors are merely contextualized in the sense of an emotive writing contained mainly in the private sphere of relationships, the political and historical implications that infuse their texts is omitted and left out, which, in turn, only leaves limited opportunities for positioning within the cultural field for the works of female authors and produces a cultural memory that places female voices quite firmly at the margins. Texts of female authors will not be placed in the categories of ‘quality’ or ‘serious’ writing, if all the critical discourse stresses is their marginality and separation from mainstream discourse. The necessary re-vision of critical categories only becomes possible once Bourdieu’s firm dichotomy between autonomous and heteronomous cultural production is overcome and cultural prestige or value is no longer an inherent quality but a variable, according to the ideological vantage point of the critic. As John Frow (1995: 39) observes ‘the important point here is that, without a more complex analysis of the political and ideological functions of intellectuals, Bourdieu is unable to theorize relations of domination as relations of contested hegemony’. Only once the critical view is opened up onto new and more varied classifications and ideological parameters are not used unquestioningly, will fitting categories become available to the writing of female authors. Other forms of conserving cultural memory, namely the new digital media, remove the limited space of printed cultural criticism and enable a greater variety of categorizations, as will be discussed in chapter 3. True autonomy is difficult to achieve in any cultural field, and political as well as economic forces will always play a role in critical assessment, but unless such influences are laid bare and become visible, classifications and categorizations used in literary histories will always be a bone of contention

for women writers. As Teolinda Gersão remarks disparagingly in an interview with Clara Alves (1982: 8) ‘não gosto dessa conversa de escrita de mulheres [...]’. The stressing of the ‘femininity’ of her writing undermines any innovative creative potential her texts may have, denying them universal appeal to both sexes.

### **The Importance of the Historical Novel as a Means of Symbolic Value Construction**

The prevalence of Bourdieu’s theory of the autonomy of the literary critic and the ‘disinterestedness’ of the critical discourse together with the perceived ‘quality’ of the author’s work, made it difficult to establish new lines of criticism that would adequately represent the writing of female authors in Portugal. One of the main obstacles posed in traditional critical discourse is its division, not only in terms of a genealogy of writers and texts but also in the type of text that is considered of significance in determining the writer’s position in the cultural field. Genre is another crucial factor as to which texts or authors are seen as the most prestigious producers in contemporary Portuguese fiction and worthy of the highest literary honours. Pascale Casanova (2007: 106) in *The World Republic of Letters* argues that ‘the literary nations that are most closed in upon themselves, most concerned to equip themselves with an identity, endlessly reproduce their own norms in a sort of closed circuit, declaring them national and therefore necessary and sufficient within their own autarkic market’. Extrapolating this statement to the Portuguese cultural context, the prevalence of the historical novel in constructions of national fame could be cited as one of the symptoms of such a crisis of –national– identity. Margarida Rendeiro (2007: 15) mentions how the ‘authoritarianism [of the political system] was particularly felt in the consecration of the Portuguese novel’ and this had lasting effects on canon formation in the decades following the end of the Salazar regime. As the literary canon is constructed to sustain a nation’s identity, the form of the ‘great novel’, established in the 19<sup>th</sup> century, offered more security than 20<sup>th</sup> century shorter fictions or poetry, which accounted for the success of some authors, like Agustina Bessa Luís and Lídia Jorge, but left out whole sections

of the *oeuvre* of other writers who prefer to use a variety of genres, like Teolinda Gersão and Hélia Correia.

Though in Óscar Lopes and Maria de Fátima Marinho's *História da literatura portuguesa*, there are sections on poetry, it is the chapters on fiction that are longest and most detailed. Clara Rocha contributed the chapter on fiction in the 1980s and the space attributed to an author and their work is in close correlation to the types of fiction they produce, positions of centrality within the cultural field are granted to authors and texts that are seen as adhering to certain genres or subject matters of great importance and weight within the delimitations of a national literary canon. In general terms, expressions of universal experiences and 'great' themes and narratives of national historical and political events are given more prominence in the interpretation than the descriptions of a private universe. Margarida Rendeiro (2007: 154), looking at literary prizes awarded by the democratic governments in the three decades after 1974, asserts that 'the novel was and has been the privileged genre as far as prestige is concerned [...] [and that] consecration was given to fiction that examined Portuguese history'. Rocha adheres to these criteria of critical discernment quite closely in her chapter in *História da literatura portuguesa*, as an author or text seems deserving of a lengthy discussion the more philosophical, political or historical content can be found in his or her fictional work. Bourdieu (1993: 47) detects in *The Field of Cultural Production* of a 'specifically cultural hierarchy of the genres –poetry, the novel, drama– and [...] the hierarchy of ways of using them'. Whatever the aesthetic quality of a specific text, some genres do carry greater recognition than others, depending on the circumstances within the cultural field of a certain place at a given time. In the context of Portuguese literature in the 1980s to Clara Rocha the historical novel clearly seems to hold the highest degree of consecration and therefore forms the core of the cultural field that emerges from her description. She states right at the beginning of the chapter 'salientam-se os nomes de José Saramago e de Lídia Jorge' (Lopes,

Marinho, 2002: 463), both of whom are later described as historical novelists<sup>7</sup>: '[José Saramago] retoma o modelo do romance histórico' (Lopes, Marinho, 2002: 464); 'Lídia Jorge [...] é também um caso paradigmático da ficcionalização da História' (Lopes, Marinho, 2002: 466). Rocha's criticism offers an interpretation of Saramago's and Jorge's work mainly from the point of view of the historical novelist. In the case of Lídia Jorge not all the fiction she wrote in the 1980s can be interpreted by these criteria; some aspects of her writing are clearly neglected in such a narrow critical view and some of her literary *oeuvre* is entirely left out, as it does not fit the parameters in which Jorge is discussed as an author.

Lídia Jorge published four novels in the 1980s; *O dia dos prodígios*, *O cais das merendas*, *Notícia da cidade silvestre*, and *A costa dos murmúrios*. Of these only three are mentioned in Óscar Lopes and Maria de Fátima Marinho's *História da literatura portuguesa*; *O dia dos prodígios*, *O cais das merendas*, and *A costa dos murmúrios*, while *Notícia da cidade silvestre* is omitted. All three novels mentioned are noted for their historical content and its fictional re-workings: '*O dia dos prodígios* [...] um símbolo mais vivo do que os factos ou personagens [...] uma forma de compromisso com o real' (Lopes, Marinho, 2002: 466); '*O cais das merendas* [...] é igualmente uma alegoria do ser português [...] sinédoques [...] dum povo, dum espaço colectivo' (Lopes, Marinho, 2002: 467); 'N' *A costa dos murmúrios* [...] [a autora] inflecte para a temática da guerra colonial [...] é um romance da memória' (Lopes, Marinho, 2002: 467). *Notícia da cidade silvestre* gives detailed insights into the post-revolutionary era of the 1980s in Portugal and engages with contemporary political and societal issues; but, unlike the other three novels is never categorized as 'historical'. The reason for this critical omission might lie in the overtly feminist content of the text. It centres on the themes of female friendship and 'the near-impossibility of material (and arguably emotional) survival for Portuguese single mothers at a time when the traditional family unit was undergoing unprecedented change' (Owen/Pazos,

---

<sup>7</sup> This might also reflect the editor's academic interests, as Maria de Fátima Marinho is best known for her work on historical fiction.

2011: 181). But the 'female' historical context of the difficulties of single motherhood, and the economic dependency of women on a male breadwinner does not grant the novel access to the venerated genre of the historical novel. The text is seen by an online review as '[o] romance [...] apontado como aquele em que a autora mais se deixa envolver com a temática da mulher' (<http://www.portaldaliteratura.com/livros.php?livro=836>). The more 'female' themes have obviously removed *Notícia da cidade silvestre* from the centre of the cultural field, as it is described in Clara Rocha's chapter, and placed it outside the desirable canon. This has little to do with the aesthetic evaluation of the author. Lídia Jorge, nonetheless, remains as one of the canonical writers, but is a clear example of the selection criteria employed in order to determine which genre, or which thematic material possesses the greatest cultural capital.

In the case of Lídia Jorge it is only part of her *oeuvre* that is omitted as non-canonical. For other writers it is the authors and their entire work that gets placed at a marginal position within the canon, as their texts are perceived to be removed from the central position of the political and historical novel. Teolinda Gersão features in Clara Rocha's chapter on fiction in the 1980s in Óscar Lopes and Maria de Fátima Marinho's *História da literatura portuguesa* with three of the novels she published in the 1980s: *O silêncio*, *Paisagem com mulher e mar ao fundo*, and *O cavalo de sol*. Her fictional work is placed within the subject parameters of 'female' or 'feminine' fiction, neglecting or downplaying any political or historical content any of her text might carry. Rocha writes that 'os romances de Teolinda Gersão encenam [...] o conflito entre dois modos diversos de percepção do mundo, o masculino e o feminino' (Lopes, Marinho, 2002: 478). Even if her writing quite clearly does engage with recent historical events, and 'Gersão does [...] afford significance to the specificity of women's historical experiences', as Hilary Owen (2000: 41) writes, neither the author nor the text are admitted to the canon of historical novelists, but kept at the canonical margin that is formed by texts concerned with 'women's issues' of a sensual or emotional content. *Paisagem com mulher e mar ao fundo*, which narrates the main protagonist's coming to terms with the oppression and terror of the Salazar regime that robbed her of son and



husband is, in Clara Rocha's view, never described as a historical novel, simply that 'se destaca sobre o pano de fundo histórico do salazarismo e do 25 do Abril' (Lopes, Marinho, 2002: 478), but consists essentially of '[uma] libertadora viagem ao fundo de si mesmo' (Lopes, Marinho, 2002: 478). Marianne Hirsch and Valerie Smith (2002: 4) write in *Feminism and Cultural Memory* that 'what a culture remembers and what it chooses to forget [is] intricately bound up with issues of power and hegemony, and thus with gender'. In the case of Teolinda Gersão's *Paisagem com mulher e mar ao fundo* not only the voice of the author, but also the female voices that render a re-interpretation of the past are neglected and marginalized. Gersão's text is never linked to a generation of authors who engage fictionally with the trauma of the Estado Novo, and is essentially interpreted as a private narrative. Rocha ultimately does not admit her to the categorization of the political or historical novel, which forms a universal appeal that is imbued with greater symbolic capital and therefore recognition in the cultural hierarchy of restricted production within the autonomous sector of the cultural field.

Luís Morão's chapter on fiction in the 1990s in Óscar Lopes and Maria de Fátima Marinho's *História da literatura portuguesa* offers an equally patchy approach when it comes to classifying the novelistic *oeuvre* of female authors. As already stated Morão's description of Inês Pedrosa's *Nas tuas mãos* is rather short and the text is never classified as a historical novel, contrary to the interpretation of UK scholar Alison Ribeiro de Menezes. Morão mentions *Nas tuas mãos* in the same breath as Pedrosa's earlier novel *A instrução dos amantes*, which represents an entirely different novelistic approach. He describes both novels as written 'com um tom onde perpassa a sabedoria de uma Agustina<sup>8</sup> que tivesse sido deslocado para um meio urbano cosmopolita, aceitando a habilidade das paixões como condição natural' (Lopes/Marinho, 2002: 523). This description adequately describes *A instrução dos amantes*, but is insufficient to encompass *Nas tuas mãos*, which deals with such

---

<sup>8</sup> Morão's citing of Agustina Bessa Luís as a model for Inês Pedrosa does create a female line of ancestry, however, neither woman writer is ever classified as a 'historical novelist'. Morão (2002: 518) calls Bessa Luís 'indomesticável' and Rocha (2002: 475) states that the author 'recorre com frequência ao confronto das suas personagens com modelos históricos', but she is never set apart like Lídia Jorge.

complex issues as homosexuality under the Estado Novo, female sterility, adoption of an illegitimate child and women's visual and literary re-interpretations of Portuguese 20<sup>th</sup> century history. Similarly simplistic are Luís Morão's views on the novels published by Teolinda Gersão in the 1990s. He mentions *A casa da cabeça de cavalo*, *A árvore das palavras* and the novellas *Os teclados* and *Os anjos*. As in the case of Inês Pedrosa, the historical and ideological dimensions of the novels are never discussed. *A casa da cabeça de cavalo* is merely depicted as 'libertação de uma colectividade que tem nas vozes femininas a sua parte mais lúcida e mais subversiva' (Lopes/Marinho, 2002: 521); whereas its ambitious project as an anti-historical novel that questions the validity of a totalizing account of History through the memories related by the ghostly protagonists is not detected by the literary historian. In the text the linear time of History dissolves into the non-time of story telling; and (female) memorizing, symbolized in madwoman Carlota's embroidered handkerchief, takes over the important task of making sense of the past, while (male) attempts at creating a written version of events prove utterly futile. Gersão vehemently rejects the totalitarian approach to historicising the past perpetrated by Salazar's authoritarian regime in a fictional reworking that foregrounds female voices' emotive recollections rather than male accounts of war and heroism. In *A casa da cabeça de cavalo* memories and stories take over from an unequivocal and fixed, conventional linear version of historical events, but Gersão's experimental and critical approach to recording history is not mentioned in Morão's analysis, relegating the author's writing to individualistic domesticity rather than to wider reaching universal themes.

Carlos Reis does not cite any of Teolinda Gersão's novels in his *História crítica da literatura portuguesa*, apart from *Os guarda-chuvas cintilantes* and simply sums up the aesthetic and ideological concepts of her texts as 'a problemática do tempo, as tensões masculino/feminino, o direito à palavra e o motivo da casa atravessam quase todos os relatos [...]' (Reis, 2006: 311). Reis' description can hardly be taken as acceptable for a writer as versatile and varied in the genres and themes she uses as Teolinda Gersão. Even more significantly Reis (2006: 310) subsumes Gersão into a group 'das

autoras [...] cujas afinidades estão longe de legitimar a fixação num grupo ou numa geração coesa'. Where affinities between female authors exist, such as in Pedrosa's *Nas tuas mãos*, Teolinda Gersão's *A casa da cabeça de cavalo* and *Paisagem com mulher e mar ao fundo* and Lídia Jorge's *Notícia da cidade silvestre* these common features are never discussed as unifying traits and their gender political criticism is never picked up as an ideological concept that does exist in many works produced by female authors writing in the 1980s, 1990s and early 2000s. The prestigious labelling as 'historical novelist' is only applied to Lídia Jorge, while other works with a similar thematic approach are firmly put into the category of a 'female' writing concerned with emotions and relationships that offers little contribution to the mainstream narratives in literary histories.

Pascale Casanova (2007: 325) writes that 'whereas the first national intellectuals refer to a political idea of literature in order to create a particular national identity, the newcomers refer to autonomous international literary laws in order to bring into existence, still on a national level, another type of literature and literary capital'. Carlos Reis' *História crítica da literatura portuguesa* as well as Óscar Lopes and Maria de Fátima Marinho's *História da literatura portuguesa* still seem to re-iterate a consolidation of national identity that Casanova (2007: 106) ascribes to 'literary nations closed in upon themselves', whereas many of the women authors producing contemporary literature in Portugal have moved on from traditional literary categorizations, such as the historical novel, and create works of art in affinity with other European literatures, such as the historical revisionism present in French, UK and US feminist writing. This is an association that is still waiting to be explored by the country's literary historians.

### **Economic and Symbolic Capital: The Literary Value of Bestsellers**

The preservation of cultural memory and the forces that determine whether an author or text commands enough literary prestige to be included in a national canon of distinguished writers have so far predominated in my analysis. But neither writers nor the critics determining distinguishing traits of literary prestige, operate in a space that is free from economic dependencies.

In Bourdieu's (1993:40) terminology the 'heteronomous' principle is 'favourable to those who dominate the [literary] field economically and politically' and is diametrically opposed to the 'autonomous' pole that dictates the distinction of each work of art. The ideological pitfalls of such a categorical dichotomy between aesthetic and market criteria have already been pointed out in the section on 'The Perceived Autonomy of Cultural Memory'; what will be discussed in this next section is the intrinsic relationship between the economic and symbolic forces represented in literary prestige and the fact that neither can be seen in isolation. Symbolic and economic capital are bound in a mutual dependency, and as James English (2005: 10) argues in *The Economy of Prestige*:

there is no question of perfect autonomy or segregation of the various sorts of capital, such that one might occupy a zone or margin of 'pure' culture [...] or such that one might acquire economic capital that is free of all implications in the social, symbolic, or political economies [...].

Economic and cultural capital are not mutually exclusive, but are rather the expression of two different ways of describing social dynamics within the field of cultural production. The position a text or an author occupies is, as Bourdieu indicates, a product of multiple variables all of which are agents within the field. Literary acclaim or a work's symbolic capital is 'a transformed and thereby disguised form of physical "economic" capital, [and] produces its proper effect inasmuch [...] as it conceals the fact that it originates in "material" forms of capital which are also [...] the source of its effect' (Bourdieu, 1977: 183). It is therefore not a foregone conclusion that every bestseller is of little cultural value or importance, and it is equally untrue that a prestigious writer within the higher echelons of elite culture cannot produce bestselling books. Bourdieu (1993: 108) writes in *The Field of Cultural Production* that 'consecrated authors who dominate the field of production also dominate the market; they are not only the most expensive or the most profitable but also the most readable and most acceptable'. As a case in point the Portuguese Nobel laureate José Saramago could be cited, as an author who combines a high literary acclaim with great financial and economic

success. Margarida Rendeiro (2007: 187) attests that ‘Saramago’s authority was enhanced with commercial success, since in 1983 *Levantado do chão* was fourth in bestselling fiction’. Other contemporary authors, such as António Lobo Antunes and Miguel Sousa Tavares also enjoy recognition from literary critics, while featuring amongst the country’s bestselling novelists.

A perfect separation between the autonomous and heteronomous sector of cultural production never existed in the Portuguese cultural field as Margarida Rendeiro (2007: 97) points out: ‘publishing particular writers was a way of taking a political stance for or against the regime. The distinction between “commercial” and “cultural” business introduced by Bourdieu is not applicable in the Portuguese literary system because investment decisions were risky, depending on the publishers’ and literary director’s ideological stances’. Zeferino Coelho, director at Editorial Caminho still confirms this ‘educational’ role of the Portuguese publishing industry in 2004: ‘we do not give up that [educational] role [...] even though I know that will require a lot of work and will not sell much’ (Rendeiro, 2007: 342). Others have recognized the changing requirements of international market forces. António Lobato Faria, editor at Oficina do Livro, ‘a editora [que] é a grande responsável pela manifestação de um número crescente de “Romances de Plástico”’, as da Cunha calls them (2004: 7), remarks that although ‘traditionally, the Portuguese publisher has acted as the people’s teacher [...], most books of our catalogue are chosen according to the market’s evolution’ (Rendeiro, 2007: 351). In Portugal it took a long time for a commercial book market to establish itself and it was only in the late 1990s and early 2000s that big publishing houses like Dom Quixote started to include popular fiction in their lists (see Rendeiro: 2007: 163). Even at the beginning of the second decade of the 21<sup>st</sup> century an elitist approach remains in many publisher’s decisions on publishing contemporary authors, as Maria do Rosário de Pedreira, editor of the publishing group Leya, states: ‘não podemos publicar só “best-sellers”, temos de ter escritores que façam parte da história da literatura em todas as gerações’ (Ribeiro, 2010: 18).

Such clear categorizations between ‘bestsellers’ and ‘quality’ literature, can, however, not easily be drawn in the Portuguese cultural context. On the one hand, critics shun a literary output produced to please the masses, and ‘sucesso de vendas [...] pode-se mesmo afirmar que se trata de uma dessacralização de actividade literária’, as Mónica da Cunha (2004: 28) states in her thesis *Sucessos na literatura. Regras, receitas e surpresas na literatura Portuguesa contemporânea*. Too great a proximity to the economic requirements of the market can seriously harm perceptions of literary prestige in an author. Inês Pedrosa is known to the Portuguese public not so much as a writer but rather as a journalist, contributing to the cultural section of some of the country’s most important daily newspapers, such as *Expresso*, cultural magazines, such as *Jornal de Letras*, and presenting a programme on the arts for commercial TV channel SIC. She has also worked as the editor of the Portuguese edition of women’s magazine *Marie Claire*. Her involvement in a commercially driven press is often diffusing and distracting from her role as an author and producer of literature. It is certainly not a coincidence that Pedrosa is barely mentioned in the literary histories studied. Despite an impressive catalogue of texts, she is absent from Fernando Pinto do Amaral’s *100 Livros Portugueses do Século XX*, Carlos Reis does not even cite her name and Luís Morão in Óscar Lopes and Maria de Fátima Marinho’s *História da literatura portuguesa* discusses her work only briefly. Yet it is her commercial success that has provoked the most detailed and complete contextualizations of Inês Pedrosa as an author, and a text that pleased its readers also received the most enthusiastic criticism. ‘O seu terceiro romance, *Fazes-me falta*, [...] já vai na sexta edição, com 31 mil exemplares vendidos, e acaba de vender direitos da sua publicação para a França e a Alemanha’, writes Maria Leonor Nunes (2002: 9) in *Jornal de Letras* in 2002. The commercial success of her novel, did not put Pedrosa or her text into the category of ‘uma literatura mais “light”’ as Maria do Rosário de Pedreira (Ribeiro, 2010: 18) puts it, but rather attracted the attention of some prominent critics in the Portuguese literary field. Eduardo Prado Coelho (2002: 12) hails the novel as ‘um dos romances mais importantes e apaixonantes publicados este ano’ in a commentary in *Público* and fellow author Agustina Bessa Luís (2002: 19) describes the book as ‘um outro despertar cultural’ in her review for *Jornal de*

*Letras*. As da Cunha (2004: 49) observes, '*Fazes-me falta* pode ser considerado um sucesso completo pelo facto de ser um exemplo de sintonia entre os elogios da crítica e o número de exemplares vendidos'. Good or 'quality' literature needn't necessarily be too complex to be appreciated by a mass readership; and even more complicated texts can be successful economically. In her analysis of bestselling contemporary fiction Mónica da Cunha cites 'serious' as well as mass-produced literature. Authors like Inês Pedrosa or Lídia Jorge might not intentionally write for a mass readership, but their distinct style and skill as authors appeal to a wider readership than the eclectic few that can appreciate 'high art'. As da Cunha (2004: 11) concludes in her thesis 'foi possível antever que mais do que uma questão de escrever bem (eloquência) ou de originalidade temática [...] o sucesso deve-se [...] a peculiares formas de articulação de elementos narrativos (*Fazes-me falta* [de Inês Pedrosa], *O vento assobiando nas gruas* [de Lídia Jorge])'. *Fazes-me falta* as well as *O vento assobiando nas gruas* combine good sales figures, with an intellectual appeal sanctioned by 'elitist' critical approval.

For women authors, in particular, a close relationship with the commercial end of the market is less of a problem, than first impressions might suggest. In her 1997 article 'Contos de reis: o dinheiro e os escritores', published in the cultural magazine *Ler*, journalist Catarina Carvalho sets out to explore the difficult question of how much the nation's most venerated authors earn and what they live on? Whilst most authors found the issue hard to discuss, 'os escritores riem-se quando se lhes pergunta pelo dinheiro que ganham. É como se algo não batesse certo na relação entre o dinheiro e a escrita' (Carvalho, 1997: 59), women and those most removed from the central position of literary production were most willing to broach the subject. At first Carvalho (1997: 59) found it difficult to find authors willing to answer her questions: 'um telefonema a marcar uma entrevista sobre dinheiro? Hélia Correia faz um suspiro. António Lobo Antunes diz que não quer falar do assunto. [...] José Saramago não responde. João de Melo pede tempo para pensar [...]. Só Luísa Costa Gomes responde 'está bem'' (Carvalho, 1997: 60). The male authors Carvalho tried to interview either brushed the issue aside (Saramago/ Lobo Antunes) or held on to the romantic notion of the poor

poet living on state subsidies or friends' generosity: 'Luiz Pacheco [diz] [...] "devo muito, comprei muitas coisas em prestações que não paguei, os amigos deram-me muita coisa" [...]. Al Berto [...] concorreu às bolsas de criação literária [...] [e] antes de ganhar esta bolsa Mário de Carvalho era um advogado' (Carvalho, 1997: 57 & 60/1). Women writers seem to be more open about their financial needs, as they often left professional careers in order to become writers and have families dependent on them: 'Luísa Costa Gomes chama-lhes "textos para fora". Lídia Jorge designa-os de "textos alimentícios". São trabalhos de escrita que não são livros e se fazem para ganhar dinheiro. [...]. Lídia Jorge confessa que as responsabilidades familiares a impediram de se abandonar apenas à aventura da escrita' (Carvalho, 1997: 60 & 63). Women authors seem much more in touch with the economic realities of the 21<sup>st</sup> century publishing industry, leaving behind outmoded concepts of artistic creation that stressed the (economic) autonomy of the writer to a degree, where even talking about earnings constituted a sacrilege.

Though elitist notions of writing as a 'spiritual' vocation, done for art's sake alone, still persist in some critical contexts in contemporary Portugal, the delimitations between economic and symbolic capital are increasingly eroded in a modern and international publishing industry. In today's publishing world, no author can thrive and survive without commercial approval, which is increasingly becoming as important as symbolic value consecrations. Pascale Casanova (2007: 169) writes, 'what is being played out today in every part of the world literary space is [...] a struggle between the commercial pole, which in each country seeks to impose itself as a new source of literary legitimacy [...] and the autonomous pole, which finds itself under siege [...] throughout Europe, owing to the power of international publishing houses'. For writers this balance between symbolic recognition and the need to sell books is not always easy to maintain. Especially in a market like the Portuguese publishing scene, a perceived distance from economic forces may be desirable, but a commercial involvement is unavoidable for any published writer. Authors like Teolinda Gersão and Hélia Correia have always tried to disavow too close an association with the economic interests of the book market. But, equally, the



prestige gained through critical approval is an important measure for the economic viability of texts, and one cannot exist without the other. As John Frow (1995) notes, 'to speak of cultural capital is to make the history of the integration of knowledge into commodity production the establishment of knowledge as a central production force'. Bourdieu's maxim that the symbolic capital of prestige can also be turned into economic capital is certainly true for Teolinda Gersão and Lídia Jorge. Critical acclaim, expressed in the awarding of prestigious prizes, does have a great impact on the commercial value of texts and authors. Teolinda Gersão and Lídia Jorge feature together with Agustina Bessa Luís, Alçada Baptista, Miguel Torga and Vergílio Ferreira as some of the country's best-selling fiction writers in the 1980s and 1990s (see Rendeiro, 2007: 163/4). Lídia Jorge is quite firmly established as 'um dos exemplos mais talentosos' of Portugal's contemporary literature, as Carlos Reis (2006: 300) introduces her in his *História crítica da literatura portuguesa*. As Margarida Rendeiro (2007: 186/7) stresses, in the case of José Saramago, critical acclaim from influential academics linking the author to other works of importance in the national canon together with commercial success were crucial in making the writer and his texts 'classics', as 'a work that rises above competition and so escapes the bidding of time', according to Pascale Casanova (2007: 92). For those well established as prestigious authors, such as Lídia Jorge and José Saramago, an increase in economic capital will only enhance the symbolic value of their work. But even for those on the margins of critical contextualizations in terms of a national canon, like Inês Pedrosa, commercial acclaim can also come as a boost to symbolic value construction and need not necessarily mean a lesser degree of prestige for the author.

### **The Two Hermeneutic Circles of 'A Escrita Feminina'**

The absence of women writers from the traditionally constructed canons has so far been analysed through the historical and political forces at play in the Portuguese cultural field that often allot outside positions to female authors. In this section attention returns to the marginalizations employed in many literary histories to justify separating women artists, creating a circular argument that will, in its turn, hinder any future contextualizations that accurately represent women writers. Categorizations of texts by women

writers as 'female' writing are one of the main reasons that their work appears outside the mainstream discussion in literary histories, leading to closed circles of consecration that prevent the author from being perceived as a producer of 'high' or 'serious' art.

The lack of classificatory categories that would adequately reflect the writing by female authors is a historical fact, as taxonomies employed in literary histories are a product of tradition rather than the aesthetic judgement of the author of the literary history in question. David Perkins (1992: 73) states in *Is Literary History Possible?*: 'thus literary histories are made out of literary histories. Not only their classifications but also their plots are derived from previous histories of the same field'. Which movements or philosophical and historical traditions get selected to act as cornerstones for the process of canonization depends on the positions of their members or producers within the autonomous economy of prestige within the cultural field. Cultural legitimacy is granted to those who most closely perform according to the features valued in the field's economy, which in turn is recognized through the inclusion of the author or artists within the canon. Bourdieu (1993: 117) writes in *The Field of Cultural Production*, that 'this confers properly cultural value on the producers by endowing them with markers of distinction (a speciality, a manner, a style) recognized as such within the historically available cultural taxonomies'. Since established categorizations are male-determined and a feminine or feminist historical or political perspective has never been included into such classificatory efforts in literary histories, positionings open to female authors are very limited and often all that is left to them is the inclusion in the essentialist assumed category of 'women's writing' or, in the context of the literary histories studied in this analysis, 'literatura feminina' (Reis, 2006: 309) or 'narrativa de autoria feminina' (Lopes, Marinho, 2002: 463 & 475).

The term 'escrita feminina' has received varying interpretations by scholars, literary historians as well as writers, from positive difference, a position most prominently defended by the writer, poet and journalist Maria Teresa Horta (Horta, 1982 & Cantinho 2004) to outright rejection, maybe most vehemently by authors Teolinda Gersão (Alves, 1982: 8) and Hélia Correia

(Fernandes, 2007: 266) and feminist critic and poet Ana Luísa Amaral (Amaral/Santos, 1997: 3), who particularly criticises the essentialist assumption of literary affinity defined singularly by the sex of the author. The classificatory practice of placing the texts of female authors into one and the same group can be observed as an established critical tool that has been employed for as long as women have published literature. Chatarina Edfeldt (2006: 107) writes: 'o padrão de categorizar e separar a autoria feminina da autoria masculina, na organização do discurso, se mantém ao longo do século XX, mesmo nas edições mais recentes'. Exclusion from the mainstream canon automatically assigns an outside position to any female writer, which is simply grounded in their biological sex rather than any aesthetic qualities. In *Distinction* Bourdieu (2009: 7) points to the root causes for a classificatory practice such as this that treats women 'differently': 'that is why art and cultural consumption are predisposed [...] to fulfil a social function of legitimating social differences'. This separation is the expression of a wider societal hegemony and Anna Klobucka (1993: 59) asserts that 'foi baseada precisamente na afirmação dogmática da diferença feminina, fonte e justificação de desigualdade'

Sexual segregation emerges as a defining element for categorizations throughout all the literary histories studied in this thesis. In Óscar Lopes and Maria de Fátima Marinho's *História da literatura portuguesa* both Clara Rocha, writing on fiction in the 1980s, and Luís Morão, who contributed the chapter on fictional texts in the 1990s use gender as a tool to describe affinities between authors. Rocha sees Teolinda Gersão's and Hélia Correia's texts as part of a category marked merely by the sex of the writer; their work belongs to a conglomerate of novels, product of 'a narrativa de autoria feminina [que] representa [...] uma porção considerável da produção novelística deste período' (Lopes, Marinho, 2002: 475). While Lídia Jorge is given 'exceptional' treatment and mentioned in the opening sector of the chapter, her writing is classified as belonging to the genre of the 'historical novel', and the sex of the author is of no relevance to the category she is placed in. Luís Morão sees Teolinda Gersão and Lídia Jorge as part of a group of authors, who present '[um] universo temático e estilístico próprio'

(Lopes, Marinho, 2002: 518), which he segregates further by gender: 'indicarei primeiro em mulheres escritoras [...] avanço agora para os homens escritores' (Lopes, Marinho, 2002: 518 & 522). The description of Hélia Correia's work is not given much space and she appears only in a list of writers, male and female, 'que se estreiam na década anterior' (Lopes, Marinho, 2002: 527); while Inês Pedrosa is, again, placed in a category marked by gender: 'mundos também díspares, mas agora femininos' (Lopes, Marinho, 2002: 533). Like Clara Rocha, in the opening section of the chapter Morão also mentions a host of 'exceptional' writers who defie any simple categorization; this group consists of five male writers –Virgílio Ferreira, José Cardoso Pires, José Saramago, António Lobo Antunes, and Mário de Carvalho– and one female author: Maria Gabriela Llansol. Categorizations outside gender boundaries are reserved, by and large, for the work of male authors, only admitting the singular and 'exceptional' woman writer amongst them. This classificatory strategy enhances hierarchies of distinction into which gender inequality is inscribed as quasi-natural. Bourdieu (1990: 138) describes in *The Logic of Practice* this relation between societal hegemony and cultural positionings:

the institutionalized strategies of distinction through which 'status groups' seek to make de facto differences permanent and quasi-natural, and therefore legitimate, by symbolically enhancing the effects of distinction associated with occupying a rare position in the social structure, are the self-consciousness of the dominant class.

Most clearly marked by gender segregation is Carlos Reis' *História crítica da literatura portuguesa*; in his section on contemporary fiction he bases his categorizations heavily on the theories of Isabel Allegro de Magalhães, as has already been shown. Carlos Reis (2006: 310) equally affirms the existence of 'uma literatura feminina em que o timbre do género é reconhecidamente duplo: por ser essa uma literatura escrita por mulheres e por ganharem nela especial significado as personagens femininas, com consciência dessa sua condição'. Reis mentions three of the authors studied: Lídia Jorge, Teolinda Gersão and Hélia Correia. Hélia Correia forms only part

of a long list of female authors, of which only a few are described in detail later. The descriptions of the work of Lúcia Jorge and Teolinda Gersão are quite perceptibly characterised by an affinity between their writing and their gender: 'sua ficção [de Lúcia Jorge] [é] marcada pela tematização do feminino' (Reis, 2006: 300) and '[em] Teolinda Gersão a instância do feminino surge [...]' (Reis, 2006: 311). Though Carlos Reis does acknowledge the importance of other literary influences and affinities for their work, 'torna-se necessário notar em Lúcia Jorge a incursão por um tema tão relevante como a guerra colonial' (Reis, 2006: 302), this is always tied to a literary consciousness rooted in the gender of the author: 'sobretudo porque essa incursão [pela guerra colonial] se conjuga habilmente com a problematização da condição da mulher' (Reis, 2006: 302). The placement of texts by female authors within the category of 'women's writing' prevents any other possible categorizations, which in turn confirms the traditional positionings of male and female writers within the canon; contextualizations within other categories are only possible for very few 'exceptional' women writers and the space provided for female authorship is more one of exclusion from more established canonical categories rather than an attempt of inclusion of the cultural production of women authors. Hilary Owen and Cláudia Pazos Alonso (2011: 17) point out the tendency in literary histories 'to foreclose literary feminism as nothing more than "sexing the text"' as "escrita feminina", as this is presented as the only justification for including the author into the category without ever linking the text to wider feminist criticism.

Fernando Pinto do Amaral's *100 Livros Portugueses do Século XX* does not offer such clear cut categorizations, due to the encyclopaedic nature of the work. Here it is rather the omission of affinities than a placement within a certain group that marks female authors. The novels by Teolinda Gersão and Lúcia Jorge chosen for this collection are seen singularly in a private context, 'O silêncio [de Teolinda Gersão] [...] traça-nos o desenho emocional de duas personagens' (Pinto do Amaral, 2002: 168) and 'O Vale da paixão [de Lúcia Jorge] conta-nos a história de uma mulher que evoca o passado onde mergulha a sua origem' (Pinto do Amaral, 2002: 206). Though Pinto do Amaral does not place the novels as emphatically into the 'women's writing'

category as Carlos Reis, his individualistic interpretation of the work of Lídia Jorge and Teolinda Gersão as concerned with mainly private emotions and sentiments leaves no room for developing any connections or affinities between the issues raised by other female or male authors that might place their works into a wider ideological or political frame.

A circle closes around a literary interpretation that is entirely based on the gender of the author, where a patriarchal socio-historical construction serves as the basis of textualization: Martin Heidegger (1975: 50) writes in *Poetry, Language, Thought* that 'the true is what corresponds to the real, and the real is what is in truth. The circle has closed again'. This circular argument that keeps women authors in the place(s) reserved for them is made out of two interlocking circles around the term 'escrita feminina'. Exploring the interconnectedness between gender and art, a cycle emerges that is similar to the one Heidegger describes in his 1935 lecture *The Origins of Art*: 'not only is the main step from work to art a circle like the step from art to work, but every separate step that we attempt circles in this circle.' (Heidegger, 1975: 18).

The first circle connects women authors and their treatment as a group 'apart': they are women, therefore they write in a specific way, which in turn justifies their treatment as a 'group apart', because they are women. In the second circle the non-existence of a female genealogy leads to empty spaces in the gallery of literary ancestors, which gives rise to the omission of a female subjectivity in the historiographical discourse of canonical literary histories, which in turn does not offer subject positions that contemporary women writers could occupy, the result of which is a lack of female writing traditions in future canons.

The two hermeneutical circles of 'escrita feminina', the circular arguments that have so far served as a justification for the 'sexing of the texts' of female authors have resulted in a lack of a female literary tradition that is expressed twofold in literary histories, as Chatarina Edfeldt (2006: 163 & 168) points out: the 'adiamento da autoria feminina' and the phenomenon of the 'mulher extraordinária'. Edfeldt notes, although female authorship in Portugal

can be traced back to the 12<sup>th</sup> century, 'é de estranhar que as obras historiográficas aqui analisadas falem dum "começo" da autoria feminina só no século XX' (Edfeldt, 2006: 164). Women's writing is therefore seen as a contemporary phenomenon that is placed in the decade(s) before the first publication of the Literary History in question. This is an assertion that is as true for the women poets of the 1920s, as it is for the women novelists writing in the 1980s, 90s and the new millennium. Carlos Reis (2006: 310) perceives in his *História Crítica da Literatura Portuguesa* in 2006: '[que] é nos anos 70 e seguintes que um conjunto de escritoras [...] vem rasgar definitivamente o caminho de uma literatura feminina'.

This statement effectively silences any writing produced before this date by women journalists, thinkers, writers and poets and eradicates any traces of the female antecedents to the contemporary women writers studied in this project. Women authors thus become the eternal start-ups, the bright new stars on the literary horizon that soon fade into oblivion. Edfeldt's *Uma história na História* recounts the case of Florbela Espanca 'como sendo uma ilha isolada, um caso excepcional no seu tempo' (Edfeldt, 2006: 124/5). Luísa Dacosta mentions a plethora of women poets writing in the 1920s in her article in the 1973 *Histórias Ilustradas das Grandes Literaturas*, while the recent histories *História da literatura portuguesa* by Saraiva & Lopes in 2001 and the editorial Alfa in 2002 only mention Florbela Espanca and two or three other names as the token 'mulheres extraordinárias' (see Edfeldt, 2006: 122-6). Equally Carlos Reis (2006: 309) detects a 'núcleo de literatura feminina na nossa ficção contemporânea' in 2006, giving a host of names without details and short descriptions of a few works by women authors in barely two pages, while spending 23 pages analysing male writers and three exceptional women writers, Agustina Bessa Luís, Maria Gabriela Llansol and Lídia Jorge.

As 'boundary markers of national culture, these women guarantee the unity of collective national consciousness', argue Hilary Owen and Cláudia Pazos Alonso (2011: 21) in *Antigone's Daughters: Gender, Genealogy, and the Politics of Authorship in 20<sup>th</sup> Century Portuguese Women's Writing*. They represent a discourse of otherness that is included in the national canon as a

guarantor of national hegemony that ‘assimila o dis-senso, transformando desta forma, o que era margem, em centro’ (Amaral, Macedo, 2002: 401). As seen in the examples of classifications in Óscar Lopes and Maria de Fátima Marinho’s *História da literatura portuguesa*, Carlos Reis’ *História crítica da literatura portuguesa* and Fernando Pinto do Amaral’s *100 Livros Portugueses do Século XX* the terms ‘literatura feminina’ (Reis, 2006: 309) or ‘narrativa de autoria feminina’ (Lopes, Marinho, 2002: 463 & 475) are used to create a separate canon based on gender alone; where the authors included in such a canon can only in very few and exceptional cases find their way into the more traditionally employed taxonomies of literary histories. Of the four women writers studied, apart from the ‘exceptional’ Lídia Jorge, Teolinda Gersão Hélia Correia and Inês Pedrosa are all categorized according to their gender rather than the aesthetic qualities of their writing. In the context of Clara Rocha’s and Luís Morão’s chapters on Portuguese fiction in the 1980s and 1990s in *História da literatura portuguesa* and the chapter on contemporary fiction in Carlos Reis *História crítica da literatura portuguesa*, of the four women writers studied in this analysis, only Lídia Jorge is granted a distant objective self-assurance, a fact mainly due to her texts being placed amongst canonical writings by influential cultural figures such as João Gaspar Simões, Eduardo Prado Coelho and António José Saraiva right from the outset of her literary career. The recognition of prestigious interpreters of cultural developments granted Lídia Jorge a position at the centre of a literary hierarchy within the autonomous sector; while Teolinda Gersão, Hélia Correia and Inês Pedrosa only occupy marginal spaces within the cultural field. Their texts are placed in ‘outside’ categories, such as the ‘emotive’ and sensual female writing outlined by Isabel Allegro de Magalhães that are not imbued with as much symbolic capital or cultural recognition as other taxonomies, which historically always have carried more weight and can be found in a central position of the cultural field.

### **Breaking through the Circle: Female Transgressions of the Traditional Categorizations in Literary Canons**

After having established the historical as well as socio-political difficulties that impede an ideological re-vision of traditional canons, this last



section of the analysis of the representations of women writers in literary histories shall be dedicated to alternative models of canonization and future categorizations that do not repeat the essentialist mistake of classifying women's writing as 'writing apart'. The linear genealogy employed in literary histories, together with the falsely perceived (ideological) autonomy of the literary critic have been identified as two of the major stumbling blocks in creating literary narratives that would represent the writing of female authors adequately. What many feminist thinkers are calling for is a new kind of cultural memory that would open up the closed circuits of cultural value production. Hilary Owen and Cláudia Pazos Alonso (2011: 31/2) suggest that '*Novas Cartas*, with its "new memory" of an "old dynasty" rather becomes the transitional space in which the critical usage of the term "genealogy" undergoes a paradigm shift [...] emphasizing contingency over essentialism and deinstitutioning heteropatriarchal identity norms, the Three Marias enact what Foucault terms "countermemory [as] a transformation of history into a totally different form of time". As has already been stressed cultural memory has a much wider scope in its 'memory store' than the restricted confines of the politically motivated 'functional memory'. New modes of memory construction are possible from a memory base that has been 'veruntreut, verschleudert, verschenkt, verkauft [betrayed, misplaced, given away and sold], as Assmann (2010: 122) interprets an episode in Heinrich Heine's *Romanzero*, where new forms of remembering emerge from a cultural memory that had been scattered to the winds. Even if a female tradition is missing in traditional constructions of cultural memory in contemporary Portuguese literature, this does not mean that alternative attempts at inscribing such texts and authors do not exist at all, but they might not occupy the most visible and prominent narratives presented in literary criticism.

