

Alcázar, “Los desafíos de la vanguardia a la crítica literaria. Un esbozo desde el Futurismo”, en el que escribe sobre los límites teóricos del Futurismo y en donde se pregunta, también, qué nos enseña hoy el movimiento vanguardista sobre la relación entre arte y teoría: “lo que estaba en juego en esa cercanía crítica era una nueva epistemología de los estudios literarios en consonancia con una nueva idea de qué era la literatura” (p.172). González Alcázar ahonda en el giro *metadiscursivo* vanguardista, en las dificultades históricas que la crítica (“que hubo de deshabituarse a las expectativas seguras del cajón de recursos” (p.183)) halló al enfrentar un objeto que se pretendía fuera de los criterios estético y técnicos pasados, y cuestiona: “antes de afirmar categóricamente que la noción de Literatura ha cambiado cabría preguntarse si hay de verdad nuevas convenciones y si estas o los anteriores son compartidas de manera unánime, general o parcial” (p.184). El especialista termina afirmando que la capacidad de síntesis y el sincretismo coyuntural del Futurismo se pueden revitalizar hoy en la literatura digital, que presenta desafíos teóricos parecidos.

El Futurismo en Europa y Latinoamérica: orígenes y evolución es una obra que presenta un excelente trabajo de organización. Las tres partes que estructuran la obra ayudan tanto a realizar una lectura de conjunto de la recepción del movimiento vanguardista en Europa y Latinoamérica, como a efectuar una

lectura crítica y teórica, como a actualizar la bibliografía sobre el Futurismo.

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IDENTITY(IES): A MULTICULTURAL AND MULTIDISCIPLINARY APPROACH
ANA PAULA ARNAUT (Ed.)

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219 páginas. ISBN 978-989-26-1482-3

As promised in the title and subtitle, this volume gathers a set of essays following multicultural and multidisciplinary approaches on the topic of identity (or identities, as it is also specified upfront). In a brief forward, the organizer of the volume indicates that the collection results from an initiative of the Social Sciences and Humanities Working Group of the University of Coimbra, and the authors are scholars and teachers from six countries and seven of the best-known and most highly regarded universities in Europe.

The opening essay lifts a veil over a topic that is central to understanding a key element in the formation of group identities, how the Other is identified as different from us – “Whoever is not Greek is a barbarian”, by Juan Luis García Alonso – showing that as far back as in Ancient Greece we can find a telling example of how a cultural group demarcates the barriers between the good (one’s own ethnic/

cultural group) and the bad, which is the Other.

As a confirmation that national identity is constructed in comparison and in contrast to other nations, Virve-Anneli Vibman analyses how language was used in the formation of the Estonian nation, underlying emphasizing the idea that “language served as a means for consolidating the nationality”, but reflecting an important understanding of the fact that, if language planning imposes values, it is also a reflection of cultural values.

The reader is then taken to the Adriatic Sea by Egidio Ivetic who, in an essay all too brief for the broad scope announced in the title (“History as identity: The Adriatic Sea”), leaves clear that the supposedly “homogeneous sea” has a complex history of many and conflicting narratives.

Diana Silver explores the intriguing topic of accents and the “identification and typecasting that takes place in the listener’s mind when confronted with the varieties of oral English”. The essay turns somewhat abruptly into an analysis of English pronunciation taught in Portugal, a topic that is the main focus of the data collected for this paper.

Mirandese, the minority language spoken in a dozen communities in Northeastern Portugal, is the subject of a study by Cristina Martins, who shows how rapid social changes occurring in the region have provoked as a consequence a scarcity of Mirandese speakers (they are mainly bilingual),

something the author sees as a cultural impoverishment.

Jürgen Berkhoff analyses the meaning of *Heimat*, a hard to translate German concept that connotes belonging to a particular space and in this case associated with local identity in the Swiss Alps communities going through transformations brought about by globalization. The author uses as examples of the importance of the concept two contemporary Swiss works and concludes by calling attention to the fact that “in an era of hypermobility, the power of place and belonging is weakening, yet must not be underestimated”.

Canada is the subject of the next chapter. Ana Maria Fraile-Marcos, aware of the fact that in this particular country literature clearly plays a significant role in the creation of a national bond, attempts an identification of key moments in the process of identity building in Canada, using as a representative and telling illustration the novel *419* by Will Ferguson, winner of the Scotiabank Giller Prize in 2012. The essay unambiguously reflects an understanding of literature as value-oriented, thus raising important issues by resuscitating the old debate of whether or not art (literature, in this case) should or should not serve moral and political purposes.

