

O Arquipelago Da Insonia Antonio Lobo Antunes

A soaring, symphonic epic by the Portuguese master novelist, considered to be the "heir to Conrad and Faulkner" (George Steiner). The razor-thin line between reality and madness is transgressed in this Faulknerian masterpiece, António Lobo Antunes's first novel to appear in English in five years. *What Can I Do When Everything's On Fire?*, set in the steamy world of Lisbon's demimonde—a nightclub milieu of scorching intensity and kaleidoscopic beauty, a baleful planet populated by drag queens, clowns, and drug addicts—is narrated by Paolo, the son of Lisbon's most legendary transvestite, who searches for his own identity as he recalls the harrowing death of his father, Carlos; the life of Carlos's lover, Rui, a heroin addict and suicide; as well as the other denizens of this hallucinatory world. Psychologically penetrating, pregnant with literary symbolism, and deeply sympathetic in its depiction of society's dregs, Lobo Antunes's novel ventriloquizes the voices of the damned in a poetic masterwork that recalls Joyce's *Ulysses* with a dizzying farrago of urban images few readers will forget.

António Lobo Antunes' novels are known, in part, for their somber and tragic plots, wherein the protagonists often recall their traumatic existences and sometimes resort to suicide. This study aims to recast these novelistic experiences through the framework of Walter Benjamin's concept of melancholy, as well as through an analysis of the uses and the representations of silence in Antunes' works. To this end, I focus on two novels that illustrate this literary phenomenon in the author's most recente cycle of novels, designated as the cycle of silence by Antunes specialist, Ana Paula Arnaut. *O arquipélago da insónia* (2008) and *Que cavalos são aqueles que fazem sombra no mar?* (2009) exemplify these concepts by facilitating a comparative approach that highlights the cohesive presence of these themes while also evidencing their distinct and iterative manifestations. *O arquipélago da insónia* (2008) and *Que cavalos são aqueles que fazem sombra no mar?* (2009) exemplify these concepts by facilitating a comparative approach that highlights the cohesive presence of these themes while also evidencing their distinct and iterative manifestations.

A representação polifónica dos aspectos clínicos da depressão e uma concepção do discurso como processo terapêutico revelam-se compatíveis com um projecto psicoterapêutico que, propondo o tratamento da doença, exige do leitor o compromisso de uma relação analítica.

C'est à partir de quatre romans de Claude Simon - *L'Herbe*, *La Route des Flandres*, *Histoire*, *Leçon de choses* -, et de quatre romans d'Antonio Lobo Antunes - *Le cul de Judas*, *L'Ordre naturel des choses*, *Le Manuel des Inquisiteurs* et *Que ferai-je quand tout brûle ?* - que Felipe Cammaert bâtit une théorie du temps romanesque révolu. Un livre éclairant sur les procédés discursifs et les thématiques récurrentes des deux auteurs.

Set in the aftermath of the "Carnation Revolution" of April 25, 1974, Antonio Lobo Antunes's *Warning to the Crocodiles* is a fragmented narrative of the violent tensions resulting from major political changes in Portugal. Told through the memories of four women who spend their days fashioning homemade explosives and participating in the kidnap and torture of communists, the novel details the clandestine activities of an extreme right-wing Salazarist faction resisting the country's new embrace of democracy.

Unificando os mais importantes romances portugueses publicados nos últimos sessenta anos, *Romance Português Contemporâneo. 1950 -2010* evidencia uma nova perspetiva teórica sobre a evolução da globalidade do romance português entre os textos de Vitorino Nemésio, Agustina Bessa-Luís, Vergílio Ferreira, Carlos de Oliveira e Fernando Namora, na década de 1950, e a emergência de uma Nova Narrativa Portuguesa no século XXI, manifestada na escrita de Gonçalo M. Tavares, José Luís Peixoto, Patrícia Portela, Sandro William Junqueira, João Tordo, Afonso Cruz, Valter Hugo Mãe, David Machado, Joana Bértholo, Ricardo Adolfo, João Paulo Oliveira e Costa, Sérgio Luís de Carvalho, Henrique Levy, Ana Cristina Silva, Pedro Almeida Vieira, Nuno Camarneiro, Pedro Guilherme- Moreira, Paulo Moreiras, Paulo Bugalho, António Canteiro, Pedro Medina Ribeiro, Luís Curado, Luís Caminha, Paula de Sousa Lima, Raquel Ochoa e outros.