Aleida Assmann (2010: 114) introduces the idea of a 'memory space', instigating a questioning that would lead '[zu] der Ausleuchtung und Modellierung von Vergangenheitshorizonten, die unter bestimmten Gegenwartsbestimmungen zukunftssträchtig sind [to the analysis and construction of historical horizons that, seen from a present perspective, lead to the future]'. Unlike the monolithic and limited confines of book and

museum, 'gibt [es] immobile und mobile Räume des Gedächtnisses [there are immobile and mobile memory spaces]', as Assmann states (2010: 114). A mobile model of cultural memory would enable one author or text to occupy various categories at the same time, while, vice versa, not one single classificatory category need necessarily describe an author or a text. Digital spaces would be a good example for a mobile memory space. But alternative feminine or feminist memory spaces do also emerge in print forms of cultural memory construction, albeit often transgressing the confines of national literary space. Pascale Casanova (2007: 109) writes, 'the writers who seek greater freedom for their work are those who know the laws of world literary space and who make use of them trying to subvert the dominant norms of their respective national fields'. Female authors, who publish in the Portuguese cultural field, often are contextualized quite differently abroad, which opens up new categorizations of cultural memory, which, in some cases eventually also influence national discourse. The emergence of such alternative or 'counter' memory spaces is still very tentative and their analysis can only be provisional, but might give some indication, according to Hilary Owen and Cláudia Pazos Alonso (2011: 34) as to 'how key Portuguese women writers of the twentieth century have gone about disclosing the figure of "woman" as reader, as writer, and as critic, working simultaneously both inside and outside the conditioning of sexuality, as well as inside and outside, of their national literary tradition'.

### **Ideological Transgressions**

The gendered taxonomies of the literary canon seem immutable precisely for their adherence to ideological premises that are rooted in traditional categorizations and a genealogical view that presents a linear literary development. Women authors vehemently question these ideological premises, but are careful to avoid the essentialist trap of their texts being classified as merely 'escrita de mulheres'. Ana Luísa Amaral and Maria Irene Ramalho de Sousa Santos (1997: 10) write in *Sobre a 'escrita feminina'*, 'É por isso que dizemos, de forma só aparentemente paradoxal, que o direito à diferença não se alcança senão pela conquista da igualdade'. The ideological premises of a critical apparatus that is based on a historical interpretation

steeped in the traditions of patriarchal society will never be able to adequately represent women writers. On the one hand established categorizations are often not applied to female artists, even if their writing meets the aesthetic criteria. But equally, on the other hand, those categories are also never representative of a female experience, as women's position in society is different and therefore their responses to ideological and aesthetic developments deviate from men's.

Hélia Correia, as has already been mentioned, declares herself an outsider to literary traditionalism breaking with the finely attuned rules of literary circles and criticism that the (young) author has to obey to rise to fame in a set literary scene. Hélia Correia's use of fantastical and supernatural elements in her writing could be interpreted as a re-thinking of societal and cultural models and a small-scale veiled critique of a cultural scene that is still steeped in traditions from a past the whole nation is trying to forget. Like many other female authors of her generation, she uses the fantastic as a means of dialogue with past and present realities that did and still do not adequately represent women in law and society at large. Tzvetan Todorov (1973: 166) theorizes the disruption of the fantastic in *The Fantastic: A Structural Approach to a Literary Genre* as a:

transgression of the law. Whether it is in social life or narrative, the intervention of the supernatural element always constitutes a break in the system of pre-established rules.

The political dimension of Correia's texts is little explored by literary historians; the disruption of the fantastic is often linked to the world of dream and emotion and a 'female' sensual perception. Clara Rocha in *História da literatura portuguesa* interprets their content merely as a writing infused with feminine characteristics, namely the ability to re-interpret reality through the fantastic. Rocha writes (Lopes, Marinho, 2002: 479), quoting the collection's original editor Óscar Lopes; 'Hélia Correia [...] é um caso exemplar da "insistência do fantástico" que Óscar Lopes assinalou em relação à novelística feminina mais recente'. To Rocha this fantastical re-interpretation

of reality is primarily a personal matter, a re-discovery of an inner energy and wisdom hidden from rationality, which is founded in a popular belief system. She sees in Correia's novels 'o triunfo do princípio de prazer sobre o princípio de realidade' (Lopes, Marinho, 2002: 479), which puts Correia's writing close to the facile pleasure of the senses, which, according to Bourdieu (2009: 41) is deemed to be of little cultural value in the economy of prestige: 'in order to apprehend what makes the specificity of aesthetic judgement Kant [...] strove to separate "disinterestedness" [...] from the "interest of the senses"'. A similar aesthetic and thematic approach is interpreted quite differently in the texts of José Saramago. Writing on *Jangada da Pedra*, Clara Rocha does grant the fantastic the potential to form a rupture to a prevailing political or historical discourse. Here she states (Lopes, Marinho, 2002: 465) that Saramago is seeking alternative models to the European integration of Portugal 'realçando o tom fantástico em detrimento do realista, fazendo prevalecer a sabedoria popular e intuitiva [...] sobre os ditames do discurso político'. While Correia's texts are classified as merely possessing a personal dimension characteristic of 'women's writing', Saramago's novel is deemed to engage with wider political and historical issues, though both authors follow similar aesthetic inspirations grounded in popular wisdom and imagination.

National literary criticism has never picked up on the similarities between Saramago's and Correia's texts and she remains in the category 'literatura escrita por mulheres' for literary historians like Carlos Reis (2006: 310). Correia's writing is denied the label of political opposition, purely and simply on grounds of her gender. Margarida Rendeiro (2007: 198) points out how important a shared background can be for writers of a new generation in José Luís Peixoto's 'constructed biography' that brings him in close relation to Nobel laureate Saramago: 'there are several aspects in Peixoto's constructed biography [...] that recall Saramago's [...] he was a regular reader at the local library; he read consecrated Portuguese writers; he began writing poetry and was involved in newspapers; his values are rooted in his rural background; he is, on the one hand fascinated by the cities as windows of opportunities and, on the other hand, he resents them as individual identity is lost there; [...]'. Hélia Correia's "'social trajectory" [or] constructed biography' (Rendeiro, 2007:

173) might not read much differently, yet she is described by critics outside and apart from such a generational movement of contemporary writers (though Saramago, Correia and Peixoto belong to different generations in terms of biological age). Ideological disruptions by women writers are therefore often not recognized as such, not only misrepresenting the author but also denying women positions of subjectivity from which to speak, rendering their texts eternally 'private' and 'sensual'.

In 'Feast or Faminism?: Women, Revolution and Class in Works by Hélia Correia and Olga Gonçalves' Hilary Owen points to the impossibility of the inscription of a female counter memory in the traditional trajectories of constructing (literary) history. As women's voices are absent from a historical discourse, in political contexts as well as in terms of literary genealogy, the works of contemporary female writers can never fit within already defined categories and women writers will always find themselves at odds with such classifications. Owen (1992: 365/6) argues that 'just as woman's political voice is conditioned by her male Marxist heritage, her narrative voice is conditioned by the male-authored canonical heritage of nineteenth-century realism [...] Marxist feminism without a theory of sexual difference could never offer women the radical change that was needed [...] likewise, a traditional realist canon informed by patriarchal precedents acted as both camouflage and straightjacket for the new forms which Correia and Gonçalves essayed'. Correia's fantastical disruptions not only transgress gender political conventions, but differ significantly from male disruptions of the same political content, as the revolutions of the past have always failed to liberate women and, despite a changed ideological climate, women are still not granted a voice.

Female memory spaces open up once these differences are voiced in ideological and aesthetic terms rather than essentialist assumptions that women simply write 'differently' to men. Rosa Martelo (2001: 248) writes about Hélia Correia's fictions:

sublinhar [...] a construção de um mundo essencialmente rural [...] onde [...] os animais e as plantas ainda convivem de muito perto com as gentes, seria dizer apenas meia verdade [...] essencial será reconhecer que esses mundos de luz e sombra [...] são inseparáveis das emoções que movem desde dentro das personagens.

The folk element in her texts, the fable and fairy tale motifs, point to a deeper confrontation with modern society and the primordial worlds of her texts liberate rather than dominate her women characters. Owen and Pazos Alonso (2011: 87/8) write in *Antigone's Daughters: Gender, Genealogy, and the Politics of Authorship in 20<sup>th</sup>-Century Portuguese Women's Writing* that 'in the manner of a traditional *efabuladora*, Hélia writes from and for the popular [...]. We are in the universe of Jung's magical realism, Angela Carter and of the *Women Who Run with Wolves* in Clarissa Pinkola Estés' Jungian analysis of the feminism in fairy tales'. Correia's text could be interpreted, in a temporal ellipsis that defies a linear genealogy, as connected to medieval and oral traditions as well as in a spatial ellipsis, transgressing the confines of the national cultural field, to reach other European thinkers and writers. Hélia Correia could be said to occupy many national as well as global memory spaces, representing a class of writers "eccentric" in the fullest sense of the word –[which] become the architects of the great literary revolutions', as Pascale Casanova (2007: 326) states.

### **Transgressions of Genre**

Another convention prevalent in literary histories that often hinders the accurate inscription of texts by female authors is the predominance of the novel in critical attention. Authors such as Hélia Correia, Lídia Jorge, Teolinda Gersão and Inês Pedrosa are all very versatile as to the genres they choose for their writing. Hélia Correia and Teolinda Gersão were both awarded the prestigious Prémio de conto Camilo Castelo Branco<sup>9</sup> for their short fiction; Teolinda Gersão in 2002 for *Histórias de Ver e Andar* and Hélia Correia in

---

<sup>9</sup> the Câmara Municipal de Vila Nova de Famalicão and the Associação Portuguesa de Escritores awards the Prémio de conto Camilo Castelo Branco. Since 1991, roughly one third of the winners were women.

2014 for *Vinte Degraus*. Lídia Jorge and Inês Pedrosa voice some of their most poignant feminist criticism using the more flexible forms of short fiction rather than the conventional novel. Literary histories tend to focus predominantly on the novelistic *oeuvre* of each author, never recognising the innovative and creative potential used by female authors in their short fiction. If contextualizations of Hélia Correia's, Lídia Jorge's, Teolinda Gersão's and Inês Pedrosa's shorter fiction are taken into consideration, not only a fuller picture of their literary breadth emerges, but also new possibilities of inscribing female writing in different memory spaces.

In *As herdeiras do segredo* Deolinda Adão offers an interesting interpretation of two short stories by Lídia Jorge and Inês Pedrosa that transgresses traditional boundaries of contextualizations, opening up new categories in which women's writing could be placed. Adão (2013: 18) attaches the label of opposing dominant political and societal conventions to fiction denouncing women's inequality: 'Pedrosa constrói personagens que habitam universos ficcionais através dos quais, com ironia, se denuncia e critica a sociedade portuguesa, especialmente no que se refere à situação da mulher'. The private, in Adão's analysis, is not simply that 'mundo de instrução sobre os afectos e o amor', as Luís Morão (2002: 533) writes in *História da literatura portuguesa*, but has repercussions well beyond the narrow confines of individual domesticity. 'Aborda temas problemáticos na sociedade, como a discriminação e a violência doméstica, tema central do conto 'A Cabeleireira', observes Adão (2013: 18), granting a political voice to Pedrosa's writing. But what is even more significant in terms of the emergence of female lines of categorizations is that Adão (2013: 19/20) connects Pedrosa's thematic approach to another writer, Lídia Jorge: 'ao contrapor ao conto de Pedrosa o conto 'O Marido' de Lídia Jorge, que gira em torno do mesmo tema, mas com um desfecho oposto ao texto de Pedrosa [...], ambos os contos denunciam a proliferação da violência doméstica na sociedade portuguesa'. Writing denouncing violence against women becomes, in Adão's (2013: 22) interpretation, a common denominator for many contemporary texts written in Portugal reflecting the legal and political realities in the country: 'o problema da violência doméstica assume grave relevo em Portugal - essa gravidade

aparece reflectida em várias obras de ficção [...]'. Pedrosa and Jorge are, in her critical view, representative of a generation of writers raising their voice against societal ills as powerful and important as colonial wars or class injustice. In *As herdeiras do segredo* short fiction is not dismissed for its brevity, and is recognized for its potential to express issues in a way that is more to the point; not limiting, but enhancing its usefulness as a tool for societal critique, adding to, rather than deflecting from already existing contextualizations for both authors as novelists.

Teolinda Gersão is also mainly discussed as a novelist in *História da literatura portuguesa*, *História crítica da literatura portuguesa* and *100 Livros Portugueses do Século XX*, whereas it is often in her shorter fiction that the author escapes the narrow confines of national literary criticism to different interpretations in a global literary space. British translator Margaret Jull Costa's translations of Gersão's short stories into English have brought her to the attention of a much wider readership, which resulted in her texts being inscribed in a global critical context. Gersão's short story 'The Red Fox Fur Coat' was, after its original publication in the *Threepenny Review* in 2004, broadcast as part of a radio series produced by Symphony Space and New York Public Radio, and included in readings in Symphony Space Theatre in New York in 2005 and in Dallas Art Museum in 2006 together with other short stories by Katherine Mansfield and F. Scott Fitzgerald. In 2007 Robert Shapard and James Thomas included 'The Red Fox Fur Coat' in their anthology *New Sudden Fictions*, which they proclaim presents 'the best sudden fiction from America (and some beyond America...)' (Shapard/Thomas, 2007: 13). Gersão appears in this volume amongst such illustrious names as Nadine Gordimer, Joyce Carol Oates and Yann Martel. Her story 'The Red Fox Fur Coat' now forms part of a much wider English-speaking short story tradition that imbues the art form with considerably more prestige than is customary in the Portuguese cultural field. The sex of the author is of no consequence in this global interpretation and Gersão is seen as part of a generation of writers using innovative and experimental forms of fiction, that are, as Shapard and Thomas (2007: 17) state, 'a little irreverent maybe, or subversive', in order to 'sacudir um pouco as pessoas, levá-las a



reflectir sobre o país e o mundo em que vivemos' as Gersão tells Maria Leonor Nunes (2011: 10) in an interview in *Jornal de Letras*.

In the case of Teolinda Gersão, the author's inscription in global memory spaces also had some repercussions in national literary criticism. In 2007 'The Red Fox Fur Coat', which in its original Portuguese version had appeared as a text fragment in *Os guarda-chuvas cintilantes* in 1984, was re-published in Gersão's second short story collection *A mulher que prendeu a chuva* under the title 'Um casaco de raposa vermelha'. Manuel Rodrigues da Silva conducted an extensive interview with Gersão in *Jornal de Letras* recognizing the criticism of contemporary society inherent in her short fiction. Da Silva (2007: 12) entitles his interview 'Contos do nosso mal-estar' and states about the collection 'o seu novo livro, *A mulher que prendeu a chuva*, [...] é, alias, testemunho do actual mal-estar português'. Gersão (da Silva, 2007: 14) herself points in this interview to the global contextualizations of her short fiction, 'o conto tem acesso a outros públicos [...] é interessante ter outros públicos e saber como somos lidos noutros lugares'. Her international recognition has focused national critical attention on Gersão's short fiction, underlining the importance of the short story in the author's writing and granting a political voice to texts that are aesthetically experimental and innovative.

### **Will there be a Feminist Literary Memory in Future Canons?**

Looking at the ideological forces that determine the construction of literary prestige in the Portuguese cultural field, a traditional elitism within academic and press circles is counterbalanced by more progressive contextualizations from a world literary scene. The big question that has to be asked is whether these 'outside' voices will have an influence on future assessments of Hélia Correia's, Lídia Jorge's, Teolinda Gersão's, and Inês Pedrosa's texts. In some areas critical acclaim from abroad has helped to reform national critical contexts, such as in the value attached to shorter fiction, as can be seen in the case of Teolinda Gersão and the reasons given in awarding the prestigious Prémio Camões to Hélia Correia. Ana Luísa Amaral and Ana Gabriela Macedo (2002: 403) refer to these globalizing

tendencies within Portuguese culture and their influence on cultural value construction of the work of female artists in their article 'A palavra, a identidade e a cultura translativa. Para uma introdução ao *Dicionário de conceitos da crítica feminista*':

o hibridismo da cultura da diáspora e a crescente desestabilização das identidades culturais constituem realidades cruciais e questões de fundo na nossa contemporaneidade. É nesse sentido que [...] a linguagem, e por consequência a tradução, se viram investidas de um novo poder enquanto autoridades culturais com um papel fundamental na formação das mentalidades.

Feminist contextualizations of Hélia Correia's, Lúcia Jorge's, Teolinda Gersão's, and Inês Pedrosa's texts from abroad such as those cited in this analysis by Hilary Owen, Cláudia Pazos Alonso, Alison Ribeiro de Menezes and Deolinda Adão constitute positions of cultural hybridity, where a traditional national canon is put into question and new memory spaces emerge. In our digital age such global contexts are more easily available than ever before and their influences on cultural memory construction can be noted significantly as will be discussed in chapter 3. But despite such a tentative opening up of national critical discourse, much still needs to be done before women's writing is adequately represented in a national narrative rather than side-lined as 'escrita de mulheres'. The main stumbling block to such an equal representation are the linear structures and ideological categories into which authors are placed in the national canon, which show little sign of changing, as can be seen clearly in the comments from influential cultural figures such as Maria do Rosário Pedreira, and the authors of the literary histories cited in this analysis Óscar Lopes, Fátima de Marinho, Carlos Reis and Fernando Pinto do Amaral. Ana Luísa Amaral and Ana Gabriela Macedo (2002: 404) write 'a relação das mulheres enquanto minoria colonizada com o poder e o discurso dominante é muitas vezes significada por um hiato ou uma relação de estranheza, em consequência da própria intraduzibilidade ou liminaridade da sua diferença [...]'. The textual contextualizations of Hélia Correia's, Lúcia Jorge's, Teolinda Gersão's, and Inês Pedrosa's work will always remain

partial if important aspects of their texts such as the discussion of 'feminist' issues like abortion, violence against women, economic dependencies of women on men, non-normative sexualities, etc. are persistently ignored and never appear in a national critical discussion, as there are simply no critical spaces into which these themes would fit. Only once the political premises underlying cultural value construction in Portugal give way to new 'regimes of value' and a dialogue is opened up regarding the viability of traditional categorizations, will women authors' work achieve an equal status with that of male writers in the eyes of academic cultural critics.

### Chapter 3: Press Criticism

The search for female memory spaces into which the work of women authors could be inscribed leads in the press environment not to global spaces of cultural hybridity but to an innovative impetus within the Portuguese press itself, which had to modernize its editorial practices considerably in the 1990s after a steady decline under state ownership had forced many publications to fall back on the mercies of an international market economy. Cultural memory becomes a much broader phenomenon after ‘changes began [within the Portuguese press] by emphasizing particular sections [...] in national newspapers and weeklies [...] this [...] was [also] the beginning of specialized publications [...]’, as Helena Lima (Sousa, Lima et al. 2014: 374) writes in *A History of the Press in the Portuguese-Speaking Countries*. Cultural value construction is, in the press environment, carried forward by a much wider pool of commentators, who are journalists working in the specialized areas of cultural and literary criticism. Contextualizations are no longer restricted to linear genealogies and generational movements, but they are still tied in with editorial policies. Aleida Assmann (2010: 212) notes in *Erinnerungsräume* ‘an die Stelle der fixierenden Eingravierungen sind die Bilderkaskaden und Informationsflüsse getreten [instead of fixed inscription now there are cascades of images and rivers of information]’. Press publications, published daily, weekly, biweekly or monthly (and increasingly also available as online versions) steadily overwrite previous constructions of cultural value and the sheer variety of publications ensures a diversification of cultural judgment that introduces shifting parameters of various ‘regimes of value’ into the Portuguese cultural field.

Gender, rather than presenting a fixed category into which female authors’ writing can be placed, such as in ‘escrita feminina’, becomes, in the press environment, a space of ‘performativity as a specific modality of power discourse’, as Judith Butler (1993: 187) expresses it in *Bodies That Matter: On the Discourse of ‘Sex’*. Neither femininity nor authorship can be said to be presented in a ‘naturalized’ state, as they are essentially reproduced in the categories of literary histories; but they are subject to a discourse produced through editorial policies on the one hand, and authorial interventions (such

as interviews) on the other. Authors are, in the eyes of the press, less important as prestigious figureheads and cornerstones of a national identity as expressed through a national canon of 'great' works, but are rather stylized into 'media personalities'. Joe Moran (2000: 41) observes 'promoting authors as "personalities" is therefore a symptom of the continuing integration of literary production into the entertainment industries, making authors and books part of the cultural pervasiveness of celebrity as a market mechanism'. The symbolic prestige inscribed in the figure of the author is exploited for its economic value in press publications that rely heavily on market demands. Gender is, in the press context, used less as a categorization than as an ideological positioning creating 'news stories' concerning literary production. Hélia Correia, Lídia Jorge, Teolinda Gersão, and Inês Pedrosa are presented as wise woman (Hélia Correia: Nunes, 2010: 10 and *Ler/* cover April 2012) [image1], giggling schoolgirls (Lídia Jorge and Inês Pedrosa: Xavier, 1993: 32), mothers (Inês Pedrosa: *Jornal de Letras*, 1998, 5) and feminist advocates for a women's writing (Teolinda Gersão: Horta, 1982: 48). As Judith Butler (1993: 108) notes "'sexed positions" are not localities but, rather, citational practices instituted within a juridical domain'. Which author gets cited and in what context (or under which headline) is dependent on institutional forces, such as editorial policies, but can, at least partially, be influenced by the author herself in interviews or authorial guest editorials or 'crônicas', as they are called in Portugal. Positionings in terms of cultural value are, within the press environment, negotiable parameters, and gender is one of the variables that is used to determine where an author is placed according to the political forces that govern the cultural field. Unlike in literary histories, the localities that derive from such negotiations are not fixed or predetermined, naturalized as essential, but rather they are open constructions that are the result of and testimony to the power relations between press institutionalism, authorial interventions and the demands of market strategies that seek to 'entertain' the readership of certain publications in order to ensure as wide as possible a circulation of their product (which in turn will secure advertising revenues).

## **Traditionalism and Innovative Modernization in the Portuguese Press**

Along with the traditionalism and elitism that had so noticeably characterized the Portuguese publishing industry, policies of literary awards and prizes, national academic literary criticism was also present in press publications up till the last decade of the 20<sup>th</sup> century. As literary histories are tied in with attempts at nation building at the beginning of the 19<sup>th</sup> century, so is the emergence of the press, and ‘the 19<sup>th</sup> century was, as happened in other countries, the century of the explosion of the press’ (Sousa, Lima et al. 2014: 49). Publications that had started circulation in the 19<sup>th</sup> century, such as *Diário de Notícias*, *O Século* and *Correio da Manhã*, remained cornerstones of the national press throughout the Estado Novo (though, during this period, heavily censored), right up to the end of the 20<sup>th</sup> century. A certain conservatism, imbued with the traditional bourgeois values of the original founders marked these publications until the Portuguese revolution of 25<sup>th</sup> of April 1974 brought considerable changes to the ideological outlook and variety of press publications.

Press publications, like the literary scene and publishing industries, show, after 1974, a great dependency on political forces and government interventions. Staggering debts made most national newspapers reliant on state subsidies, an influence that was not purely financial but could also be felt in the ideological orientation of editorial policies. Journalists themselves supported the security of state ownership, as Helena Lima (2014: 358) remarks: ‘journalists [...] argued in favour of the public system [...]. Not only did government remain the owners but they also took the opportunity to intervene in editorial policy through the nomination of faithful administrators. Such boards did not act as a means of direct censorship, yet they certainly tried to shape editorial orientation [...]’. This strategy had disastrous effects on circulation figures and advertising revenue alike, as readers shunned papers that ‘tended to emphasize political and institutional matters [...] whereas news items covering daily life were underestimated’ (Sousa, Lima et al., 2014, 361). Publications under state ownership soon became no longer economically viable and by the late 1980s the government decided to end its involvement in the press, setting in motion a process that would lead to the privatization and

modernization of the Portuguese press, which now had to comply with the principles of a market economy rather than a desire for ideological instruction.

The 1990s marked a sizeable shift within the press environment, private owners, eventually global multimedia groups, took over from the traditional owners: State and Church. Many new publications were launched that appealed to a specific readership, amongst them women's magazines, and literary and cultural magazines, such as *Jornal de Letras*, which became 'fundamental in the consecration of authors', as Margarida Rendeiro (2007: 160) observes. Traditionally established publications, such as *Diário de Notícias*, *Expresso* and *Correio da Manhã* remained as important national players, but new national dailies were also established, such as *Público*, a quality morning paper, and *24 Horas*, a tabloid. Helena Lima (2014, 375) writes that 'the 90s have been characterized as the media's Golden Age in Portuguese society' with a generational break in news production that also had repercussions for the constructions of literary value in press publications, especially where women authors are concerned.

Representations of gender in the Portuguese press were markedly altered, as from the 1990s onwards, newly launched publications, such as *Máxima* and *Marie Claire*, tried to appeal especially to a female readership. But not only were editorial orientations radically reformed; the newsrooms also received a fresh outlook. 'Young graduates in communication went out on the job market which gave new enthusiasm for the journalism profession' (Sousa, Lima et al., 2014: 375); and many of those joining the profession were women, like Inês Pedrosa, who had started her journalistic career in the late 80s. Others, such as Maria Teresa Horta, Helena Neves, Maria Antónia Fiadeiro and Maria Leonor Nunes, who had started out writing for the feminist paper *Mulheres*, found new occupations in the recently established women's magazines or cultural press. New publications, together with a qualified (female) workforce revised traditional assumptions about symbolic value construction in cultural journalism, leading to a field that does offer a variety of opinions. John Frow (1995: 143) argues that 'most people belong to many valuing communities simultaneously "the ever-shifting kaleidoscope of cultural

circulation and consumption”’. With the renewed energy and diversification of the press environment, traditional mechanisms of cultural value construction are slowly changing in a generational shift, elitist distinctions, such as ‘quality’ writing and ‘literature light’ as well as the essentialist assumption that women write differently from men still do exist in many contextualizations but are increasingly becoming a ‘law [that] might not only be refused, but [...] might also be ruptured, forced into rearticulation that calls into question the monotheistic force of its own unilateral operation’, as Judith Butler (1993: 122) puts it. For economic reasons pleasing their readership is an important consideration in editorial politics, and how female authors are represented in a certain publication very much depends on the audience at which the article is directed. Categorizations, therefore, become a discursive practice, authors being presented according to editorial intentions, often underlined and enforced through visual images.

### **The Mediation of Literary Texts in the Portuguese Press to their Reading Public**

The mediation of texts to a reading public has, in the press environment, taken centre stage rather than the textual analysis provided by literary histories. The textual criticism offered by literary histories, which in Óscar Lopes and Maria de Fátima Marinho’s *História da literatura portuguesa*, Carlos Reis *História crítica da literatura portuguesa* and Fernando Pinto do Amaral’s *100 Livros Portugueses do Século XX* consisted mainly of an interpretation and categorization of the writers’ texts, is now, in the print media, extended, and to a certain extent, re-interpreted by the circumstantial contextualization offered by interviews, reviews and author’s notes published in the press. All this additional information on a literary work, its author and its creation or ‘public epitext’ as defined by Gérard Genette (1997: 344) ‘is any paratextual element not materially appended to the text [...] circulating freely in a virtually limitless physical and social space’. Where literary histories place authors within a generation, granting consecration by inclusion in a canon of noteworthy writers, public epitext is concerned with the mediation of the text, and its author, to a wider public, creating notoriety for a book by its prominent placement in newspapers, cultural journals and magazines.



Epitext on literary texts is, in the Portuguese press, published in the cultural sections of daily newspapers and specialist magazines; some publications, such as *Público* and *Expresso* dedicate a detachable supplement to their weekend editions to cultural and literary issues. These sections contain editorials on literary issues, book reviews, interviews with authors, and invitations to readings in cultural events listings. Although the paper itself is directed at a general public, these 'specialized' sections report in considerable depth on new developments in the literary scene, awarding of literary prizes, nationally and internationally, and the release of new titles. Magazines like the biweekly *Jornal de Letras* or the monthly *Ler*, which are exclusively dedicated to cultural journalism, appeal to a more select readership. Women's magazines offer a variety of topics, from fashion and beauty tips to weightier issues such as gender inequality at work, reproductive laws etc. Interviews with female authors or reviews of their latest releases are part of this variety of topics represented. Angela McRobbie (1991: 69) writes that women's magazines 'address [...] themselves solely to a female market, their concern is with promoting a feminine culture for their readers. They define and shape the woman's world'. But as Glória Fernandes (in Pazos Alonso, 1996: 48) notes in *Women, Literature and Culture Culture in the Portuguese Speaking World* they can act as an important expression of societal issues concerning women in the Portuguese cultural field: 'today there is a women's press, which is not only read by women. *Máxima*, *Elle*, *Marie Claire* present important matters related to women's lives as a complement between the two genders in the family, in marriage as well as in a professional career. These magazines try to give a voice to women [...]'. Literature and culture form part of this more general mission of women's magazines and are not as centrally situated as they are in the weekend cultural magazines of the daily newspapers or the specialized cultural press.

Whether placed in a woman's magazine or literary supplement, the epitext on literary publications distinguishes itself quite considerably from the academic criticism of literary histories. Firstly, according to Gérard Genette (1997: 345) 'the sender is most often the author [or] [...] the publisher [and]

the addressee is never only the reader (of the text) but is some form of the public'; press criticism is the result and manifestation of a working relationship between the author or publisher and the journal or newspaper. The author, or the publisher in the author's name, grants an interview or supplies text excerpts for pre-publication and reviews in exchange for publicity, while the author or his/her text becomes part of the news generated in the press publication. Secondly, 'the paratextual function has no precise limits [...]. Comment on the work is endlessly diffused in a biographical, critical, or other discourse whose relation to the work may be at best indirect and at worst indiscernible' (Genette, 1997: 346). Though the literary history provides some biographical background on the most venerated authors, media epitext goes much further than simply discussing the 'literary merit' of a text and fills its readers in on all the paraphernalia that surround authorship and the creation of a literary work. Press publications offer copious amounts of 'background' information, such as whether the work was written in pen or pencil, handwritten or typed. 'Os livros, actualmente, escrevem-se à mão, à máquina ou ao computador?', Lídia Jorge is asked by Luís Almeida Martins (1992: 12) in an interview in 1992 in the cultural bi-weekly *Jornal de Letras*; 'Agora escrevo no computador, antes escrevia com canetas de aparo', confesses Hélia Correia to Leonor Xavier (2001: 88) in 2001 in the women's magazine *Máxima*. None of this information enlightens the reader in terms of the meaning or significance of the text in question, but opens a window on to the creative writing process and the personality of the author. And thirdly 'media epitext is therefore most often an epitext that is mediated [...] [in a] situation of interlocution [where] questions determine the responses [...], depriving the author proportionally of control over his discourse' (Genette, 1997: 356).

Though the press is offering an author, or his/her publisher, an opportunity to deliver a message to the wider public that is constituted by the magazine's or newspaper's readership, this message is filtered through the eyes and ears of the journalist and also the editor, who are committing the interview or review to print. Particularly in interviews, the interviewer and the interviewee are bound in a social game of constructing a discourse they want to be delivered to the public. In 2007, in a *Jornal de Letras* interview, Teolinda

Gersão is asked by Manuel Rodrigues da Silva (2007: 14) whether she is planning to write more short stories, and the author answers: 'Há mais leitores para contos, e para mim foi gratificante ter alguns traduzidos [...]'. She then gives a long list of the short stories translated and published in the United States, Spain and Italy, diverting the conversation in order to emphasise the international reputation her texts enjoy. The author's attempt at steering the interview is here supported by the journalist and editorial decisions, which present the exchange to the reader in their finalised form. Authors have a certain control over interviews in terms of the information they provide, but the final decision over what is eventually printed always remains with the press publication and its editors.

Cultural value construction or which epitext is mediated to the reading public is greatly influenced by the ideological orientation of the newspaper, journal or magazine. Symbolic capital has a significant role to play in the interactions between authors and the press; and many links exist between the restricted academic field and the large-scale field of the media. Collaborators in cultural journals are often academics or writers themselves; and through press interventions texts or authors considered to be of high symbolic value can be 'popularized' and expressions of art, categorized as 'popular' in academic literary criticism can be lifted onto the pillar of 'high art' through press interventions.

A 'popularization' of literature can often be observed in women's magazines; the content of the text is simplified or largely ignored in favour of autobiographical details, emphasising the fame or 'celebrity' of the writer. In an article on Lídia Jorge's *O vale da paixão* in *Máxima* in 1999 Leonor Xavier gives ample space to Jorge's physical appearance, the professions of her children, where and how Jorge wrote the book and to the author's participation in a cultural programme broadcast on national television, while the reader learns little about the content of the novel or its historical or political context. Xavier (1999: 88) describes Jorge as 'empurrada do princípio ao fim por um sentimento', which might point to a writer of popular or sentimental fiction rather than a consecrated author who forms part of a national canon of

'high' art. And, vice versa, popular contextualizations of an author or his/her work can be reversed through the influence of cultural commentators in the press. Inês Pedrosa is rarely included amongst the canonical writers of her generation in literary histories. As already pointed out in chapter 1 of this thesis, neither Carlos Reis nor Fernando Pinto de Amaral mention her, while Luís Morão in *História da literatura portuguesa* sees her writing as merely emotional. This categorization of Pedrosa's writing as close to popular sentiment and therefore non-canonical is also reiterated in the cultural press. In an interview in *Jornal de Letras* in 1992 discussing the release of her first novel *A instrução dos amantes* the interviewer summarizes her skills as an author as 'o que me parece é que está aqui o melhor do seu jornalismo' (*Jornal de Letras*, 1992: 10), insinuating that the novel amounts to little more than a good piece of journalism. This notion of Inês Pedrosa as a writer of 'literature light' is completely contradicted in a review of her third novel *Fazes-me falta* by Eduardo Prado Coelho in the cultural section of the daily paper *Público*. Prado Coelho (2002: 12) uses his considerable influence as a cultural commentator to commend the novel, describing it as 'um dos romances mais importantes [...] publicados este ano'. Contrary to previous comments on Pedrosa's writing he doesn't contextualize the text as sentimental, but quite the opposite: 'não é de amizade nem de amor que se trate' (Coelho, 2002: 12). He also underlines the literary qualities of the author and her work by linking *Fazes-me falta* to the writing of Graham Greene and Robert Musil, which in turn, establishes the text and its author within the parameters of a European literary canon, namely the literary exploration of the psychological effects of modern life in Greene and Musil. Such attempts at categorizations outside popular or sentimental fiction open up a place that has so far been denied to the journalist-turned-writer Inês Pedrosa by other academic and cultural press commentators.

In press publications this tension between the desire for cultural consecration as an original artist and the need to create a commercial interest in the art the author produces is manifest. The readership at which the publication is directed has a major impact on how literary or cultural issues are presented. Specialist magazines, such as *Ler* and *Jornal de Letras*

emphasize their mission in symbolic value construction. *Jornal de Letras* is 'related to the utopia of the transformation of mentalities through a cultural revolution', writes Margarida Rendeiro (2007: 160). Those directed at a general readership, such as women's magazines, pander more to the commercial capital inscribed in authorship, presenting authors as 'celebrities'. However, popular elements can equally be detected in the cultural press and women's magazines play a significant role in the construction of authorial prestige for women writers. The Prémio Máxima de Literatura, awarded by the women's magazine *Máxima* is an important literary institution that is specifically dedicated to female authors. It contributed considerably to establishing Hélia Correia as a consecrated author, when she won the first prize in 1991. On the other hand, a 'popularization' of authors can be observed in the cultural press, when more importance is granted to the personality of the author or circumstantial details of the writing process rather than the texts in question. In an article in the economics magazine *A Capital* (Jeremias, 2000: 36) in 2000 a serious discussion on the work of Lídia Jorge is accompanied by a rather incongruous photo of the author holding a white cat, while *Público* (Carvalho, 1999: 32/3) dedicates several pages to an account of Lídia Jorge re-visiting the places of her childhood and youth in the Algarve. In 1998 *Jornal de Letras* (1998: 5) 'gossips' about the birth of Inês Pedrosa's daughter Laura and *Jornal de Letras* (Pedrosa, 1984: 20/1) as well as *Ler* (1992: 42-5) where an article discusses at length how and where writers, such as Hélia Correia and Lídia Jorge work.

In the media, the author's image is constructed at the limits constituted by canonical consecration and commercial appeal; and it is for both the author and the press commentator to establish exactly where a particular writer or text is situated. As Joe Moran (2000: 7) argues, the role of the author has been fundamentally redefined, as Western societies became consumer cultures:

as cultural signifiers they often contain elements of the idea of the charismatic, uniquely inspired creative artist associated with the autonomization of the cultural field, but they also gain legitimacy from

the notion of celebrity as supported by broad popularity and success in the market place.

As already discussed in chapter 1, political, social and commercial interests and symbolic value construction can never be completely separated. This is true for literary criticism offered by the press as well as academic publications. As John Frow (1995: 63) remarks ‘the problem lies in the positioning of texts and readers as separate, atomized entities, and in the essentialization of a “popular” regime of reading as having intrinsic and unchanging characteristics’. In a diversified press environment cultural value is constructed as a continuum between a ‘popular’ and an ‘elite’ regime, as it is the symbolic value a cultural product carries, which makes it newsworthy, while economic pressures to reach a wide and faithful readership also exist and influence the representations of authors and their texts.

### **The Feminist Press and Women’s Magazines**

Press publications directed at women readers, such as *Jornal das Damas* or *Moda Ilustrada* were established in the 19<sup>th</sup> century, mainly appealing to the bourgeois classes in publications ‘[cuja] preocupação dominante na imprensa feminina da época é manter, reforçar, perpetuar a função tradicional da mulher’ (Neves, 1979: 20). The feminist press in Portugal also has its roots in the 19<sup>th</sup> century, when ‘preocupações “emancipalistas” no sentido feminista [...] surgem-nos com maior consequência na revista “A Mulher”’ (Neves, 1979: 21), which was published between 1883 and 1886. During Portugal’s First Republic the Liga Republicana das Mulheres Portuguesas published a magazine entitled *A Mulher e a Criança*, which was an ‘espelho eloquente [...] da acção positiva da organização’ (Neves, 1980: 22), and had prominent feminist contributors such as Adelaide Cabete. In 1928 *A Mulher e a Criança* ceased publication and with it all politically motivated press publications related to women’s rights. After the Revolution the magazine *Mulheres* published between 1978 and 1989 and later continued as *Mulheres Magazine* until 1991, took up the feminist message of its predecessors, while the 1980s and 1990s saw the establishment of an international women’s magazine industry. The end of the

feminist press experiment at the beginning of the 1990s coincides with the establishment of a commercially driven press, of which women's magazines are part, and in many ways there is a (unexpected and seemingly unlikely) continuity from feminist press to women's magazines, both in the newsrooms and in the ideological expression of many articles. *Mulheres* was underpinned by a strong political mission as it was the public voice of the Movimento Democrático de Mulheres (MDM), which maintains strong links to the Portuguese Communist Party and is driven by Marxist ideology. An appeal for political change linked to revolutionary aims is very noticeable in the editorial policies shared with the readers in the first issue, where the title page shows a woman carrying a red carnation [image 2]:

antes de mais somos mulheres a tentar entabular um diálogo aberto [...] com todas as mulheres portuguesas [...] nós, que enquanto mulheres conhecemos na carne, todas as humilhações, todas as crueldades, todas as injustiças, todas as violências que têm discriminado, marcado as mulheres, ao longo de séculos [...] tentaremos relatar e narrar nas nossas páginas tudo isto. E nelas abrir novos caminhos, encontrar novas pistas, outras soluções para as suas vidas (*Mulheres*, 1978: 3)

Women readers are clearly included in the common project of establishing a new society that would grant women more rights, expressions like 'nós, que enquanto mulheres' and 'outras soluções para as suas vidas' create a direct relation to the (women) readership at which the magazine is directed. This strategy is not so dissimilar to an appeal to her women readers that Inês Pedrosa publishes in an editorial for *Marie Claire* in 1995. Under the headline 'O que nós queremos' she starts out to discuss themes related to the fashion-beauty complex so dominant in women's magazines: 'novo ano significa mudança [...] é nessa doce esperança que abrimos cadernos em branco e escrevemos coisas espartanas sobre nós (menos doces & cigarros e mais sono e natação)' (Pedrosa, 1995: 11). But then her tone soon changes to more serious issues: 'pedi às mulheres que conheço ([...] as que fazem a Marie Claire) que escrevessem uma lista do que gostariam de ver [...] para

que mulheres e homens pudessem ser felizes e iguais' (Pedrosa, 1995: 11). Included in the list are, amongst many other utopian wishes, feminist demands like the legalization of abortion, equal pay, more women in politics, better recognition of women in the arts and an end to violence against women. All of which could be said to tie in very closely with the vision set out by *Mulheres*. A cross-fertilization between the feminist press and women's magazines can therefore clearly be observed in the Portuguese cultural field and, to a certain extent, women's magazines could be seen as a continuation of the feminist press, albeit in a far more commercialized press environment, where a mere ideological and educational mission has to give way to a journalism that appeals to readers and creates the necessary advertising revenue.

Representations of women artists follow closely the constructions of gender instigated by the editorial policies in the feminist press as well as women's magazines. Judith Butler (2007: 2) observes in *Gender Trouble* that 'representation serves as the operative term within a political process that seeks to extend visibility and legitimacy to women as political subjects; on the other hand, representation is the normative function of language which is said either to reveal or to distort what is true about the category of women'. The feminist press clearly intends to establish a female canon of writers in focusing on new releases by women authors in their cultural section granting them a voice, but this project can also clash with artist's interpretation of their own work, resisting an essentialist naturalization of their texts as 'women's writing'. In the relations between the writer Teolinda Gersão and the journalist Maria Teresa Horta in the 1980s this tension between expectations on the part of the press publication and the message the author herself tries to deliver to the public is heightened to the level of outright hostility, which not only touches on the personality of the writer but also the quality of her work, as will be explained below.

When Clara Alves (1982: 8) asks Gersão in June 1982 'considera existir, neste momento em Portugal, uma escrita essencialmente 'feminina'?', the author answers quite angrily 'do que francamente não gosto é dessa



conversa de “escrita de mulheres” (Alves, 1982: 8). Gersão justifies her point of view in the fact that no male author is ever asked if he sees himself as part of ‘uma escrita masculina’ and that therefore such categorizations into male and female writing ‘é uma atitude discriminatória’ (Alves, 1982: 8). These quite firm assertions by Teolinda Gersão provoke a vehement response in *Mulheres* through the voice of the feminist writer, poet and journalist Maria Teresa Horta. Horta wrote a very favourable review of Gersão’s first novel *O silêncio* when the novel was released in 1981, in which she describes the book as ‘o melhor livro de 1981 [...] um livro de mulher. Uma escrita no feminino [...]’ (Horta, 1981: 77). After Gersão’s refusal to be included in a feminine canon of writers, the tone of reviews and the attitude towards her writing displayed in *Mulheres* change quite significantly. Horta publishes an article in July 1982 that directly addresses Gersão’s observations in the interview with Clara Alves, provocatively entitled ‘A palavra da mulher’ (Horta, 1982: 48), in which she completely reverses the stance she has taken towards her work so far. Another review of Gersão’s work appears in *Mulheres* in December 1982, this time *Paisagem com mulher e mar ao fundo* which is the author’s second novel. The review is not signed, but as the reviewer states ‘como penso que a escrita de uma mulher que recusa a sua palavra, o sexo da sua escrita, é uma escrita transvestida’ (*Mulheres* December 1982: 76) it is most likely written by Maria Teresa Horta. Interestingly the ideological differences between writer and journalist have now also affected the reception of her work. Horta’s contextualizations in *Mulheres* represent a journalism where dogmatic intentions override any sensitivity to the creative work she is discussing, causing the outrage of the author. Press representations show their positive and negative effect here. While Horta raises Gersão’s profile as a writer, this is done so that a specific gender political message is also displayed: the existence of a ‘women’s writing’. Butler (2007: 192) writes ‘there would be no true or false, real or distorted acts of gender, and the postulation of a true gender identity would be revealed as a regulatory fiction’. The discussion of gendered writing is perpetuated by a feminist interpretation of the artist, which clearly denies the author the right to be inscribed into other localities; an equally doctrinal position and as vehemently rejected by writers as the gender segregation

employed in literary histories. But authors can now, in the press environment, at least respond to such judgements of cultural value construction, leaving varied inscriptions of their texts in the press canon. Whether they are commercialized figures or feminist icons, in their negotiations with the women's press women authors are walking a tightrope in order not to fall into either category.