The idea of exceptionalism is a trademark in discussions of American identity. In his essay, Stephen Wilson joins a long a tradition of critics who

have scrutinized the true content of this myth, which has long dominated North American scholarship. Acknowledging that America is indeed different, he aims to show how the belief in exceptionalism is not merely a belief in difference. Promising as it is in laying out the issue, the essay ends too soon, leaving the reader hoping that the alleged myth could be dispelled beyond mere enunciation and denunciation.

The most extended essay in this collection (roughly four times longer than the previous one, which is the shortest of them all) is dedicated to the analysis of the Australian play *Our Country's Good*, by Timberlake Wertenbaker (1988), which is historically based and takes place in a colonial environment. The author introduces the concept of “the Pygmalion effect” (after the sculptor from Ovid’s *Metamorphoses*) as a metaphor for the case of self-fulfilling prophecy the play exposes. However, this alluring device does not reemerge in the concluding pages of the essay, even though it is stated that “the positive changes and improvements that the convicts have achieved through their cultural practices are not still sufficient for them to perceive the reality of the Aborigines and of the white man’s existence in their land and in relation to them”.

A collection of about sixty poems by Celia de Fréine titled *Fiacha Fola* is studied by Lillis Ó Laoire as a case of “world-weary anger” sustaining “a voice contemplating and comment-

ing on disparity and unfairness” that pervades women’s lives as a result of patriarchal oppression in Ireland. Informative in its analysis of the poems and compelling in describing the women’s cause, it is somewhat indirectly that the topic relates to the issues of identity.

The volume ends with a rather general analysis of “The women of the other and us”, aimed at raising the reader’s consciousness to “the need to avoid representing the Other or acting in their stead [here the Other refers to Islamic women]”, and how one should “create room for their voices to be heard”, as Gayatri Spivak has put it.

This quick outlining of the topics covered in this collection should by now have made apparent to the reader what was promised in the subtitle of the volume – it is indeed a multicultural (it covers cultures from the German-speaking Swiss Alpes to the Australian Aborigines and contemporary Canada) as well as multidisciplinary in its approach (from Linguistics to Anthropology and Literature), and it offers a variety and wealth of information and perspectives. Nevertheless, this volume could benefit considerably from an introductory chapter providing the reader with some theoretical tools framing more cohesively and coherently the various contributions gathered there. It did not have to be a long nor thorough theoretical chapter. It would have sufficed to provide something like a description of the project and a narrative of the history of its coming into

being, outlining the theoretical framework that unites and guides the work of these scholars. Identity(ies) is/are clearly a unifying theme, but that does not cover the entire project. Four of the essays do not include the term “identity” in their Key Words.

We are here in the presence of a first – a collective book on the topic of identity covering a wide range of cultures published in English in Portugal. As such, the initiative must be saluted and applauded. One only hopes and expects that in the future we will be offered further excursions into these domains building upon what has been learned in this groundbreaking effort.

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LEITURA EM VOZ ALTA NA AULA DE PORTUGUÊS. ESPAÇO(S) E MODO(S) DE INTERVENÇÃO

SANDRO PATRÍCIO GAMA NÓBREGA

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O estudo sobre as características enunciativas, a história e as condições de ocorrência em contexto pedagógico da leitura em voz alta que Sandro Nóbrega empreende neste volume é o resultado da investigação que desenvolveu, sob orientação da saudosa Doutora Cristina Mello, para o seu doutoramento na Faculdade de Letras da Universidade

de Coimbra. A obra replica a dissertação submetida a provas académicas em 2015, tendo-lhe sido feitas ligeiras modificações, na sua maioria decorrentes da alteração dos programas em vigor no Ensino Básico e no Ensino Secundário, cuja incidência se fez sentir em alguns aspetos do enquadramento pedagógico do objeto de investigação. O facto de esta incidência ter ocorrido é, só por si, sintomática da importância da obra em apreço. A leitura em voz alta é uma das componentes do domínio curricular da oralidade, ao qual, em sucessivas revisões dos programas escolares, foi reservado um lugar secundário na aprendizagem da língua materna, numa posição sempre subsidiária em relação à leitura – literária ou não (nas modalidades de compreensão, análise e interpretação a partir de um suporte impresso) –, à escrita e à gramática. Numa sucessão de contextos programáticos que lhe foram pouco favoráveis, a leitura em voz alta foi-se vendo relegada para funções que não lhe atribuem centralidade, confinada à condição de mecanismo primário de acesso ao texto, sem que a partir dela sejam trabalhadas as competências formativas e comunicativas que especificamente dela decorrem. As anotações que Sandro Nóbrega sentiu necessidade de acrescentar ao texto original da dissertação são sintomáticos da redistribuição mais equilibrada (ainda que apenas ligeiramente) dos domínios de conteúdos nos novos programas e nos documentos complementares entre-