Arcipelago dell'insonnia narra la storia di tre generazioni di una facoltosa famiglia del Portogallo rurale: dall'ascesa, grazie alla caparbieta e al dispotismo del capostipite, fino all'ineluttabile crollo. Si avvicendano e si mescolano in modo frammentario le voci dei protagonisti, come anche i piani narrativi del presente e del ricordo, senza rispettare la sequenzialità temporale o semantica, né instaurare soluzioni di continuità fra realtà e irrealtà. Al centro della narrazione c'è quel che rimane della casa colonica, intrisa di memorie; le intemperanze del patriarca che abusa delle serve e maltratta i contadini con l'appoggio del fattore, amico e fedele braccio destro; ci sono le vicende di due fratelli – di cui uno solo legittimo – trattati in modo impari dal padre, e c'è la voce dolente di un nipote affetto da autismo che paradossalmente, sebbene in modo onirico e visionario, dall'ospizio in cui è recluso, è l'unico a conservare piena memoria del passato familiare e a svelare i nessi segreti di tante storie. Ma la prosa sensazionale di António Lobo Antunes e il suo straordinario immaginario sono, come in tutti i suoi romanzi, i protagonisti assoluti.

Recounts the anguished tale of a Portuguese medic haunted by memories of war, who, like the Ancient Mariner, will tell his tale to anyone who listens. In the tradition of William Faulkner and Gabriel García Márquez, Lobo Antunes weaves words into an exhilarating tapestry, imbuing his prose with the grace and resonance of poetry. The narrator, freshly returned to Lisbon after his hellish tour of duty in Angola, confesses the traumas of his memory to a nameless lover. Their evening unfolds like a fever dream, as Lobo Antunes leaps deftly back and forth from descriptions of

postdictatorship Portugal to the bizarre and brutal world of life on the front line. The result is both tragic and absurd, and belongs among the great war novels of the modern age.

In the eight pieces that make up *Land Without History*, first published in Portuguese in 1909, Euclides da Cunha offers a rare look into twentieth century Amazonia, and the consolidation of South American nation states. Mixing scientific jargon and poetic language, the essays in *Land Without History* provide breathtaking descriptions of the Amazonian rivers and the ever-changing nature that surrounds them. Brilliantly translated by Ronald Sousa, *Land Without History* offers a view of the ever changing ecology of the Amazon, and a compelling testimony to the Brazilian colonial enterprise, and its imperialist tendencies with regard to neighboring nation-states.

Venice's Commissario Brunetti takes on his "most difficult and politically sensitive case to date" in the gripping New York Times–bestselling series (Booklist). In *Death and Judgment*, a truck crashes and spills its dangerous cargo on a treacherous road in the Italian Dolomite mountains. Meanwhile, in *Santa Lucia*, a prominent international lawyer is found dead aboard an intercity train. Suspecting a connection between the two tragedies, Brunetti digs deep for an answer, stumbling upon a seedy Venetian bar that holds the key to a crime network that reaches far beyond the lagoon. But it will take another violent death in Venice before Brunetti and his colleagues begin to understand what is really going on. "No one is more graceful and accomplished than Leon." —The Washington Post "The sophisticated but still moral Brunetti, with his love of food and his loving family, proves a worthy custodian of timeless values and verities." —The Wall Street Journal "[Brunetti's] humane police work is disarming, and his ambles through the city are a delight." —The New York Times Book Review "The heady atmosphere of Venice and a galaxy of fully realized characters enrich this intriguing and finally horrifying tale." —Publishers Weekly "The first of Leon's books to knit together all her strengths: endearing detective, jaundiced social pathology, and a paranoid eye for plotting on a grand scale." —Kirkus Reviews