If the feminist press put ideological considerations at the centre of their representations of contemporary women authors, the women's magazine industry has to follow commercial constrictions in their journalistic output. The body and how it is expressed, in clothes, appearance and comportment, is an essential focus of discussion in women's magazines, and they 'are subjected to an explicit attempt to win consent to the dominant order' (McRobbie, 1991: 73). Marianne Hirsch and Valerie Smith (2002: 12) write in *Feminism and Cultural Memory* that 'from feminist and other varieties of social history, we have learned that public media and official archives memorialize the experiences of the powerful, those who can control hegemonic discursive spaces' and women's magazines are very much inscribed into this official hegemonic discourse, as they are published and distributed by a 'large, powerful, privately-owned publishing apparatus' (McRobbie, 1991: 73). Women's achievements and the recognition of their subjectivity is a privilege won in exchange for a new gender settlement that would grant women some rights if they abandoned any feminist demands. Female authors are bound into a representational policy that would picture them as celebrities but downplay any political content present in their work.

Despite the commercial pressures and 'a sedimentation of gender norms [that] produces the phenomenon of a "natural sex" or a "real woman" [...] this [...] sedimentation [...] produced a set of corporeal styles which [...] appear as the natural configuration of bodies into sexes', as Judith Butler (2007: 191) postulates, such norms are not entirely uncontested in women's magazines. As already mentioned, many journalists working in the feminist press continued their careers in women's magazines. It is therefore hardly surprising to find contentious societal issues like abortion (*Marie Claire*, 1991:

85-98) and violence against women (*Marie Claire*, 1994: 74) discussed by feminist writers and journalists such as Maria Isabel Barreno and Maria Teresa Horta in women's magazines. Representations of contemporary authors are no exception to this rather diffuse and contradictory approach to gender politics and a commercialized image that follows the dominant normativity coexists with a questioning and contestation of such gender norms.

The 'popularized' approach of women's magazines enhances the image of the author as 'celebrity' rather than the texts the author produces; the personality of the writer and the process of writing, the where, when and how of literary creativity become the focal point of women's magazines' media attention. Joe Moran (2000: 63) states in *Star Authors* 'the appropriation of the "private" by celebrity culture [...] is partly a result of the continuing commodification of the self', where notoriety is bought at the expense of revealing some of the famous person's privacy. In July 1998 *Máxima* published an interview with Lídia Jorge and Inês Pedrosa, conducted by Leonor Xavier. The piece is entitled 'Paixão, amor' and the two authors are asked questions concerning 'uma relação estável [...] [a] sedução no casamento [...], a diferença entre paixão e amor [...] entre erotismo e sexo [...]' (Xavier, 1998: 60/1). A monogamous heterosexual normativity underpins these questions, not only intruding on the authors' privacy but also constricting them into the tight corset of prevalent societal norms and gender stereotypes. The relation of such questioning to the authors and their work is ephemeral at best, but it does reflect the magazine's wider political focus. Women are sexualized objects and the prevalence of the body image is an expression of women's objectification. The photographs, which accompany the piece, are of two women posing as giggling schoolgirls [image 3], which hardly conveys the idea that they might be producing 'serious' texts of 'quality' literature.

It is only after the sensual introspection into the two women writers' lives is dealt with that weightier issues are approached by Xavier; and rather interestingly, this time, the discussion which started with feminine desire is

now brought round to the more political question of female agency. The authors turn the discussion on its head, now dissecting gender conformity rather than playing along with the stereotypes they were presented with in the earlier part of the interview. Judith Butler (2007: 192) writes ‘the possibilities of gender transformation are to be found precisely [...] in a failure to repeat, a de-formity, or parodic repetition that exposes the phantasmatic effect abiding identity as a politically tenuous construction’. If Jorge and Pedrosa first re-enacted gender normativity, they are now questioning the very ideological foundations on which such conventions are built. Xavier asks what is, in the Portuguese context, quite a loaded question ‘a sua escrita é uma escrita feminina?’ (Xavier, 1998: 61). Lídia Jorge simply says yes, ‘não há confusão possível’ (Xavier, 1998: 61); while Inês Pedrosa launches into a complex argument pointing to the dangers of connecting the gender of the author to the text itself: ‘espero que seja bisexual e ambidestra como a de [...] Virginia Woolf [que] [...] afirmava que para alguém que escreve é um perigo fatal pensar no seu sexo’ (Xavier, 1998: 61). Pedrosa not only addresses the issue of a ‘sexed’ writing but touches on the ambiguities and contradictions that surround gender norms, that are so prevalent in women’s magazines. This effectively takes back the interview into more ideologically charged territory far removed from the maxims of the beauty-fashion complex that governs publications like *Máxima*. In the interplay between journalist and author(s) the new sexual contract is visible, which McRobbie has described as ‘Feminism taken into account’ (McRobbie, 2009: 14), where media publications point to examples of female success primarily to show themselves as part of a modern world that has taken on board some of feminism’s demands. But rather than providing a truly subjective voice for professional women this strategy is devised, according to McRobbie (2009: 59), in order ‘to reshape notions of womanhood so that they fit with new or emerging (neo-liberalised) social and economic arrangements’, where feminist demands for all women are abdicated in favour of a limited agency for some women. This is first affirmed by the interviewer’s questions, granting the ‘famous’ writers a right to speak as long as they don’t contradict dominant societal conventions that the magazines promotes, but are then undone cleverly by the interviewees’ answers, which point to the wider question of an essentialist sexing of texts

and exclusion of women artist from mainstream canons. Jorge and Pedrosa, in the middle part of the interview, do take the opportunity to talk about their female protagonists, 'Anabela Cravo de *Notícia da cidade silvestre* ou Paulina de *O jardim sem limites* [...] acima de todas elas, Eva Lobo [...] a Jenny de *Nas tuas mãos*' (Xavier, 1998: 62); none of which could be accused of faithfully replicating the exigencies of the beauty-fashion ideal. Both authors, quite clearly, point out that their texts do not repeat the gender stereotyping they have been subjected to in the interview and that their female protagonists are 'proliferating gender configurations outside the restricting frames of masculinist dominations and compulsory heterosexuality' (Butler, 2007: 193). Although they are hidden in the middle part of the interview, the counter-cultural comments of Jorge and Pedrosa form part of the article and have not been 'censored' by editorial policies, which shows the close proximity of normative and non-normative gender models in women's magazines.

Neither the politicization of (gendered) authorship in the feminist press nor the stylization of women as celebrity advocates of an apolitical consumerist individualism, prominent in women's magazines, were met without resistance by authors. Attempts at defining the role of woman writer by the feminist press and women's magazines are turned into 'a site for political contestation and reformation of the subject' (2009: 138), as McRobbie states. Author's (self)representations are part of careful negotiations between journalistic interest, editorial politics and a strong desire on the part of the authors to make their voices heard in the cacophony of media clamour. Media exposure of the writer and her work in the women's press is always bought at the price of being subjected to ideological constructions of femininity or authorship perpetrated by the press publication, but, nevertheless, grants media memory spaces to women writers, as both women's magazines and the feminist press try and re-dress the balance in giving exposure to female rather than male authors.

### **Gender Performances in Mainstream Press Publications**

Mainstream publications, cultural press and the culture pages of the daily papers, constitute a much wider focus, as questions of gender are not

the prime concern of the publication. Societal restriction governed by normative perceptions of gender are influential in press categorizations as they were in the academic field, but contestations to such normativity can also be found within mainstream press publications, instigated either by the authors themselves or a journalistic view that does not regard the sex of the writer as being essential to the discussion of her texts. As Judith Butler (2007: 148) points out:

the task is not whether to repeat, but how to repeat or, indeed to repeat and through a radical proliferation of gender, to displace the very gender norms that enable the repetition itself.

The four authors studied in this thesis, Hélia Correia, Lúcia Jorge, Teolinda Gersão and Inês Pedrosa all have different approaches to negotiating the question of gender and the personality of the creative artist. Attempts at essentialist categorizations, such as those found in literary histories, where writers are too readily put into the preconceived group of 'woman writer', are still abundant in cultural press publications, but are met by the four authors with differing counter strategies. None of them easily accepts the inclusion into the infamous category of 'escrita feminina'. In 1983, when Hélia Correia, Lúcia Jorge, and Teolinda Gersão had only just set out in their writing careers, Regina Louro, herself a writer as well as a journalist, puts the question of whether a gendered writing exists to various female authors who had recently emerged on the literary horizon in an article she wrote for the daily paper *Expresso*. Legal as well as societal changes after 25 April 1974 that had greatly influenced women's literary agency are discussed first together with descriptions of the creative process of writing some of the authors employ, and it is only towards the end of the article the contentious topic of a gendered writing is touched on. Lúcia Jorge, at least partially, agrees with Louro's view, though is quick to deny any feminist ideological connotations of a feminine writing: 'tendo discursos femininos, o fenómeno social é mais importante como objecto de ficção do que a feminilidade. O que quer dizer que entre nós a literatura de matriz feminina não é feminista' (Louro, 1983: 27). Teolinda Gersão answers Louro firmly in the negative as

she had done Clara Alves a year earlier ‘rebelo-me sempre contra essa fórmula’ (Louro, 1983: 27) and Hélia Correia also ‘recusa abertamente: não considero determinante que, pelo facto de ser uma mulher a escrever, a sua escrita possua uma qualquer tipicidade a que se chame feminina’ (Louro, 1983: 27). After the debate between Maria Teresa Horta and Teolinda Gersão previously carried out in *Jornal de Letras* and *Mulheres* in 1982, the cautious response of Hélia Correia and Lídia Jorge is hardly surprising. A gendered position at the extreme ends of the cultural field make inclusion of the newcomer within the established processes of canonization difficult as they start from an outside position at the margins rather than at the centre of the field. It is only from within the field itself that ‘the newcomer [...] in a universe in which to exist is to differ, i.e. to occupy a distinct, distinctive position, [...] must assert [...] [his/her] difference, get it known and recognized (make a name for themselves) [...]’, according to Bourdieu (1993: 58).

Hélia Correia, Lídia Jorge, Teolinda Gersão and Inês Pedrosa all try to achieve this distinctiveness as a writer in a careful negotiation between gender and the universality ascribed to the creative artist. Hilary Owen and Cláudia Pazos Alonso (2011: 23) remark in *Antigone’s Daughters* that ‘[in Portugal] Oedipus still reigns unchallenged over the patrilinear evolution of literary tradition as genealogy’; a literary heritage is (still) passed down from the literary ‘father figures’ to the sons, who then have to establish themselves as literary agents in their own right by renewing or contradicting the conventions of a previous generation. How daughters now inscribe themselves into such a process of patrilinear heritage is a matter that has to be negotiated by each individual author, as a female, matrilinear heritage is either inexistent (see Abranches, 1997: 204) or utterly discredited (see Rodrigues, 2012). Authorial interventions in the press are a crucial instrument in this establishment of a literary persona that is distinct and unique, ‘in an age in which authors are themselves [...] the intertextual creations of promotion and publicity’, as Joe Moran observes (2000: 66). In all four writers, Hélia Correia, Lídia Jorge, Teolinda Gersão and Inês Pedrosa, a rejection of a gendered discourse as too limiting in its essentialist approach is quite visible, though varying in its degree, but, nonetheless, gender does form an integral

part of the author's negotiations with the media. Angela McRobbie (2009: 138) writes in *The Aftermath of Feminism* 'verbal violence is [...] a key feature of contemporary power not just in the process of "subject formation" but also as a site for "political contestation and reformulation of the subject as well"; despite the four authors' unwillingness to be included in a gendered canon the construction of their subjectivity as and with (other) women writers is essential to discourse formation within the media environment, as they try to overcome traditional models of categorizations and introduce new modes of thought and expression.

### **New inscription of linguistic normativity through the performative act: Hélia Correia**

Strong rejection of an inscription into a purely 'female' canon and a direct questioning of the incompatibility between biological femininity and creativity emerge quite clearly from Hélia Correia's press interventions, though they are present in different forms throughout the three decades that span the author's career. Three distinct phases can be discerned: the politicised discourse used to discuss her work in the 1980s; her increasing acceptance in the canon and consecration by the cultural press after she won the prémio Máxima de literatura in 1992, of which the many prizes she received in the first decade of the new millennium are evidence; and the (self-)stylization as the eccentric genius throughout the latter part of the 1990s and more recent publications, which resulted in a performative resistance to the existing norms of linguistic inscriptions offered to the woman writer. The public persona of the writer, or better the public epitext created around her texts, has undergone various stages of metamorphosis during the past 30 years. A voice of dissent, the voice of the newcomer is taken over by increasing the 'importance of book publicity in promoting authors as "personalities" [...] [as] a symptom of the continuing integration of literary production into the entertainment industries' (Moran, 2000: 41). As Correia's fame as an author grew the political discourse of marginalization was turned into a means of drawing media attention, skilfully exploited in an interplay between writer and journalists through discourse construction but also through the far more



immediate impact of visual imagery that questioned the delimitations of the construction of the female and the artist alike.

### **Early Contextualizations in the 1980s**

The strong rejection of any feminist contextualizations is a major feature in Correia's press interventions, well beyond the 1980s, and her conscious intent to portray herself as a voice of otherness criticising cultural conventions has led to a public persona of difference, which comprises much more than the question of gender alone. Hilary Owen and Cláudia Pazos Alonso (2011: 232) remark in *Antigone's Daughters* in a note to their chapter on Hélia Correia that 'Correia's earlier works in particular were clearly influenced to some degree by French feminist thought, and were viewed by Maria Teresa Horta as the epitome of "escrita feminina"'. Correia herself, in an interview with Elizabete França in *Diário de Notícias* in 1987, affirms this early feminist influence: 'sim, acompanhei muito a onda das feministas francesas e americanas' (França, 1987: v). At the same time however, she distances herself from any need for this type of feminist conscience: 'é que algumas escritoras estão marcadas por questões de educação pela sua condição feminina [...] como é o meu caso [...] por serem filhas de comunistas, de revolucionários [...] escaparam a todo esse drama educativo' (Letria, 1983: 5). Contradicting the author's ambivalent stance towards feminism the reviews Horta writes in *Mulheres* in the 1980s describe Correia as expressing a feminine or feminist writing, though she is aware of the author's resistance to such categorizations. In 1982 Horta concedes 'que me perdõe Hélia Correia tão certa de não haver uma escrita feminina, se eu lhe disse que *O número dos vivos* só poderia ser escrito por uma mulher' (Horta, 1982: 12). For Horta Correia's writing is intrinsically linked to the sex of the author, to her *Villa celeste* is 'tirada das entranhas femininas; do imaginário feminino' (Horta, 1985: 68) and in *Montedemo* 'a sua escrita vinda directamente, ela também, de terra-mater' (Horta, 1983, 77).

This notion of a feminine writing is reiterated by other mainstream journalists such as in Elizabete França's review of *Soma* in *Diário de Notícias* in 1987. She sees Correia's novella as 'obra de uma mulher que como mulher

escreve' (França, 1987: 12). But for França (1987: 12) the feminine or feminist voice is only expression of a much wider discourse of marginalization; the piece is entitled 'Margem de certa maneira' and she states that 'algumas marginalidades confluem [...] na obra de Hélia Correia [...] encontramos, portanto, confluência e interpenetração de matrizes culturais marginalizadas pelos saberes institucionalizados escolares'. Equally Francisco Vale (1982: 18), in a very early review of her work after the release of *O separar das águas* in *Jornal de Letras* in 1982, sees Correia as a voice of dissent in dominant cultural thinking: 'um sopro de ar fresco contra o ritual [...] a autora reata com as tradições do conto popular [...] as personagens surgem [...] daquela zona que os psicanalistas designam por subconsciente'. But for Vale feminist content is absent from Correia's work, 'a escrita de Hélia Correia difere, pela quase ausência de sensibilidade feminina' (Vale, 1982: 18); he quotes the author herself on the subject as saying 'a sensibilidade feminina é um preconceito, ou quando muito, a expressão de uma condição em rápida mudança' (Vale, 1982: 18). But the political voice of the author that can be heard clearly not only in her early work but also in her negotiations with the press throughout the early stages of her work is gradually growing fainter with the increasing popularity and consecration her texts enjoyed after the early 1990s.

### **Performative strategies that span the schism between femininity and creativity in the 1990s**

The discourse of marginalization, be it from a feminist point of view or in terms of a wider cultural exclusion of traditional and popular forms of knowledge, so palpable in the early reviews in the 1980s, disappears with the increasing consecration of Hélia Correia as an author and is replaced by a performative strategy that tries to overcome the incompatibility between artistic genius and the female condition. In *Bodies that Matter: on the Discursive Limits of Sex* Judith Butler (1993: 2) postulates that 'performativity must be understood not as a singular or deliberate "act" but, rather, as the reiterative and citational practice by which discourse produces the effects it names'. Correia's performativity is constructed through imagery rather than language, entering in a careful game of negotiations between the message

the author wants to display and editorial practices, which will ultimately decide on the content published. A discourse of political marginalization dissolves more and more into a visual media culture, which appeals to a deeper unconscious beyond the superficiality of textual constructions. Aleida Assman (2010: 220) writes, 'für das Bild und Symbol gilt vielmehr die Intransparenz, die irreduzible Ambivalenz [...] das Bild [wird] als unmittelbarer Niederschlag eines Affekts bzw. des Unbewußten gedeutet [image and symbol are mainly in-transparent, irreducibly ambivalent [...] the image is immediate expression of an emotion or of the unconscious]'. Unless clearly stated, it is impossible to say who is contributing the images, whether they are indeed taken by the magazine's photographers and how much influence the author had. But what can be observed clearly is a consistent 'persona' that is conveyed through the photographs accompanying press releases concerning Hélia Correia (the author dressed in black, surrounded by nature, holding a cat, etc.), which contributes to a performative strategy that addresses questions of female authorship by primordial means that circumvent and undermine the normativity inscribed in language. The images allude to themes and motifs that are present in the author's texts, but circumvent normative (critical) language through their direct visual impact.

An incompatibility between writing marked by gender and an ideological intention on behalf of the author has already been pointed out in relation to Hélia Correia in Chapter 1. But, as Butler's postulation on representations suggests, visibility for the author can often only be achieved through the normative process of linguistic convention, often distorting the image the author wants to portray. The awarding of the prémio Máxima in 1992 to Correia for her novel *A casa eterna* certainly granted the author media exposure at a point in her career when such attention was most welcome, but brought with it the trap of being placed into the 'female category' of writers. The prize was only created in the previous year, in 1991, is sponsored by a Portuguese insurance company, Sociedade Portuguesa de Seguros and is awarded to a female author chosen by the women's magazine *Máxima*. The magazine offers ample coverage to the author, in Correia's case in a big feature article and interview by Maria Antónia Fiadeiro in May 1992

entitled 'Hélia Correia: *A casa eterna*, vencedor do prémio Máxima de literatura' (Fiadeiro, 1992: 12). The fame imposed on the writer by *Máxima* also reverberated in the cultural press; the quarterly literature magazine *Ler* dedicated a double page to Correia, showing a picture taken by fellow author Luísa Costa Gomes and stating: 'ano bom para Hélia Correia: *A casa eterna* recebeu o prémio Máxima de literatura – um prémio atribuído ao melhor romance do ano escrito por uma mulher' (*Ler*, 1992). And *Jornal de Letras* offered a small notice of two columns to the two Prémio Máxima winners Hélia Correia and Dóris Graça Dias in March 1992.

The question of gender, the exclusive criterion of selection for the prize, is central to some of the press comments but downplayed in others. This is of significance in so far as the male is often equated with the universal, whereas female art is interpreted as a variant of male art. Ana Paula Ferreira (2002: 26) in *A urgência de contar* points to 'a hierarquia do sexo que impera em dita instituição, tomando o masculino ("arte dos homens") como norma absoluta neutra, mas que estruturalmente depende para tal daquilo que represente um desvio, uma diferença dessa norma, ou seja: "arte feminina"'. As has already been discussed in the categorizations of women writers' texts as 'escrita feminina', inclusion into a group that is based primarily on gender can prove problematic, because it is often seen as an outside position. Therefore, the awarding of a prize that is exclusively given to female authors poses its difficulties in negotiating the line between celebrated, universal and therefore 'canonical' author or a 'woman writer', a writer apart from the main corpus of canonicity. In a, for Hélia Correia, rather rare embracing of a 'feminine writing' the author states in *Jornal de Letras*, celebrating the prémio Máxima, 'outro motivo de satisfação [...] é o prémio ter sido atribuído por uma revista feminina [...] sempre reagi mal à separação entre os sexos [...] mas estou a ficar muito sensível ao universo e à linguagem femininas [...] o meu livro que considero manifestar uma sensibilidade feminina e um público receptor que também é essencialmente feminino' (*Jornal de Letras*, 1992: 2). Unusually, here the author herself advocates her inclusion in a feminine canon, the establishment of which would be enhanced by a prize given exclusively to women writers. *Ler* (verão 1992), on the other hand states 'A

*casa eterna* ultrapassa largamente essa condição feminina e a obra de Hélia Correia merece uma leitura cada vez mais atenta'; which suggests inclusion of the novel into a universal, 'superior' canon, and therefore leaving behind the feminine condition.

What emerges quite pointedly from the discussions around the awarding of the prêmio Máxima to Hélia Correia is the question of the incompatibility between creativity and the feminine. Just as female art is seen as merely a diversion or variant of the normative male art, traditional conceptions of what constitutes 'a great artist' are opposed to biological femininity. Christine Battersby (1994: 4) describes in *Gender and Genius* how an elitist interpretation of genius, perpetrated by predominantly male critics, which was prevalent throughout the 19<sup>th</sup> century up to the Second World War, 'praised "feminine" qualities in male creators [...] but claimed that females could not – or should not – create'. This perceived incompatibility between women artists and the creative act is a prejudice Hélia Correia seeks to combat in her press interventions through an embodiment of the characteristics of the eccentric genius, on the one hand, and a rejection of feminine stereotypes, on the other. Biological femininity, a prerequisite for the awarding of the prize Correia received from a women's magazine constitutes here a major stumbling block in the performative creation of the artist's image.

*Máxima*, in an article written by Maria Antónia Fiadeiro celebrating Correia's prêmio Máxima, contextualizes her as a 'feminine' author. A double entendre between author and interviewer ensues, where Correia tries to span the schism between biological femininity and a perception of genius that would ascribe feminine qualities only to the male artist. Despite the feminine exterior, ascribed to her by Fiadeiro, the eccentricity of the artistic outsider is clearly visible: 'um sorriso lindíssimo [...] voz afável, quase cândida [...] nenhuma pintura nos olhos, nem na boca, apenas as sobrancelhas muito bem delineadas [...] alta, magra, branca, [...] saias compridas, os sapatos rasos' (Fiadeiro, 1992: 59). The author's appearance is not entirely compatible with norms otherwise applied in women's magazines; she wears no make-up, long skirts and shoes with low heels. But this divergence from

fashionable conventions is counteracted by her smile and voice. In order to underline her feminine traits the interviewer describes for the reader the homely circumstances of the author: 'os dois gatos pretos passeiam-se por onde querem [...] na parede [...] uma fotografia de liceu com uma cena do bailado' (Fiadeiro, 1992: 59); combining a love for animals with reminiscences of a little girl taking part in a ballet production. The cosy image, painted by the interviewer is quickly taken apart in Correia's own comments though: 'gosto muito pouco de luz [...] durmo mesmo tipo bicho, como os gatos [...] [Correia] não liga à decoração, não faz refeições [...] não teve nenhuma educação feminina' (Fiadeiro, 1992: 60). She clearly not only rejects feminine acts such as cooking and home decoration, but her own biology, describing herself as 'tipo bicho' and therefore superseding the male-female dichotomy. This complex construction of the artist as outside gender boundaries is a fact entirely ignored by Fiadeiro.

In excerpts from texts Correia's characters emerge as possessing male characteristics, which the author describes as 'muito fortes, muito possessivas, muito totalitárias, as minhas personagens femininas' (Fiadeiro, 1992: 60). But this attempt at constructing the feminine beyond the traditional gender stereotypes, the 'descoberta de uma palavra nova' (Fiadeiro, 1992: 60) for the woman writer, is thoroughly misunderstood by the interviewer. She urges Correia 'compara esse fascínio ao encantamento que a beleza lhe produz' (Fiadeiro, 1992: 60); bringing the discussion back to a ground firmly occupied by a conservative interpretation of femininity. The dichotomy between artistic eccentricity, ascribed to the male creator, and biological femininity, overtly perpetrated by the prize and the magazine conducting the interview, is most pointedly expressed in the image accompanying the piece. Over a stylish photograph of Correia [image 4], her face mysteriously kept in half shadow, a short summary of the author's biography is printed: 'é discreta. Prefere a noite ao dia, a névoa ao sol, gosta de gatos [...] chama-se Hélia Correia e acaba de ser galardoada com o prémio Máxima' (Fiadeiro, 1992: 58). Female 'discreetness' is juxtaposed with the eccentricity of the author and the 'mystery' of creativity that had been lauded by the women's magazine.

### **Hélia Correia's subversion of linguistic normativity; the eclipse of the text by the author's visual performativity**

The importance of the performative act is ever increasing in the press interventions that follow the awarding of the prémio Máxima to Hélia Correia. As the cultural press is not lagging far behind the commercially driven women's magazines in the desire to 'authenticate the image of the author by a fascination with the "private' self'" (Moran, 2000: 61); the author herself has consciously nurtured such imagery throughout the last two decades. Focused on the figure of the author a strategy of mythmaking emerges from a series of articles that appeared in *Jornal de Letras* in the 1990s and 2000s. All three pieces are written by Maria Leonor Nunes, the first 'A virtude da preguiça', stemming from 1996, features the author and her work, the second 'No país das fadas', written in 2001, consists mainly of an interview with Correia and the last article, 'Hélia Correia: uma paixão inglesa' was published in 2010 and contains a conversation with the author as well as some contextualizations of her latest novel *Adoecer*. The otherness expressed in personal eccentricities, which first emerged in the article Maria Antónia Fiadeiro wrote for *Máxima* in 1992 are given prominent expression in this series of articles written by Nunes. In 1996, under a photograph of Correia, Nunes (1996: 13) quotes her as saying 'falta-me a vontade de fazer carreira'; the countercultural voice of the author that could be heard questioning concepts of femininity influenced by feminist ideas in the 1980s is now turned into a media mechanism that would assert the individualistic stance of the artistic outsider rather than any political debates. A rejection of the feminine is here combined with a rejection of an ideological fight for women's rights, as Angela McRobbie (2009: 1) detects generally a 'much more individualistic discourse [...] as a kind of substitute for feminism' in 21<sup>st</sup> century media publications. In Correia's comment, equality for men and women in the workplace, a feminist demand for many decades, is undone in an individualistic denial of any professional ambitions. Rather ironically Correia's eccentric individuality is here turned against any ideological project that would grant women positions of subjectivity, not only as writers, but also in all professional areas.

What replaces the political voice is a performative strategy that seeks to question gender boundaries and allows the author to go beyond a concept of artistic genius that is intrinsically bound to maleness. According to Butler (1993: 2), '[sex] is not a simple fact or static condition of a body, but a process whereby regulatory norms materialize sex'. And it is these norms that Correia's performativity tries to undo as 'the reiterative and citational practice by which discourse produces the effects it names' (Butler, 1993: 2). This strategy, which is already emerging in Fiadeiro's article in *Máxima*, is confirmed in the pieces written by Maria Leonor Nunes; 'ela diz que é preguiçosa. Gosta de dormir [...] ela adora gatos [...] só escreve à noite. E ao desabar das chuvas [...] a afeição de Hélia à leitura [...] mesmo doentamente' writes Nunes (1996: 13/15) in 1996. Cats, writing at night during a rainstorm, a love of reading and literature to the point of 'insanity' are all topoi included in the first paragraph of Nunes' next piece 'No país das fadas' in 2001, which serves as a biographical introduction to Correia and her work before the actual interview with the writer. Quite prominently, in the middle of the first page, a photo of Correia holding a black cat is placed [image 5], enhancing the observations of the journalist through imagery. But here the list of characteristics that define the author's public persona is extended. The interview was conducted on the release of her latest novel *Lilias Fraser* and intertextual relations to Celtic mythology can not only be found in the text itself but also form part of the press discourse constructed around Correia's personality: 'na verdade é nesses países do Norte que me sinto bem [...] nós temos influências célticas, mas deixámos de acreditar nas coisas de Natureza [...] aquilo que chamamos fadas, fantasmas, aparições, emanações de terra' (Nunes, 2001: 12). And it is this love of all things Nordic and her close relations to the Celtic imagination that reverberate in Nunes' article from 2010, where next to a stylish photo of Correia in a floating black dress [image 6] the extensive subheading reads: 'quase dez anos depois da prodigiosa escocesa Lilias Fraser, Hélia Correia regressa literariamente à Grã-Bretanha. Desta vez é uma musa inglesa [...] Elizabeth Siddal' (Nunes, 2010: 11). Writing to the sound of rain, a love for anything British, the mention of elves, and a mythical Scottish grandfather, already mentioned in 'No país das fadas' in 2001; they all make their reappearance in the introductory lines



to Nunes' article on *Adoecer*: 'a sua paixão pelas brumosas ilhas britânicas [...] um lendário avô escocês [...] escreve sem parar quando chove [...] as suas mãos sobre o teclado de Elfy – e poderia não ser um elfo? – como se chama ao seu computador [...]'. In order to transcend the male/female dichotomy Correia escapes ever deeper into the realm of the animalistic and the fantasy world of a bygone fairy kingdom located on Europe's North-western fringes.

The 'popularization' of the author and her texts in the woman's magazine *Máxima*, as well as the much more overtly cultural and high brow *Jornal de Letras* is skilfully exploited by Hélia Correia in order to overcome the incompatibility between biological femininity and the universal (male) genius. Correia's performative strategy offers a corrective to a normative critical language that can never adequately represent the feminine. Just as Judith Butler (2000: 4) writes about Antigone in *Antigone's Claim* '[Antigone] is an outsider, without which the polis could not be [...] [she] represents a perversion of the law and concludes that the law requires perversion and that, in some dialectical sense, the law is perverse', Correia's eccentricities show ever more clearly the 'perversity' of the critical system as regards the woman writer. The linguistic normativity employed to describe female authorship in the women's press as well as mainstream publications is undone in a predominantly visual performative act, in which the author questions and subverts the stereotypical imagery related to female creativity. The trappings of a linguistically normative gender are overcome and superseded in a 'fictional persona' that represents Hélia Correia in visual expressions as what Assmann (2010: 220) calls 'Träger des kulturellen Unbewußten [a medium of the culturally unconscious]'. Once her distinctly recognizable image took centre stage in the press discourse since 1992, the political societal critique that dominated Correia's texts as well as the press contextualizations of her early work was replaced by powerful imagery that refutes normative (linguistic) constructions of femininity and literary genius alike. As the eccentric outsider she becomes an individualistic voice that is so distinctive that it cannot easily be associated with such generalized terms as 'escrita feminina'.

## **Displacement of gender norms; the possibility of a non-gendered discourse for female authors?**

Attempts at ascribing a heightened femininity to the author are rare after the early 1990s; Hélia Correia has become very much a writer in her own right rather than member of a group of writers defined by their sex and protestations against being included into a conglomerate of authors and their texts defined by 'uma escrita feminina' are rather unnecessary in Correia's more recent press interventions. When Correia is awarded the prémio Máxima de literatura for the second time in 2006 for her novel *Bastardia*, Leonor Xavier (2006) poses the question 'existe uma escrita feminina?', without necessarily including the author's writing into it. Unsurprisingly Correia rejects any associations to a feminine writing: 'não aceito essa diferença, porque há romances sobre o interior feminino escritos por homens e vice-versa [...] sou anti-sexista' (Xavier, 2006). Fourteen years after her first acceptance of the prize, the fact that it is given to a female author seems to play no role in the categorizations ascribed to the novel and her creator. The split between universal and feminine writing, painfully visible in 1992, has been superseded by the author's persona of eccentric outsider.

Despite overcoming any essentialist categorizations, a discourse of eccentricity and individualistic otherness is not without its problems for the female author. As Christine Battersby (1994: 148 & 200) points out eccentricity or the role of the artistic outsider is interpreted differently in the male and female artist: 'non-rationality is perceived differently (and evaluated differently) in men and women [...] this notion of the artist as the great outsider serves to camouflage the achievements of creative women'. Despite being hugely popular with the national press, she is more often omitted from literary histories rather than included in the coveted category of 'universal' (male) writers. As already discussed in chapter 1, she is mentioned in a brief description in Óscar Lopes and Maria de Fátima Marinho's *História da literatura portuguesa*, remains a mere name in a list of women writers in Carlos Reis' *História crítica da literatura portuguesa* and is not represented at all in Fernando Pinto do Amaral's *100 Livros Portugueses do Século XX*. And

it is only very recently that her distinctive voice is being recognized by the literary establishment in the awarding of some of the most prestigious prizes in the Portuguese cultural field.

However, in Hélia Correia her 'outsider' personality is more than an escape mechanism and goes to the very heart of the question of the incompatibility between the female gender and the creative act<sup>10</sup>. Correia's 'otherness' truly tries to establish new modes of linguistic inscription for the female author in overcoming a national (literary) dialogue built on traditional gender normativity. A discourse of fairies, Celtic mythology, and feline characteristics asserts her autonomy, while also pointing to cultural and literary spaces outside her own national traditions, in which a new innovative language that does not mutually exclude femininity and creativity could be founded. Pascale Casanova (2007: 325) writes that '[second-generation writers] break away from the national and nationalist model of literature and, in inventing the conditions of their autonomy, achieve freedom [...] the newcomers refer to autonomous international literary laws in order to bring into existence, still on a national level, another type of literature and literary capital'. Not only is her eccentricity appealing to a cultural unconscious prior to normative conventions, but it also reflects, on a conscious textual level, on new ways of inscribing the work of the female artist.

Correia's connections to an international literary space are not universally recognized, but they do, however, in the press discourse surrounding her work in Portugal. In an article for *Público* in 2001, discussing Correia's latest novel *Lilias Fraser* Eduardo Prado Coelho (2001:15) links the author with other 'outsiders', who eventually became motors of literary innovation: 'se procurássemos definir o espaço literário de Hélia Correia [...] teríamos, em primeiro lugar uma espécie de história fora do tempo [...] próxima dos temas de Saramago [...] devemos também falar das fórmulas de sabedoria incrustadas em esplêndidas digressões narrativas [...] de

---

<sup>10</sup> see image 1, where Correia is quoted on the title page of *Ler* in April 2012 as saying 'estive quase normal, imagine'.

Agustina Bessa Luís [...] esse sentido de acontecimento e do espanto que move todas as coisas [...] de Maria Gabriela Llansol'. Rather than including Correia into a general canon of writers, Clara Maia de Almeida (2012: 49), associates the author with some major innovators of European literary history in a review of Correia's children's book *A chegada da Twainy* she wrote for *Ler* in 2012: 'lembraria o verde dos campos de Sligo, as encostas do monte Bulben onde moravam fadas, como registou W.B. Yeats nos seus estudos da mitologia celta [...] fadas literárias de Shakespeare ou J.M. Barrie –do Puck em *Sonho de Uma Noite de Verão* à Sininho de *Peter Pan*' (Almeida, 2012: 49). In mentioning Yeats' *Under Ben Bulben* and Shakespeare's *A Midsummer Night's Dream* Almeida is referring to some of European literature's great writers, who shaped and renewed their national canons through a primordial, mythological language. Hélia Correia herself has created such contextualizations of fairy mythology in a piece she wrote for *Jornal de Letras* in January 2002, marking the release of the first film of Tolkien's *Lord of the Ring* trilogy, which is entitled 'Daoine maithe –a boa gente'. After a very unenthusiastic response to depiction of mythological creatures in the film, she ascertains that 'é certo que o feérico chegou até nós por trajecto literário. Os clássicos acharam nele um universo tão bom de usar como a da antiguidade [...] mais foi o romantismo, sobretudo o de raiz inglesa, que estudou [...] a vigorosa fantasia celta' (Correia, 2002: 15). After referring to some of the mythological stories from Celtic oral traditions, the robbing of children from their cradles and the seduction of unsuspecting youth, Correia also mentions Yeats' *Under Ben Bulben* and Cicely Mary Barker's *Flower Fairies*; in many ways counter-acting the more ephemeral and individualistic contextualizations of her mythological literary influences that had appeared in the women's press and the series of articles by Maria Leonor Nunes in *Jornal de Letras*.

Hélia Correia most clearly thematises the problem of the female genius in the reviews of her 2010 novel *Adoecer*, pointing to the difficulties of female creativity in the 19<sup>th</sup> century not without a sideways glance at her own, contemporary era. In the text, as well as the author's press interventions, the Romantic exclusion of creative women through the myth of the genius as effeminate but male becomes a central focal point. Christine Battersby

(1994:5) writes in *Gender and Genius* that ‘the genius was a male [...] who transcended his biology. A woman who created was forced with a double bind: either to surrender her sexuality (becoming not masculine, but a surrogate male), or to be feminine and female, and hence fail to count as genius’. Lizzie Siddal, the novel’s heroine, is caught in this condition of a gendered muteness, as her creator Hélia Correia points out. In an interview with Raquel Ribeiro (2010: 10) in *Público* she relates Lizzie Siddal to Shakespeare’s Ophelia ‘foi uma paixão pela imagem, pelo quadro da “Ofélia” do [John Everett] Millais’, alluding to the more wider ideological question of subjective agency for the female artist, who is being passively made into muse or literary object without speech by the poet or painter. Lizzie Siddal had, according to Battersby (1994: 129) ‘internalised the models of her age: that condemned her to freakishness, to (fatal) sickness, and to madness for her pretensions to genius’. Here however, the 21<sup>st</sup> century writer Hélia Correia can free her from her malaise, and liberate the creative genius that remained unrecognized, not only in Siddal’s own time but also through the many biographies written on her and Dante Gabriel Rossetti. Correia (Ribeiro, 2010: 8, 9 & 10) asserts that ‘os biógrafos, tal como os contemporâneos, não perceberam nada [...]. A Lizzie é diferente porque [...] ela não é uma tela na qual o Gabriel pinta, não é uma mulher-lua, nesse sentido de ser uma superfície plana [...]. Agora, se lhe dou voz aqui [...] espero dar-lhe aquela compreensão íntima que não encontrou na altura’. The passivity of the 19<sup>th</sup> century muse is released in the writing of the female author, who ‘translates’ Siddal for her readers into her own culture and time.

It is in this recourse to a figure outside the Portuguese cultural field that Hélia Correia also questions as she reclaims normative concepts of female creativity, separating the creative act from biological gender. Pascale Casanova (2007: 326) states that ‘international creators gradually build up a set of aesthetic solutions [...] [and] the capital constituted by all these new solutions to the problem of domination allows such authors to refine and deepen the complexity of their paths to revolt and liberation’. In re-inventing and re-creating an independent voice for 19<sup>th</sup> century muse Lizzie Siddal Correia raises questions of female agency, then and now. The author calls

her 'a feminista, a trágica, a coquete [...] não há uma contradição. Ela fornece material para todas as interpretações' (Ribeiro, 2010: 8). As she had done in other interviews (as with Maria Antónia Fiadeiro in *Máxima*), Correia refuses the idea that a woman's creativity should be ruled by her biological gender. She says of Lizzie 'não, Lizzie é sempre selvagem' (Ribeiro, 2010: 10). This is also reflected in the title Raquel Ribeiro (2010: 7) gives to the interview 'Hélia Correia é o gato da casa nesta história de amor'. Correia, the writer who transgresses her femininity through verbal and visual subversion, finally sets free the woman artist held back by 19<sup>th</sup> century gender conventions. New linguistic inscriptions for the female author can only become possible once women are freed from their traditional passive roles that are tied to their biological gender and can become universal creators. Judith Butler (1993: 2) points in *Bodies that Matter* to such 'possibilities for rematerialization, opened by this process that marks one domain in which the force of the regulatory law can be turned against itself', where a discourse of eccentric otherness can produce different literary contextualizations in the national press and new female memory spaces are opened up for women artists.

### **The woman writer as a feminine role model: Lídia Jorge and Inês Pedrosa**

Press receptions of the work of Lídia Jorge and Inês Pedrosa could not be more different from those experienced by the (self-styled) outsider Hélia Correia. An emphasis on their role as mothers, questions about sexuality and relationships, the domestic duties of the housewife and a never waning interest in appearances are perpetrated throughout the varied spectrum of press publications in Portugal regarding the work of the two authors, adding little or no information whatsoever on the influence their texts might have had on the literary landscape over the past 30 years. The persona of the writer is, in these instances, linked to the societal and cultural conditioning experienced by women, preventing the possibility of a non-gendered artistic voice and subjectivity, resulting in a strengthening of traditional stereotypes linked to what it means to be a woman rather than a position from which women are able to speak. Unlike in the case of Hélia Correia, where performativity questioned and subverted the normativity inscribed in language, the press

discourse that surrounds authors Lília Jorge and Inês Pedrosa could be said to belong to a “performative” dimension of construction [which] is precisely the forced reiteration of norms’, as Judith Butler (1993: 94) puts it. Rather than liberating the woman writer from a gendered discourse, as Correia’s eccentric otherness had done, stereotypical images of femininity are re-enforced through such a discourse.

Both women authors seek inclusion in the mainstream canons of literary criticism, but with differing results. While Jorge owes much of her canonical acceptance to journalistic reviews of her debut novel *O Dia dos Prodígios*, and in particular those published by João Gaspar Simões in *Diário de Notícias*, Pedrosa’s dealings with the press, despite her close connections to the profession, have not always been so favourable, which, in turn, led to a diminished presence in the nation’s archives of literary history. Despite these obvious differences in their relationship with the Portuguese media, Jorge and Pedrosa appear in press publications, popular and cultural, as representatives of a feminine role model that exemplifies the achievements of a younger generation of women who are now firmly established within various professions. In 1991 and in 1998, celebrating 10 years of the magazine’s existence, *Máxima* published lists of notable women entitled ‘Mulher & Carreira: Quem é Quem’ (1991: 21) and ‘Mulheres que se destacaram numa década’ (1998: 76). Lília Jorge and Inês Pedrosa both feature in those lists, though Pedrosa as a journalist rather than a writer in 1991, amongst businesswomen, politicians, actors and other artists. This inclusion of both authors in a group of the most successful and outstanding women in Portugal, however, does not prevent press contextualizations that reflect gender stereotypes that are hardly compatible with the self-assured importance that is suggested by the two lists of remarkable women.

Motherhood is, rather bizarrely and inappropriately, tied to the creative work of the writer by some press commentators. In July 1998 *Jornal de Letras* announces the birth of Pedrosa’s daughter under the title ‘Inês Pedrosa: mãe de Laura’ (*Jornal de Letras*, 1998: 5). The short article focuses first on the birth and the mother’s anxieties and feelings about the new arrival and, then

in a second paragraph, gives a short summary of Pedrosa's professional achievements as a writer and journalist. Public and private life are neatly separated in this piece, but the treatment the persona of the woman writer receives stands in stark contrast to the three male figures featured on the same page. It is the woman who is given credit for her procreativity, although her career is mentioned, while all the men's achievements are of a strictly professional nature and tied to their creative endeavours only. Nancy Chodorow (1978: 178) stated in 1978 in the *Reproduction of Mothering* that 'women's roles are basically familial, and concerned with personal, affective ties. Ideology about women and treatment of them in this society, particularly in the labour force, tend to derive from this familial location and the assumption that this exclusivity and primacy come from biological sex difference. By contrast, men's roles as they are defined in our society are basically not familial'. Looking at the portrayal of Pedrosa by *Jornal de Letras* in 1998 in contrast to her male colleagues and contemporaries this statement sounds eerily true even twenty years after it was first published.

But it is not only the simple connection between writer and motherhood as a personal circumstance that is noted by the papers; motherhood is also used to interpret the influences on their work. A comment by Lídia Jorge to the journalist Cremilda Medina in the 1980s, in which she states 'nós, mulheres somos uma espécie de território ocupado' (Xavier, 1999: 88) is taken by *Máxima* in 1999 as a primarily personal admittance of the difficulty in combining creativity and the raising of young children. Leonor Xavier (1999: 88) writes that 'o comentário vinha a propósito das interrupções constantes do filho mais pequeno, a cobrar-lhe a atenção da escritora'. The creativity in the artist is not only hindered by the occupations of the mother, but also forms an integral part of her creative energy according to Xavier (1999: 88): 'ambos [filha e filho] a inspiram no tom de humor afectuoso que usa, quando fala deles e da criatividade familiar'. In many ways this statement goes deeper than merely connecting women to their biology without granting them any status in the public arena of the (artistic) professions; not only are they hampered by their femininity in terms of creative opportunities, but it is the work itself they produce that will always be marked by their gender and the



societal roles that are tied to it. A year earlier, in November 1998, Isabel Nery interviewed Inês Pedrosa as the winner of that year's prêmio Máxima de literatura for her novel *Nas tuas mãos*, and, again, her recent motherhood features quite prominently as an influence on the writer. Pedrosa is quoted as saying 'a boa escrita tem de ser feminina e masculina [...] é a convicção de que a luta pelos direitos das mulheres ainda tem um longo caminho [...]'(Nery, 1998: 86), underlining an ideological stance distant from a gendered essentialist view. This assertion by the author is completely reversed in the final section of the interview, where motherhood is used to quite clearly mark the differences between the male and female aesthetic. As was the case with Jorge, the remarks go further than simply noting the time consumed by a young infant or child and the physical distraction to the creative artist: 'ser mãe, muda tudo [...] ela dá-me um amor absoluto e a maternidade acrescentou-me maturidade como escritora' (Nery, 1998: 87). Why her writing gained maturity through motherhood is never made clear in the interview. That her recent motherhood should be part of the discussion on Pedrosa's novel at all, reaffirms Chodorow's (1978: 180) observations that 'women's roles are thus based on what are seen as personal rather than "social" or "cultural" ties'. The contextualizations for both authors offered by the woman's magazine *Máxima*, though obviously tied to the ideological expectations of the magazine's readership, connect closely the traditional feminine role of mother to that of the creative artist. It is her biological femininity rather than intellectual or aesthetic influences that form the author and her texts.

Sexual intimacy and the domestic arrangements of the author's home life all seem to form part of a press discourse, where 'bringing some elements of celebrity entertainment into the sphere of high culture' (Moran, 2000: 43) has meant an ever-increasing interest in male and female author's private lives. However, this curiosity about the public persona's private life takes a very different form for male and female artists and shows a peculiar adherence to gender stereotypes. This constant linking of the woman artist to her feminine condition and its cultural entrapment, motherhood and domesticity, is, once again, confirmation of the incompatibility of creative activity and womanhood. And Christine Battersby's (1994: 32) affirmation that

'our present criteria for artistic excellence have their origin in theories that specifically and explicitly denied women genius [...] we still associate the great artist with certain (male) personality types, certain (male) social roles, and certain kinds of (male) energies' is visibly manifested in the treatment Lídia Jorge and Inês Pedrosa receive by press publications. As established earlier, both women's careers can be said to be forged in what McRobbie (2009: 57) sees as a new sexual contract in which women's subjectivities 'are more weighted towards capacity, success, attainment [...]'. They are part of a female elite pushing into the traditionally male profession, in business, politics, and the arts. By constantly constructing an image that is eternally tied to female preoccupations, this very position is denied to Jorge and Pedrosa. Try as they might to enter the canonical halls of the universal artist, they are reminded that, after all, they are women and therefore not only tied to biological but also to cultural conditionings.

Inês Pedrosa picks up on that apparent disparity in the representations of male and female artists in the first interview she grants to *Máxima* in 1993: 'nas revistas não se vai espiolhar a vida íntima dos homens, eles falam de coisas profissionais, quase nunca lhes perguntam sobre os afectos. Às mulheres, perguntam logo: 'É casada? Tem filhos?' (Xavier, 1993: 36). Though McRobbie (2009: 59) states that 'the sexual contract [...] is most clearly marked out in the world editions of young women's fashion magazines', it is not only the popular press that perpetrates such an imagery that subjects the female artist to fixed gender stereotypes. Maybe rather surprisingly, the cultural sections of the broadsheets seem to perpetrate a similar attitude towards women writers. *Público* (Guimarães, 1999: 20) writes about Lídia Jorge under the title 'A síndrome da segunda figura', in an article where the very question of why women are so seldom seen at the top of their professions is addressed in a conversation with the writer, 'na relação com "as máquinas" é herdeira da mãe. Com o computador, às vezes tem de pedir ajuda "ao homem da casa"'. In a piece that is meant to criticise the many positions in society that women are unable to reach because of their sex, gender stereotyping emerges quite pointedly. But it is not only in her competence with technology that Jorge has to struggle with her 'mother's

inheritance', or her female condition. Luís Almeida Martins (1988a: 6 & 10), in a lengthy feature article on Lídia Jorge that reviews the release of *A costa dos murmúrios* in 1988, reiterates the impossibility of the woman artist to ever be free of her 'feminine' circumstance: 'escreve, dá aulas, trata da casa, dos filhos, e vai relacionando sempre as coisas, as ideias, mesmo enquanto chama o elevador [...] vai escrevendo assim, aos pedaços, misturando as folhas dos romances com os apontamentos para as aulas [...] cerzindo hoje o que ontem ficou roto, dando o jantar aos filhos, voltando depois àquele parágrafo [...]'. A refreshing reversal of such stereotyping can be found in an interview with Jorge by Isabel Sabido in *Correio da Manhã* in 1997. She asks the author 'e o "filho mais querido"?' (Sabido, 1997: 31), referring here to her intellectual procreativity and the books she has written rather than her children, undermining the notion that a female author's offspring is eternally tied to her femininity.

A focus on the writer's physical appearance is another area, where press publications distinguish between male and female artists. Here a tendency can be observed that makes the woman writer look younger and more vulnerable than she actually is. António Sousa (1985: 6) pictures Lídia Jorge as the inexperienced and insecure young writer in an early contextualization of her work in 1985 in *Diário de Notícias*: 'era uma vez a inocência primeira [...] era uma vez a fragilidade, Era uma vez Lídia Jorge, um ser na alegria da escrita, exposto, desarmado, vulnerável'. From this introduction and the title of the piece, 'O êxito é uma roupa que tenho por vestir' (Sousa, 1985: 6), the reader would hardly guess that Jorge, even at this early stage in her career, was already a widely recognized author nationally and winner of various prestigious prizes. Her fragility is mentioned again and again in the first few paragraphs introducing the interview, 'ela é frágil, delicada como biscoit. E linda. Nos olhos tem profundezas líquidas e verdes [...] como se pode fazer mal a um ser daqueles?' (Sousa, 1985: 6). From these very first lines, printed in bold, Jorge emerges as a pretty, vulnerable girl, but the reader learns little of her qualities as a creative artist or the books she has written, though the article does go into further depth, recounting her literary achievements in the main part of the piece. However,

an inexplicable juxtaposition remains between the celebrated writer, on the one hand, and the image of the beautiful but vulnerable woman insecure about her own abilities on the other.

It is hardly surprising that contextualizations in women's magazines, 'where the symbolic discharges [...] its duties to the commercial domain (beauty, fashion [...] body culture etc.) which becomes the source of authority and judgement for the young woman' (Mc Robbie, 2009: 61) do not lag behind the imagery constructed in the cultural press. In 1990, when Jorge was 44 years old and an internationally recognized writer and respected cultural figure within Portugal, Maria Antónia Fiadeiro (1990: 90) portrays her in *Máxima* as 'nos olhos muito claros, muito abertos, sem pestanejar quase, uma curiosidade imensa brilha nesta figura de jovem mulher bem comportada de aparência delicada, frágil [...] fala baixo, por vezes sussurra'. The reader might be forgiven for thinking that she is talking about an insecure schoolgirl rather than one of the most venerated contemporary female authors in the country. Beauty rather than a countercultural voice or an innovative style of writing, inappropriately, is deemed a noteworthy asset to the woman writer: 'a sua imagem faz lembrar uma pintura de Botticelli, pelos tons renascentistas do cabelo e da pele, tão branca, tão clara' writes Leonor Xavier (1999: 88) about Jorge. Angela McRobbie (2009: 26) argues that this new sexual contract perpetrated mainly – but not exclusively – in women's magazines, though it singles out some exceptional women's achievements, prevents any real subject positions for women as a group, since 'articulations are reversed, broken off, and the idea of a new feminist political imaginary become increasingly inconceivable'. Any messages Lúcia Jorge's or Inês Pedrosa's texts and/or protagonists might convey about different or differing ways of being a woman in the contemporary world are buried under a very conservative stereotyping of the female author, where traditionally female attributes like beauty, demure shyness and inexperience as well as the importance of the female roles of mother and housewife are put literally before any serious discussion about the author's aesthetic or narrative concepts.

Lídia Jorge, in an interview with Inês Pedrosa (1998: 66) in *Ler*, sums up the incongruence between social expectations tied to a traditional model of womanhood and the role of the creative female artist. She sees creativity severely constrained by societal and cultural perceptions of femininity:

abomino completamente as páginas em que ele [George Steiner] diz que as mulheres não têm génio para serem grandes escritoras ou grandes artistas [...] o que é verdade é que nós assumimos tradicionalmente um papel harmonioso que congrega os entendimentos, da pessoa que se esgota para que os outros possam ser completamente aquilo que são, e isso destrói a figura da mulher [...] vai demorar muito a ver a família andar de bicos dos pés para não perturbar a mãe a escrever.

This lack of a physical space to create granted to the woman writer within the individual family unit, as described by Jorge, is reflected on a wider societal horizon in a lack of subjective positions available to women that would not connect them eternally to the emotive and affective structures of familial and stereotypical feminine behaviour. In *Gender and Genius* Christine Battersby (1994: 32) describes the difficulties woman artists fought to overcome these perceptions; she states that ‘the progress of women in the arts has been like the slow sideways progress of a crab towards the sea: a crab that keeps being picked up by malicious pranksters and placed back somewhere high on the beach’. Every step forward that is gained in the establishment of a female elite in the professional world, in the arts, and in literature in particular, expressed in an acceptance into the canon of ‘great’ contemporaries, is undone in a new (neo-liberal) sexual contract, where female success and noteworthiness are forever tied to a submission to traditional gender models.

### **Female Circles of Consecration: canonical contextualizations of Lídia Jorge’s and Inês Pedrosa’s work**

Contextualizations tied to traditional femininity are, however, not the only categorizations offered to Lídia Jorge and Inês Pedrosa in the

Portuguese press. Both female authors have also been contextualized within categories other than those that relate to a purely feminine role model and appearance. Aleida Assmann (2010: 216) writes that 'unterschiedliche Gedächtnismedien [...] bestehen nebeneinander und stehen für unterschiedliche Formen von Kontinuität und Diskontinuität im kulturellen Gedächtnis [different media that conserve memory [...] exist alongside each other and they represent the various forms of continuity and discontinuity in cultural memory]'. The 'feminized' image of the authors is counter-acted through other press commentaries that avoid any essentialist approaches to a writer's subjectivity and question the validity of a cultural criticism first and foremost guided by the gender of the author. Judith Butler (1993: 124) comments that '[the subject] is always the nexus, the non-space of cultural collision [...] it is the space of this ambivalence which opens up the possibility of a reworking of the very terms by which subjectivation proceeds'. Through the variety and breadth of press cultural commentaries, other inscriptions become possible, often instigated by fellow women authors, who question the normative (journalistic) language employed and make possible new contextualizations for female authors that would grant them a subjectivity not primarily governed by biological femininity.

Non-essentialist categorizations are more abundant for Lídia Jorge, who features quite prominently in the literary histories studied, but are also present for Inês Pedrosa. Of particular interest in this context are the contextualizations by João Gaspar Simões<sup>11</sup> of Jorge's early work, especially *O Dia dos Prodígios* and *A notícia da cidade silvestre* (*Diário de Notícias*, 1985: 31), and Eduardo Prado Coelho's<sup>12</sup> (*Público*, 2002: 12) review of Pedrosa's third novel *Fazes-me Falta*. The critical opinion of the two influential cultural figures was instrumental in establishing canonical positions for both women writers. But though it was male journalists' comments that established

---

<sup>11</sup> João Gaspar Simões was a very influential literary critic in Portugal in the 20<sup>th</sup> century (he died in 1987); he wrote for *Diário de Notícias*, *Diário de Lisboa* and was editor of *O Século*.

<sup>12</sup> Eduardo Prado Coelho (he died in 2007) was an academic, writer and cultural journalist; he was most well-known for his contributions in *Público*.

Jorge and Pedrosa within the circles of national literature, a tentative emergence of female circles of consecration can also be observed in press criticism since the 1980s. Lídia Jorge (*Jornal de Letras*, 1997: 14) herself and Inês Pedrosa in her role as a journalist, as well as other, in the literary world, well established, female commentators, such as Agustina Bessa Luís (*Jornal de Letras*, 2002: 19) and Regina Louro (*Jornal de Letras*, 1984: 2/3) have provided influential interpretations that avoid any gender stereotypical prejudices.

What these contextualizations have in common, whether they are written by male or female journalists, is the absence of any essentialist categorizations that would attach a certain stylistic or narrative characteristic to an author purely because of their sex. They also situate the text within a wider, universal, cultural heritage rather than placing the author or her work within gendered categories. As established cultural commentators, journalists and writers, they are using their power of consecration to create a discourse that would place emerging women writers, like Jorge and Pedrosa, into already existing literary categories within the national canon forging connections to other writers and movements from past and present generations. This symbiosis of feminine circles of consecration can be found between Inês Pedrosa and Lídia Jorge themselves, where one doubles as the reviewer of the other author's work. Pedrosa featured Jorge in an extensive interview and short review of *A costa dos murmúrios* in *Ler* in 1988; where the categorizations she establishes for the text differ from those of other cultural commentators. She does not, like most reviews, stress merely the anti-colonial stance, saying 'este livro, que não é sobre a guerra, vem lembrar-nos a violência de uma guerra colonial sem causas nem héreis' (Pedrosa, 1988: 9); but also focuses on the novel's heroine Eva/Evita: 'no primeiro capítulo, Eva Lobo é ainda Evita, a noiva, a rapariga fascinada [...] ouve-se um tiro, Evita fica viúva, livre para ser Eva Lobo, a clarividente, a acusadora' (Pedrosa, 1988: 9). This context of a feminist view on History and the events of war is missed by other influential press comments about the novel; and the transformation of Evita into Eva Lobo is omitted as a central element of the novel. For Luís Almeida Martins (1988b: 21) in *Jornal de Letras* the novel is

primarily dealing with 'o real [que] é necessariamente fugidio e fragmentário [...] a História [que] é um jogo fugidio de logros [...]'. Evita's transformation into Eva is described as 'transforma-se em Eva, ou seja, na Mulher, e Lobo ainda por cima, que é o apelido de quem é cínico e devora' (Martins, 1988b: 21); Eva/Evita appears as an expression of the monstrous and animalistic female, betraying her sex and feminine condition by too male behaviour, but of the author's attempt to establish a woman's perspective on the transient nature of reality and History little is mentioned. Andréia Azevedo Soares, in a more recent article on *A costa dos murmúrios* in *Público*, emphasises even more the anti-colonial message of the text and its revisionist questioning of the African wars in the 1960s and 1970s: 'a autora fala da guerra colonial e da necessidade de contar tudo outra vez' (Soares, 2002: I). The transition from Evita to Eva is not commented on at all, Eva Lobo is simply a critical voice; and much more space is given to the figure of Helena de Tróia. Though the author herself is quoted as saying 'mas o livro não é propriamente sobre a guerra colonial' (Soares, 2002: II), this statement is quite vehemently negated in the picture above the article showing soldiers fighting in colonial Africa. What Inês Pedrosa's article adds here to the press discourse is a clearly feminist point of view, present in the text, but often ignored by commentators, in the press as well as the academic environment. Different categorizations are established tentatively that provide new literary boundaries enlarging the traditional concepts such as historical novel or anti-colonial narrative to encompass a decisively female-centred outlook and interpretation.

It is not only a feminist point of view that these contextualizations provide; they also place the female author quite prominently within her generation, linking her to contemporary and historical literary movements in a way that is seldom undertaken in other attempts at canonical categorization of the author or text. Lídia Jorge exposes a hitherto unnoticed side to Inês Pedrosa's writing in a review of *Nas tuas mãos* she supplies to *Jornal de Letras* in 1997 as well as linking the text to some other major strands of European (feminist) literature, a contextualization entirely absent from the press discourse constructed around the novel so far. As discussed in chapter 1, Pedrosa's texts have been accused of emotive sentimentalism by



academic commentators (Lopes/Marinho, 2002: 533) and the press often follows suit. António Mega Ferreira (1992: 10) writes about Pedrosa's first novel *A instrução dos amantes* 'temos, nas mãos, um coração'<sup>13</sup>, placing the novel into the category of a literature governed primarily by sentiment neglecting any societal or countercultural connotations of the text. Rather unsurprisingly perhaps, the same text is interpreted along very similar lines in *Máxima* by Leonor Xavier (1993: 32): 'eu vi, eu senti, eu pensei' she quotes the author saying. In a contemporary deviation from Caesar's *veni, vidi, vici* her interpretation suggests that women are to think and conquer through sentiment and she sees the writer's view as a purely sentimental outlook on the world: 'a olhar para as coisas pela sensibilidade' (Xavier, 1993: 32). A review of *Nas tuas mãos* in the same magazine by Isabel Nery (1998: 84) is entitled 'Diferentes formas de viver o amor' and again it is the emotive content and the protagonist's relationships that form the focus of the journalistic analysis, whereas no wider political or societal contextualizations are even considered by the press commentators.

Lídia Jorge's contextualization of Pedrosa avoids such simplifications of the author's ideological concepts. She entitles the piece 'Uma educação sentimental' evoking reminiscences of Flaubert's novel and the fact that it is not only women writers in the 20<sup>th</sup> century that used emotion and sentiment as a vehicle for a wider philosophical interpretation of society. She further mentions writers Marie Darrieussecq and Marguerite Yourcenar, who could both be said to belong to the feminist canon of French 20<sup>th</sup> century literature. Sentiment in Jorge's interpretation is not merely romantic, but the departure point for a female subjectivity and interpretation of reality; Jorge (1997: 14) writes about Pedrosa's first novel 'a frescura das histórias aí publicadas, e a revelação de algumas realidades opacas a outros olhares transformou esse livro [...] numa espécie de *fétiche*'. In *Nas tuas mãos* the description of family relations is not simply romantic emotion, but offers a wider point of view, as Jorge (1997: 14) points out: 'a emoção e o sentimento conduzem-nas, e embora não lutem com uma espada a favor de verdade, da fidelidade ou do

---

<sup>13</sup> admittedly, the novel's (first edition) cover is a picture of hands holding a heart.

bem, não são outros os valores que ilustram [...] as três partes deste livro acabam por demonstrar como o comportamento humano transcende o domínio da terra e do tempo uma espécie de fundo neoplatónico de súbito retomado'. A novel that is first and foremost describing the relationships between women of three generations is for Jorge not merely sentimental but tied in with the grander scale of political and ideological 20<sup>th</sup> century history. In this sense she links Pedrosa to Agustina Bessa Luís<sup>14</sup> and describes Pedrosa's intergenerational dialogue as 'ao que se segue uma outra e uma outra, encadeando um saber articulado muito próprio, um discurso anti-woolfiano dominado pela razão' (Jorge, 1997: 14). To the novelist Lídia Jorge a conversation between women can quite conceivably contain an interpretation of political and historical events and be the expression not only of sentiment but also of a feminist reasoning. Here Jorge situates the discussion on a much more pronounced ideological plane and her message, a defence of feminist subjectivity, which is rarely so pronounced in Jorge, goes beyond a discussion of either the novel or her fellow woman novelist. 'As três protagonistas [...] vivem e movem-se com total independência e autonomia, e liberalidade absoluta em relação ao sexo' comments Jorge (1997: 15). After looking back at centuries of misogyny in the canonical halls of philosophy and literature, citing the names of Schopenhauer, Kierkegaard, Nietzsche and the more recent George Steiner, Lídia Jorge hopes that now, in her generation, women can overcome the traditional prejudices of literary categorization and also occupy a place from which to speak without being disregarded because of their gender: 'ao que Inês Pedrosa, e com ela uma geração poderá argumentar que a ficção não tem que tratar de denominadores comuns de nenhuma espécie' (Jorge, 1997: 15).

As mentioned earlier, male and female journalists do both provide categorizations that do not repeat gender stereotypes or essentialist assumptions, but it is often the female commentators that not only provide literary contextualizations within an already established canon of (male)

---

<sup>14</sup> unlike Luís Morão who links Pedrosa and Bessa Luís in his chapter in *História da literatura portuguesa* as two women who are 'indomesticável', Jorge stresses their female ancestry, also referring to literary influences from abroad (V. Woolf).

universal writers but also try and find new feminine, or in some instances even feminist, contexts in which the women authors' texts can be inscribed. Inês Pedrosa's third novel *Fazes-me falta* earned some considerable consecration capital in the review provided by Eduardo Prado Coelho (2002: 12) in *Público* and it is through his connection with writers like Musil and Greene that the canonical potential of the text becomes apparent and is also picked up in other press comments (see Nunes in *Jornal de Letras*, 2002: 9). But it is Agustina Bessa Luís in her review of Pedrosa's novel who provides a particularly female line of literary heritage embedded into the more general traditions of European thought. She sees Pedrosa as 'autora de um romance de aprendizagem [...] no feminino [que] teve as suas grandes criadoras no século XIX [...] Madame de Stael, George Sand e a Condessa de Ségur' (Bessa Luís, 2002: 19). This female tradition of writing does not, however, constitute a separate phenomenon, apart from the main canon but is deeply connected to the literary mainstream developments: 'o romance de aprendizagem, a que Goethe deu voz' (Bessa Luís, 2002: 19). But male traditions are now enriched by the female contributions, 'entramos numa nova era do romance de aprendizagem [...] o romance de Inês Pedrosa tem um outro despertar cultural' (Bessa Luís, 2002: 19). Women writers are finally raising their voices within such traditions, bringing to an end the centuries of silencing of female subjectivities: 'a depressão nervosa toma o lugar da grande paixão e do estado de insatisfação que identifica a mulher do século XIX ao século XX [...] ela deixa de ser a marionete dos sentimentos propostos pela sociedade' (Bessa Luís, 2002: 19).

Equally, it is João Gaspar Simões' piece in *Diário de Notícias* on Lídia Jorge's *Notícia da cidade silvestre* that lifts the text onto the pedestal of 'great' national literature. He hails the author as Portugal's answer to García Márquez, resurrecting the ashes of European literature continuing the line from such masterworks as Eça de Queiroz' *Os Maias* and Tolstoy's *War and Peace*. Simões (1985: 31) does also recognize the feminist voice of the novel, as an expression of a modernity that now encompasses the female: 'já ninguém apagará da literatura de ficção portuguesa a rompanete mulher que é essa aventureira dos novos tempos da sociedade feminista'. But in his view,

this high point of writing constituted by Jorge's novel, is an exception, an extraordinary event that will, eventually, form part of traditional canonicity: 'depois de nos ter dado Anabela Cravo Lúcia Jorge já está naquela plataforma de letras pátrias' (Simões, 1985: 31). The truly revolutionary potential of *Notícia da cidade silvestre* is only unlocked in a review that Regina Louro provides for *Jornal de Letras*, where the wider potential for a new female subjectivity is explored and the novel's societal and political significance becomes truly apparent. Louro (1984: 2) sees the text as 'um livro de mudança na sua obra'; a novel that disturbs societal consciousness: 'uma perturbação que talvez seja a das mulheres da nossa idade' (Louro, 1984: 3). According to Louro (1984: 3), Jorge's text exposes a rupture in the country's recent historical developments, freedom dreamed of, for men and women, turned out to be merely superficial: "uma pomba apenas meia-liberta" ou, noutra passo, "uma alegoria falhada". Símbolo de uma "revolução falhada". Unlike João Gaspar Simões, Regina Louro does not mention any literary antecedents or contemporaries with which to compare the novel; but she makes abundantly clear the text's importance within a far wider ideological struggle that demands a true end to (gender) inequality.

The canonical categorizations described here, especially those reenforced by the writers Lúcia Jorge, Inês Pedrosa, Agustina Bessa Luís and Regina Louro, try and break the cycle of gender stereotypical expectations inscribed in the neo-liberal sexual contract described by McRobbie, where women are hailed as examples of female success without being granted genuine subjectivity. Being included in lists of the country's most notable women is no guarantee that Lúcia Jorge's and Inês Pedrosa's work will receive the same recognition as texts written by their male contemporaries. In their press interventions both writers still have to fight against mechanisms of categorization that will allow women only limited subject positions; as Christine Battersby (1994: 32) puts it 'women who want to create must still manipulate aesthetic concepts taken from a mythology and biology that were profoundly anti-female'. A new generation of (female) journalists and writers is actively engaged in establishing emerging contextualization beyond the essentialist gender trap, where, as Andrew Elfenbein (1999: 147) states, 'the

difficulty of taking analytical categories like gender or sexuality for granted as origins of poetic representations' is recognized. In these feminist attempts at press categorization Pedrosa's and Jorge's texts are not seen primarily influenced by their female condition, but put in their proper context within male and female traditions of writing.

### **Why can't a woman be more like a man?: Teolinda Gersão and the masculinization of female genius**

The difficulties of contextualization that rely primarily on the male/female gender duality re-emerge in the press discourse constructed around the work of Teolinda Gersão. Here it is not an overly 'feminized' view that hinders the accurate inscription of the author's work, but a lack of any categorizations that would place Gersão within a canon of other female authors of her generation or recognize the gender critical context of many of her texts. Teolinda Gersão has already been mentioned for her controversy with the journalist and writer Maria Teresa Horta and the feminist magazine *Mulheres* over the application of the term of 'escrita feminina' to her writing. Her assertions, first made in the interview with Clara Alves in 1982, which she repeats in 1984 to Inês Pedrosa (*Jornal de Letras*, 1984: 4) that 'as mulheres não se devem deixar marginalizar nessa etiqueta de escrita feminina, como se houvesse uma escrita dos homens, que é a verdadeira, e depois, ao lado, marginalmente, uma escrita das mulheres', quite vehemently purport her anti-essentialist stance and resistance to any categorization that would link poetical aesthetics to gender. Her very vociferous rejection of categorizations of her work based on gender has led to press contextualizations that not only picture Gersão as a universal writer, but also attach an assumed maleness to the figure of the female author. Andrew Elfenbein (1999: 5) in *Romantic Genius: The Prehistory of a Homosexual Role* points to the gender ambiguities inscribed in the prevalent conceptualizations of genius: 'such characterizations send the double message of female genius: although masculine women are abnormal, only they can achieve anything valuable because merely feminine women are worthless [...] in the rare cases when female geniuses are acknowledged, they run the risk of being labelled as too masculine'. Such a masculinization of Gersão in the press assures a

discussion of her text on the premises of their literary merit rather than gender stereotypical assumption, but does prevent any meaningful contextualizations within a female tradition of writing.

In two recent interviews in *Jornal de Letras* in 2011 and in *Máxima* in 2008 Teolinda Gersão certainly 'is made to wear the trousers'. The photographs that accompany both pieces show the writer in a very male pose; reclining in an elegantly cut suit in an armchair in her office or library in *Jornal de Letras* and putting her hands in the pockets of her loose trousers in a leisurely fashion in *Máxima* [image 7]. This position of strength and determination, a posture very seldom ascribed to other women writers in publications such as *Máxima*, is underlined by the headlines for the articles: 'temos que repensar o mundo' is Gersão quoted by Maria Leonor Nunes (2011: 9) and Leonor Xavier (2008: 174) concedes that '[Gersão] é uma das raras escritoras por profissão entre nós [...] tem longa obra escrita e publicada, traduzida e editada em várias línguas'. In the journalistic texts by Nunes and Xavier an emotional context is entirely absent, neither love nor passion is mentioned in connection with the writer – words abundantly used to describe fellow novelists Lídia Jorge and Inês Pedrosa (see *Máxima*, 1998: 60/1). If her familial responsibilities do not form part of the interviewer's concern, neither her children nor her marriage is mentioned nor is the interviewer concerned how Gersão combines her writing with housework or the raising of children. Questions revolve around her texts and her professional career as a writer; Nunes (2011: 11) asks 'aprendeu piano?' and 'no caso das artes plásticas, também é uma praticante?', but both questions, admittedly of a private nature, are related to the composition and the context of the author's newly published novel *A Cidade de Ulisses*. Xavier (2008: 174/5) in *Máxima* shows more interest in the writer's personal circumstances than Nunes but still keeps her enquiries along very general lines: 'como começou a escrever?'; 'lia muito em pequena?'; 'trabalha de dia ou de noite?'. In comparison with the press contextualizations of the work of Hélia Correia, Lídia Jorge or Inês Pedrosa the media reception of Teolinda Gersão seems free from any gender stereotypical expectations and the writer seems to have

been granted presumed 'maleness' due to her status as an author and an academic.

This apparently gender unbiased contextualization of Gersão's texts leaves out any feminist categorizations that could be undertaken of her writing and leads to connections that are primarily to a male dominated canon in literature and philosophy. In very early reviews of her work it is the articles by Inês Pedrosa in 1984, Clara Ferreira Alves in 1982, both in *Jornal de Letras* and Maria Teresa Horta's piece on *O silêncio* in *Mulheres* that explicitly engage with the feminist themes of her novels. Horta (1981: 76) writes that in *O silêncio* 'mundo feminino e mundo masculino [...] jamais se tocam [...] o feminino questionando [...] em movimento no sentido da dúvida permanente em direcção ao futuro [...] o masculino: imóvel, paralizado no ontem'. This juxtaposition between the masculine and feminine world is less obvious from Paula Morão's (1981) review of *O silêncio* in *Expresso*; she hails Gersão as 'uma escritora de invulgar qualidade na recente literatura portuguesa' and points to the innovative style and narrative structure of the novel, but omits any reference to a feminist content. Equally, in 1989 Carlos Vaz Marques (1989: 17) describes *O cavalo de sol* as 'uma história intemporal' and interrogates the author as to the temporal and archetypal construction of the novel, but makes no comment on any direct societal criticism the text might carry. Press reactions to *A casa de cabeça de cavalo* are once more focusing on the philosophical questioning of concepts of time and space, the ludic and fantastical undertones of the text, but do not discuss any depictions of gender inequality in the novel. Eduardo Prado Coelho (1996: 12) in *Público* delves deep into the complex narrative structure and '[n]uma problemática que eu teria classificar de "musiliana"' but does not relate Gersão's writing to gender politics. Surprisingly, the authors and journalists Inês Pedrosa and Maria Teresa Horta, who in the early stages of Gersão's career did contextualize her texts within a feminist canon, follow this gender-neutral stance of the mainstream press. In an interview with Gersão in *Diário de Notícias* in 1996 Horta (1996) describes the novel as '[comédia] fantástica' and discusses the symbolic and metaphorical content of *A casa de cabeça de cavalo* but refrains from any ideological or political contextualizations. Inês Pedrosa, in 2002,

takes a very metaphorical stance, when she reviews Gersão's *Histórias de ver e andar* in her column 'Crônica Feminina' in *Expresso*. 'Teolinda trabalho com o caos interior da natureza humana [...] exige essa coisa frágil e sangrenta a que se chama alma', writes Pedrosa (2002), but does not discuss the author's questioning of gender roles in her short stories. Though these contextualizations provide Teolinda Gersão with considerable canonical potential, she is mentioned by Lopes/Marinho (2002: 478 & 521) in *História da literatura portuguesa*, Reis (2006: 311) in *História crítica da literatura portuguesa* and Fernando Pinto do Amaral's (2002: 168) *100 Livros Portugueses do Século XX*, but only part of her literary oeuvre becomes apparent. Gersão's firm rejection of any categorization primarily focused on the sex of the author has led to a gender-neutral contextualization in the press which focuses only on some aspects of the writer's work that fit most easily within the male dominated canon in literature and philosophy disseminated by critics for centuries and omits any innovatory (gender) politics her novels and short stories might discuss.

Christine Battersby (1994: 223) argues in *Gender and Genius*, 'what matters to future generations of women is not primarily what contemporaries recognize, but what gets recorded in the annals of the summary histories of art'. Looking at the picture emerging from the press contextualizations of Teolinda Gersão's work it is clear that she has earned a place in the canonical halls of national literary memory. One journalist in particular, Manuel Rodrigues da Silva, in *Jornal de Letras*, portrays her as the voice of the nation, a societal and cultural critic and commentator, especially in the short stories Gersão published throughout the first decade of the new millennium. 'Um retrato da nossa sociedade [...] estes contos são, portanto, olhares sobre a vida', Rodrigues da Silva (2002: 10) describes *Histórias de ver e andar* in 2002; and in 2007 he entitles his review of *A mulher que prendeu a chuva* 'contos do nosso mal-estar [...] a cidade, a escola, a justiça, a publicidade, a competitividade, tudo isto Teolinda Gersão põe em causa [...]' (Rodrigues da Silva, 2007: 12). The author appears as a writer who has her finger on the pulse of contemporary society and many issues are encompassed by her critical voice. But the themes that so powerfully influenced her early novels,



the incongruences between a man's and a woman's world, so accurately picked up by Maria Teresa Horta (1981: 76) in *Mulheres* have vanished from more recent commentaries. In a review of *Árvore das palavras*, *Jornal de Letras* praises Gersão's writing, as 'o discurso [...] que emana desses olhares femininos não traduz a agressividade feminista que uma interpretação primária da condição da mulher poderia convocar' (*Jornal de Letras*, 1997: 23). This interpretation evokes the image of a female author who avoids any gender political statements, writing in a gender neutral voice. Andrew Elfenbein (1999: 208) quotes Virginia Woolf in *Romantic Genius*, stressing the difficulties of such an unbiased aesthetics: 'for Woolf [...] woman writers have been scarred by anger at oppression, which has led them to write self-consciously as women instead of freely as writers beyond sex. For Woolf, the true genius transcends specifically female or male experiences'. In Teolinda Gersão the anger at being contextualized in terms of a particularly female aesthetic is clearly visible in her controversy with Maria Teresa Horta, and she has probably successfully avoided such (future) categorizations of her texts. But what seems to be left out in the annals of literary history, as it is constructed through the press discourse on Gersão's work, is possibly the female sensitivity of her protagonists and her novels and short stories run a risk of being 'masculinized', seen along the lines of male literary and philosophical tradition only, while the connections to female traditions of writing and thought are lost and omitted from the commentaries.

### **Female and Feminist Memory Spaces in the Portuguese Press**

While the literary establishment that perpetuated the forces of literary consecration in academia and in the public arena, mainly through prize-giving ceremonies, was tied to traditional mechanisms of cultural construction, the Portuguese press has undergone a process of renovation and rejuvenation in the past twenty years. Representations of female authorship in the press environment range from feminist contextualizations to ascriptions of a heightened femininity in women's magazines and also mainstream publications. But, unlike the slow process of academic consecration, such assertions never remain uncontested by the authors themselves and other cultural commentators. Aleida Assmann (2010: 216) states 'der Vergangenheitsbezug

ist keineswegs und zu keinem Zeitpunkt einheitlich: vielmehr kommt es zu einer immer komplexeren Struktur der Überlagerung und Durchkreuzung unterschiedlicher Gedächtnisschichten [the relationship to the past is never and at no point unequivocal; it would be more accurate to speak of an overlapping and intercrossing of various levels of memory]'. The question of authorship and female subjectivity is multi-layered in the press discourse that emerges around the texts of Hélia Correia, Lídia Jorge, Teolinda Gersão, and Inês Pedrosa and remains a process of constant negotiation between the authors, journalists and the editorial policies of the publication. Female and feminist memory spaces coexist with traditional contextualizations and categorizations are not as fixed and unmovable as they are in literary histories but rather they are constantly re-written and re-negotiated.

In contrast to literary histories, which were heavily influenced by an elitist traditionalism that tried to appear aloof of any political or economic influences, the press environment is very visible governed by editorial policies that are result of ideological and economic interests. Press publications are dependent on circulation figures and therefore on their readership, which often alters the discourse of cultural value construction in order to fit in with editorial guidelines. Such economic necessities, rather than obstructing autonomous cultural criticism, have enabled it to produce memory spaces of 'otherness' with 'uma linguagem [...] que seja simultaneamente de polifonia e dissonância [...] afirmando [...] uma identidade própria e uma realidade específica' (Amaral/ Macedo, 2002: 405) for the woman writer, which question and subvert the traditional mechanism of literary consecration and create the possibilities for the inscription of female authors in different 'transnational' and 'translational' canons outside but also within the national cultural field. Authors such as Hélia Correia, Lídia Jorge, Teolinda Gersão, and Inês Pedrosa have all been discussed through canonical lenses in the press discourse, but have also been 'translated' through their own interventions and a discourse construction by fellow writers and (feminist) journalists into new memory spaces.

## Chapter 4: Digital Media: The Creation of New Memory Communities

### Digital Media Taxonomy

To the academic discourse of the Literary History and the cultural criticism disseminated in the press, a new component needs to be added in the 21<sup>st</sup> century. Throughout the past decade digital media have played an ever-increasing role in cultural value production and literary criticism, in its function as memory storage for national literary conscience. Hélia Correia, Teolinda Gersão, Lúcia Jorge and Inês Pedrosa, who established their writing careers, in the 1980s and 1990s, in a pre-digital era, through the traditional means of academic and press criticism, more recently also had to engage with the new online medium. As Niamh Thornton (<http://interamericaonline.org/volume-5-1/thornton/>) writes in 'Fairies at the Bottom of the Garden: Writers Crossing Digital Borders', 'writers are using a variety of online tools including websites, blogs, Twitter and Facebook, to reach and engage with their readers. Where previously writers had to rely on a well-financed and enthusiastic publishing house, now they impel their private selves into the public in short bursts of pithy observation and commentary'. Authors have certainly joined the online critical reception community of their texts, but it is not only their ability to comment and engage with readers and critics alike that has changed the 21<sup>st</sup> century literary landscape.

Digital as well as traditional institutions are now involved in the construction of cultural memory. An online digital knowledge industry, centred on companies such as Google, Wikipedia and Amazon is increasingly dominating the critical reception of authors and their texts, blurring the lines between traditional notions of prestige and cultural value with commercial interests. Axel Bruns (2008: 30) remarks that new forms of gathering encyclopaedic knowledge, such as Wikipedia, 'as it expands further into a widening range of information, knowledge and creative work [...] comes to affect culture itself' and the knowledge industry, previously dominated by

academic publishing and mainstream journalism, sees some unprecedented changes to the ways in which information is gathered and disseminated through the ever increasing significance of such online knowledge spaces. Established cultural hierarchies have to be redefined and re-evaluated as the defined form of book or newspaper is replaced by the endless and unpredictable mutations of websites, blogs and twitter feeds that are, more often than not, composed by anonymous contributors rather than a named author. Looking at Lídia Jorge's, Teolinda Gersão's, Hélia Correia's and Inês Pedrosa's online presence it is plain to see that new modes of conserving literary memory are emerging, creating a counter memory to traditionally established canons. Although they coexist with the more traditional modes of canonization and classification, it is not yet certain that digital media will indeed shift gender politics in terms of the recognition and critical evaluation of female authorship. In the abolition of distance that characterises the cultural field in cyberspace new opportunities for a feminist revision of cultural memory have certainly become available and have 'defamiliarized and thus reenvisioned traditional modes of knowing the past', as Marianne Hirsch and Valerie Smith (2002: 11) argue, writing about the necessity to find new ways in which to disseminate cultural memory that would adequately represent women artists. Digital media might provide different view points from those displayed in literary encyclopaedias and press publications. However, new ways of questioning established modes of knowing have to be juxtaposed with the new taxonomies inherent in the efforts to systematize knowledge by companies such as Google. In terms of consecration and conservation of literary and cultural memory the hypertext of the new electronic medium also poses its own challenges and often seemingly overcomes structures of hierarchical contextualizations to then re-emerge in the new guise of the digital era.

### **Redefinitions of Cultural Space**

The cultural field of literary production that was analysed in chapter 1 and 2 was predominantly a national field. Global influences, in transnational and translational criticism, which have opened up new memory spaces for female authors, and globalized economic considerations, which govern most

press publications are present, but, as far as print media are concerned, it is the traditional mechanisms of a national cultural criticism that dominate the critical discussion. In digital media the geographical origin of critical comments often can not be pinned down unequivocally, unless the author of the website, blog, or Facebook page leaves a clear comment on his/her nationality or the national space from which the writing stems. Concepts of cultural space, therefore, need to be re-drawn, once literary criticism moves into cyberspace, as the idea of a literary canon as a cornerstone of nation space is overcome by a 'world literary space [...] [where] autonomy is [...] a fundamental aspect [...] [and] the aesthetic distance of a work or corpus of works from the centre may thus be measured by their temporal remove from the canons', as Pascale Casanova (2007: 88) states in *The World Republic of Letters*.

One of the most defining characteristics of the digital era is its global nature. Aleida Assmann (in Assmann/ Conrad, 2010: 1) describes in *Memory in a Global Age* how in 'the globalized world [as] [...] a world in motion, a world with different speeds, a world of disjunctive flows under the impact of globalizing processes, both the spaces of memory and the composition of memory communities have been redefined'. If we access one digital knowledge space in a search on Google or Wikipedia, other doors appear, present in the hyperlinks embedded in the text, which lead to further spaces, etc. In a network of interconnecting digital nodes, infinite variations of knowledge could be contained, and there should be abundant opportunity for the creation of a cultural counter-memory. But digital knowledge spaces are not without their regulating institutions, as will be discussed later. Companies such as Google, Wikipedia and Amazon, are categorizing and therefore canonizing knowledge production just as constrictively as traditional cultural commentators. Digital knowledge spaces have become multi-layered, but are also subject to mechanisms of filtering, which are increasingly exclusively provided by commercialized global institutions.