O arquipélago da insónia, vigésimo livro de Lobo Antunes, é a primeira obra de uma trilogia sobre o mundo rural. "Eu tenho a impressão que este livro é o primeiro de uma trilogia que se passa fora de Lisboa. Este, no Alentejo. O Que estou a fazer agora no Ribatejo e o outro provavelmente na Beira Alta", revela o autor. Comparado com Faulkner, Joyce e Conrad, o português é internacionalmente aclamado por sua escrita difícil e altamente subjetiva: "Eu sei que ninguém escreve como eu, mas isso não me traz alegria nenhuma." "De onde me virá a impressão que, na casa, apesar de igual, quase tudo lhe falta?" Assim se inicia a história de *O arquipélago da insónia*: com a imagem de um casarão outrora imponente, símbolo de poder de uma época em que nada faltava, mas que agora parece abandonado. E é por meio de uma polifonia de vozes - o avô poderoso e seu neto autista, feitores e empregadas submissas, personagens vivos ou já mortos -, que António Lobo Antunes constrói uma história de decadência e desilusão que atravessa três gerações de

uma família que antes foi poderosa, proprietária de terras no interior de Portugal. Nas páginas de O arquipélago da insónia não convergem apenas ecos dos personagens que povoam as páginas de romances anteriores do autor; nelas estão muitos dos motivos e das obsessões de sua escrita - o relógio, os retratos, os fantasmas, a procura do silêncio. É uma história narrada como em sonho, em que as diferentes vozes se fundem ou se intercalam, e finalmente escapam da sequência temporal. Desse conjunto de impressões surge um romance único, arrebatador, de um mestre da prosa contemporânea.

Como viver junto de fantasmas? Foi esta a pergunta que levou Evelyn Blaut Fernandes a ler nos romances de António Lobo Antunes um conjunto de sentidos fundamentais que vão da fantasmagorização da casa à (in) comunicabilidade nas relações familiares. Neste estudo, a autora reflecte, com perspicácia, sobre personagens e emoções que habitam as casas assombrosas e fantasmáticas da ficção antuniana.

Este livro reúne uma série de textos que debatem estética e escritura. Na primeira parte, a discussão tem como ponto de partida a singularidade da obra literária em direção a uma alteridade infinita frente ao outro. A segunda, trata do outro, do discurso a partir do aparentemente fora, para adentrar na experiência diferida com a textualidade. Finalmente, na terceira parte, há um suplemento com pesquisas ainda em andamento, de um pensar incipiente, mas já afetado pela escritura, desdobrado em uma herança, essas experiências no escrever-pensar reúnem um futuro, uma promessa.

Focusing on the various intersections between illness and literature across time and space, *The Portrait of an Artist as a Pathographer* seeks to understand how ontological, phenomenological and epistemological experiences of illness have been dealt with and represented in literary writings and literary studies. In this volume, scholars from across the world have come together to understand how the pathological condition of being ill (the sufferers), as well as the pathologists dealing with the ill (the healers and caregivers), have shaped literary works. The language of medical science, with its jargon, and the language of the every day, with its emphasis on utility, prove equally insufficient and futile in capturing the pain and suffering of illness. It is this insufficiency and futility that makes us turn towards the canonical works of Joseph Conrad, Samuel Beckett, William Carlos Williams, Virginia Woolf, Kazuo Ishiguro, Miroslav Holub as well as the non-canonical António Lobo Antunes, Yumemakura Baku, Wopko Jensma and Vaslav Nijinsky. This volume helps in understanding and capturing the metalanguage of illness while presenting us with the tradition of 'writing pain'. In an effort to expand the definition of pathography to include those who are on the other side of pain, the essays in this collection aim to portray the above-mentioned pathographers as artists, turning the anxiety and suffering of illness into an art form. Looking deeply into such creative aspects of illness, this book also seeks to evoke the possibility of pathography as world literature. This book will be of particular interest to undergraduate, postgraduate and research students, as well as scholars of literature and medical humanities who are interested in the intersections between literary studies and medical science.

The fate of two families are tied to the history of Portugal in this novel that spans the globe from Mozambique to Lisbon. This captivating tale is told in two parts. The first presents Lidia Jorge's version of a traditional story about a series of supposed incidents set in Beira, Mozambique. The events take place in the final years of Portugal's colonial African wars as an undisclosed narrator describes the military wedding of a young Portuguese ensign and an equally young bride. The wedding is followed by the mass poisoning of hundreds of native Africans and the arrival of a rain of locusts. The story ends grimly with the groom's suicide. Evita Lopo, the unnamed bride from the first part, narrates the remainder of the story. Twenty years have gone by and she reviews the past and questions the unidentified narrator's rendering of events in the first section. Evita's reminiscences destroy the credibility of the earlier story, and she supplies the reader with a great deal of information that the author of the previous account had suppressed or to which he or she merely alluded. It becomes apparent that betrayal and guilt have motivated all of the characters' actions.