### **Digital Globalization**

A globalizing movement has enlarged and diversified cultural memory, which, until the 21<sup>st</sup> century digital age, has been intrinsically tied to the idea

of the nation state. Pascale Casanova (2007: 34) writes that ‘literary heritage is a matter of foremost national interest’. Nation states pitted their literatures against each other in order to vie for literary supremacy amongst the European nations. The interdependence of literary memory and national borders was fundamental to traditional concepts of cultural value production and diametrically opposed to globalizing forces. Casanova (2007: 36) explains that ‘the internationalization that I propose to describe here therefore signifies [...] the opposite of [...] “globalization” [...] in the literary world [...] it is the competition amongst its members that defines and unifies the system while at the same time it is marking its limits’. The digital era removed such limitations; cultural memory can be produced anywhere, inside or outside the national context.

Teolinda Gersão’s short story *The Woman Who Stole the Rain* could be cited as an example of just such a globalization movement. The story first appeared in 2007 in Portuguese in a short story collection called *A Mulher Que Prendeu A Chuva*, and was subsequently contextualized by the Portuguese cultural press as a text relating to the country’s past and present history. Manuel Rodrigues da Silva writes in *Jornal de Letras* (2007: 12) ‘o seu novo livro *A Mulher Que Prendeu A Chuva* [...] é [...] testemunho do actual mal-estar português’. An English translation by Margret Jull Costa of Gersão’s short story was then published on WordsWithoutBorders (<http://www.wordswithoutborders.org/article/the-woman-who-stole-the-rain>), an online literary forum. The online translation was picked up by a blogger from Ghana (<http://kinnareads.wordpress.com/2011/08/22/the-woman-who-stole-the-rain-by-teolinda-gersao/>) and, subsequently, by other bloggers from the US and Canada (<https://theeclecticreader.wordpress.com/2011/09/19/review-the-woman-who-stole-the-rain-by-teolinda-gersao-short-story/> and <http://teddyrose.blogspot.co.uk/2012/01/woman-who-stole-rain-by-teolinda-gersao.html>), who contextualize the story as an example of international women’s writing, focusing on the text itself rather than national context. ‘The woman’s grief had stolen the rain [...]; she is betrayed by a society that in its inability to console, cannot tolerate her company’, writes Kinna

(<http://kinnareads.wordpress.com/2011/08/22/the-woman-who-stole-the-rain-by-teolinda-gersao/>) blogging from Ghana. 'The writing is fresh with powerful descriptions', comments Teddy Rose (<http://teddyrose.blogspot.co.uk/2012/01/woman-who-stole-rain-by-teolinda-gersao.html>) from Canada. The author and her text have been simultaneously inscribed into a national as well as a global memory space in contextualizations that differ markedly from the situation in Portugal in the categorizations into which the author is placed.

This diversification of cultural memory is counteracted by what Aleida Assmann and Sebastian Conrad (2010: 1) call the 'predatory mobility' of international corporations in order to 'extend their power and wealth'. The transition from the Portuguese to the English language medium was pivotal in the crossing of borders by Gersão's short story. Internet memory spaces are regulated by companies such as Google, which filter knowledge according to language and even national context. Google's search engine produces different results depending from which country the search was conducted, thus restricting memory spaces. For authors, whose texts have not been translated into English, such as Inês Pedrosa, globalized contextualizations are much harder to achieve and she is placed, mainly, within the remit of a national cultural discourse. A Google search for the author's name (conducted 5/10/2015) does not cite a single English speaking site and the Wikipedia entry on Pedrosa in English will only render the most basic information. The author remains inaccessible and unknown to those outside the Portuguese speaking cultural context. One could say that Google only reproduces what we already know. A Portuguese author is 'marketed' to a readership that is familiar with her. Unlike the European nation states in previous centuries, Google does not ostensibly act out of some form of cultural imperialism but rather out of commercial considerations. Google searches are invariably tied to advertising, in the case of authors, to publishers and booksellers. And it is Portuguese companies that will derive most profit from being associated with an author like Inês Pedrosa, who is very well known nationally but means little to readers outside the Portuguese-speaking context. The interdependence of online cultural value production and the commercial interests of institutions

such as Google and Wikipedia yet again draws the borders, which seemingly were abolished in the globalizing process.

This cycle of interdependence between commercial interests and cultural value production is hard to break, even in the apparently infinite global knowledge spaces of the digital era. The construction of cultural memory by websites like WordsWithoutBorders or literary blogs are, as Assmann and Conrad (2010:1) state, part of 'other movements [which] have entered the global stage to counter globalization [...] by organizing new forms of counter-globalization or alternative forms of globalization'. Conversations about authors and their texts, which would formerly have been conducted by a small number of people in a defined location (a sitting room, a lecture theatre), can now be conducted globally. Greg Myers (2010: 48) writes 'blogs [...] are placeless by default; they have to do something to signal place or we don't think about it'. With most literary blogs the place of origin matters less to their readers than the ideas presented by the bloggers. The author of the blog *theeclecticreader* introduces herself as simply fond of reading: 'my name is Carolina and I'm an eclectic book-worm' (<https://theeclecticreader.wordpress.com/about/>).

Authors, texts and even the characters of their texts can become part of a cultural discourse conducted on a global stage and accessible to interested readers from any cultural or national background, if they are well connected into digital interest communities. As with Teolinda Gersão's short story *The Woman Who Stole the Rain*, a post in a literary online forum triggered a comment on a blog, which then resulted in comments on other blogs, which through their hyperlinks are all interconnected. Gersão's online presence in an English-speaking context is magnified every time she is mentioned in a blog or on a website, as each time she gains a new cohort of potential readers and possible commentators. In this case, where cultural memory is produced as de-articulated from the interest of international corporations, online memory spaces do indeed possess a global nature that goes beyond the restrictions of national contextualization of authors and their work and the creation of a true cultural counter-memory becomes possible.



## **Internet Knowledge Economy: Google, Wikipedia and Amazon**

From the analysis of mechanisms of digital globalization it has already become apparent that the intertwining of commercialism and cultural value production is another defining characteristic of the digital era. This narrowing down of diversity in digital media is often attributed to the main players of Internet economy: Google, Amazon and Wikipedia. Though Amazon is the only company centred on direct commercial trade, Google and Wikipedia are also trying to monopolize the economic capital bound in the production of cultural knowledge. Google, more recently, is directly competing with print publishers through googlebooks and has a stake in academic knowledge production through google scholar. Wikipedia directly markets its own logo in its Wikipedia store, and also offers free access to scientific books in wikibooks and wikiversity, competing with academic print publishing.

This is in stark contrast to the ‘disinterestedness’ that cultural commentators observe in traditional cultural value production. Though an author’s fame would always also reflect his or her ‘market value’, this was never the primary goal of cultural value production. In Pierre Bourdieu’s (1993: 16) *The Field of Cultural Production* the cultural field is based on ‘an “economic world reversed”, in that ‘the autonomous pole, based on symbolic capital [...] is marked positively, and the opposite pole, based on subordination to the demands of economic capital, is marked negatively’. This decoupling of economic and symbolic capital, however, is certainly not reproduced in the online knowledge industry. Symbolic capital, which is represented in Google’s positioning of a site at the top of the list of search results, is turned directly into economic capital by the very algorithms that were used to determine its popularity. Axel Bruns observes that ‘Amazon [...] mines both the search and purchase patterns of the users of its various stores and from this generates listings and recommendations [...]. Amazon’s catalogue can therefore be described as having been produced by its customers’ (2008: 176). Any search conducted for an author’s name, website, social media site or wiki is directly linked in with the suggestions Amazon might present us with. Whenever memory spaces are accessed, either on Google or through a Google search on Wikipedia, this information is

immediately turned into commercial interest, the items 'you might also like' waiting to be deposited into our Amazon cart.

Economic capital is never only tied to direct commercial transactions, but rather it describes the wider commercial impact of cultural production. Pierre Bourdieu (1993: 51) writes in *The Field of Cultural Production* 'finally there is the principle of legitimization, which its advocates call "popular", i.e. the consecration bestowed by the choice of ordinary consumers, the "mass audience"'. In traditional cultural criticism, this meant that the right review by a renowned cultural critic in a respected cultural publication would guarantee an author not only a distinguished place in the symbolically determined cultural arena, but also prominent exposure on the bookshelves of leading bookstores and a good slice of the literary market. In online cultural criticism, Google algorithms do not only provide contextualizations and an indication of the symbolic value of the author's work in the online knowledge economy, they also provide strong commercial links. Nicholas Carr (in Bauerlein, 2011: 73) writes 'most of the proprietors of the commercial Internet have a financial stake in collecting the crumbs of data we leave behind as we flit from link to link – the more crumbs, the better'. How and where the online store Amazon is placed in a Google search for an author's name is pivotal, as online consecration is directly tied in with commercial acclaim. This also goes further than Amazon simply being an outlet to sell the author's titles. Publisher Rebecca Gillieron (2007: 210) gives an insight into how books might be selected for translation in 21<sup>st</sup> century digital literary culture:

If we are interested in a new author, perhaps from a different country, whose book we would translate into English we can look on other Amazon sites around the world to see what the rating is [...]. if we find hardly any mention of the book on any Amazon site, we know we are unlikely to do well with it in the English language [...], its rating on amazon.com will be crucial in our direction.

The prestigious selection for translation is here coupled with the ratings of texts on the commercial online store Amazon, showing the intrinsic

interdependence of economic and symbolic value production in digital knowledge spaces. For companies such as Google, Wikipedia and Amazon it is knowledge itself that has become an economic asset. As Nicholas Carr (in Bauerlein, 2011: 72) argues:

[Google] has declared that its mission is “to organize the world’s information” [...] it seeks to develop “the perfect search engine”, which it defines as something that “understands exactly what you mean and gives you back exactly what you want”. In Google’s view, information is a kind of commodity, a utilitarian resource that can be minced and processed with industrial efficiency.

The choice of which information is displayed in any Google search is directly dependent on the links created by online knowledge communities. Axel Bruns (2008: 174) writes, ‘the Google search engine and its core mechanism, the PageRank algorithm which determines the relative importance of a page from its embedding in overall patterns of interlinkage on the Web, are themselves examples of (semi-automated) produsage which harness and harvest the actions of millions of users publishing content and creating links on the Web’. Google’s purely ‘mathematical’ approach puts the most popular items at the top, that is those for which most links exist. This approach is of the utmost importance in terms of the construction of online memory spaces, as it is the sites, blogs and wikis that are most mentioned, or linked in, that will persist the longest. For authors and their work, the sites that a Google search of their name will put top is vital in the type and quality of information that is disseminated. Knowledge itself has become a commercialized entity, as it is the company, Google that decides which information gets the coveted top spot.

### **Google and Amazon**

In the search for an online counter-memory that would inscribe categorizations different from traditional canon, the question as to whether such material is accessible in an Internet economy dominated by global corporations is of major importance. Nicholas Carr (in Bauerlein, 2011: 71)

cautions that, although 'Google, says its chief executive Eric Schmidt, is "a company that's founded around the science of measurement" and is striving to "systematize everything it does"', it is not only science that lies at the heart of the company's philosophy. According to this statement, Google's purely scientific approach should guarantee objectivity for the author in seeking online recognition, enabling categorizations by a wide variety of commentators. Critics such as Nicholas Carr (in Bauerlein, 2011: 73) disagree with such an altruistic interpretation, 'in Google's world, the world we enter when we go online, there is little place for the fuzziness of contemplation. Ambiguity is not an opening for insight but a bug to be fixed'. In the Internet knowledge economy lines are as firmly drawn as they were in traditional cultural criticism. New hierarchies emerge through Google's algorithms that again place the author firmly within a certain critical context and online taxonomies become apparent that differ not so greatly from those seemingly left behind in 19<sup>th</sup> and 20<sup>th</sup> century literary criticism.

Canonical interpretations dominate Google searches for authors such as Lídia Jorge (conducted on 27/06/2015) and Hélia Correia (search conducted on 27/06/2015). Under the heading 'people also search for' Google categorizes Lídia Jorge with other literary figures such as Agustina Bessa Luís and António Lobo Antunes, underlining the canonical importance of the author, while Hélia Correia is contextualized predominantly in relation to other women authors: Lídia Jorge, Maria Teresa Horta, Luísa Costa Gomes, Agustina Bessa Luís and Natália Correia. Links to newspaper clippings are placed in dominant positions, providing online versions of traditional print contextualizations. In the search for Lídia Jorge's name one top spot link exists for an article in *Público* from 29<sup>th</sup> July 2013 (<http://www.publico.pt/culturaipsilon/noticia/lidia-jorge-considerada-uma-das-10-grandes-vozes-da-literatura-estrangeira-pela-magazine-litteraire--1601675>), which reports 'Lídia Jorge foi considerada uma das "10 grandes vozes da literatura estrangeira" pela revista francesa *LeMagazine Littéraire*.' In Correia's case, links on the first page of the search lead to two articles that laud Hélia Correia for winning the prestigious Prémio Camões in *Público* (<http://www.publico.pt/culturaipsilon/noticia/helia-correia-e-a-vencedora-do->

[premio-camoes-1699305](#)) and *Diário de Notícias* ([http://www.dn.pt/inicio/artes/interior.aspx?content\\_id=4629889](http://www.dn.pt/inicio/artes/interior.aspx?content_id=4629889)).

Apart from links to literary archives, providing information on both authors' biography as well as their work, direct commercial links exist for the Portuguese bookstore WOOK, but are relegated to page 2 of the search in the case of Lídia Jorge. Amazon is also only found on page 2 for both authors. A Google search conducted from the UK renders results not too dissimilar to the information found in literary histories and encyclopaedias. Lídia Jorge and Hélia Correia are categorized within a generation of contemporary Portuguese writers by the national press. Symbolic value construction through traditional means of canonization thus firmly dominates, while economic capital is implicit but is not at the forefront of contextualizations.

An attempt at creating and disseminating counter-canonical material can be seen in the Google searches for Teolinda Gersão and Inês Pedrosa, which differ markedly from those conducted for Hélia Correia and Lídia Jorge. Both authors show a keen engagement with web 2.0 applications such as Facebook and Twitter, thus providing a platform for literary discussion on their own work rather than leaving discourse construction to other cultural commentators. They have opened up discussion of their own archival and critical material, and replaced it with what could be termed a 'fluid, flexible and heterarchical [...] on going process of development' according to Axel Bruns (2008: 1). In providing a forum for a variety of critics, professional cultural commentators as well as enthusiastic readers, traditional taxonomies and cultural critical hierarchies are questioned and new categorizations become possible. The prominent inclusion of such sites in the Google search, not only shows the authors' interest in a multidirectional discourse, but also the keen response of their readers. Teolinda Gersão and Inês Pedrosa 'use the Internet as both a creative and promotional tool that is another output as their professional online authorial selves', as Niamh Thornton (<http://interamericaonline.org/volume-5-1/thornton/>) has observed in the case of Chicana writers Alicia Gaspar de Alba and Gwendolyn Zepeda.

Websites maintained by the authors themselves are placed prominently in both Google searches (conducted on 27/06/2015). Teolinda Gersão's 'site oficial' (<http://teolindagersao.com>) comes right at the top of the page and her Facebook page comes up as the 5<sup>th</sup> item in the list. The online literary forum WordsWithoutBorders, where the English translation of her story *The Woman Who Stole the Rain* can be found, and Dedalus Books, publisher of the author's work in English, appear prominently. After the all-dominant Wikipedia page, it is Inês Pedrosa's website (<http://www.inespedrosa.com>), Facebook page and Twitter account that lead the list of Google links. Commercial links don't dominate the search for either author, but are given more prominence than in the case of Lídia Jorge and Hélia Correia. The Portuguese bookseller WOOK appears on the first page in both searches and, in the case of Inês Pedrosa, the chain of bookstores fnac is also mentioned. Contextualizations for Gersão and Pedrosa point to their interactive engagement with readers through their websites and social media pages, rather than simply reproducing online versions of print material. Symbolic cultural value production for both authors is led by Internet media sites that are directly under the control of the authors, such as websites and Facebook accounts. But this self-promotional management of online contextualizations is also not without its difficulties. Niamh Thornton (<http://interamericaonline.org/volume-5-1/thornton/>) warns that:

Each of these forms encourage and foment different types of interactivity, comments and sharing [...] necessitate vigilance by the author, creating extra work. The author has to read and sometimes must edit these. Whilst most readers of blogs who comment engage positively with authors' posts there are other more negative presences, such as spam or trolls. The only options to get rid of these persistently negative posters – or trolls, who can create havoc on sites by instigating rows – are for the author [...] to read the discussion threads or block comments entirely. Similarly, with spam the author must edit consistently [...].

The creation of an online counter-canon is here seen to be heavily dependent on the involvement and enthusiasm of the author (or someone appointed by them). The sites' open-ended nature and ease of access for any critic, benevolent or malicious, demand some close vigilance over what content is actually disseminated. Whether such canons can be maintained over a longer period of time remains to be seen and will rely on other online contextualizations, by literary blogs, forums, and archives, which can then carry on the discussions initiated by the author. Only once cultural knowledge is well interlinked in digital memory spaces, can symbolic, and therefore also economic, value be constructed long term for the author and her work. For Teolinda Gersão's short story *oeuvre* the literary online forum WordsWithoutBorders has become just such a stepping stone, linking cultural value production by the author herself to online memory spaces on other sites and blogs, which also enabled her to cross from the Portuguese language space into globalized English-speaking digital media. But such transitions are rare and most content that is accessible through a Google search of an author's name is still heavily tied to symbolic value construction in traditional print media.

## **Wikipedia**

In the case of Google and Amazon the interdependence of symbolic and economic value production is easily visible, while the vision that supports the online encyclopaedia Wikipedia seems to indicate an attempt at reproducing Bourdieu's economic 'disinterestedness' online and therefore opening up the possibility of counter-canonical knowledge production. Katherine Mangu-Ward (in Bauerlein, 2011: 252) quotes Wikipedia founder Jimmy Wales as arguing, 'one cannot understand my ideas about Wikipedia without understanding [the libertarian economist F. A.] Hayek. [...] [He] saw the perils of centralization. When information is dispersed [...] decisions are best left to those with the most local knowledge'. On the surface this indicates an anti-elitist stance, expressed in the 'anyone can edit'<sup>15</sup> maxim that is so

---

<sup>15</sup> 'Wikipedia is free content that anyone can use, edit, and distribute' ([https://en.wikipedia.org/wiki/Wikipedia:Five\\_pillars](https://en.wikipedia.org/wiki/Wikipedia:Five_pillars)) is a statement contained in the

often quoted in relation to Wikipedia's core philosophy. But looking closer at the company's policies such a lofty stance cannot be upheld

Wikipedia would hardly be able to assert its importance in knowledge production if it did not interact with other main players in the Internet knowledge economy. Google and Wikipedia mutually support each other in the struggle for the dominance of online knowledge spaces, as it is often through a Google search that memory spaces are accessed on Wikipedia. And, vice versa, Google can rely on Wikipedia to produce a wide range of information satisfying their 'customers'. Mark Bauerlein (2011: x) in his introduction to *The Digital Divide* can only confirm 'the astounding dominance of Wikipedia [...] since the top spot in any Google search attracts 42% of "click-throughs" [...] Wikipedia's first class status is clear'. The symbiosis between Google's mission in delivering exactly the information that is sought and Wikipedia's claim to provide knowledge to the masses through, as Axel Bruns (2008: 104) terms it, 'wikis set up to accommodate the community's core knowledge [which] provides a central accessible, and readily editable space for the compilation and maintenance of such communal knowledge' is indisputable. For all four authors, Hélia Correia, Teolinda Gersão, Lídia Jorge and Inês Pedrosa, Wikipedia entries occupy the most prominent positions in Google searches. In the case of Lídia Jorge and Hélia Correia, Google puts the English Wikipedia entry top (search conducted on 19/06/2015). For Teolinda Gersão and Inês Pedrosa the Portuguese Wikipedia page occupies the most prominent position at the top of the search (search conducted on 20/06/2015). Online communities create digital memory spaces, as they are the main users of digital memory, but it is corporations like Google and Wikipedia that edit digital knowledge and decide the ease of access and their prominence on the web. If Wikipedia provides the platform for such a knowledge economy, Google is, as Nicholas Carr (in Bauerlein, 2011: 71/2) argues, its tool 'drawing on the tetrabytes of behavioural data it collects through its search engine [...] [ and] it uses the results to refine the algorithms

---

five pillars of Wikipedia that, according to its 'About Wikipedia' website, express the core philosophy of the company.



that increasingly control how people find information and extract meaning from it'. Google and Wikipedia work in tandem in filtering digital memory, exploiting online cultural value production for its economic potential.

### **Female Memory Spaces in Wikipedia**

Questions of gender equality in the digital knowledge economy emerge every bit as pointedly as they did in Bourdieu's cultural field of traditional cultural criticism in print media. Though Wikipedia claims to have deviated considerably from the mechanisms of traditional cultural hierarchies, this is not always replicated in the canons Wikipedia creates. Wikipedia proudly claims to fundamentally have changed representations of knowledge in democratizing the process of historicising and storing information. Axel Bruns (2008: 101/2 & 119) states that although 'wikis enable their users to create a network of knowledge that is structured ad hoc through multiple interlinkages between individual pieces of information in the knowledge base [...] in Wikipedia [...] "anyone can edit" [and] this [...] is anathema to the traditional process of encyclopaedic production [...], its epistemological approach [...] is highly conventional, even old-fashioned'. This is particularly noticeable in the canonization of female artists, which has been highlighted in a discussion, both online and offline, by commentators questioning Wikipedia's gender policies.

Feminist journalists and academics question the validity of Wikipedia's categorizations of female writers and artists, as Wikipedia's claim of 'objectivity' due to their open structure of contributors does not always seem to produce categorizations that are very much removed from traditional attempts. US writer Amanda Filipacchi (2013: 1) ([http://www.nytimes.com/2013/04/28/opinion/sunday/wikipedias-sexism-toward-female-novelists.html?\\_r=0](http://www.nytimes.com/2013/04/28/opinion/sunday/wikipedias-sexism-toward-female-novelists.html?_r=0)) observed in a *New York Times* article in 2013:

I just noticed something strange on Wikipedia. It appears that gradually, over time, editors have begun the process of moving women, one, by one, alphabetically, from the "American Novelist"

category to the “American Women Novelists” subcategory. [...] The intention appears to be to create a list of “American Novelist” on Wikipedia that is made up almost entirely of men.

Wikipedia’s supposed levelling out of cultural hierarchies does not seem to guarantee equality for the male and female artist and it is still the male that is linked to the universal while the female is put into a subcategory to the male norm. Looking at Wikipedia’s lists in terms of the four Portuguese writers studied in this thesis, results are not much different from those that Amanda Filipacchi observed for American novelists.

On a list of Portuguese novelists in the English version of Wikipedia none of the four authors is mentioned ([https://en.wikipedia.org/wiki/List\\_of\\_Portuguese\\_novelists](https://en.wikipedia.org/wiki/List_of_Portuguese_novelists), accessed 19/07/2015); under the category Portuguese writers Lídia Jorge, Hélia Correia and Inês Pedrosa’s names appear, but Teolinda Gersão is omitted ([https://en.wikipedia.org/wiki/List\\_of\\_Portuguese\\_writers](https://en.wikipedia.org/wiki/List_of_Portuguese_writers), accessed 19/07/2015). Women only make up just under a third of the list of Portuguese novelists and less than a quarter of Portuguese writers, subcategories of Portuguese women writers and Portuguese women novelists are more than incomplete and replicate the omissions of printed encyclopaedias. The list of Portuguese women writers only contains forty-seven names in total, and Wikipedia can merely name fifteen Portuguese women novelists. Essentialist assumptions re-emerge in the digital knowledge economy just as they did in print media. Women artists are, yet again, relegated to subcategories in cultural knowledge production. As in traditional print media, information for the subcategory is much more limited and patchy than in the main body of cultural memory. In Wikipedia’s subcategory of Portuguese women writers Lídia Jorge and Inês Pedrosa can be found ([https://en.wikipedia.org/wiki/List\\_of\\_Portuguese\\_women\\_writers](https://en.wikipedia.org/wiki/List_of_Portuguese_women_writers), accessed 19/07/2015), while in the subcategory Portuguese women novelists only Inês Pedrosa’s name is represented ([https://en.wikipedia.org/wiki/Category:Portuguese\\_women\\_novelists](https://en.wikipedia.org/wiki/Category:Portuguese_women_novelists), accessed 19/07/2015).

The Portuguese version, rather surprisingly, does not render much different results to the English language pages on Wikipedia. Though the authors write in Portuguese and their work is far more accessible and well documented in Portuguese-speaking media, Wikipedia editors show little interest in them. Portuguese Wikipedia offers a page detailing a 'lista de escritores de Portugal'; Lúcia Jorge, Teolinda Gersão and Hélia Correia are represented, Inês Pedrosa's name is missing ([https://pt.wikipedia.org/wiki/Lista\\_de\\_escritores\\_de\\_Portugal](https://pt.wikipedia.org/wiki/Lista_de_escritores_de_Portugal), accessed 19/07/2015). A subcategory of Portuguese women writers does not exist in the Portuguese version and Wikipedia's definition of the term 'literatura feminina' shows its contributor's prejudices in terms of gender: 'Literatura feminina é aquela que se refere ao estudo geral de escritoras do sexo feminino, ou a literatura voltada para o público feminino em geral. A "literatura feminina" também pode ser usada para designar a literatura dirigida às mulheres, independentemente do sexo do escritor, como a Chick Lit ou como é conhecido popularmente no Brasil "Literatura de Mulherzinha" ([https://pt.wikipedia.org/wiki/Literatura\\_feminina](https://pt.wikipedia.org/wiki/Literatura_feminina), accessed 19/07/2015).

As to why gender bias is so clearly present in Wikipedia, opinions are divided. Deanna Zandt in 'Yes, Wikipedia is Sexist- That's Why it needs You' ([http://www.forbes.com/fdc/welcome\\_mjx.shtml](http://www.forbes.com/fdc/welcome_mjx.shtml)) attributes this gender bias to Wikipedia's users: 'anyone can edit Wikipedia, but over 80%<sup>16</sup> of Wikipedia's editors are young, white, child-free men, which means that their perspective is what largely dominates how information is organized, framed and written'. This would put the ball in the court of online memory communities. If more women contributed, sexism would not be an issue. Zandt's comment connects cultural value production to the sex of the critic, which is underpinned by the essentialist assumption that only female editors would comment favourably on

---

<sup>16</sup> Zandt does not give a source for this number in the quoted article, but Wikipedia itself published data from the Wikimedia Foundation (2011) and a survey Glott, Ruediger; Schmidt, Philipp; Ghosh, Rishab (March 2010). "Wikipedia Survey: Overview Results", which puts the number of male contributors between 80-90% ([https://en.wikipedia.org/wiki/Gender\\_bias\\_on\\_Wikipedia](https://en.wikipedia.org/wiki/Gender_bias_on_Wikipedia)).

women artists. In order to improve the accusations of gender bias on Wikipedia, editors, male and female, need to re-address the balance through a feminist criticism that would finally give women artists and writers a place in online memory spaces. Other commentators point to Wikipedia's more general systemic failure in addressing inequalities of gender and ask how easy it is for women to join the digital knowledge industry in the first place. Kevin Morris (<http://www.dailydot.com/society/wikipedia-sexism-problem-sue-gardner/>) observes, '[Sue] Gardner [executive director of the Wikimedia Foundation] emphasized: editors are not supposed to categorize on gender or race [...] [but] there are simply not enough people like Gardner who can point out when the boys do something stupid on Wikipedia'. Male structures and leadership dominate online organisations like Wikipedia, as do the traditional cultural media organisations, which make them inaccessible to women. Noam Cohen (<http://www.nytimes.com/2011/01/31/business/media/31link.html>) writes in a New York Times article entitled 'Define Gender Gap? Look Up Wikipedia's Contributor List' that 'Sue Gardner [...] has set a goal to raise the share of female contributors to 25% by 2015, but she is running up against the traditions of the computer world and an obsessive fact-loving realm that is dominated by men and, some say, uncomfortable for women'.

Wikipedia's entries are only ever as good as the quality of information provided by its contributor base. And how Wikipedia's editors relate to contemporary women novelists differs little from the discourse produced in traditional print cultural criticism. Although contributions should be vetted for inaccuracies by an active online community, this has, so far, had little effect on representations of women artists. Greg Myers (2010: 146) states that '[...] on Wikipedia, anyone can contribute, but contributions are edited by others, and only with the agreement of others can one's contribution stand'. Such agreement or disagreement would be pivotal to the construction of an alternative discourse relating to women writers. Gender bias is even more prominent in the articles detailing the authors' biography and bibliography, while it is here that Wikipedia's contributors could have done most to correct traditional preconceptions and create a counter-canonical picture of contemporary authors. Wikipedia entries on Lídia Jorge, Teolinda Gersão,

Hélia Correia and Inês Pedrosa are as incomplete and fragmented as the lists of writers and novelists, and none of the articles is as detailed and underpinned by as many references as the entries on writers such as José Saramago and António Lobo Antunes.

One reason for the bias encountered in Wikipedia's categorizations might be the online encyclopaedia's lack of accountability. Wikipedia does reveal some of its structural concept in each page's history. As Bruns (2008: 103) remarks, 'wikis do offer some degree of secondary temporal structuration for their contents [...] [they] include both a page history (enabling) users to see and compare edits and a discussion function'. However, such information is often codified and authorship cannot be clearly identified. Greg Myers (2010: 140) points to the difficulties of unidentifiable authorship, as authors therefore can also not be held responsible for the text they produce: 'lots of regular Wikipedia editors prefer not to register and take a name, but in this case, the IP addresses were typically used only a few days [...] or just for this edit. That means the editors have no long term commitment to the development of the article; they just want to get their point across in as many places as possible'. Taxonomies created on Wikipedia are impossible to trace back to their originator, which leaves question of the objectivity of such canons wide open. Rebecca Gillieron (2007: 132) warns, 'in the Internet age, unless people can trust the sources of information found on the Internet, we will become a race hoodwinked and seduced by the ease of information'.

Wikipedia's anonymous and fragmented approach to the production of knowledge might constitute a crucial stumbling block to the creation of a feminist counter-memory within the online encyclopaedia's community. Though efforts do exist to draw together a group dedicated to developing a canon of female artists, thinkers, politicians etc., such efforts have not been fruitful so far. Wikipedia<sup>17</sup> entries on Lídia Jorge, Hélia Correia and Inês

---

<sup>17</sup> Wikipedia has published a wiki on the issue of gender bias on Wikipedia, where the problem of present gender imbalance is well documented. Comments from Wikipedia directors can be found as well as press articles relating to the issue, [https://en.wikipedia.org/wiki/Gender\\_bias\\_on\\_Wikipedia](https://en.wikipedia.org/wiki/Gender_bias_on_Wikipedia)

Pedrosa replicate, by and large, the symbolic value attached to the author through traditional print media. In the case of Lídia Jorge and Hélia Correia academic and press publications underpin the article, while Inês Pedrosa, often omitted in traditional canons, also remains relatively unknown in the construction of digital knowledge through Wikipedia. And Teolinda Gersão is hardly mentioned by Wikipedia's editors.

For Lídia Jorge a detailed article exists in English with biographical as well as bibliographical data and links to the author's website and a reference to an academic article by Ana Paula Ferreira ([https://en.wikipedia.org/wiki/L%C3%ADdia\\_Jorge](https://en.wikipedia.org/wiki/L%C3%ADdia_Jorge), accessed 19/07/2015). The quality of entries on Wikipedia can, partly, be assessed through the article's 'history' pages, as 'one has to look at the "history" pages to see that the apparent stability of the page I see today is the result of a torrent of changes, and a dialogue in which each change responds to other changes and is addressed to other editors' (Myers, 2010: 137). In the case of the English article on Lídia Jorge edits are frequent and also recently updated, which indicates information that is as accurate as the online knowledge community created around the author will deliver it. The article on Hélia Correia is shorter, but also provides some basic biographical and bibliographical information. Noticeable are the mention of a number of academic and press articles under the 'references' tab, which give traditional credibility to the piece. The 'history' reveals some frequent editing activity in relation, especially in June 2015, when the Prémio Camões was awarded to Correia ([https://en.wikipedia.org/wiki/Hélia\\_Correia](https://en.wikipedia.org/wiki/Hélia_Correia), accessed 19/07/2015). For other authors information found on Wikipedia is less than satisfactory and gives a rather incomplete picture. Axel Bruns (2008: 118) argues 'considerable variations in content quality' and not all articles offer reliable or recently updated information. The article on Inês Pedrosa is what Wikipedia jargon would term a 'stub'; it contains a list of titles of Pedrosa's novels and prizes the author has been awarded, but no extended information is given neither on life nor work of the writer. Some references are mentioned, one link is to Pedrosa's website, a press article relating to her leaving the directorship of the Casa Pessoa and some online archival material. Edits are less

frequent, though fairly recent ([https://en.wikipedia.org/wiki/Inês\\_Pedrosa](https://en.wikipedia.org/wiki/Inês_Pedrosa), accessed 19/07/2015).

There is no article for Teolinda Gersão on Wikipedia in English, which is interesting to note given the author's successful translations into English and the interest those translations have created on blogs and websites. Neither cultural value production offline nor a well-established online presence have granted Gersão a secured entry into Wikipedia, which raises questions, not only of gender bias, but also quality of information, as Gersão is a writer well represented in academic literary histories and encyclopaedias, as well as being an integral part of literary discussions and reviews in press articles. Taxonomies created by English Wikipedia are worse than patchy, as they merely represent the enthusiasm of Wikipedia's contributor base. Some information, as in the entries on Lídia Jorge and Hélia Correia, is well documented and underpinned by plenty of resource material, while others, like Inês Pedrosa and Teolinda Gersão are relegated to the side-lines.

A similar picture emerges from the Portuguese version of Wikipedia. All four authors are mentioned, but the articles, apart from the one on Lídia Jorge can only be described as 'stubs', providing very basic information. Though the article on Lídia Jorge is the most detailed, it is not as extensive as its English counterpart and references are to Jorge's website and a blog maintained in her name rather than to academic articles ([https://pt.wikipedia.org/wiki/L%C3%ADdia\\_Jorge](https://pt.wikipedia.org/wiki/L%C3%ADdia_Jorge), accessed 19/07/2015). The page on Hélia Correia, though not very long, does provide some good referencing to press articles, and, just as in the English version, a flurry of interest can be detected around the announcement of the Camões prize to Correia in June 2015 ([https://pt.wikipedia.org/wiki/Hélia\\_Correia](https://pt.wikipedia.org/wiki/Hélia_Correia), accessed 19/07/2015). Information on Teolinda Gersão is somewhat more detailed than that given on Correia, but there are no references and edits to the page are infrequent, which makes the article less reliable than those more heavily edited ([https://pt.wikipedia.org/wiki/Teolinda\\_Gersão](https://pt.wikipedia.org/wiki/Teolinda_Gersão), accessed on 19/07/2015). As Greg Myers (2010: 142) argues, 'hundreds of thousands of articles on Wikipedia are stubs that sit there unedited from month to month; if

no one checks them, there is no reason to have any faith in their content'. Self-improvement is a vital ingredient in Wikipedia's vision to encyclopaedic knowledge, Axel Bruns (208: 108) states that 'the Wikipedia community, at its best, functions as a self-correcting adhocracy. Any knowledge that gets posted can and most likely will be revised and corrected by their readers'. A similar case could be made for the page that relates to Inês Pedrosa. The information displayed is quite detailed, but edits are few and infrequent, sparking questions of accountability

([https://pt.wikipedia.org/wiki/Inês\\_Pedrosa](https://pt.wikipedia.org/wiki/Inês_Pedrosa), accessed 19/07/2015).

Whether or not Wikipedia constitutes a counter memory to traditional encyclopaedic knowledge is questionable. Certainly, as Axel Bruns (2008: 122) argues 'this new knowledge space [...] is fundamentally different from previous territories of knowledge [...] as it must remain fluid and changeable; it does not allow for the development of fixed positions and canons of knowledge'. Anything published on Wikipedia will only ever be a provisional version, as it is up to us to improve and contribute to it. Deanna Zandt (<http://www.forbes.com/sites/deannazandt/2013/04/26/yes-wikipedia-is-sexist-thats-why-it-needs-you/>) puts it quite bluntly: 'in order to fix it [sexism on Wikipedia], we need lots of different kinds of people to jump in and start editing Wikipedia, too'. But simply calling for a change in Wikipedia's contributor base does not answer the question of whether the totalitarian and exclusive approach of encyclopaedic knowledge, online and in print, is a memory space adequately preserving 21<sup>st</sup> cultural developments. Female memory spaces as a counter memory to the official versions of historicising contemporary literary production can only become possible in an –online– environment that is open to diversity of opinion, a space, where democratization is truly representative of both genders.

### **Creation of a Digital Counter Memory**

However, there are contexts in which opportunities for the creation of a true counter memory and the inscription of female memory spaces into digital media are made available through new technologies, despite the normalizing efforts of the Internet Knowledge economy and companies like Google and



Wikipedia. Social media and blogs, as well as websites can also be instrumental in the creation of a symbolic value that resists any totalizing attempts at historicising literature and categorizations of literature and art, such as elite/popular, autonomous/heteronomous etc. are being replaced by new forms of memory communities created around the popularity and interconnectivity of a particular website, blog or Facebook page. They represent 'myriad intimate connections within communities of the like-minded' (Bell/Kennedy, 2007: 234), which are described as 'stultifying [...] an absolutely anti-social and anti-political vision [...] consensual communities [...] where you will go in order to find confirmation and endorsement of your identity' (Bell/Kennedy, 2007: 234) by some and as 'contested terrain in which alternative subcultural forces and progressive political groups are being articulated in opposition to more reactionary, conservative, and dominant forces' (Bell/Kennedy, 2007: 621) by others.

Literary blogs can either replicate categorizations that have been established in mainstream media or they can offer counter-categorizations that offer a re-evaluation of author and work. Bloggers' comments on the Inês Pedrosa show a disparity in critical perception according to each blog's artistic outlook. *O Bibliotecário de Babel*, José Mário Silva, is proud of his online acclaim, which is firmly rooted in traditional cultural value production such as prizes. He writes in the section of his blog entitled 'acerca': 'este será um espaço para reflexões sobre literatura e apontamentos de reportagem, [...] recensões, entrevistas, notícias, anúncios de prémios [...] em 2008, o Bibliotecário de Babel foi escolhido como um dos 11 finalistas na categoria "Melhor weblog em Português" [...] em 2009, venceu o Prémio Especial Blogue sobre Livros' (<http://bibliotecariodebabel.com/acerca/>). Despite its high ambitions, the cultural memory constructed by *O Bibliotecário de Babel* conforms closely to canons found in traditional print media. In Silva's blog Inês Pedrosa is hardly mentioned and often remains a simple name in newspaper clippings, replicating preconceptions of the author found in traditional print journalism. In contrast Vera Helena Sopa, author of the blog *Ler, um prazer adquirido*, offers two extensive reviews of Pedrosa's latest novels, *Desamparo* and *Dentro de Ti Ver o Mar*, opening up new knowledge

spaces online. Despite her detailed criticism, which engages closely with both novels and the author of the texts, her own credentials as a blogger sound rather humble. Vera Helena Sopa (<http://lerprazeradquirido.blogspot.co.uk>) writes about her blog 'depois de algum tempo a opinar sobre os livros que li, sugeriram-me que criasse o meu blogue. E pensei, porque não? Bem... não sei como vai ser, mas para já, o blogue existe'. But it is her blog, rather than the experienced art critic's, which adds counter-canonical knowledge to online memory spaces and creates new contextualizations for an author often ignored in academic and press publications.

### **From Gatekeeping to Gatewatching**

Critical comments such as the reviews posted by Vera Helena Sopa would be impossible in traditional cultural value production in print media. Without the credentials of the professional critic cultural commentaries would simply not get past editorial policies of established press and academic publications. Greg Myers (2010: 22) writes 'the Internet breaks down the boundary between the experts and the novices, so anyone can contribute'. The creation and dissemination of online cultural counter-memory depends on myriad comments, whereby the only credentials needed are an acceptance of the comment through other Internet users. Vera Helena Sopa's blog counts over 46 900 hits and her comments reached the author Inês Pedrosa herself, who then posted excerpts of the blog on her Facebook page (<https://www.facebook.com/inespedrosa.official>, 21/06/2015). The exchanges between bloggers and their readers are entirely created by the interactive links of their users. As Axel Bruns (2008: 1) states they constitute '[a] user-led content production [...] built on iterative, evolutionary development models in which often very large communities of participants make a number of usually very small, incremental changes to the established knowledge base'. Through her exposure of Pedrosa's novels *Desamparo* and *Dentro de Ti Ver o Mar* Sopa creates a counter-memory, which is, in its turn, enlarged through the readership granted on Inês Pedrosa's Facebook page. The audience that such seemingly small interventions can potentially reach could be compared to the readership of a cultural magazine and therefore quite likely to influence future production of cultural value.

This opening up of the knowledge industries has created at least the potential for the creation of new memory spaces and communities. As Deanna Zandt (2010: x) writes, ‘we have a tremendous opportunity to bring in voices previously marginalized or dismissed when it comes to shaping public conversations’. Axel Bruns (2008: 71) in *Blogs, Wikipedia, Second Life and Beyond* describes the stages of conventional news production as ‘gatekeeping [which] selects the stories to be covered in the products of mainstream journalism from the totality of news currently available [...]’, mainly through the choice of news items covered by the journalist, primarily. And, in a secondary stage through editorial selection. Literary histories employ a similar mechanism, where experts’ contributions are then selected by academic editors for inclusion in a volume spanning a certain literary era in a finished academic product. This closed circuit selection process seldom includes outside categories of cultural knowledge. Deanna Zandt (2010: 19) observes, ‘gatekeepers have traditionally been made of classes of people who didn’t typically question the social, economic, or political status quo’. In online cultural criticism Axel Bruns (2008: 76) detects ‘gatewatcher community heterarchies’, where this linear process is turned into an open ended circular motion. ‘Gatewatching, instead, relies exactly on the ability of users to decide for themselves what they find interesting and worth noting and sharing it with their peers [...]’ observes Bruns (2008: 74). José Mário Silva’s and Vera Helena Sopa’s blogs are both hugely popular with readers, and large online communities follow both blogger’s comments, but it is only in online memory spaces that the professional art critic’s opinion can stand next to, and be contradicted by, the simple book lover’s.

### **Open Source Software: Web 1.0 to Web 2.0**

Digital media, at least in theory, allow all users equal access to criticism and distribution of information on a variety of topics, though all of this information is then filtered again and made available through search engines such as Google. Deanna Zandt (2010: 7) comments ‘technology is revolutionising how we send and receive information. It’s not just that current media structures are threatened (they are): it’s also that an entire shift is

happening, both how we obtain information and in what we do with that information once we have processed it'. The interactivity of blogs, wikis and search engines like Google is all driven by the so-called Web 2.0 technology, which relies on open source software that allows for the reciprocal impact. Web 2.0, or 'the second generation of the internet' (Keen in Bauerlein, 2011: 242), was devised by Tim O'Reilly (in Bauerlein, 2011: 231) and he defines it as 'collective intelligence applications [which] depend on managing, understanding and responding to massive amounts of user-generated data in real time'. Unlike Web 1.0, which simply represented an online version of the print medium (the online edition of a newspaper article for example), Web 2.0 is, according to O'Reilly (in Bauerlein, 2011: 231) :

“network as platform” [which] means far more than just offering old applications via the network (“software as a service”); it means building applications that literally get better the more people use them, harnessing network effects not only to acquire users, but also to learn from them and build on their contributions.

Counter-canonical contextualizations through gatewatcher communities and Web 2.0 technology have had a varying impact on the construction of female memory spaces in which women artists can be inscribed. As already discussed, Wikipedia's approach of 'anyone can edit', has not led to canons that significantly differ from those constructed in mainstream print media. Other examples from the blogosphere and social media sites, as seen in contextualizations of Inês Pedrosa's novels, *Desamparo* and *Dentro de Ti Ver o Mar* may render more successful attempts at creating a cultural counter-memory for female artists. Axel Bruns (2008: 2) calls such cultural value production through Internet communities 'produsage', where 'within the communities which engage in the collaborative creation and extension of information and knowledge [...] the role of "consumer" [...] [has] long disappeared', and users actively participate in contributing content. Andrew Keen (in Bauerlein, 2011: 244) comments 'empowered by web 2.0 technology, we can all become citizen journalists, citizen vidoographers, citizen musicians'.

The ways in which produsage, made possible through Web 2.0 technology, might be used on behalf of authors can be seen in a Facebook site (<https://www.facebook.com/Sobre-a-obra-de-L%C3%ADia-Jorge-126989964045799/>) and also a blog (<http://arquivolidiajorge.blogspot.pt>), which Cândido Abreu initiated, contextualizing the work of Lídia Jorge. Abreu posts literary criticism of Jorge's work from the national and international press, excerpts of novels and 'crônicas' by Lídia Jorge on a variety of topics. The blog posts seem to follow no guiding principle other than the interests of the blogger. The blog is linked to a Facebook site, 'Sobre a obra de Lídia Jorge', here a wider community of users is joining the discussion, commenting on posts. The creation of knowledge is firmly in the hands and fingertips of online media communities. Deanna Zandt (2010: 57/8) writes 'social networks threaten the order of things in the scheme of institutional authority [...] we can now turn to our social networking tools to establish and verify our own measurement and value systems to determine what's relevant and important to us'. Readers are here creating their very own 'canon' of the author's work through the texts they recommend to each other. 'É aquilo de que se pode dizer: uma grande peça da jornalista Susana Moreira Marques sobre o que se deve dizer de Lídia Jorge' (<https://www.facebook.com/Sobre-a-obra-de-L%C3%ADia-Jorge-126989964045799/>) reads one post from 24 June 2015. It is the Facebook community here which actively decides what should be said about the author's work, whereas, in traditional print media readers were passively presented with a selection of comments or text excerpts put together by a cultural journalist, which were then vetted by an editor. The pieces chosen by Cândido Abreu are all online versions of traditional press publications, but the editorial selection is here in the hands of the blogger and through comments on Facebook a wider community of readers interested in Lídia Jorge can also make their opinion heard as well as adding their own information, articles, photographs, videos etc.

## **Ephemeral Spaces: Shifting Concepts of Authority**

Contextualizations, such as those provided by Cândido Abreu may offer an opportunity of categorizations for women writers different to those disseminated in mainstream print media, but they also pose some epistemological difficulties. One major problem is accessibility. Deanna Zandt (2010: 75) comments ‘now that anyone can publish anything, and all this technology has created maps and pathways for easy communication across our social networks, an amazing amount of information is hurtling toward us (duck!)’. How easily information on a certain writer or text can be found online is crucial for the cultural impact of digital categorizations. Abreu’s blog is shown as the fourth item in a search for Lídia Jorge’s name (search conducted on 26/10/2015), while the Facebook page is only one of a few created around the author’s work and persona and can only be found on Facebook itself but remains hard to find on Google.

Anyone trying to find out more about Lídia Jorge and her texts is presented with a variety of choices and it is up to the individual user of digital knowledge to decide which path to follow. Richard Kahn and Douglas Keller (in Bell, Kennedy: 2007: 618) argue that ‘some claim that the Internet is producing a cyberbalkanization of “daily me” news feeds and fragmented communities while others argue that Internet content is often reduced to the amplification of cultural noise’. The danger in such a variety of critical choices is that users, presented with a multitude of possibilities might choose what they already know and are familiar with rather than the untrodden territory. Andrew Keen (in Bauerlein, 2011: 246) writes ‘Web 2.0 technology personalizes culture so that it reflects ourselves rather than the world around us. Blogs personalize media content so that all we read are our own thoughts [...]. Google personalizes searches so that all we see are advertisements for products and services we already use’. It is interesting to note that Cândido Abreu’s blog, which mainly relies on contextualizations of Lídia Jorge’s work through online versions of press articles, occupies a top position in a Google search, whereas contextualizations of the writer outside traditional categories, such as those posted on the feminist blog *blogueirasfeministas* (<http://blogueirasfeministas.com/2012/01/lidia-jorge/>) are hidden in

cyberspace and not accessible through Google. Keen's observations give rise to the question whether online memory simply displays what we already know, as an endless bifurcation of information becomes unmanageable for the individual user. Knowledge spaces might have become just too fragmented to present a coherent body of knowledge that can be remembered by the present generation, let alone future generations.

Another major problem is posed by questions of the validity of such critical texts. In *Blogging* Jill Walker Rettberg (2009: 92) writes 'blogs rely on personal authenticity, whereas traditional journalism relies on institutional credibility'. But such concepts of authorial validity are quite ill defined on web spaces, where identity remains an elusive concept, and all that determines the so-called authenticity of the blogger or web page creator is its popularity amongst users. Niamh Thornton (<http://interamericaonline.org/volume-5-1/thornton/>) talks about the 'veil of the screen' which suggests 'that online diarists and bloggers use their writing as a mirror that allows them to see themselves more clearly and to construct themselves as subjects in a digital society, but also as a veil that will always conceal much of their lives from their readers'. Cândido Abreu does reveal little about himself and only assures the readers of his blog that it is a 'site autorizado pela escritora' (<http://arquivolidiajorge.blogspot.pt>). The truth of any such statements is impossible to assess; the gender, national or professional background of the blogger and indeed whether he ever contacted Lídia Jorge on behalf of his website must remain guesswork. Even though posts might not be outright malicious on sites created around the persona or work of an author, they might still not meet with the author's approval. Teolinda Gersão carefully tries to distinguish a website designed by her, 'site oficial' (<http://teolindagersao.com>) from one set up in her name, 'a site dedicated to Teolinda Gersão' (<http://www.teolinda-gersao.com>). Both sites use the literary 'brand' inscribed in the writer's name and they are both mentioned close together in a Google search for the name of the author (3<sup>rd</sup> place for 'site oficial' and 5<sup>th</sup> for 'site dedicated to Teolinda Gersão', search conducted on 26/10/2015). Countering such 'identity theft' of her literary self is not an easy

enterprise and a user looking at both sites needs to be very familiar with the work of Gersão in order to tell which site is actually maintained by the author.

Permanence can pose another difficulty in inscribing literary memory through digital media. Cultural value construction is short-lived online. Due to the ever-changing nature of the web, where texts can disappear without a trace in cyberspace, any academic findings conducted on the Internet can only ever be provisional, representative of an investigation conducted at a certain time of a specific number of sites or links available at the time the analysis was executed. David Bell (2001: 193) argues that 'web pages can appear and vanish without warning, rendering the web unstable –and thereby also destabilising any "text" we construct in it'. The author of a web site can at any time alter or remove the site, links can become obsolete or outdated, as the information flow between sites is picking up new or additional input at any point in the network. Social media sites are particularly prone to such short-lived discourse construction, as the conversations between their users are meant to be 'immediate' and conducted in the present. Inês Pedrosa is present on Facebook through two accounts, one simply under her name; the other called 'Inês Pedrosa, site oficial'. Both accounts are quite clearly written by the author, but only in the latter can present-day material be found, while the other account remains as an archive of past comments dating up to January 2014, declining in importance and readership, which could easily result in its discontinuation.

However, the uncertainties surrounding online discourse, though difficult to re-unite with the credentials of traditional print taxonomies, might also provide the opportunity for the creation of alternative memory spaces, which through their ephemeral nature can be re-invented at any point. Aleida Assmann (2010: 158) writes:

im Zeitalter der digitalen Medien, die nichts mehr gravieren, sondern Schaltungen koordinieren und Impulse fließen lassen [...] [wird] Gedächtnis [...] nun nicht mehr also Spur und Speicher, sondern als eine plastische Masse betrachtet, die unter den wechselnden



Perspektiven der Gegenwart immer wieder neu geformt wird [in a digital age where nothing is written in stone, where nodes are coordinated and electric pulses are flowing, memory is not any longer a fixed heritage and an archive, but an elasticated mass which is being constantly re-formed under the changing perspectives of the contemporary era].

Online memory spaces could also be seen as a provisional version, eternally under construction, an antidote to the monumental historical claim of established cultural memory.

Despite its problematic relationship with the discourses constructed around female artists, Wikipedia might yet provide an opportunity for the construction of counter-canonical memory. Axel Bruns (2008: 104) states, that 'this is a [...] significant departure from traditionally produced, standard encyclopedias [...] which aim not to [...] encapsulate the current state of accepted knowledge itself [...]. Wikipedia offers a draft of history, but unlike journalism's draft, that history is subject to continuous revision'. Rather than being an obstacle, ephemeral knowledge spaces could encapsulate a far wider-reaching opinion than traditional memory construction. Instability of presence and identity also open new possibilities in terms of the re-construction of discourse or the re-inventions of an online self. In switching her Facebook account Inês Pedrosa attempts to achieve both an altered perception of her image as a writer and a different online persona. Her 'site oficial' presents itself as being far more polished and professional than the previous account, where a romantic imagery and text excerpts dominated the pages. Though the 'about' section declares 'página oficial da Dom Quixote sobre a obra literária de Inês Pedrosa (não é uma página pessoal)' (<https://www.facebook.com/inespedrosa.oficial?fref=ts>) and the site is heavily linked to bookstores and publishers (content entirely missing from her former account), the author quite clearly takes an interest in its construction and the comments posted. In following the development of the two social media sites one can see the growing maturity of the writer in using online content, graduating from the personal and emotional to the professional writer,

promoting books and drawing in audiences through her online interventions. Whether author or critic are initiating such changes, online discourse can be re-written at any stage, never permitting a fixed canon to emerge.

### **Authorial Representations on the World Wide Web by Hélia Correia, Teolinda Gersão, Lídia Jorge and Inês Pedrosa**

On Facebook Inês Pedrosa is using social media expertly in order to construct a professional image and it certainly has become increasingly important for authors to join such online discussions in order to participate in metacritical discourse constructed around their work. Edmund Paz Soldán (in Taylor/Pitman, 2007: 257) argues that ‘a presence on the web is becoming [...] a key way to disseminate critical discourse and to contribute to literary and cultural debates [...] writers themselves are not lagging behind [...] the star will become irrelevant if s/he does not adapt to the new rules of the game and become “mediatised”’. But how writers negotiate the new online memory spaces differs greatly. For some, such as Lídia Jorge and Hélia Correia, the more conventional means, such as online press coverage, videos of book releases and prize giving ceremonies ensure the author’s name appears in online knowledge spaces but without any direct interaction from the author. Others, such as Teolinda Gersão and Inês Pedrosa, engage more fully with the possibilities of digital media, interacting on social media and blogs, creating a multidirectional relationship with readers and critics.

Digital memory spaces offer many opportunities to authors in terms of the image they want to relate to their audiences. Here it is important to distinguish between online and offline promotion of an author’s personality. Niamh Thornton (<http://interamericaonline.org/volume-5-1/thornton/>) writes ‘this is to differentiate between the often invisible presence of a fiction writer, as opposed to the online self-characterisation that takes place through the web, blogging and social media. Here the conceptualisation of self is important’. Unlike in traditional print media (gender) identity can be re-envisioned by authors in their online interventions. The criticism of a sentimental and emotional writing has often been leveled at Inês Pedrosa in press and academic publications. Leonor Xavier (1993: 32) describes her

writing in a review in *Máxima* in 1993 ‘ela diz eu vi, eu pensei e eu senti, com isso era como se nos levasse pela mão, a olhar para as coisas pela sensibilidade’. Inês Pedrosa directly addresses this criticism in the creation of her new self on Facebook, switching from an emotional contextualization of her texts to a criticism sustained by traditionally consecrated mediators (videos of prize-giving ceremonies and readings, online newspaper articles) and digital commentators (references to blogs and websites commenting on her work) alike. Digital memory spaces allow the writer, Inês Pedrosa, to directly contradict and counteract categorizations formed in traditionally established print media.

The ‘self’ is here turned outward in a process of self-promotion, and writers select information on their lives and texts, which they wish to be noted in a public forum. Gérard Genette (1997: xviii & 371) in *Paratexts: Thresholds of Interpretations* distinguishes between public and private epitext. He defines public epitext as destined for public consumption by author or publisher in order to raise visibility of a text, while private epitext consists of ‘authorial correspondence, oral confidences, diaries, and pre-texts [...] a message that is not addressed essentially to [the public], it does so “over the shoulder of a third party”’. Web interventions by authors, on websites or on social media sites such as Twitter and Facebook, are constructed at the delimitations between private and public epitext. Conversations, formerly conducted in letters, or diary entries, are now publicised online, the electronic medium is turned into the shoulder over which a digital community can look in on the author. Of course such ‘private’ conversations and utterances are never only merely that, but rather they are consciously placed at the boundary with the public in order to raise awareness of the author and his/her work. Michele Zappavigna (2012: 31) describes social media as a ‘commercialization of conversation [...] to develop personal branding [...], to publicise professional blogs, to generate word-of-mouth interest’. In this sense tweets or Facebook entries, as well as authors’ private commentaries on websites or blogs, are never destined to the addressee only but to a wider public that can digitally ‘look over the shoulder’ of the writers conducting their conversations with others or musings about their work or other cultural and/or political issues.

The authorial dimension in online media enriches cultural criticism and a new memory space emerges, where it is now the authors looking at the criticism levelled at them rather than the reverse process of cultural critics analysing writers and their texts.

Dominant forces in the Internet knowledge economy, such as Amazon or Google, turn the author into a brand, where it is the visual recognition of a face and the writer's name that is marketed foremost. But how an online presence is established depends on traditional media as much as it does on the digital medium. Considering all the problematic inconsistencies in cyberspace taxonomies it is hardly surprising that some argue that the stability of a –traditionally– consecrated name might be of utmost importance in the new digital era. Steve Fuller (in Loader ed., 1998: 143) writes 'faced with a plethora of titles on a common topic, an author's name recognition will count more than ever'. Lídia Jorge, Teolinda Gersão, Hélia Correia and Inês Pedrosa all use the literary 'brand' inscribed in their name in their negotiations with cyberspace; mainly through the means of traditional websites, but also through social media like Twitter and Facebook. Online interventions by conventionally established authors such as Correia, Gersão, Jorge and Pedrosa are therefore heavily connected to the traditional media of cultural value production in press and academia; it is there that the symbolic capital inscribed in an author's name is consolidated before it becomes a coin exchangeable for the capital of notability in the press and provides the cyber capital of an easy entrance to the author and her work in digital media. The new electronic media and the mainstream media are interdependent, as Jill Walker Rettberg (2009: 108) points out: 'today anybody can own a press [...] anybody can be the media [...] however, blogs and social media serve the purpose of mainstream media as well'. Not only do online versions of cultural news items and blogs by journalists and publishers provide exposure to the figure of the author, it is also in tweets, blogs, wikis and Facebook comments that journalists and cultural commentators look for information to be distributed in the mainstream media. Name recognition will primarily allow for this type of interactive flow between digital and traditional forms of value production, as it is mainly the recognisable name of an author that will guide

any reader through the mammoth amount of information displayed on the Internet.

### **Authors' Websites**

Personal websites are often the location where authors can take most control over the creation of their online selves, and where they can then direct readers to other sites, such as social media accounts, blogs or online versions of their texts. Niamh Thornton (<http://interamericaonline.org/volume-5-1/thornton/>) states that '[websites] are often the base through which connections to other author sites can be found. [...] and before social media, websites are where people connect and source information'. After the English and Portuguese Wikipedia page, Google will point to the author's website (often in second or third place of the Google search). Of the four writers studied in this thesis Hélia Correia is the only one who does not have a website dedicated to her. She is the most reticent in joining the online community of Twitter feeds, Facebook sites and blogs. Her presence in cyberspace is therefore reminiscent of the Cheshire cat's grin; traces of her recent work through public appearances or prize-giving ceremonies can be found in online versions of national newspapers, such as *Expresso* and *Público*, but her own voice is missing.

A recognisable name is also used in the denomination names given to author's websites. It is through the personal website that authors themselves, or their publishers, can best promote new releases, give biographical background and display the critical reception of texts. The use of the author's name is also an attempt at assigning an identity in a digital space, where, as David Bell (2001: 113) states 'out there, bodies and identities alike lose their connection to terrestrial limits, extending through a new range of possibilities'. Claire Taylor and Thea Pitman (2007: 243) point to the new possibilities offered in online memory spaces: 'the cybernetic realm of disembodied users and notoriously fabricated identities' might open opportunities for escaping gender, race or class stereotypes. But such a fleeting construction of identity is also problematic for authors, who, in a knowledge industry based on what Bourdieu (1993: 76) termed "charismatic" ideology which is the ultimate basis

of belief in the name of a work of art', build a symbolic capital of consecration by others on that very recognition of an identifiable name. The domain names <http://teolindagersao.com>, <http://www.lidiajorge.com>, and <http://www.inespedrosa.com> reflect that intermingling of recent digital technologies with more traditional means of legitimatization; they assign an 'address', a 'domain' in cyberspace, but do not completely renounce the terrestrial roots of the author's embodiment in a recognizable name at the same time.

The website of an author functions like a shop-window. Interactions with readers are not intended by the website designers, as Web 2.0 technology allowing one to create a platform for debate is kept on the fringes, while it is the professional display of biographical and bibliographical information that dominates the sites. Gersão, Jorge and Pedrosa's sites are, what could be termed "traditional" websites dedicated to a particular writer where you find an archive of individual texts, photos, works of criticism, and other miscellaneous items' (Taylor/Pitman, 2007: 259). Rebecca Gillieron (2007: 181) writes, 'authors are increasingly constructing their own websites and these can be a great source of erudite information [...]. The website of a writer is also a promotional tool for their books'. This desire to draw attention to the author's publications is translated visually on the sites, not only in the author's image but also in the images of book covers that can then be easily recognized in a bookshop.

On the official website for Lídia Jorge (<http://www.lidiajorge.com/>) the author's image is visually overpowered by images of the book covers corresponding to her work. Her fictional publications are displayed most prominently in a kind of electronic shop window, though some biographical information can be found too. Bibliographical background to Jorge's work is provided mainly through links to newspaper articles and videos and the publisher Dom Quixote features prominently in the contact and link pages. On Teolinda Gersão's site (<http://teolindagersao.com/>) it is the author's photograph that invites the reader to look closer. Her work is initially only represented through a list of titles after a short biography that also mentions

her texts. Only under the tab 'estante/bookshelf' are colourful reproductions of book covers provided. Teolinda Gersão's site focuses substantially on the author's consecration capital rather than the economic capital inscribed in book sales. The home page, entitled 'início', prominently displays encyclopaedic entries in literary histories and dictionaries from Portugal and abroad. For Inês Pedrosa (<http://www.inespedrosa.com>), commercial links are provided quite prominently with the logos of publishers visually attracting potential interest. There is a link at the left hand side of the site that invites the reader to 'comprar online', the book cover of her latest release *Desamparo* heads the page, other book covers are pictured further down the home page of her site. Incentives to buy the author's books co-exist on all three websites with attempts at a more general contextualization of the author. Though all three sites are directed at Portuguese readers primarily, Lídia Jorge's and Teolinda Gersão's site quite prominently display criticism from abroad, emphasising their international reputation.

An attempt at inscription in wider taxonomies seems to be the main intention of Inês Pedrosa's and Teolinda Gersão's websites, while for Lídia Jorge this aspect of her site is not very well developed maybe due to the author's work being well documented in traditional print media. The most notable feature on Pedrosa's site is the interlinking of her website with social media and other online resources relating to her journalistic work. Prominent on the right hand side are links to Facebook, 'página oficial no Facebook', Twitter, 'conta pessoal no Twitter' and 'crónicas no seminário *Sol*'. Much space is given to the critical acclaim of her texts, which is well interwoven into press material and social media. Under the tab 'livros' all her novels are listed and for the latest releases, *Desamparo* and *Dentro de Ti Ver o Mar*, links to an interview of the author with *Diário de Notícias* are provided as well as tweets relating to the release. 'Críticas' offers ample reading of the press coverage of Pedrosa's novels, which can be directly accessed through the site. The active links, 'Biografia', 'Bibliografia' and 'Notícias' provide biographical information with press reviews and background information for highlighted titles of texts immediately accessible through the site. Media links are mainly to Portuguese newspapers and TV programmes; only one

academic work from the US (Deolinda Adão's *As herdeiras do segredo*) is mentioned under the tab 'livros'. On her website Inês Pedrosa places herself within the remit of a national canon, established through a discourse constructed mainly in press publications. The website's function as shop-window for the author's books is present, but not as obvious as in the case of Lídia Jorge. Most noticeable is Pedrosa's desire to establish a multidirectional conversation with her readers. Twitter comments are encouraged in book reviews as well as on the writer's personal Twitter account and the official Facebook page, which reproduces much of the content of the website, but then offers a platform for discussion of what had only been displayed on the website. Inês Pedrosa's site fulfils a fundamental requirement of online discourse: information is not simply provided as a fixed taxonomy presented by knowledgeable evaluators. It is shifting and produced by many voices joining in the discussion. As Axel Bruns (2008: 2) writes, 'distinctions between producers and users of content have faded into comparative insignificance [...] they have become a new, hybrid, producer'.

Teolinda Gersão's website skilfully exploits the metacritical opportunities offered by 'online epitext', as through it the author quite consciously manipulates her own critical reception. She pointedly plays to the globalized character of the web, using Portuguese as well as English in the multilingual site and emphasising the fact that her novels and short stories have been translated into various languages under the tab 'traduções/translations'. On her website she herself selects the criticism that represents her work, carefully choosing the quotes from each critic. An international focus is noticeable in the critical pieces displayed; tabs in English and Portuguese guide the website's reader to press articles and academic comments in English, German and French. Gersão thus creates her own take on the criticism of her work, reversing the more traditional situation where it is the critics that choose the quotes from an author's work. Maria Teresa Horta, for example, is quoted saying about the writer's debut novel *O silêncio*, 'até agora, sem dúvida o melhor livro de 1981. Um dos livros que eu amei mais nos últimos anos' (<http://teolindagersao.com/recortesdeimprensa/>), without replicating Horta's notoriously controversial view that Gersão's work can be



seen as a representation of what literary historians have termed 'escrita feminina' (a terminology Gersão most vehemently rejects, as mentioned earlier). Discourse is predominantly constructed through traditional means of categorization, but with the author at the helm directing the 'canonization' process herself. However, at the bottom of each page that can be reached through Gersão's site there are links to Facebook and Twitter, so there is at least a nominal opportunity for users of the website to participate in the critical dialogue.

### **Social Media**

In their personal websites the authors analysed in this study have taken control over the creation of their literary selves online, using the symbolic capital inscribed in their recognizable names and images and turning them into the economic capital through links to publishers. Social media have a completely different function to the website; they are less about display and more about conversations. Niamh Thornton

(<http://interamericaonline.org/volume-5-1/thornton/>) writes 'Facebook and Twitter encourage both interactivity and brevity [...] devised for mobile technology, Twitter only allows 140 characters which is the same as a text message. As a result, they are more difficult to edit'. Authors can interact with their readers and critics alike on social media platforms, but they cannot entirely control contextualizations. Deanna Zandt (2010: 66) comments

How the transactional moment works is changing rapidly, thanks to social networks. First, the moment is more bidirectional (or even multidirectional than ever. We are having conversations with one another, so that transaction is not just about my producing content and your consuming it. It's about how we interact with what gets put out there and how that content changes once we start interacting with it.

Unlike a website, social media interventions are about creating critical dialogue and sparking interest in the personality of the author. Promotional content is less about the display of book titles, and consists largely in invitations to readings, posting of reviews, videos of interviews and links to

other online and print criticism. The author's online self is now tested, viewed, 'liked' and 'tweeted' into the wider digital community, which, in turn, comments, re-tweets and interlinks the discourse produced.

The authorial online 'self' as developed on the website can be taken beyond its professional remit; in social media authors can choose to share any content, from fado recitals to petitions against orthographical reform. Discourse constructed on social media platforms has the potential to directly address the societal and political root causes for gendered contextualizations and offer alternatives to traditional categorizations. Deanna Zandt (2010: 1) writes in *Share This!: How You Will Change the World with Social Networking* 'storytelling has been the most powerful building block for social change since the beginning of time [...] social networking gives us unprecedented power to share our stories with more people than ever imagined'. Social media are more than just another platform for authors to present their own criticism for their work; they present a genuine opportunity for the construction of new taxonomies away from traditional hierarchies and gender prejudices. Michele Zappavigna (2012: 2) stresses the relational aspect of social media 'the social web, or web 2.0, are popularized terms to signal a shift toward the Internet as an interpersonal resource rather than solely an informational network'. The characteristics of social media platforms are directly opposed to those of traditional print media. They are multidirectional, non-linear, non-hierarchical and non-fixed constructions that wax and wane with the interest of their users. As memory spaces they are created, as Andrew Keen (in Bauerlein, 2011:231) observes, by 'a large group of people [...] as a collective work whose value far exceeds that provided by any individual participant'.

Inês Pedrosa's re-invention of a 'screen self' through Facebook has already been discussed, and she is probably the most active in using platforms such as Twitter and Facebook as a way of communication with her readers and creating and shaping a memory community of her own. Of the two sites Facebook lists for the writer Inês Pedrosa, the now discontinued 'Inês Pedrosa (author)' Facebook site, which only presents text excerpts underlined through lyrical visual images and no promotional content, seems to

engage her readers more fully than the professionally designed 'Inês Pedrosa (página oficial)' site. On the site Inês Pedrosa (author) readers engage directly with the author and most of the quotes are followed by a string of comments from readers. Noticeable is the personal and emotional response that readers express. 'À escritora, à cronista, à Mulher, dou os meus parabéns pelo que escreveu sobre os "falsos Natais"', writes Ana F. Silva on the 27 December 2014 (<https://www.facebook.com/Inês-Pedrosa-148973621863263/?fref=ts>). Excerpts from interviews with the author are occasionally added, and sometimes Inês Pedrosa joins in the discussion, but she speaks mainly through the texts and the accompanying images. The romantic and lyrical sentimentalism of the Facebook account does not seem to have put her readers off: 'desconhecia por completo a ines escritora e estou fascinado' comments Manuel Mendes on the 6<sup>th</sup> of April 2015 (<https://www.facebook.com/Inês-Pedrosa-148973621863263/?fref=ts>). But the discourse constructed through a site like 'Inês Pedrosa (author)' will only ever attract a certain audience. The romantic hue of photos and texts reveals too much of the personal to be taken seriously in a wider critical community.

Political as well as professional motives guide the creation of the online self broadcast in her re-designed Facebook account, 'página oficial'. And it would be too simplistic to describe Inês Pedrosa's official Facebook site as merely a commercial outlet instigated by her publisher Dom Quixote, though Pedrosa insists 'não é uma página pessoal' (<https://www.facebook.com/inespedrosa.oficial/?fref=ts>). Social media's discourse construction is never constituted by a single comment or piece that has been posted, but a string of conversations. Authors, who are, after all, experts in directing such discourse, can now skillfully exploit which 'story' emerges from a multidirectional dialogue. Through the online platform discussions, offline conversations and discussions conducted by groups of friends in cafes and living rooms, can now be magnified and reach a global audience of others interested in the topics that appear in posts, videos, etc. In this context it is important to note that interests displayed are not only restricted to professional aspects or literary matters but can reach far wider

into politics and society at large. How much this aspect of Facebook or Twitter communities is developed depends on the intentions of the author, but it is certainly present in online interventions on social media by Inês Pedrosa and Teolinda Gersão.

Pedrosa's 'página oficial' uses the relational dimension offered by Facebook not merely as a promotional tool, but to engage her readers in a wider cultural and political discussion forum. Greg Myers (2010: 11) writes social media consist of 'small groups of people who know the kind of thing [...] [she] is writing about'. The site displays miscellaneous items, which rather interestingly are not merely related to the author herself and her texts but represent a wider cultural discussion of intellectual interests between the author and her readers. Rebecca Gillieron (2007: 15) writes that 'writers often blog for other reasons than to promote their own work', which could also be said for posts to Pedrosa's Facebook site. For Myers (2010: 22) 'social life on the web seems pretty much like social life on my street or in my department: people gossip, buy things, build up reputations, exchange recipes, read books together [...]'. This comment sums up quite succinctly the intent of Inês Pedrosa's 'página oficial'; metacritical discourse and commercial sales links, symbolic and economic capital in Bourdieu's terminology, do make up a considerable part of the site. Visually underlined links to publishers and posts to readings, reviews and interviews are maybe some of the obvious elements of the page. But there is also a more mundane dialogue between Pedrosa and her readers; on books she has read, artists she admires. What emerges from the analysis of Inês Pedrosa's official Facebook site is not merely an attempt to promote her work, but more a desire to share a cultural perspective on the world not only through her texts but also through artistic expressions from other writers, poets, singers, etc.

If Wikipedia emerged as a male dominated online platform, Facebook could be said to particularly engage and interest women. And it is not only mere chatter that is constructed through such sites. Inês Pedrosa and Teolinda Gersão both instigate discussions through social media that directly address wider political questions and how the women writers relate to them.

Pedrosa's Facebook site seems to confirm Deanna Zandt's (2010: 60) theory that women tend to use social networking sites to deepen relationships and that political impact is created through a bonding process within a common interest group:

the way we measure influence [...] must also change. Less important are sheer numbers, and more important are measurements of relationships, analysis of what makes particular pieces of content more prone to sharing, and how a person's place in the social network ecosystem affects the sharing that does take place [...].

Considering this relational aspect, commercial enticements or the propagation of book titles, readings and interviews are less important than the ideological community growing around the issues discussed in Pedrosa's texts as well as her Facebook site. As already stated in the section on Pedrosa's website, her linking of content creates an intrinsic network between her novels and journalistic articles, which is also present on Facebook. Maria Helena Bastos posted a comment on 1<sup>st</sup> of May 2013, 'Descobri as suas crônicas na net, que bom estarem ao alcance de todos já que, infelizmente, o expresso fez opções tão sem qualidade quanto aos seus colaboradores (<https://www.facebook.com/inespedrosa.oficial>).' An alternative discourse, started by the author in her 'crônicas' is enlarged and displayed to a wider audience through Facebook (and re-enforced through a link on Pedrosa's website that will guide the interested reader to her journalistic work). Deanna Zandt (2010: 61) observes 'this mode of outreach turns the traditional concept of influential communicator on its head. Bigger used to be better, but now, effective is better'. The mundane comments on arts and life in general, by Pedrosa herself and her readers, are more than mere additional material; they knit together a relational memory community that cuts right through the traditional modes of consecration. What matters, is less a categorization of writers or texts than the issues contained in their works and the way in which readers relate to them.

Teolinda Gersão is even more politically engaging in her interventions

on Facebook than Inês Pedrosa. She persistently posts calls for signing petitions, primarily opposing the orthographic reforms passed in 1990, but also, more recently, against the imprisonment of Angolan rapper Luaty Beirão. The Pope and American president Barak Obama feature amongst invitations to readings, quotes from Gersão's texts and comments on cultural events. Posts relate to a great variety of the author's interests, relational content dominates. In various posts she addresses her readers as 'friends': 'versão inglesa, porque muitos dos meus amigos não lêem português [...]. Olá a todos! Estive alguns dias fora de Lisboa [...] Parabéns a quem fez anos entretanto' (<https://www.facebook.com/teolinda.gersao.50?fref=ts,20/072015&28/06/2015>). The tone is more informal than on Pedrosa's Facebook site, even though Gersão's Facebook page is open to all Facebook users rather than restricted to those who know her personally. One of Gersão's posts is directly addressed to Hélia Correia: 'Muitos parabéns pelo Prémio Camões, querida Hélia! Merecidíssimo! Não te escrevi ontem num email, sem saber obviamente desta notícia, que, além de uma amiga fantástica, és uma escritora fantástica?' (<https://www.facebook.com/teolinda.gersao.50?fref=ts,18/06/2015>). As seen from the examples in Inês Pedrosa's posts, this is not a conversation that is meant to be primarily private. Gersão's post is consciously relating her to Correia, not only as a fellow writer but also as part of the same online interest community. As Jill Walker Rettberg (2009: 1) states 'a shift from uni-directional mass media to participatory media, where viewers and readers become creators of media', which is turning Teolinda Gersão's Facebook page into a platform where categorizations of writers are re-negotiated by the author herself and strong linkages between female memory spaces are created through the sharing of common ideals. On Facebook Teolinda Gersão extends her online self well beyond the remits of cultural matters to a socio-political dimension.

This (re-)contextualization of Gersão's public persona is, just as it was in Inês Pedrosa's case, entirely non-accidental. It reflects the political concern present in her texts. In an interview for *Jornal de Letras* in 2002 she told Manuel Rodrigues da Silva (2002: 10) 'nunca escrevo a partir da pura

invenção, mas sempre a partir da realidade da qual nunca me afasto. Estes contos são, portanto, olhares sobre a vida. De que resultou um retrato da nossa sociedade'. Social media provide an ideal forum to bring depth to the motivations of the author. She can now tell her readers the 'background story' that surrounds her work. The notoriously fluid, non-fixed and relational nature of social media allows women writers to inscribe their work into the literary and political categories of their own choosing rather than having to rely on being placed in a certain strand or movement by critics. And these attempts at placing her texts are followed, endorsed and commented upon by her readers, so that contextualizations emerge as a collective enterprise rather than the unilateral perception of a professional art critic.

Inês Pedrosa's Twitter feeds show a similar relational aspect that draws together those interested in her work. Twitter is, arguably, the most ephemeral of all the online knowledge sources discussed in this thesis. Michele Zappavigna (2012: 30) suggests that 'daily chatter, conversations, sharing information/URLs and reporting news are the most common reasons people use Twitter', all of which is mainly grounded in the immediacy of the conversation between users. But despite its impact, by and large, only on the present moment, in which tweets are shared and commented upon, the influence of such interactions should not be underestimated. In one feed Larry was looking for a book with a 'Borgesian' feel and was recommended *Fazes-me falta* by Pedrosa by a female Spanish Twitter user. In the end Inês Pedrosa joins the conversation in a tweet of her own, thanking the two for the interest in her book, thus clearly 'consecrating' this Twitter conversation between two of her (potential) readers with the author's stamp of approval. This also puts the work of the Portuguese writer onto a global stage. Though the Spanish Twitter user seems to have read the book in Portuguese, the conversation is conducted in English, and Larry resolves to 'put the book into his amazon cart'; which again emphasises the intrinsic correlations between cultural, economic and cyber capital. The impact of such a simple interaction on Twitter goes far beyond the three people involved in the conversation. To date (06/07/2015) Inês Pedrosa has 13 380 followers on Twitter, who could all potentially read such a conversation. If the content of a tweet proves

interesting to any of those readers, it might be re-tweeted, multiplying the audience reached, which, again, underlines the importance of memory communities in online cultural discourse as opposed to the fixed taxonomies of traditional cultural criticism. 'The shift in how we measure influence also enables us to build authority on the quality of our ideas, rather than on a stacked deck of influence based on social structures like gender, race and class', writes Deanna Zandt (2010: 62); and female memory spaces do open up through social interaction.

Lídia Jorge is also present on Facebook, but her Facebook page does not seem to make much use of the potential of web 2.0 technologies as a platform for gathering an online community around the author. It functions more as a promotional shop-window, displaying Jorge's titles in Portuguese and translations, news of book launches and interviews and public appearances by the writer. Unlike Gersão and Pedrosa, who contribute personally to their Facebook pages, Jorge does not comment in her own voice or participate in discussion with the readers of her Facebook page. Most prominent are the links to publishers and content is limited to the texts rather than being a more general discussion on cultural or political issues. Interesting to note in the context of Lídia Jorge's presence on Facebook are sites dedicated to her by other users: Sobre a obra de Lídia Jorge (<https://www.facebook.com/pages/Sobre-a-obra-de-L%C3%ADdia-Jorge/126989964045799?fref=ts>) and Lídia Jorge –autora algarvia (Portugal) (<https://www.facebook.com/groups/lidia.jorge/?fref=ts>). The author's absence from social media platforms does not, however, prevent the metacritical discussion of her work through social networking sites. 'The reader [...] is not just picking up bits and pieces of information: he or she is constantly testing out membership in a group', writes Greg Myers (2010: 11). The existence and survival of such sites, even without the author's voice being present is testimony to Deanna Zandt's (2010: 62) assertion that 'we are the ones determining what and who is relevant and influential to the work we are doing and the lives we are living [...] we can begin to change how we operate culturally'. This online distribution of an author, her ideas and her characters is not only present on social media but can particularly be seen in the



blogosphere, where writers and their texts are used to political and cultural ends often far removed from the original texts, or their creators' intentions. The relational dimension of Facebook is then turned political, which results in calls for the change of institutions and, in terms of gender, demands the inscription of women artists and their works in cultural discussions.

### **'Citizen Criticism': Authorial Representations in the Blogosphere**

In blogs, similar to the platforms of social media sites, taxonomies are an on-going process, never fixed and constantly overwritten. Niamh Thornton (<http://interamericaonline.org/volume-5-1/thornton/>) writes 'the open-ended nature of the blog, [...] is both one of its strengths and weaknesses'. Discussions can become endlessly fragmented, which makes it difficult to discern any coherent or lasting discourse from the debates. On the other hand, blogs allow anyone; author, interested reader and professional critic to comment on matters they are interested in. Authors' conversations with their readers on social media as well as the many forms of literary blogs found on the Internet could all be termed 'citizen criticism'. As Axel Bruns (2008: 30) comments, citizen criticism is literary criticism where 'consumers take the media into their own hands [...] [and] everyone's a participant'. Blogs function in a very similar way to social media, where participatory comments take precedence and the critical discourse is evolving constantly through such discussions. Greg Myers (2010: 126) stresses that 'institutions, such as the press, [and] academia [...] develop hierarchies of credibility, [...] the blogosphere flattens them out, so that anyone can say anything'. Just as 'citizen journalism' has allowed ordinary people from Baghdad to Texas to comment on the political situation in their respective countries as it unravels in front of their very eyes, 'citizen criticism' and 'citizen media' now allow any reader, regardless of academic or media credentials, to comment on the work of their chosen author. And this democratization of the critical process, maybe not unsurprisingly, has great impact on the interpretations made of a writer's work.

## Book Lovers' Blogs

In book lovers' blogs the focus shifts from the objective public comment of press and academic literary criticism to the private and purely subjective views of the many bloggers that share their observations on blogs dedicated to reading. Greg Myers (2010: 9) writes that with blogs, 'the audience is always, at least potentially there in the text [...] the reader has instant access to the cited text [...] [and] linking is the currency of the blogosphere'. Blogs spring up around certain issues or topics and are shared by a community of readers or followers of the blog. In blogs, bloggers also often recommend other blogs, therefore enlarging the community of shared tastes or concerns to a much wider audience. Such interlinkage is the only recommendation needed in the blogosphere, where blogs (and the blogger) will survive as long as they meet the demand of their readers. Book lovers' blogs are not underpinned by any online or offline institutional credibility; their credentials rely mainly on the popularity of the blog. Those who love to read write the vast majority of book blogs. 'Chamo-me Célia, tenho 33 anos e adoro ler desde me conheço. O blogue *Estante de Livros* foi criado em Julho de 2007, e nasceu da minha vontade de partilhar as opiniões sobre o que ia lendo' (<http://www.estantedelivros.com>), writes one female blogger. As Deanna Zandt (2010: 56) comments,

thanks to social networking technologies, now we determine authority, [...] [which] is rapidly changing the face of culture and politics [...] we start to determine for ourselves what's relevant and important, and subvert the institutions that seek to keep the status quo [...] the release of information from hierarchical constraints creates the opportunity to redistribute the centre of power and authority that long controlled our cultural information sources.

Book blogs are the fluid, flexible and non-hierarchical antidote to cultural criticism as expressed in traditional print media. Greg Myers (2010: 11) writes 'blogs take up some of the functions of newspapers and other traditional ways of getting information, but with a more personal perspective and less institutional weight'. As in the posts to author's Facebook pages,

bloggers seek less to display an objective judgement on a text or a writer, than to colour their reviews in personal terms. 'Lídia Jorge é uma escritora portuguesa que muito admiro' states Almerinda Bento (<http://otempoentreosmeuslivros.blogspot.pt/search/label/Lidia%20Jorge>) in her review of *O vento assobiando nas gruas* on Cris Delgado's blog *O tempo entre os meus livros*. As readers we know right from the start from her approval, that she has chosen to read the book because she likes the author. What the reader of blogs is looking for is a personal comment, the individual reader's experience rather than a common denominator of cultural taste. Rebecca Gillieron (2007: 29) in the *Bookaholic's Guide to Book Blogs* writes 'we are not looking to be spoon-fed supposedly objective judgments about the worth of an artwork, piece of music or book. We just want an insight into someone else's subjective viewpoints [...]'.

Contextualizations of authors and their work on blogs never express a universal claim or an unequivocal criticism. Rather they are points of view expressed by the blogger and shared, and sometimes commented upon, by the readers of the blog. Greg Myers (2010: 24) states 'the successful blogger writes, not for the world at large, but for people just like him or her, wherever they may be'. Bloggers try to form online communities about books they care about and, often, standard categorizations of established criticism are undone completely by the bloggers. As bloggers are not accountable to any institutional or editorial forces, they can freely express their opinions and question literary perceptions reproduced in traditional canons. Jill Walker Rettberg (2009: 92) observes in *Bloggling*, 'there is a quest for truth in blogging. But it is a truth with a question mark. Truth here has become an amateur project, not an absolute value, sanctioned by higher authorities'. Reviews of books in the blogosphere differ markedly from those found in press releases. Language and content of reviews on blogs are as varied and innovative as their creators and seldom follow the conventions observed in traditional art criticism in print media.

In her blog *Estante de Livros* Célia shares a rather unfavourable criticism of Lídia Jorge's work, which is in stark contrast to the author's

reception as one of Portugal's most celebrated writers in mainstream media: 'O Vento assobiando nas gruas já li há alguns anos, mas lembro-me que não me deslombrou por aí além' (<http://www.estantedelivros.com>). Jorge's short story 'Dama Polaca Voando em Limusine Preta' is equally rejected: 'esperava bem melhor' (<http://www.estantedelivros.com>). Whereas a story by Inês Pedrosa, who is often left out of the critical context in traditional print criticism is much lauded in the blogosphere. 'Fica [...] a vontade de conhecer obras mais extensas desta autora' (<http://www.estantedelivros.com>), writes Célia in *Estante de Livros*; 'gosto da sua forma de escrever' (<http://marcadordelivros.blogspot.co.uk/search/label/Inês%20Pedrosa>), comments Maria Manuel Magalhaes in her blog *Marcador de Livros*. Vera Helena Sopa posts two reviews of Inês Pedrosa's work on her blog *Ler, um prazer adquirido*. She tells her readers precisely why she is so fond of the author: [*Desamparo* é um livro] despretensioso e bem escrito, como eu gosto. Visualizo os lugares e as pessoas nas palavras de Inês Pedrosa [...] [*Dentro de Ti Ver o Mar* é] bem dimensionado, fácil de manusear [...] mais uma vez as personagens femininas cativaram-me [...] uma agradável leitura' (<http://lerprazeradquirido.blogspot.co.uk>). The subjective 'I' dominates book lovers' blogs, and they do not pretend to give a general opinion, but quite firmly state their likes and dislikes. The blogger as well as the readers of book blogs seek a shared feeling in a community of other book lovers rather than categorical statements about the cultural value of a text or author. 'The presence of all those book bloggers makes us feel less lonely and isolated', admits Rebecca Gillieron (2007: 11).

The influence of the humble book lovers' blog in cultural discussions should not be underestimated. Some commentators see the blog as a somewhat limited medium. Jill Walker Rettberg (2009: 57) observes in *Blogging*, 'blogs support a dense network of small audiences and many producers', while Richard Kahn and Douglas Kelly (in Bell/ Kennedy, 2007: 633) point out that 'it remains a problem that most blogs, while projecting the possibility for a public voice for most citizens, are unable to be found by most users thus resulting in so-called "monoaudiences"'. But many book lovers' blogs seem to enjoy a far wider readership and are far better connected than

these comments might suggest. They have thousands of readers (45,103, *Ler, um prazer adquirido* on 09/07/2015; 2207,714 *Estante de Livros* on 09/07/2015). Many bloggers also point out their presence on Facebook and Twitter and each blog can be shared on social media or be recommended to Google. It is these lateral connections that matter most in online social networking, as Deanna Zandt (2010: 63) points out: 'a much more effective strategy for establishing your authority is to choose a few people you know and look at who they are communicating with. Study those people's profiles and what they have written recently, and see if they intrigue you or if you have something in common'. Most book blogs recommend other book blogs and these recommendations have a much further reaching potential than the mere hits or followers each site enjoys. It is through the creation of such networks of readers that a new cultural authority is created in the blogosphere; the sum and interconnection of blogs matters more than the sheer numbers displayed for an individual blogger.

Authors can, equally, make use of these online interest communities that have sprung up around their work. Inês Pedrosa quotes Vera Helena Sopa's review on her latest novel *Desamparo* on her Facebook site (<https://www.facebook.com/inespedrosa.official>, 21/06/2015), not only giving the blogger some prominent exposure but also ascribing critical value to the subjective views expressed by the female blogger whose only qualification for such cultural comment is her love of reading: 'Ler foi um aprendizado adquirido em criança que se tornou um prazer nos tempos livres. Sonhar e divagar sem sair do lugar' (<http://lerprazeradquirido.blogspot.co.uk>). Circles of influence can be seen in online cultural criticism just as they exist in traditional print and academic media, what has changed is the mechanism of selection that allows commentators to join in such cultural criticism. 'These changes are part of a broader change in our culture [...]; the flattening of credibility so that any contribution can mean as much as any other', writes Greg Myers (2010: 127). For authors, exposure on a blog can signify a more important gain in readership than an interview in a cultural magazine, not least because the readers of the blog form part of a community that shares interests also represented in the text that is reviewed, which has already been selected by

the blogger as being 'worth reading'. A greater readership might, in the first instance result in greater sales for a new title (most book blogs are also heavily linked in with publishers, which can be directly accessed through the blog). However, the outcome of a review in the blogosphere might not only be increased economic capital for the author, but also symbolic capital and prestige can be created through cultural discussions on book lovers' blogs.

The increase in international renown attributed to a short story by Teolinda Gersão can be followed through a review she received on an English-speaking blog from Ghana; *Kinna Reads*. In August 2011 Kinna reviewed the short story *The Woman Who Stole the Rain* by Teolinda Gersão in the translation by Margaret Jull Costa. Unlike in the case of Pedrosa, where the texts were read in the original, in this discussion the translation plays a very important role and a triangle between reader, writer and translator emerges. The discussion is not only about the quality of the writing of the original short story, but also about the re-writing by Jull Costa. Kinna, who describes herself as 'a lifelong reader, lover of all things literary. I read mostly fiction. I enjoy world literature. I'm partial to women writers,' (<http://kinnareads.wordpress.com/2011/08/22/the-woman-who-stole-the-rain-by-teolinda-gersao/>), got to know Gersão through a post she wrote on Margaret Jull Costa. There is a clear political interest in Kinna's blog and she is consciously introducing Gersão to her readers as a writer 'the system works really hard to hide' (<http://kinnareads.wordpress.com/2011/08/22/the-woman-who-stole-the-rain-by-teolinda-gersao/>), as she is a female author only available in translation. Kinna's blog is hugely popular, with nearly 200, 000 hits in the last three years and it is not surprising that her post on Teolinda Gersão creates great interest in the online community reading her blog. Comments are not all favourable, but there is a clear sense of readers being interested in Teolinda Gersão and her work, as a writer they had never heard about before. One comment talks about *O silêncio*, not available in English, another about *The Reader*, which is translated, also by Jull Costa. Many of the contributors like the story and are now looking for more to read by Gersão. Comments range from off-hand and trivial remarks to references to scholarly magazines (*African Studies Review*, Dec. 2010 discussing the work of Paulina

Chiziane and Dina Salústio); a clear interest in writing about Africa can be seen in most of the comments. Teolinda Gersão herself joins the conversation in English, thanking for all the interest in her work and, quite interestingly, asking for suggestions on the translation of the word 'jungle', as this had been criticised previously by readers as derogatory (maybe resulting from the different cultural interpretations of the Portuguese colonial experience and an Afro-American literary and cultural context). She assures the bloggers that neither she nor Jull Costa intended to use 'jungle' in a derogatory way and is asking for 'help' with suggestions as to translating *The Word Tree*, which was shortly to be published in English and assures that 'we [Teolinda Gersão and Margaret Jull Costa] are both always pleased to hear from our readers' (<http://kinnareads.wordpress.com/2011/08/22/the-woman-who-stole-the-rain-by-teolinda-gersao/>). Kinna contextualizes Teolinda Gersão within the remit of international women's writing, amongst feminist authors such as Adrienne Rich and African American writers like Lucille Clifton. Rather than being a minor figure in a Portuguese canon that is still dominated by male authors, Gersão is included into a very different category of writing by the blogger.

There are various implications following from the readings of Kinna's blog. Firstly, the online discussion emphasises the huge importance of translation and also the quality of such re-writings of original texts. In Inês Pedrosa's case, though a global interest can be seen, it is still limited by the accessibility of the texts only in Portuguese, whereas Teolinda Gersão's work is open to the far wider community of English-speaking readers and so shapes significantly their experiences of Portuguese (women's) writing, as it is only through the translation they have come into contact with the Portuguese literary field at all. This is most visible in the comments that see Gersão's writing as a revelation and incentive to read more by the author. And this international interest is, very cleverly, exploited by Teolinda Gersão herself, who also comments on their readings, while simultaneously marketing her new book in translation. Secondly, in terms of criticism, Kinna's blog shows a mixture of online extensions to traditional criticism, in the academic milieu in this instance, as well as the digital phenomenon of the anonymous bloggers' commenting on their readings. Gersão clearly welcomes both, accepting any

reading as valid, even to the degree that she considers integrating comments into the new publication and translation of *The Word Tree*. From book lovers' blogs certainly new categorizations of writers such as Inês Pedrosa and Teolinda Gersão have emerged that often don't mirror the judgements displayed in the mainstream media and in Gersão's case, the transposition into the English critical context has given her work not only a new interested readership but inscribed her texts into an entirely different canon. Alternative, female memory spaces have opened up in a critical re-positioning driven by a subjective view in 'statements [which] are explicitly matters of belief, unsupported by any evidence' (Myers, 2010: 118). Blogs may be amateur projects and their posts ephemeral daily news items, but they are not without cultural impact. As Rebecca Gillieron (2007: 30) states, 'the reason we should care about what these people [bloggers] say is the simple fact that they are saying it without restriction. Without intermediary editorial processes'. Blogs' popularity with their readers and the many interactions on other social networking sites testifies to their importance in the creation of cyber knowledge spaces that could, maybe one day, also reverberate in some more established form of cultural memory preservation.

### **Blogs from the Literary Establishment**

Because of their wider reach and their ease of access blogs have also become an interesting medium for the literary establishment. 'What appears to be clear, however, is that blogs need mainstream media, and that, the mainstream media also need blogs', observes Jill Walker Rettberg (2009: 110). Though amateur critics and commentators write most blogs, this comment seems to indicate that the 'professionals' do pay attention to what bloggers have to say. Some journalists find the new online medium another way to express their views, and enable them to put out online an elaboration on what is already available in print. Rebecca Gillieron (2007: 115) sums up her experiences in exploring literary blogs: 'we would expect to find independent publishers with blogs on their websites and writers with their own websites. We would also expect to find journalists flourishing online [...]'. However, we knew that the official line is that writing which appears online is somehow inferior to that which appears in print'. Each of these groups uses



blogs for different means and the discourse that is constructed through such blogs may either serve as a continuation of a traditionally established memory space or be part of the new online knowledge economy driven by interactive web 2.0 applications. Though some well-known cultural critics write literary blogs, their role is essentially different from that of the blogging book lover. To the blogging journalists the forming of judgements on cultural issues is a professional skill and lacks the personal passion and commitment visible in the book lovers' blogs.

This objectified voice of the professional cultural critic comes through quite clearly in Eduardo Pitta's blog *Da Literatura*. Eduardo Pitta is a poet, writer and journalist, who is well established in Portuguese cultural criticism having published critical reviews for many of the leading national newspapers and magazines. His blog mentions the author quite prominently in the title, while most bloggers are content to hide on the side lines of their blogs under tabs like 'acerca de mim' or 'sobre mim'. His posts are mainly a synopsis of literary criticism published in press publications, adding his own comments and observations to the citations. His contextualization of Hélia Correia, Lídia Jorge, Teolinda Gersão and Inês Pedrosa is not much different from those found in the national press. Lídia Jorge features most prominently, with lengthy reviews and many mentions of prize giving ceremonies and readings at literary events. Teolinda Gersão is also mentioned, but within a group of other writers, Hélia Correia's name only appears in a list of 'as minhas escolhas de 2010' (<http://daliteratura.blogspot.co.uk>) and a short news item on literary prizes, and he dedicates only a few lines to Inês Pedrosa. The tone of Pitta's reviews differs markedly from that found in the more personal convictions of simple readers like Vera Helena Sopa or Célia. The subjective 'I' can occasionally be found –'hoje no *Sábado* escrevo sobre *As águas livres* de Teolinda Gersão' (<http://daliteratura.blogspot.co.uk>), but mostly an objectified lens is pointed at the text in question: 'o sucesso de Lídia Jorge [...] deve-se à lufada de ar fresco que representou a publicação de livros como *O dia dos prodígios* [...]' (<http://daliteratura.blogspot.co.uk>). But it is this canonical tendency of the established press that readers of blogs try to escape. 'Blog readers [...] visit blogs precisely because they see them as

more credible than mainstream media', writes Jill Walker Rettberg (2009: 92). The authenticity of the book lovers' convictions about the texts they have chosen simply because they enjoyed reading them is missing from this 'professional' voice from a member of the literary establishment.

*O Bibliotecário de Babel*, a blog written by the cultural critic, journalist and writer José Mário Silva employs a similarly distant voice in posts also dominated by excerpts from the national papers. Unsurprisingly it is the most canonized author Lídia Jorge that receives greatest attention in blog posts, constructing contextualizations similar to those found in other academic and press publications: 'André Clavel, o crítico da *Lire* que elogiou Saramago no número de Fevereiro da revista, volta a abordar um romance português na edição deste mês: *Nous combattrons les ombres (Combateremos a Sombra)*, de Lídia Jorge' (<http://bibliotecariodebabel.com/?s=Lidia+Jorge&x=8&y=5>). Here Jorge is mentioned in one breath with the name of Nobel laureate José Saramago, a connection often found in literary histories. Hélia Correia, who has so far often been left out of online categorizations, also features prominently, though it is not her novelistic oeuvre but her poetry and work for the stage that Silva points out to his readers. Reviewing Correia's poetry collection *A terceira miséria* *O Bibliotecário de Babel* imbeds the author into a very male European tradition that spans the ages from antiquity and the Romantic period to the contemporary poet: 'A par de Hölderlin, o da «meiga loucura», Hélia convoca Nietzsche, outro germânico condenado a enlouquecer [...]. A helénica Hélia lamenta os «amados vestígios entretanto / pisados, arrastados pelos becos, / os véus de outrora presos na imundície» e enumera as três misérias que se foram abatendo umas sobre as outras' (<http://bibliotecariodebabel.com/?s=Helia+Correia&x=5&y=7>). Teolinda Gersão and Inês Pedrosa only form part of some short news clippings, winning prizes, participating in literary round tables etc. José Mário Silva's blog, maybe even more than Eduardo Pitta's, comments on literature through the lens of the professional critic. But it is this very certainty of judgement, an important prerequisite of the cultural journalist, which makes his blog alien to the wider philosophy of the blogosphere. 'Whether they are fictional or not, narratives in blogs differ in several ways from traditional print [...] narratives.

They are episodic [...] they are generally not driven towards an ending, towards closure, as traditional narratives are', observes Jill Walker Rettberg (2009: 126). The non-fixity and the personal conviction that flavour book lovers' blogs is absent in *O Bibliotecário de Babel*, judgements are final and taste is not an open question to be discussed by the blog's readers.

Blogs from the literary establishment, though equally popular with their readers, form a very male-dominated memory space that, despite its 21<sup>st</sup> century guise, is orientated towards the traditional models of literary contextualization, which the book lovers' blogs were so keen to undo. As already seen from discussion of social networking sites, the way men and women negotiate cyberspace can differ markedly. Whether it is authors sharing their vision on Facebook or politicised readers such as Kinna, they 'remind us of the provisionality of facts, while the print of newspapers might suggest a definite account' (Myers, 2010: 125). The pronounced subjectivity of their value judgements leaves room for new categorizations as parameters are not fixed and feedback from readers is as much part of the blog as are its posts. Deanna Zandt (2010: 63) warns, 'when we follow people blindly based on how popular we perceive them to be or how popular the culture perceives them to be, we are excluding the depth of content from numerous other sources on the edges [...] who are often more relevant, interesting, and worth sharing'. Female memory spaces are open to such online knowledge spaces from the fringes; they are inclusive and driven by very personal selection criteria, whereas the male memory space of the literary establishment blog replicates the exclusivity of the literary canon.

### **Feminist Memory Spaces on Political Blogs**

The creation of this type of counter memory is the main focus of another group of bloggers who focus on gender inequality in their online interactions. Questions of concern over the emergence of a new gender gap in online media forums have already been raised in this thesis and Deanna Zandt (2010: 15) expresses this critique poignantly in *Share This!: How You Will Change the World with Social Networking*: 'despite the fact that women [...] make up over half the active users on most social networking sites, we

still usually see men served up as the expert voices on social networks, on blogs, and in mainstream media'. Alternative voices are raised from the margins of online cultural discussions, which try to address the balance and put forward a perspective that focuses on women's issues and women artists. Blogs and social networking sites offer an ideal medium for such a counter memory as 'bloggers have repeatedly demonstrated themselves as techno activists favouring not only democratic self-expression and networking, but also global media critique and journalistic socio-political intervention' (Bell/Kennedy, 2007: 627). Authors and their texts are not merely discussed for their literary merit; they (and sometimes also the fictional characters they created) become part of a wider political expression that is centred round the female artist.

The most noteworthy reflections are re-interpretations of the authors' work in order to serve the political purposes of online communities, in this case feminist groups in Spain and Brazil. Under the title *As mulheres de Lídia Jorge: Notícia da Cidade Silvestre* Brazilian blogueirasfeministas create their own narrative based on a text by the Portuguese author. This interpretation of Lídia Jorge is made up foremost of the two female heroines of the novel Júlia Grei and Anabela Cravo; and both characters become synonymous with female responses to the gender divide and power relations between men and women. The Brazilian blogger emphasises the political connotations of *Notícia da cidade silvestre* linking it to the revolutionary spirit of 1974 manifest in this blog in a 'call to arms' of a new revolution. Not a revolution that would bring a change of government, but one that would establish equality between men and women: 'tod@s nós estamos fadad@s a passar pela revolução que é personificada por Anabela Cravo' (<http://blogueirasfeministas.com/2012/01/lidia-jorge/>). The recounting of the novels content, as well as biographical notes on the author, are interspersed with the blogger's own reflections and political opinions to a degree, where it is hard to say what was written by Lídia Jorge and which are the issues introduced by the blogger.

Its feminist content made the novel an ideal vehicle for the blogger from the Brazilian cultural field for their own ideological message, nearly 30 years after its publication in Portugal. Lídia Jorge visited the Feira do Livro de Porto Alegre in November 2011. An article in the local paper *sul21* only *O vento assobiando nas gruas* is discussed at length, while *Notícia da cidade silvestre* is hardly mentioned (<http://www.sul21.com.br/jornal/2011/11/das-conversas-com-lidia-jorge-na-feira-do-livro/>), but interestingly it is *Notícia da cidade Silvestre* which causes the blogger's to comment on the Portuguese author's work rather than more recent publications. The blog was written in January 2012 and includes a photograph of Jorge at the event, but neither the content nor the format of the discussion at the literary festival have sparked the response of the blogger. Apart from the fact that Lídia Jorge has been picked up at all as a subject discussed by a Brazilian blogger, the choice of novel is maybe the most noteworthy feature of the blog. *Notícia da cidade silvestre* remains hardly noticed by academic and press critics in Portugal (as discussed in chapter 1 of this thesis) shunned for its engagement with 'women's issues', which is precisely why the novel has been chosen by the blogger. There is a marked difference between the Brazilian feminist's interpretation of *Notícia da cidade silvestre* and other –feminist– readings of the novel within the more traditional academic and press environment from outside the Portuguese cultural context. For the blogger the text is not read for its literary merit alone; it is the political content she (?) is interested in. For the blogger the text is used to express ideological content 'by proxy' in the voices of Lídia Jorge's women characters.

Blogueirasfeministas present a re-writing of Jorge's text, if not in a linguistic, certainly in an ideological sense. The novel, set in 1980s Portugal, becomes a metaphor for present day Brazil and the fictional events become intermingled with contemporary societal issues in a different cultural setting, such as violence against women and the sex industry: 'a partir disso pergunto-me: Seria errado trocar sexo por benefícios de quaisquer ordens [...]'  
(<http://blogueirasfeministas.com/2012/01/lidia-jorge/>). In particular the figure of Anabela Cravo in the homonymous link to 'a revolução dos cravos' is hoisted on the blogger's ideological banner: 'fomos educadas para aceitarmos

o destino e não para sermos revolucionárias [...] Cravos e mais cravos é que eu quero ver passar por minha vida e desejo o mesmo para tod@s!’ (<http://blogueirasfeministas.com/2012/01/lidia-jorge/>). *Blogueirasfeministas* create their own meta-narrative on Jorge’s novel, re-inventing or re-adjusting critical classification attached to an author, who has always refused the label of feminist writing.

Hélia Correia, similarly adverse to the labelling of her work as ‘feminist’, is also re-interpreted in a feminist site: the Spanish blog *mujer del mediterraneo*. The biographical introduction of the author in Spanish is lengthy and detailed, followed by four poems by Correia from *A terceira miséria* (2012) without any comment or interpretation. The blog ends with some primary bibliographical sources and links to other websites on the author. The intent of the blogger is clearly a simple introduction of the Portuguese writer into the Spanish cultural context; the blog is not primarily aimed at women or shows any mention of feminist or women issues (though the site itself is dedicated to international women’s issues, mainly political and societal). Most striking is the image chosen for the blog. Hélia Correia appears smiling, shrouded in a black cloak, the hood drawn over the back of her head<sup>18</sup>. Of the four Portuguese contemporary female authors studied in this thesis she is the only one to be mentioned in *mujer del mediterraneo*; the visual imagery used is maybe most portentous in ‘translating’ the more wider ideological content of the enigmatic woman poet, somewhere in between witch and wise woman.

Journalistic feminist memory spaces in the Portuguese cultural field, represented in publications such as *Mulheres*, had a relatively short lifespan and never reached a wider audience. The blogosphere now offers new opportunities for the construction of a feminist counter memory to the cultural mainstream. These new interventions might or might not have the consent of their original creator. Some female artists, like Teolinda Gersão and Inês

---

<sup>18</sup> the image first appeared in *Vozes e olhares no feminino* (Edições Afrontamento, 2001). The photos were taken by Graça Sarsfield.

Pedrosa actively welcome such re-interpretations and participate themselves in the construction of new contextualizations of their work. Others, like Lúcia Jorge and Hélia Correia have become symbols for the need of such a re-evaluation of gender prejudices even against their own intents. Despite all the inconsistencies of online knowledge spaces, they are not limited by print runs or the affordability of staff salaries. The non-fixity of digital memory, often one of the main criticisms levelled against online knowledge spaces, allows for new mutations of memory. Steve Fuller (in Loader, 1998: 127) writes '[in the 12<sup>th</sup> century] manuscripts were written with wide margins and interlinear spaces to permit insertion of the scholastic reader's notes, [and] objections [...] like electronic hypertext today, as manuscripts were copied and passed on to other scholastics, the comments would often be incorporated into the main body of the text'. Female, as well as feminist memory spaces are thriving in such an environment, where the status quo is constantly re-written by a myriad of commentators.

### **Is there a new era dawning for the cultural inscription of female authorship in the 21<sup>st</sup> century?**

Mainstream art and literary criticism has certainly not lost its hold on critical canons constructed online, but is juxtaposed by other, female and feminist, voices, that question and subvert traditional concepts of art criticism and femininity alike. What can be observed is a tendency towards hybrid screen selves that enable women to escape gender or racial prejudices and take a fresh look at authors and texts (or even the characters of novels), which they can discuss as empowered subjects not hiding behind the mask of professional, objectified art criticism. In the blogosphere the basis of cultural commentators has been infinitely enlarged as similarly to social media, in blogs, participatory comments take precedence and the critical discourse is evolving constantly through such discussions. Female memory spaces on social networking sites and on book lovers' blogs do not offer a final or finite version of history; they 'are [...] constantly open to revision' (Myers, 2010: 66), they are 'creating sustainable relationships across which content flows many ways' (Zandt, 2010: 67). In this sense female memory spaces constitute an anti-memory to the critical context displayed in print media. As Aleida

Assmann (2010: 138) describes the forms and deviations of official cultural memory: 'treibt es ein in offizielles Gegengedächtnis hervor, das sich als ein kritisch subversives Funktionsgedächtnis darstellt [...] der Delegitimierung' [it sustains an official counter memory, which is a critical subversive memory [...] a delegitimization].

But, whether a true female memory is possible through the new technologies offered online and whether it will be possible for future generations, as Adrienne Rich hoped, to 'know the past, and know it differently' (1980: 35), will also depend on the categorizations employed in digital knowledge spaces. Commercial online giants like Google or Wikipedia firmly re-establish the fixed hierarchical canons, only paying lip service to the autonomy of a globalized world literary space. Questions of durability and stability make it impossible to judge, which online contextualizations will persevere in future, and, at this point, we cannot even guess which digital contributions will be valid in literary criticism in 20, 30 or 50 years' time. Digital media have certainly widened the critical potential and enlarged the national literary space into a globalized one, but how important exactly electronic media's contribution to literary value construction will be, can only be determined by future generations.



## Chapter 5: Conclusion

### A New Critical Language?

This thesis shows, how, on the one hand, traditional mechanisms of constructions of cultural value still persist in the Portuguese cultural field, despite the political and societal changes that Portuguese society experienced in the 40 years following the end of Salazar's Estado Novo. In a cultural criticism that only offers fixed positions to women authors in a static literary field, in the sense of Bourdieu's theory of literary 'distinction' that can only be appreciated by the 'distinguished' critic or reader, the significance of their literary projects gets either side-lined or is misinterpreted and misread. If female authors acquire 'quasi-maleness' in being included into a canon, where any universal literary expression is deemed to be male, they do so as 'exceptional examples', while all other literary production by women writers is subsumed into the essentialist category of 'escrita feminina', as feminist academics like Chatarina Edfeldt, Cláudia Pazos Alonso and Hilary Owen have pointed out. This prevents the emergence of a genealogy of female writing in terms of a national literature, as well as the visibility of connections between women writing within a generation of contemporary writers.

On the other hand, as Aleida Assmann states in her theories of the development and preservation of cultural memory, a cultural memory of the oppressed does not simply disappear, but is kept in a nation's 'memory store', which constitutes a much wider memory base that will be accessed once political restrictions are removed. Such an alternative or counter-memory is also visible in the critical inscriptions made for the four authors studied in this thesis: Lídia Jorge, Teolinda Gersão, Hélia Correia and Inês Pedrosa. This can be observed across the media of cultural memory construction: academic, press and online criticism. Once women authors move out of a national critical context and enter world literary space, as defined by Pascale Casanova in *The World Republic of Letters*, new critical spaces become available to them and the potentiality inherent in the ideological transgression as well as the innovative creativity present in the variety of genres women writers use is

unlocked. These critical spaces are localities of hybridity and transition, characterized by a transnational approach that transcends the national cultural field and an opening up of critical oppositions such as 'popular' and 'quality' writing into different and differing 'regimes of value', according to critic John Frow.

The 'elitist' segment of academic criticism, represented in the literary histories by Carlos Reis, Óscar Lopes and Maria de Fátima Marinho, and Fernando Pinto do Amaral clearly shows the omissions that surround the work of contemporary female authors, as the categorizations employed by the literary historians create historical links between the female and the private world of emotions and relationships, but seldom include women writers into the main narratives and generational movements described. Critical assertions in literary histories are constructed according to Bourdieu's view that ascribes a critical autonomy to the 'educated' or 'distinguished' critic, who, by his/her professional standing has earned the right to decide which texts are worthy to be included into the canon. These decisions represent an uncontested critical terrain and, over time, become 'natural'. In the Portuguese cultural field this 'elitist' critical approach has persisted into the 21<sup>st</sup> century, as a strong political orientation of the literary establishment is still in place and remains as a relict from authoritarian control. Small circles of established critics and writers are sustained by a system which is essentially controlled by political forces. It is from this confined valuing group, where judgments over literary value of authors and texts and decisions over the award of prizes are made. National literary historians form part of this group and therefore are traditional categories of criticism so immutable. Once the author and her text leave the national critical context, other inscriptions of her work become possible, as was discussed in the case of Inês Pedrosa's novel *Nas tuas mãos*. Some tentative steps towards an opening of the system in Portugal can be seen in the recent awarding of the Prémio Camões to Hélia Correia, who has always consciously resisted any political connections and stubbornly remained in an 'outsider' position in relation to the national cultural field. After favourable receptions from abroad and in press criticism, her multi-

faceted and independent female voice has, finally, also been recognized by the literary establishment in her own country.

The genre of a text can also be crucial as to whether or not it is included into the mainstream narratives purported in literary histories. As Margarida Rendeiro points out, the political orientation of the critical system in Portugal favoured (and still favours) the consecration of the novel, especially the historical novel. Texts by Lúcia Jorge and Teolinda Gersão that engage with a feminist historical revisionism are clearly omitted and side-lined in the country's literary histories. Jorge's *Notícia da cidade silvestre* is never included into the canon of works mentioned in connection with the author, despite the prominent position Jorge's other novels occupy in literary histories. Equally, Gersão's novels *Paisagem com mulher e mar ao fundo* and *A casa de cabeça de cavalo* are discussed as private narratives of family relationships, whereas their fictional engagement with the past as well as their critical comment on how a national history is constructed and perceived, particularly in terms of gender, is omitted. Not only does this critical stance leave a very partial view on the authors' work, it also prevents the emergence of critical categories that would unite a gender political criticism, present in so many texts written by women writers at the turn of the 21<sup>st</sup> century.

A perceived closeness to the mass market is another stumbling block that women authors encounter and is often used to deny them prominent positions in canonical contextualizations. For Bourdieu the literary field is characterized by an 'autonomous' pole, where the writer's and critic's autonomy from political and economic forces is affirmed, and a 'heteronomous' pole, in which market criteria govern literary (mass) production. Such a strict distinction between 'quality' writing that appeals to an 'elite' readership and literary mass production still exists in many critical contexts in Portugal and many male writers still hold on to the image of the artist producing art for art's sake alone, never admitting to the financial pressures of 21<sup>st</sup> century publishing. This rather romantic notion of the poor poet or writer is utterly discredited by the realities of literary production, where critical acclaim and commercial success often go hand in hand. Inês

Pedrosa's involvement in commercial journalism and TV, as well as the high sales figures that many of her novels command, might be responsible for her name being omitted from the main narratives in literary histories, but this did not prevent some influential press critics from favourably receiving her novels. Authors like Lídia Jorge and Teolinda Gersão also produce best-selling fiction, while enjoying great critical acclaim at the same time. A disavowal of commercial success, that seemed to be necessary in order to enter a canon constructed by traditional concepts of literary prestige, as can be seen in the case of José Saramago or António Lobo Antunes, cannot be observed for many female authors. Writers like Lídia Jorge and Luísa Costa Gomes openly talk about the financial necessities of those who have turned writing into a professional career. While others like Inês Pedrosa consciously propagate their mass appeal through commercial links to publishers on Facebook sites and an involvement in the (literary) blogosphere, which is also, ultimately, heavily intertwined with the great national chains of book stores.

Although the hermeneutic circle of 'escrita feminina', based on an essentialist and gendered interpretation of the author, closes around many canonical interpretations in literary histories that perpetuate the patriarchal socio-historical constructions of the past, new localities of inscribing the writing of female authors can also be found. Many feminist thinkers in Portugal and abroad are calling for the establishment of a new kind of cultural memory. Cláudia Pazos Alonso and Hilary Owen attempt the development of such a counter-memory in their book *Antigone's Daughters?* and critics like Ana Luísa Amaral and Maria Irene Ramalho de Sousa Santos in *Sobre a 'Escrita Feminina'* question the validity of literary critical categorizations employed to evaluate female writers. They provide crucial interpretations of female author's critique of societal structures that disadvantage women and point to the ideological disruptions of many texts by female authors, which could not and would not fit into any traditionally established categories as the male political and literary revolutions of the past failed to include women (writers). Many authors, like Hélia Correia are 'eccentric' in the sense that they write from the 'outside' of literary production, thereby transgressing and counter-acting systemic policies that dismiss women's creative and innovative

potential. They seek recognition in literary and critical spaces outside the national field, where, as Teolinda Gersão points out in an interview with the cultural magazine *Jornal de Letras* in 2007 they can reach new and different audiences that would provide a fresh interpretation of their work.

Contextualizations of contemporary female authorship in the press environment differ from the commentary of literary historians in the sense that fixed categories are now subject to interpretations by authors, journalists and editors alike. The localities into which female authorship is inscribed are open constructions, constantly re-negotiated in a power discourse between authorial interventions, press institutionalism and the demands of market strategies. Commercial pressures on press publications in Portugal led to a wider field of cultural commentators, particularly through the establishment of the cultural press and the proliferation of women's magazines since the 1990s. At that time a complete renewal of the press system also enabled a younger (female) workforce to join press publications, some of whom had formerly worked for the feminist publication *Mulheres* and were now seeking employment with the new cultural and women's press, after *Mulheres* had ceased publication in 1991. *Mulheres* granted visibility and legitimacy to women as political subjects and in its cultural section tried to establish a female canon of contemporary writers. These feminist contextualizations were, however, not always welcomed wholeheartedly by authors. In the 1980s Teolinda Gersão rebuked Maria Teresa Horta vehemently for describing her writing as 'feminine' and including her in a feminist canon. But feminist contextualizations of women's writing did not end with the ceasing of *Mulheres*, as women's magazines in Portugal can be seen as a continuation of the feminist press project in many ways. Although women's magazines are constricted by marketing strategies that seek to promote a feminine culture, according to Angela McRobbie, and author's profiles are often 'popularized' in such publications, as more attention is paid to women author's appearances or relationships than their writing projects, they also try and give women a voice, as Glória Fernandes sees it. Feminist journalists and writers such as Maria Isabel Barreno, Maria Teresa Horta and Inês Pedrosa contribute to women's magazines, and a commercialized image of femininity that follows

the dominant normativity can be found right beside a questioning and contestation of such gender norms.

Representations of female authorship in the cultural press and the cultural sections of daily newspapers show an equal division into a 'feminization' of authors and spaces, where gender normativity is disputed and re-formed by journalists and writers. Hélia Correia, in her press interventions over the past 30 years, questions the delimitations of ideological constructions that are inscribed in the concepts of authorship and femininity. In a performative strategy, through which, according to Judith Butler, a rematerialization should become possible and the law could now be turned against itself, Correia pushes the gender boundaries, trying to explore critical localities, where the concept of artistic genius is not intrinsically bound to maleness. A discourse of fairies, Celtic mythology and feline characteristics sets out to undo the linguistic normativity employed to describe female authorship, looking for a new innovative language that does not mutually exclude femininity and creativity. Others, like Inês Pedrosa and Lídia Jorge are pushed into a forced reiteration of the norms in 'feminized' representations through an emphasis on their role as mothers, questions about relationships and about their dual roles as housewives and professionals. But such contextualizations are never uncontested and the 'feminized' image of the authors is counter-acted in other commentaries, where journalists avoid essentialist approaches and situate their texts into a wider cultural heritage. Teolinda Gersão's repeated and strong refusal to be included into any press categorizations that would include her writing into a group of other women writers for fear of her texts being perceived as 'feminine' has led to a masculinization of the writer in the press context. Even in women's magazines, always prone to a 'feminization' of female authorship, Gersão's texts are discussed as examples of universal authorship. Whereas this performative strategy has avoided gender stereotypical contextualizations, it also prevents any meaningful inscriptions of Gersão into a female tradition of writing, which is visible in the female and feminist memory spaces dedicated to Hélia Correia, Inês Pedrosa and Lídia Jorge. If it was spaces of transnational and translational hybridity that opened up the 'elitist' constructs

of value constructions found in literary histories, it is the sheer variety of cultural commentary of press cultural commentators that enables female and feminist memory spaces to co-exist with the more traditional contextualizations. Unlike in the academic literary history, press cultural memory is constantly over-written and updated, leading to a continual fluidity of categorizations that can, potentially, open up new localities of memory constructions.

The medium that is most subject to constant change and is characterized by an instability of inscriptions of cultural value is online cultural criticism. In digital media the flood of information, already present in the proliferation of press commentary, is magnified endlessly through the 'links' that exist in online knowledge space that provide infinite variations of knowledge. Although, on the one hand online knowledge spaces are very fragmented and it is questionable whether they ever will present a coherent body of knowledge that can be passed on to future generations, the constant over-writing of online discourse also prevents the emergence of any fixed canons and open up new localities where cultural memory can be stored. They offer abundant opportunities for the creation of a cultural counter-memory, where authors and texts can be inscribed in discourses different to traditional contextualizations. The geographical origin of a cultural comment cannot be pinned down any more and what matters most to readers of blogs, websites, Facebook pages or wikis is content, not national context. To the bloggers from Canada, the US and Ghana, who comment on Teolinda Gersão's short story *The Woman Who Stole the Rain*, which had been posted on the Internet literary forum WordsWithoutBorders in its English translation by Margaret Jull Costa, its origin in the Portuguese cultural field hardly matters. What moves them to comment on the story are the ideas and ideological concepts present in the writing. On the web a world literary space has certainly opened up in the globalized nature of digital cultural commentary and memory construction.

The randomness and overwhelming abundance of internet knowledge spaces is counteracted by mechanisms of filtering, which are provided by

global, commercialized Internet institutions, such as Google, Wikipedia or Amazon. New hierarchies emerge in the algorithms that Google employs or the categorizations used to 'order' knowledge on Wikipedia and online taxonomies do not appear as different to 19<sup>th</sup> and 20<sup>th</sup> century cultural criticism in print media. The importance of symbolic capital is clearly visible in the top positions that Google's algorithms produce or the lists of author's names that Wikipedia displays. But in here, online, symbolic capital is immediately turned into economic capital, and those accessing online literary knowledge spaces are bombarded with recommendations from Amazon or big national chains of book stores. National borders of cultural criticism are re-drawn by companies such as Google and Wikipedia, as Google's search results depend on the national space from which the search is conducted and Wikipedia has different rules for editors contributing to its English version. The dominance of companies like Wikipedia and Google is pivotal in the construction of online memory concerning contemporary female authorship, as online cultural memory will only persist if its well interlinked. And such lasting interlinkage, is mainly provided by the Internet's great players and can only seldom be found in contributions from the cultural fringes, such as the online literary forum WordsWithoutBorders or feminist bloggers like blogueirasfeministas, all of which are virtually invisible on Google.

Internet institutionalism, as constituted in the pseudo-scientific objectivity displayed by companies like Google and Wikipedia, is counter-acted in online spaces that are open to the constructions of a female and feminist memory. Social media, blogs and author's personal website can also be instrumental in the construction of online symbolic value and categorizations of female authorship that resist any totalizing attempts. Social media can be said to particularly engage and enthuse women, as they are less about display and more about conversation. Social media platforms are multi-directional, non-linear, non-hierarchical and non-fixed and authors can use these sites to construct an online self that is 'liked' and 'tweeted' into the wider digital community by their interested readership. Authors such as Inês Pedrosa and Teolinda Gersão not only self-promote their work on social media, but also engage their readers in wider cultural and political



discussions. They comment on books they have read or political issues they are passionate about, all of which adds a relational aspect to their Facebook interactions, which make the promotion of book titles or invitations to readings less important and create an ideological community around the issues discussed. Online social media platforms thus become an extension to the political concerns present in the author's text, and are now directed and presented by the author herself rather than taking the form of a metacritical comment by professional cultural critics. Inês Pedrosa and Teolinda Gersão use social media as a creative and promotional tool, where the conceptualisations of the authorial self are firmly in the hands of the writers themselves.

Blogs are another forum that allows female and feminist memory spaces to emerge. Book lovers' blogs are characterized by the enthusiasm for reading and the individualistic and subjective commentary by the blogger, which stands in stark contrast to the objectified public commentary of press and academic literary criticism. Book blogs are, like social media, fluid, flexible and non-hierarchical and never attempt to express a universal claim of an unequivocal criticism. Their importance in Internet contextualizations depends on their faithful readership and the recommendations they receive from other bloggers, creating a community of shared tastes. Comments like Vera Helena Sopa's on Inês Pedrosa's novel *Desamparo* on her blog *Ler, um prazer adquirido* add a critical view that often does not mirror the judgments displayed in mainstream media discourse. Although Sopa's review does not carry the symbolic prestige that a professional critic can command, it, nevertheless, gets the stamp of critical approval from Inês Pedrosa herself on her Facebook site, Inês Pedrosa ('site oficial'). Equally, Teolinda Gersão joins the online community that discusses a posting on Kinna's blog *Kinna Reads*, directly engaging with the issues Kinna and her readers raise. Authorial intervention on blogs, and the interlinkage of blogs and websites to social media create lateral connections that promote female authorship and create ideological contextualizations removed from the hegemony of patriarchal memory constructions that dominate institutional offline and online cultural criticism. Such female memory spaces from the fringes are juxtaposed with a

male memory construction driven by the literary establishment, as professional critics equally use the new online media to divulge their critical judgments. Blogs like Eduardo Pitta's *Da Literatura* and José Mário Silva's *O Bibliotecário de Babel* are modelled on traditional literary contextualization, whereas representations of female authors vary little from those found in print cultural criticism.

The impact of the existence of a female and feminist cultural memory on traditional mechanisms of literary consecration can only be felt once the critical context moves from the national cultural field to a world literary space. This is the case for representations of female authorship in all three media of cultural memory construction: online, press and academic literary criticism. Institutional constructions of cultural memory that are linked to the dominant patriarchal discourses are prominent in established forms of cultural criticism, such as academia and the press, but are also prominent in only recently emerged online knowledge spaces. Female and feminist counter-contextualizations do exist, but are often to be found at the fringes of memory constructions and more (analytical) work needs to be done to uncover those deficiencies in perception and evaluation of literary prestige, especially the persistent continuation of traditional criteria of cultural value construction that hinder the inscription of female authorship in national canons as well as the establishment of new categorizations that would adequately represent women writers. Future research into the 'fringe' forms of cultural criticism, such as book lovers' blogs or the feminist press will be necessary to uncover new paths into the contextualization and representation of contemporary female authors in Portugal. As Ana Gabriela Macedo and Ana Luísa Amaral (2002: 405) write, women have to 'steal' the male word in order to find their own linguistic expression, and, hopefully finally, a critical discourse can emerge that would respect women's subjectivity: 'uma linguagem [...] que seja [...] de polifonia e dissonância, de apropriação e contaminação de linguagens outras, afirmando, contudo, nessa transversalidade de vozes e discursos, uma identidade própria e uma realidade específica' (Macedo/ Amaral, 2002: 405).

## BIBLIOGRAPHY

Abranches, Graça, English and Portuguese Translations of 'Verlernen, um zu sprechen: Politik und Poetik Portugiesischer Frauen im 20. Jahrhundert', in *Portugiesische Literatur*, Henry Thorau, Suhrkamp, Frankfurt am Main, 1997, pp. 204-35, translations provided by Prof. Hilary Owen

Abreu, Cândido, Sobre a obra de Lídia Jorge, Facebook site, <https://www.facebook.com/Sobre-a-obra-de-L%C3%ADdia-Jorge-126989964045799/>

Abreu, Cândido, arquivolidiajorge, blog, <http://arquivolidiajorge.blogspot.co.uk>, accessed 30 April 2016

Adão, Deolinda, *As herdeiras do segredo: personagens femininas na ficção de Inês Pedrosa*, Texto Editores, Alfragide, 2013

Alves, Clara Ferreira, 'Teolinda Gersão: 'Não gosto dessa conversa de escrita feminina...'', in *Jornal de Letras*, nº 34, 1982, p 8

Amaral, Ana Luísa, Maria Irene Ramalho de Sousa Santos, *Sobre a 'Escrita Feminina'*, Ofician do Centro de Estudos Sociais, nº 90, Coimbra, 1997

Amaral, Ana Luísa, Macedo Ana Gabriela, 'A Palavra, a Identidade e a Cultura Translativa: para uma Introdução ao Dicionário Terminológico de Conceitos da Crítica Feminista', in Maria Irene Ramalho, António Sousa Ribeiro (eds.). *Entre Ser e Estar: Percursos e Discursos de Identidade*, Edições Afrontamento, Porto, 2002, pp. 383-408

Amaral, Ana Luísa, *Discrepancies (in several voices): Muses, Bodies, Worlds*, script to keynote speech at WISPS XVI conference, University of Warwick, 2015

Assmann, Aleida, *Erinnerungsräume: Formen und Wandlungen des kulturellen Gedächtnisses*, C.H. Beck, Munich, 2010

Assmann, Aleida, Sebastian Conrad, 'Introduction', in *Memory in a Global Age: Discourses, Practices and Trajectories*, Assmann Aleida/ Sebastian Conrad (eds.), Palgrave Macmillan Memory Studies, Basingstoke, 2012

Barreno, Maria Isabel, 'Aborto: escândalo nacional', *Marie Claire*, November 1991, pp 85-98

Battersby, Christine, *Gender and Genius: Towards a Feminist Aesthetics*, The Women's Press Ltd., London, 1994

Bauerlein, Mark, *The Digital Divide*, Jeremy P. Tarcher/Penguin, New York, 2011

Bell, David, *An Introduction to Cyberculture*, Routledge, London, 2001

Bell, David, Kennedy Barbara, *The Cybercultures Reader*, Routledge, London, 2007

Bento, Almerinda, *O tempo entre os meus livros*, Blog by Cris Delgado, <http://otempoentreosmeuslivros.blogspot.co.uk>, accessed on 09 July 2015

Bessa Luís, Agustina, 'A cintilação da mortalidade', *Jornal de Letras*, nº 825, 15 May 2002, p 19

Blogueirasfeministas, *As mulheres de Lídia Jorge: Notícias da Cidade Silvestre*, <http://blogueirasfeministas.com/2012/01/lidia-jorge/>, accessed 07 October, 2013

Bourdieu, Pierre, *Outline of a Theory of Practice*, Cambridge University Press, Cambridge, 1977

- Bourdieu, Pierre, *The Logic of Practice*, Polity Press, Cambridge, 1990
- Bourdieu, Pierre, *The Field of Cultural Production: Essay on Art and Literature*, Polity Press, Cambridge, 1993
- Bourdieu, Pierre, *Distinction: A Social Critique of the Judgment of Taste*, Routledge, London, 2009
- Braidotti, Rosi, *Metamorphoses: Towards a Materialist Theory of Becoming*, Polity Press, Cambridge, 2002
- Bruns, Axel, *Blogs, Wikipedia, Second Life and Beyond: From Production to Producership*, Peter Lang, 2008
- Butler, Judith, *Bodies That Matter: On the Discursive Limits of 'Sex'*, Routledge, New York, 1993
- Butler, Judith, *Antigone's Claim: Kinship between Life and Death*, Columbia University Press, New York, 2000
- Butler, Judith, *Gender Trouble: Feminism and the Subversion of Identity*, Routledge, New York, 2007
- Carolina, *Review: The Woman Who Stole the Rain by Teolinda Gersão (Short Story)*, Eclectic Book Readings, blog, <https://theeclecticreader.wordpress.com/2011/09/19/review-the-woman-who-stole-the-rain-by-teolinda-gersao-short-story/>
- Cantinho, Mario João, *À conversa com Maria Teresa Horta*, *Storm Magazine*, nº 17, May/June 2004
- Carvalho, Catarina, 'Contos de reis: o dinheiro e os escritores', *Ler*, Primavera/ Verão 1997, pp 56-63

Carvalho, Paula Torres de, 'Era um lugar de prodígios', *Público*, 11 June 1999, p 32

Casanova Pascale, *The World Republic of Letters*, Harvard University Press, Cambridge, Massachusetts, 2007

Célia, *Estante de Livros*, blog, <http://www.estantedelivros.com>, accessed 09 July 2015

Chodorow, Nancy, *The Reproduction of Mothering: Psychoanalysis and the Sociology of Gender*, University of California Press, Berkeley, 1978

Clemente, Alice (ed.), *Sweet Marmalade, Sour Oranges: Contemporary Portuguese Women's Fiction*, Gávea-Brown, Providence, 1994

Cohen, Noam, 'Define Gender Gap? Look Up Wikipedia's Contributor List', *New York Times*, 30/01/2011, <http://www.nytimes.com/2011/01/31/business/media/31link.html>

Correia, Hélia, *O separar das águas*, A Regra do Jogo, Lisbon, 1981

Correia, Hélia, *O número dos vivos*, Relógio d'Água, Lisbon, 1982

Correia, Hélia, *Montedemo*, Ulmeiro, Lisbon, 1984

Correia, Hélia, *Villa Celeste*, Ulmeiro, Lisbon, 1985

Correia, Hélia, *Soma*, Relógio d'Água, Lisbon, 1987

Correia, Hélia, *A casa eterna*, Dom Quixote, 1991

Correia, Hélia, *Lilias Fraser*, Relógio d'Água, Lisbon, 2001

Correia, Hélia, *Bastardia*, Relógio d'Água, Lisbon, 2005

Correia, Hélia, *Adoecer*, Relógio d'Água, Lisbon, 2010

Correia, Hélia, *A chegada de Twainy*, Relógio d'Água, Lisbon, 2011

Correia, Hélia, *A Terceira Miséria*, Relógio d'Água, Lisbon, 2012

Correia, Hélia, 'Daoine maithe – a boa gente', *Jornal de Letras*, nº 816, 9 January 2002, p. 15

Da Cunha, Mónica Lisa M. de Moraes Guerra, *Sucessos na literatura. Regras, receitas e surpresas na literatura Portuguesa contemporânea*, Masters' Thesis, Universidade de Lisboa, 2004

Delgado, Cris, *O tempo entre os meus livros*, blog,  
<http://otempoentreosmeuslivros.blogspot.co.uk>, accessed 30 April 2016

Du Gay, Paul, *Production of Culture/ Cultural Productions*, Sage Publications, London, 1997

Elfenbein, Andrew, *Romantic Genius: The Prehistory of a Homosexual Role*, Columbia University Press, New York, 1999

Edfeldt, Chatarina, *Uma história na História: Representações da autoria feminina na História da literatura portuguesa do século XX*, Câmara Municipal de Montijo, Montijo, 2006

English, James, *The Economy of Prestige: Prizes, Awards, and the Circulation of Cultural Value*, Harvard University Press, Cambridge, Massachusetts, 2005

Fernandes, Ana Raquel, 'Hélia Correia, Escritora' (interview), *Revista Anglo-Saxô,nica*, 11/ 25, 2007, pp 259-74

Fernandes Glória, 'Women in Contemporary Portuguese Society: an Overview', in Cláudia Pazos Alonso (ed.), *Women, Literature and Culture in the Portuguese Speaking World*, The Edwin Mellen Press, Lampeter, 1996, pp 39-52

Ferreira, Ana Paula, 'Reengendering History: Women's Fiction of the Portuguese Revolution', in Kaufman, Klobucka (eds.), *After the Revolution: Twenty Years of Portuguese Literature 1974-1994*, Bucknell University Press, Lewisburg, 1997, pp. 219-242

Ferreira, Ana Paula, *A Urgência de Contar: Contos de Mulheres dos Anos 40*, Caminho, Lisbon, 2002

Ferreira, António Mega, 'Os purgatórios dos sonhos', *Jornal de Letras*, nº 515, 19 May 1992, pp. 10

Fiadeiro, Maria Antónia, 'Lídia Jorge: um intenso desejo da crítica', *Máxima*, August 1990, pp. 89-94

Fiadeiro, Maria Antónia, 'Hélia Correia: A casa eterna, vencedor do Prémio Máxima de literatura', *Máxima*, May 1992, pp. 59-63

Filipacchi, Amanda, 'Wikipedia's Sexism Toward Female Novelists', *The New York Times*, 24/04/2013,

[http://www.nytimes.com/2013/04/28/opinion/sunday/wikipedias-sexism-toward-female-novelists.html?\\_r=0](http://www.nytimes.com/2013/04/28/opinion/sunday/wikipedias-sexism-toward-female-novelists.html?_r=0)

França, Elizabete, 'Margem de certa maneira', *Diário de Notícias*, 27 September 1987, p. 12

França, Elizabete, 'Hélia Correia e a geração de 68, hoje', *Diário de Notícias*, 1 November 1987, pp. IV - V



Frow, John, *Cultural Studies and Cultural Value*, Clarendon Press, Oxford, 1995

Fuller, Steve, 'Why Even Scholars Don't Get a Free Lunch in Cyberspace', in Brian D. Loader (ed.), *Cyberspace Divide: Equality, Agency and Policy in the Information Society*, Routledge, London, 1998, pp123-45

Genette, Gérard, *Paratexts: Thresholds of Interpretation*, Cambridge University Press, Cambridge, 1997

Gersão, Teolinda, *O silêncio*, Livraria Bertrand, Lisbon, 1981

Gersão, Teolinda, *Paisagem com mulher e mar ao fundo*, O Jornal, Lisbon, 1982

Gersão, Teolinda, *Os guarda-chuvas cintilantes*, Dom Quixote, Lisbon, 1984

Gersão, Teolinda, *O cavalo de sol*, Dom Quixote, Lisbon, 1989

Gersão, Teolinda, *A casa da cabeça de cavalo*, Dom Quixote, Lisbon, 1995

Gersão, Teolinda, *A árvore das palavras*, Dom Quixote, Lisbon, 1997

Gersão, Teolinda, *Os teclados*, Dom Quixote, Lisbon, 1999

Gersão, Teolinda, *Os anjos*, Dom Quixote, Lisbon, 2000

Gersão, Teolinda, *Histórias de ver e andar*, Dom Quixote, Lisbon, 2002

Gersão, Teolinda, *A mulher que prendeu a chuva*, Sextante Editora, Porto, 2007

Gersão, Teolinda, *A cidade de Ulisses*, Sextante Editora, Porto, 2011

Gersão, Teolinda, 'Excertos de Cadernos', *Jornal de Letras*, nº 1066, 09 March 2011, p11

Gersão, Teolinda, 'Entrevista Booktailors', 23 October 2012, (<http://blogtailors.com/6267342.html>)

Gersão, Teolinda, official website, (<http://teolindagersao.com/>), accessed on 11 June 2013

Gillieron, Rebecca, Kilgarriff Catheryn, *The Bookaholic's Guide to Book Blogs*, Marion Boyars Publishers, London, 2007

Guimarães, Maria João, 'A 'síndrome da segunda figura', *Público*, 15 March 1999, pp. 20

Heidegger, Martin, transl. by Albert Hofstadter, *Poetry, Language, Thought*, Harper Colophon Books, New York, 1975

Hirsch, Marianne, Smith Valerie, 'Feminism and Cultural Memory: An Introduction', *Signs* 28:1, 2002, pp. 1-19

Horta, Maria Teresa, 'O *Silêncio* de Teolinda Gersão', *Mulheres*, nº 40, August 1981, pp. 76-7

Horta, Maria Teresa, 'A palavra da mulher', *Mulheres*, nº 51, July 1982

Horta, Maria Teresa, 'O *Número dos Vivos* de Hélia Correia', *Mulheres*, nº 49, May 1982, p. 12

Horta, Maria Teresa, '*Montedemo* de Hélia Correia', *Mulheres*, nº 68, December 1983, p. 77

Horta, Maria Teresa, '*Villa Celeste* de Hélia Correia', *Mulheres*, nº 86, June 1985, p. 68

Horta, Maria Teresa, 'Entrevista Margarida Medina Martins: violência leva à violência', *Marie Claire*, April 1994, p 74

Horta, Maria Teresa, 'Falar da morte em tom de comédia', *Diário de Notícias*, 13 January 1996, p29

Jeremias, Luísa, 'Gosto de escrever sobre os que sabem resistir', *A Capital*, 24 November 2000, p 36

Jorge, Lídia, *O dia dos prodígios*, Dom Quixote, Lisbon, 1980

Jorge, Lídia, *O cais das merendas*, Dom Quixote, Lisbon, 1982

Jorge, Lídia, *Notícia da cidade silvestre*, Dom Quixote, Lisbon, 1984

Jorge, Lídia, *A costa dos murmúrios*, Dom Quixote, Lisbon, 1988

Jorge, Lídia, *O vale da paixão*, Dom Quixote, Lisbon, 1998

Jorge, Lídia, *O vento assobiando nas gruas*, Dom Quixote, Lisbon, 2003

Jorge, Lídia, 'O Marido', in *Marido e outros contos*, Dom Quixote, Lisbon, 1997

Jorge, Lídia, 'Dama Polaca Voando em Limusine Preta', e-book, *Diário de Notícias*, 26 January 2013

Jorge, Lídia, 'Escrita e Emancipação', *Revista Crítica de Ciências Sociais*, nº 18/19/20, February 1986, pp 57-62

Jorge, Lídia, 'Uma educação sentimental', *Jornal de Letras*, 13 August 1997, pp. 14

Jorge, Lídia, official website, (<http://www.lidiajorge.com/autor>), accessed on 10 June 2013

Jornal de Letras, 'Duas escritoras com prémios Máxima', *Jornal de Letras*, nº 506, 17 March 1992, p. 2

Jornal de Letras, 'Acho que acrescento alguma coisa' (Inês Pedrosa), *Jornal de Letras*, nº 515, 19 May 1992, pp. 8-10

Jornal de Letras, Review of *Árvore das palavras*, nº 693, 7 May 1997, *Jornal de Letras*, p 23

Jornal de Letras, 'Inês Pedrosa: mãe de Laura', *Jornal de Letras*, nº 711, 28 January 1998, p. 5

Jull Costa, Margaret, 'The Woman Who Stole the Rain' by Teolinda Gersão (translation), WordsWithoutBorders, (<http://www.wordswithoutborders.org/article/the-woman-who-stole-the-rain>)

Jull Costa, Margaret, 'The Red Fox Fur Coat' by Teolinda Gersão (translation), *The Threepenny Review*, Issue 97, Spring 2004, [https://www.threepennyreview.com/samples/gersao\\_sp04.html](https://www.threepennyreview.com/samples/gersao_sp04.html), accessed on 07 October 2013

Jull Costa, Margaret, *The Word Tree* by Teolinda Gersão (translation), Dedalus, Sawtry, 2010

Kaufman, Helena, Klobucka Anna (eds.), *After the Revolution: Twenty Years of Portuguese Literature 1974-1994*, Bucknell University Press, Lewisburg, 1997

Kinna Reads (blog), 'The Woman Who Stole the Rain' by Teolinda Gersão, (<http://kinnareads.wordpress.com/2011/08/22/the-woman-who-stole-the-rain-by-teolinda-gersao/>), accessed on 07 October 2013

Klobucka, Anna, 'De autores e autoras', *Discursos* nº 5, October 1993, pp. 49-67

Klobucka, Anna, *Mariana Alcoforado: Formação de um Mito Cultural*, Imprensa Nacional- Casa da Moeda, Lisbon, 2006

Klobucka, Anna, *O Formato Mulher: Emergência da Autoria Feminina na Poesia Portuguesa*, Angelus Novus, Coimbra, 2009

Ler, 'Inquérito: catorze perguntas a três escritores', *Ler*, nº 18, Spring 1992, pp 42-5

Ler, 'Ano bom para Hélia Correia', *Ler*, nº 19, Summer, 1992, p 42

Letria, José Jorge, 'Hélia Correia: Estamos a deixar de ser uma província da Europa', *O Diário*, 13 March 1983, pp. 4-5

Lopes, Óscar, Marinho, Maria de Fátima (eds.), *História da literatura portuguesa*, Vol. 7: As correntes contemporâneas, Publicações Alfa, Lisbon, 2002

Louro, Regina, 'A surpresa no feminino', *Expresso*, 5 February 1983, pp. 26-27

Louro, Regina, 'Lídia Jorge: 'Este terceiro livro é o primeiro'', *Jornal de Letras*, 18 December 1984, pp. 2-3

Maia de Almeida, Carla, 'Hélia Correia: no mundo de cinema vivem fadas', *Ler*, January 2012, pp. 49-50

Magalhães, Isabel Allegro de, *O Sexo dos Textos*, Caminho, Lisbon, 1995

Magalhaes, Maria Manuel, *Marcador de Livros*, blog,  
<http://marcadordelivros.blogspot.co.uk/search/label/Inês%20Pedrosa>,  
accessed on 09 July 2015

Marques, Carlos Vaz, 'Teolinda Gersão no ciclo de cavalo', *Jornal de Letras*,  
28 November 1989, pp. 16-7

Martelo, Rosa Maria, 'Hélia Correia', in *Vozes e Olhares no Feminino*, Isabel  
Pires de Lima (ed.), Edições Afrontamento, Porto, 2001, pp 248-55

Martins, Luís Almeida, 'Lídia Jorge, Notícia do cais dos prodígios', *Jornal de  
Letras*, 15 February 1988a, pp. 6-10

Martins, Luís Almeida, 'À procura da verdade perdida', *Jornal de Letras*, 23  
February 1988b, pp. 21

Martins, Luís Almeida, 'Lídia Jorge: A ficção é o mais sério de tudo', *Jornal de  
Letras*, 29 September 1992, pp. 8-12

*Máxima*, 'Mulher & Carreira: Quem é Quem', *Máxima*, Nº 33, November 1991,  
pp. 21-40

*Máxima*, 'Mulheres que se destacaram numa década', *Máxima*, Nº 21,  
October 1998, pp. 76-77

McRobbie, Angela, *Feminism and Youth Culture*, Macmillan, London, 1991

McRobbie, Angela, *The Aftermath of Feminism: Gender, Culture and Social  
Change*, Sage, London, 2009

Morão, Paula, 'O brando mover d'O Silêncio', *Expresso*, 5 September 1981, p  
45

Moran, Joe, *Star Authors: Literary Celebrity in America*, Pluto Press, London, 2000

Morris, Kevin, 'Does Wikipedia's Sexism Problem Really Prove that the System Works?', <http://www.dailydot.com/society/wikipedia-sexism-problem-sue-gardner/>

Mujer del Mediterraneo (blog), Hélia Correia de Portugal, 8 March 2012, <http://mujerdelmediterraneo.blogspot.co.uk/2012/03/helia-correia-de-portugal.html>, accessed 07 October 2013

*Mulheres*, 'Nós "mulheres" [...] Quem somos? O que queremos?', *Mulheres*, nº 1, May, 1978, p 3

*Mulheres*, 'Paisagem com mulher e mar ao fundo de Teolinda Gersão', *Mulheres*, nº 56, December 1982, pp. 76

Myers, Greg, *Discourse of Blogs and Wikis*, Continuum, London, 2010

Nery, Isabel, 'Prémio Máxima de Literatura 1998', *Máxima*, Nº 122, November 1998, pp. 85-7

Neves, Helena, 'Para a História dos Movimentos de Mulheres em Portugal: a imprensa feminina no encontro de dois séculos', *Mulheres*, December 1979, pp. 20-1

Neves, Helena, 'Para a História dos Movimentos de Mulheres em Portugal (VII)', *Mulheres*, June 1980, pp. 22-3

Nunes, Maria Leonor, 'Hélia Correia: a virtude da preguiça', *Jornal de Letras*, nº 682, 4 December 1996, pp. 13-16

Nunes, Maria Leonor, 'Hélia Correia: no país das fadas', *Jornal de Letras*, nº 802, 27 June 2001, pp. 11-12

Nunes, Maria Leonor, 'As palavras transformam o mundo', *Jornal de Letras*, nº 833, 21 August 2002, p 9

Nunes, Maria Leonor, 'Hélia Correia: uma paixão inglesa', *Jornal de Letras*, nº 1030, 24 March 2010, pp. 10-13

Nunes, Maria Leonor, 'Teolinda Gersão: "temos que repensar o mundo"', *Jornal de Letras*, nº 1066, 9 March 2011, pp 9-11

Owen Hilary, 'Feast or Faminism? Women, Revolution and Class in Works by Hélia Correia and Olga Gonçalves', *Modern Languages Studies*, vol. 28, no. 4, 1992, pp 363-75

Owen Hilary, 'Fairies and Witches in Hélia Correia', in *Women, Literature and Culture in the Portuguese-speaking World*, Cláudia Pazos Alonso (ed.), The Edwin Mellen Press, Lampeter, 1996, 85-104

Owen, Hilary, 'Through the Looking-glass of History in Teolinda Gersão's Paisagem com Mulher e Mar ao Fundo' in Hilary Owen (ed.), *Portuguese Women's Writing 1972 to 1986: Reincarnations of a Revolution*, The Edwin Mellen Press, Lampeter, 2000

Owen, Hilary, Pazos-Alonso Cláudia, *Antigone's Daughters?: Gender, Genealogy, and the Politics of Authorship in 20<sup>th</sup>-Century Portuguese Women's Writing*, Bucknell University Press, Lewisburg, 2011

Pedrosa, Inês, *A instrução dos amantes*, Dom Quixote, Lisbon, 1992

Pedrosa, Inês, *Nas tuas mãos*, Dom Quixote, Lisbon, 1997

Pedrosa, Inês, *Fazes-me falta*, Dom Quixote, Lisbon, 2002



Pedrosa, Inês, *Dentro de ti ver o mar*, Dom Quixote, Lisbon, 2012

Pedrosa, Inês, *Desamparo*, Dom Quixote, Lisbon, 2015

Pedrosa, Inês, 'A Cabeleireira', in *Fica comigo esta noite*, Dom Quixote, Lisbon, 2003

Pedrosa, Inês, 'Os escritórios dos escritores: reinos soltos entre o café e o comboio', *Jornal de Letras*, nº 82, 17 April 1984, pp 20-1

Pedrosa, Inês, 'Teolinda Gersão: 'Interessa-me captar o inconsciente em relâmpagos'', *Jornal de Letras*, nº 103, 26 June 1984, p 4

Pedrosa, Inês, 'Este é um livro sobre a violência', *Ler*, nº 5, Inverno 1988, pp. 9-12

Pedrosa, Inês, 'O que nós queremos', *Marie Claire*, January 1995, p 11

Pedrosa, Inês, 'Lídia Jorge: Sou uma mulher ativa (interview)', *Ler*, nº 42, summer/spring 1998, pp 60-9

Pedrosa, Inês, 'Continuar a ler dentro de túnel', *Expresso*, 28 September 2002, pV

Pedrosa, Inês, official website,  
(<http://www.inespedrosa.com/inespedrosa/inespedrosa.com.html>), accessed on 12 June 2013

Pedrosa, Inês, Facebook site,  
<https://www.facebook.com/pages/Inês-Pedrosa/148973621863263>, accessed 07 October 2013

Pedrosa, Inês, 'official' Facebook site,  
<https://www.facebook.com/inespedrosa.oficial>, accessed 30 April 2016

Pedrosa, Inês, twitter conversation between @inespedrosa\_pt, @anadefinisterra, @Squirrelpunkd, 5-7 January 2013

Pereira, Mariana, 'Hélia Correia é Prémio Camões 2015', *Diário de Notícias*, 17 June 2015, <http://www.dn.pt/artes/interior/helia-correia-e-premio-camoes--4629889.html>

Perkins, David, *Is Literary History Possible?*, John Hopkins University Press, Baltimore, 1992

Pinto do Amaral, Fernando, *100 Livros Portugueses do Século XX: uma selecção de obras literárias*, Instituto Camões, Lisbon, 2002

Pitta, Eduardo, *Da Literatura*, blog, <http://daliteratura.blogspot.co.uk>

O Portal da Literatura, *Notícia da Cidade Silvestre* (1984), <http://www.portaldaliteratura.com/livros.php?livro=836>

Prado Coelho, Eduardo, 'Os degraus da morte', *Público*, 15 June 1996, p. 12

Prado Coelho, Eduardo, 'Um espaço fora dos reinos, sem governação', *Público*, 29 September 2001, p15

Prado Coelho, Eduardo, 'Os amantes do possível', *Público*, 27 April 2002, p 12

*Público*, 'José Saramago condenado a pagar mais de 700 mil euros em impostos em Espanha', 21. 07. 2010, <https://www.publico.pt/culturaipsilon/noticia/jose-saramago-condenado-a-pagar-mais-de-700-mil-euros-em-impostos-em-espanha-1448141>, accessed 23 April 2016

*Público*, Lídia Jorge considerada uma das “10 grandes vozes da literatura estrangeira” pela revista francesa *Le Magazine Littéraire*, *Público*, 29 July 2013, <https://www.publico.pt/culturaipsilon/noticia/lidia-jorge-considerada-uma-das-10-grandes-vozes-da-literatura-estrangeira-pela-magazine-litteraire-1601675>, accessed 30 April 2016

Queirós, Luís Miguel, Gomes, Kathleen, Coutinho, Isabel, Lucas, Isabel, ‘Hélia Correia é a vencedora do prémio Camões’, *Público*, 17 June 2015, <http://www.publico.pt/culturaipsilon/noticia/helia-correia-e-a-vencedora-do-premio-camoes-1699305>

Reis, Carlos, *História Crítica da Literatura Portuguesa*, Vol. 9: Do neo-realismo ao pos-modernismo, Editorial Verbo, Lisbon, 2006

Rendeiro, Margarida, *The Literary Institution in Portugal since the Thirties: An Analysis under Special Consideration of the Publishing Market*, PhD Thesis, Kings College London, 2007

Rich, Adrienne, *On lies, secrets and silence: selected prose 1966-1978*, Virago, London, 1980

Ribeiro de Menezes, Alison, ‘Cultural Memory and Intergenerational Transfer: the Case of Inês Pedrosa’s *Nas Tuas Mãos*’, in Alison Ribeiro de Menezes, Catherine O’Leary (eds.), *Legacies of War and Dictatorship in Contemporary Spain and Portugal*, Peter Lang, Oxford, 2011, pp. 79-103

Ribeiro, Milton, , Carvalho, André *Das conversas com Lídia Jorge na Feira do livro de Porto Alegre*, Sul21, 21 November 2011, <http://www.sul21.com.br/jornal/2011/11/das-conversas-com-lidia-jorge-na-feira-do-livro/>), accessed 07 October 2013

Ribeiro, Raquel, ‘Hélia Correia é o gato da casa nesta história de amor’, *Público*, 26 March 2010, pp. 7-11

Ribeiro, Raquel, 'Missão: reconstruir uma literatura nacional', *Público*, 4 June 2010, pp 16-8

Rodrigues da Silva Manuel, 'Teolinda Gersão: Quem conta um conto...', *Jornal de Letras*, nº 835, 2 October 2002, pp. 10

Rodrigues da Silva Manuel, 'Contos do nosso mal-estar', *Jornal de Letras*, nº 950, 28 February 2007, pp 12-14

Rodrigues, Suzanne, *Entrevista de Suzanne Rodrigues a Maria Teresa Horta*, 16. 12. 2012,  
<http://www.essejota.net/index.php?a=vnrhrlqqvkuivvqluprhhsqhutrhhqqkqruiqjururqqgrnvvqnlqrvqjurn>

Sabido, Isabel, 'Lídia Jorge fala-nos de 'Marido e outros contos'', *Correio de Manhã*, 19 December 1997, pp. 31

Sadlier, Darlene, *The Question of How: Women Writers and New Portuguese Literature*, Greenwood Press, New York/ London, 1998

Shapard, Robert, Thomas, James (eds.), *New Sudden Fiction: Short Stories from America and Beyond*, W.W. Norton & Company, New York/ London, 2007

Silva, José Mário, *O Bibliotecário de Babel*, blog,  
<http://bibliotecariodebabel.com>

Simões, João Gaspar, 'Os prodígios de Lídia Jorge', *Diário de Notícias*, 24 January 1985, pp. 31

Soares, Andréia Azevedo, 'Lídia Jorge', *Público*, 24 July 2002, supplement Mil Folhas, pp. I-III

Sopa, Vera Helena, *Ler um prazer adquirido*, blog,  
<http://lerprazeradquirido.blogspot.co.uk>, accessed 10/07/2015

Sousa, António de, 'O êxito é uma roupa que tenho por vestir', *Diário de Notícias*, 9 June 1985, pp. 6

Sousa, Pedro Jorge, Lima, Helena, António Hohlfeldt and Marialva Barbosa, *A History of the Press in the Portuguese-Speaking Countries*, Editora Media XXI, Porto, 2014

Taylor, Claire, Pitman Thea (eds.), *Latin American Cyberculture and Cyberliterature*, Liverpool University Press, Liverpool, 2007

Teddy Rose, *The Woman Who Stole the Rain by Teolinda Gersão*, teddyrose, blog, <http://teddyrose.blogspot.co.uk/2012/01/woman-who-stole-rain-by-teolinda-gersao.html>

Teolinda Gersão, *A site dedicated to Teolinda Gersão*, website  
<http://www.teolinda-gersao.com>, accessed 30 April 2016

Thornton, Niamh, 'The Fairies at the Bottom of the Garden', *Forum for Inter-American Research*, Volume 5, Issue 1, April 2012, online resource,  
<http://interamericaonline.org/volume-5-1/thornton/>

Todorov, Tzvetan, *The Fantastic: a Structural Approach to Literary Genre*, The Press of Case Western University, Cleveland/London, 1973

Vale, Francisco, 'Hélia Correia: 'O endeusamento dos escritores é um erro'', *Jornal de Letras*, nº 27, 2 March 1982, p. 18

Walker Rettberg, Jill, *Blogging: Digital Media and Society*, Polity Press, Cambridge, 2009

Williams Claire, 'Introduction: Falling Under the Spell of Hélia Correia', in *Contar um Conto*, Vol. II, Fernandes Ana Raquel, Paulo Melo e Castro (eds.), Textos Chimaera, Lisbon, 2016, forthcoming

Wikipedia:

Portuguese Novelists,

[https://en.wikipedia.org/wiki/List\\_of\\_Portuguese\\_novelists](https://en.wikipedia.org/wiki/List_of_Portuguese_novelists), accessed 19/07/2015

Portuguese Writers, [https://en.wikipedia.org/wiki/List\\_of\\_Portuguese\\_writers](https://en.wikipedia.org/wiki/List_of_Portuguese_writers), accessed 19/07/2015

Portuguese Women Writers,

[https://en.wikipedia.org/wiki/List\\_of\\_Portuguese\\_women\\_writers](https://en.wikipedia.org/wiki/List_of_Portuguese_women_writers), accessed 19/07/2015

Portuguese Women Novelists,

[https://en.wikipedia.org/wiki/Category:Portuguese\\_women\\_novelists](https://en.wikipedia.org/wiki/Category:Portuguese_women_novelists), accessed 19/07/2015

Escritores de Portugal,

[https://pt.wikipedia.org/wiki/Lista\\_de\\_escritores\\_de\\_Portugal](https://pt.wikipedia.org/wiki/Lista_de_escritores_de_Portugal), accessed 19/07/2015

Literatura Feminina, [https://pt.wikipedia.org/wiki/Literatura\\_feminina](https://pt.wikipedia.org/wiki/Literatura_feminina), accessed 19/07/2015

Lídia Jorge, [https://en.wikipedia.org/wiki/L%C3%ADdia\\_Jorge](https://en.wikipedia.org/wiki/L%C3%ADdia_Jorge), accessed 19/07/2015 (English)

[https://pt.wikipedia.org/wiki/L%C3%ADdia\\_Jorge](https://pt.wikipedia.org/wiki/L%C3%ADdia_Jorge), accessed 19/07/2015 (Portuguese)

Hélia Correia [https://en.wikipedia.org/wiki/H%C3%A9lia\\_Correia](https://en.wikipedia.org/wiki/H%C3%A9lia_Correia), accessed 19/07/2015 (English)

[https://pt.wikipedia.org/wiki/H%C3%A9lia\\_Correia](https://pt.wikipedia.org/wiki/H%C3%A9lia_Correia), accessed 19/07/2015 (Portuguese)

Inês Pedrosa, [https://en.wikipedia.org/wiki/In%C3%AAs\\_Pedrosa](https://en.wikipedia.org/wiki/In%C3%AAs_Pedrosa), accessed 19/07/2015 (English)

[https://pt.wikipedia.org/wiki/In%C3%AAs\\_Pedrosa](https://pt.wikipedia.org/wiki/In%C3%AAs_Pedrosa), accessed 19/07/2015 (Portuguese)

Teolinda Gersão, [https://pt.wikipedia.org/wiki/Teolinda\\_Gers%C3%A3o](https://pt.wikipedia.org/wiki/Teolinda_Gers%C3%A3o), accessed on 19/07/2015 (Portuguese)

Xavier Leonor, 'Inês Pedrosa: sou uma optimista', *Máxima*, nº 53, February 1993, pp. 32-6

Xavier Leonor, 'Paixão, amor: Lídia Jorge e Inês Pedrosa em conversas cruzadas', *Máxima*, nº 128, July 1998, pp. 60-62

Xavier Leonor, 'Lídia Jorge: A reclamação de um amor', *Máxima*, nº 144, November 1999, pp. 88-92

Xavier Leonor, 'Hélia Correia: Um outro olhar', *Máxima*, nº 158, November 2001, pp. 87- 89

Xavier Leonor, 'Mundo maravilhoso' (Hélia Correia), *Máxima*, nº 219, December 2006, pp. 85-7

Xavier Leonor, 'Perto de nós' (Interview with Teolinda Gersão), *Máxima*, nº 243, December 2008, pp. 174-5

Zandt, Deanna, *Share This!: How You Will Change the World with Social Networking*, Berrett- Koehler Publishers, San Francisco, 2010

Zandt, Deanna, 'Yes, Wikipedia is Sexist-That's Why it Needs You', *Forbeswoman*, 26/04/2013, [http://www.forbes.com/fdc/welcome\\_mjx.shtml](http://www.forbes.com/fdc/welcome_mjx.shtml)

Zappavigna, Michele, *Discourse of Twitter and Social Media*, Continuum, London, 2012

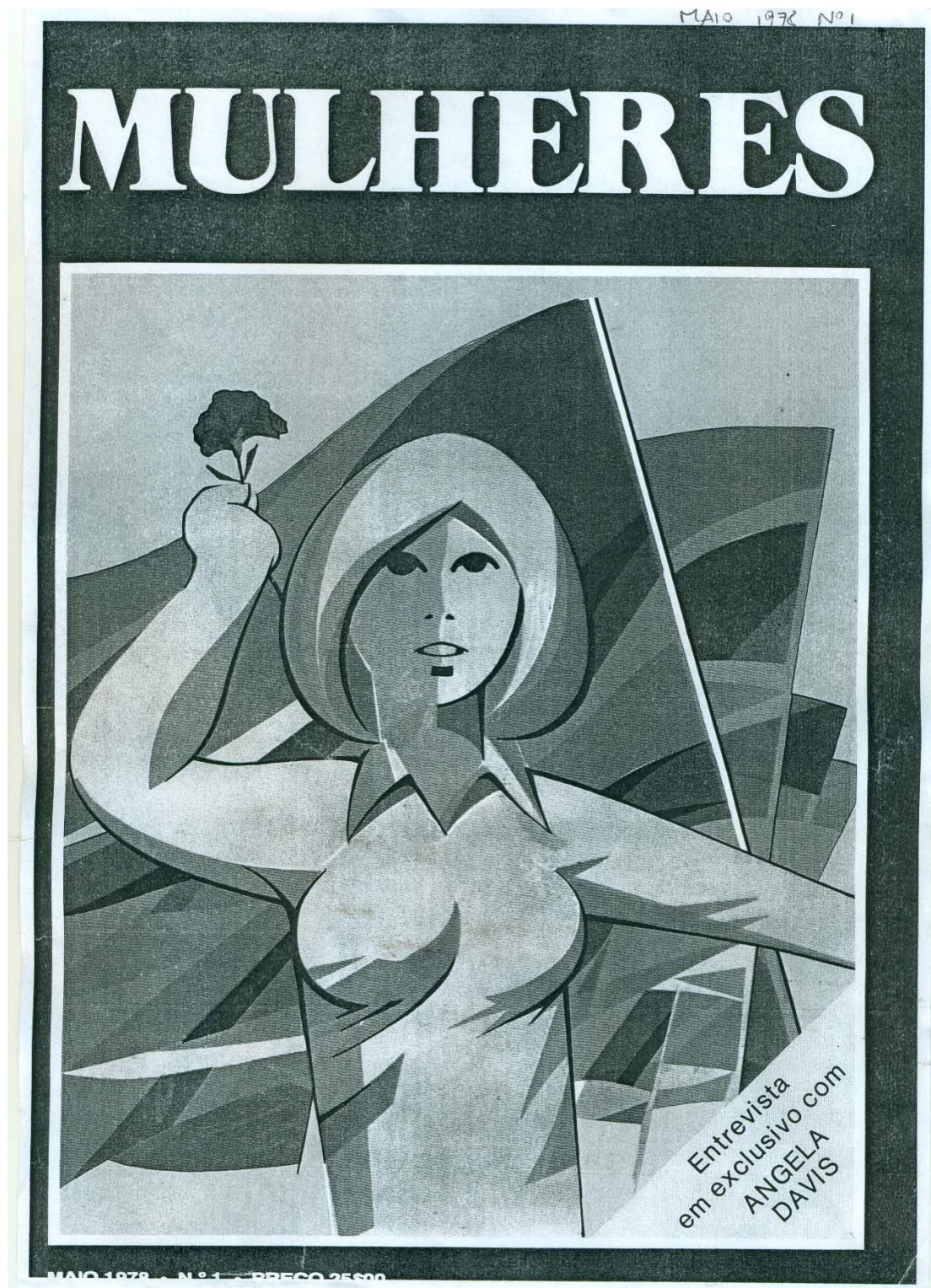
APPENDIX

Image 1





Image 2



revista

Máxima Nº 118  
July 1988

# DIA JORGE E INÊS PEDROSA

S ESCRITORAS ABORDAM TEMAS DIVERSOS COMO O AMOR, AS



paixão,  
amor

**Qual o segredo de uma relação estável e duradoira?**

**Lídia Jorge** — A vida humana é por natureza instável. Não se pode pedir à relação amorosa aquilo que está afastado do que é humano. A longevidade de uma relação assenta sobre princípios tão vulneráveis quanto são a beleza, a delicadeza ou a fidelidade. Se algum segredo existe para manter uma relação estável, ele deve consistir, precisamente, em colocar a verdade e o respeito acima da duração e da estabilidade.

**Inês Pedrosa** — Não sei, mas suponho que não é segredo — será talvez distração ou resignação. O que me interessa é o segredo de uma relação exaltante — ou seja, instável — e duradoira. Mas desconfio que essa não é da ordem do segredo; parece-me que se trata de um milagre que nos pede

apenas a humildade de uma entrega total.

**Quais as estratégias da sedução no casamento?**

**LJ** — Estratégia é uma palavra demasiado militar. Se se entender que o casamento não serve para anular personalidades, a sedução numa relação de casados, tanto quanto julgo, advém da energia do carácter, do cultivo do sentido de humor, do entusiasmo pela vida íntima e do interesse pelo conhecimento do Mundo. Da partilha que se faz de um projecto comum, ou do esforço pela mudança do Mundo. Acho que esse plano histórico que os casais protagonizam em conjunto constitui um lado de aproximação importante com traços de sedução mútua poderosos.

**IP** — A sedução não se compadece com estratégias; exerce-se no escuro da razão, à

revelia de tudo o que sabemos, contra todas as nossas matemáticas certezas.

**Qual a diferença entre paixão e amor?**

**LJ** — Parece que não há uma diferença substancial. Trata-se apenas de uma questão de tempo e intensidade. Diria que a paixão é o núcleo mais denso do amor. A lembrança do momento tumultuoso da paixão pode alimentar um afecto durante muito tempo. Só as pessoas inseguras têm a ânsia de viver em permanente paixão, e por isso exigem o impossível das relações. Esperam obter a emoção da espiritualidade por obra do acaso e pela oferta gratuita do outro.

**IP** — Nenhuma. O amor tem um coração de permanente incêndio e aos momentos em que as labaredas se tornam mais altas costumamos chamar paixão, mas é uma diferença mínima, que importa mais

Image 4



É DISCRETA. PREFERE  
A NOITE AO DIA, A  
NÉVOA AO SOL.  
GOSTA DE GATOS. O  
MELHOR DE TUDO É  
QUANDO TRAZ AS  
HISTÓRIAS NA  
CABEÇA, ANTES DE  
AS LANÇAR PARA O  
PAPEL E COMEÇAR A  
DESVENDAR ALGO  
QUE FAZ PARTE DA  
SUA INTIMIDADE.  
CHAMA-SE HÉLIA  
CORREIA E ACABA DE  
VER GALARDOADO  
COM O PRÊMIO  
MÁXIMA DE  
LITERATURA,  
PATROCINADO PELA  
SPS — SOCIEDADE  
PORTUGUESA DE  
SEGUROS, UM LIVRO  
PUBLICADO EM 1991,  
«A CASA ETERNA». UM  
ROMANCE  
INSPIRADO E DE  
GRANDE QUALIDADE  
LITERÁRIA QUE NÃO  
ESTAVA A SER  
DEVIDAMENTE  
DISTINGUIDO.

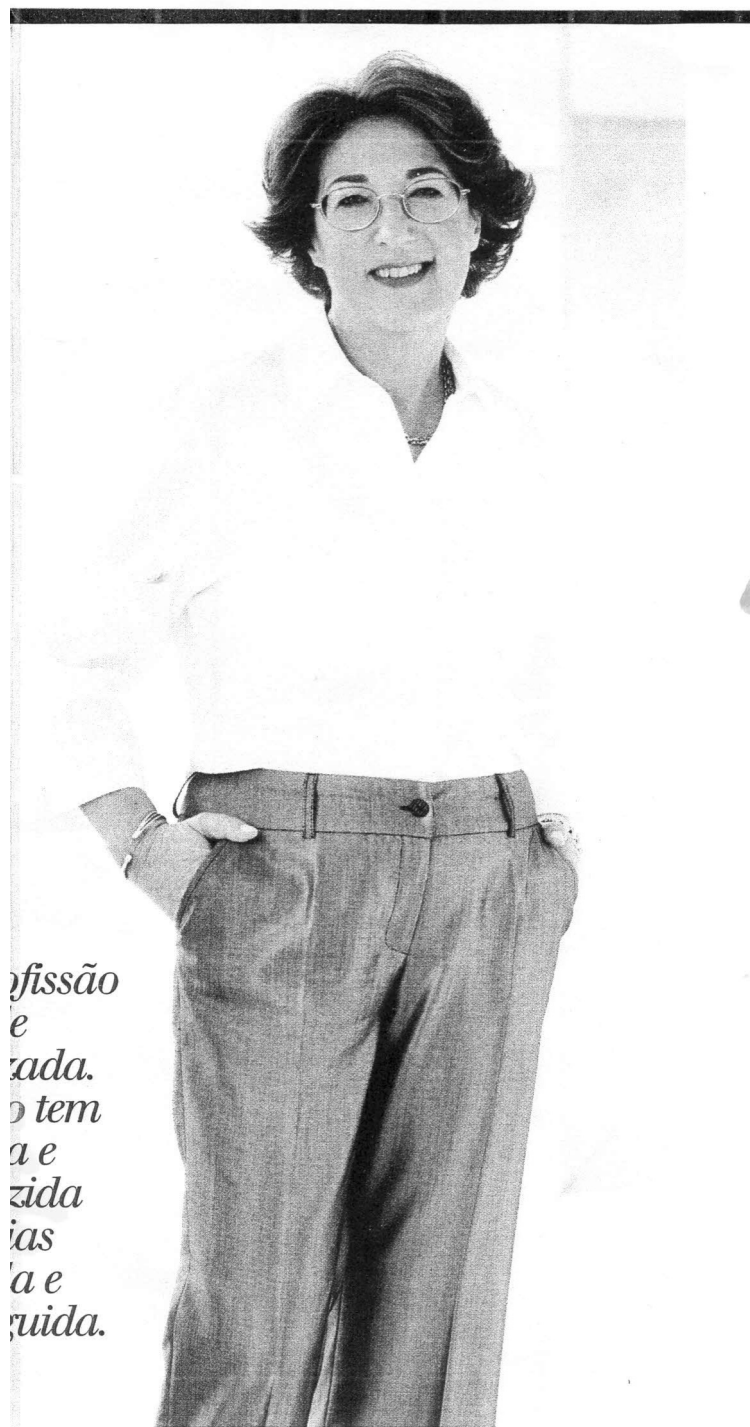
Image 5



Image 6



Image 7



*Profissão  
e  
cada.  
o tem  
a e  
zida  
ias  
a e  
ruída.*