The narrator of this stark and elegantly translated novel is a psychiatrist named António Lobo Antunes, returning from vacation to his loathed job at Miguel Bombarda Hospital in Lisbon. Over the course of the trip, the narrator's mind ranges over the monstrosities he encountered in the colonial wars in Angola in the 1970s and in his work; through the layering of memories, he draws parallels between the destruction of the war and the questionable care offered to the mentally ill.

A novel about the horrors of war and its aftermath from one of Europe's most brilliant authors Award-winning author António Lobo Antunes returns to the subject of the Portuguese colonial war in Angola with a vigorous account of atrocity and vengeance. Drawing on his own bitter experience as a soldier stationed for twenty-seven months in Angola, Lobo Antunes tells the story of a young African boy who is brought to Portugal by one of the soldiers who destroyed the child's village, and of the boy's subsequent brutal murder of this adoptive father figure at a ritual pig killing. Deftly framing the events through an assembly of interwoven narratives and perspectives, this is one of Lobo Antunes's most captivating and experimental books. It is also a timely consideration of the lingering wounds that remain from the conflict between European expansionism and its colonized victims who were forced to accept the norms of a supposedly superior culture.

The Britannica Book of the Year 2009 provides a valuable viewpoint of the people and events that shaped the year and serves as a great reference source for the latest news on the ever changing populations, governments, and economies throughout the world. It is an accurate and comprehensive reference that you will reach for again and again.

Nearing the end of his life in a Lisbon nursing home, former state minister and friend of Portuguese dictator Salazar ruminates on his inept son, illegitimate daughter, and the Revolution that ended the dictatorship and its regime. Reprint.

Rui S., a political historian, is unable to accept the circumstances of his life: his mother's death from cancer, his estrangement from his family, his rejection by his first wife and children, his political vacillations and his ambiguous feelings for his second wife.

Set in Lisbon in the 1970s during the dissolution of Portugal's African colonies, a stunning novel combines Portuguese history with the unforgettable tale of Vasco da Gama who, along with his band of fellow heroes, starts to reclaim Lisbon by winning it, piece by piece, in fixed card games. Reprint.

"Começamos por uma casa, pelo sentimento uma força em exercício, um poder que vem de há muito tempo, quando essa casa era igual mas era uma herdade, um latifúndio, quando nada faltava - a família, as empregadas na cozinha, o feitor, os campos, a vila ao fundo, e a voz do avô a comandar o mundo. Agora há fotografias no Alentejo em vez de pessoas, e há objectos, cientes que também acabarão sem ninguém, há memórias de quem dorme, ou morreu, mortos que não sabem se a vida foi vida, há os irmãos, um é autista, e a imagem da mãe muito nítida, sempre de costas ""(alguma vez a vi sem ser de costas para mim?)"". Nessa altura já não se sabia a que cheira o vento, como não se sabe para onde foi a Maria Adelaide, morta também, foi para Lisboa? A herdade foi tirada ao autista, e a doença (de quem?) é um arquipélago branco nas radiografias dos outros, um arquipélago normal, inocente. Estão todos mortos ou estão todos a sonhar e trocaram de sonhos, como se pudessemos trocar de sonhos. De qualquer forma, sabemos que daqui a nada será manhã - mas aquilo que se disse ainda se ouve lá dentro: ""(- Não precisa de se casar comigo menino o seu pai nunca casou comigo)"". E então vamos sabendo que não será manhã nunca.

O que poderá talvez deixar mais intrigado o leitor que pela primeira vez se depare com o título Travessias pela Literatura Portuguesa: estudos críticos de Saramago a Vieira é a aparente anomalia na disposição dos nomes que aparecem em subtítulo: de Saramago a Vieira. Não faria mais lógica de Vieira a Saramago? No entanto, quando percorremos o conjunto de oito artigos que compõem este volume, compreendemos que eles não estão dispostos por ordem cronológica.

On the tenth anniversary of the return of their battalion from Mozambique, five men attempt to rekindle the fraternal bond that helped them survive the colonial war that was Portugal's Vietnam. In turn, they tell the stories of their lives before, during, and after the revolution that overthrew the long-lived Salazar dictatorship.

From the author The New Yorker hails as "one of the most skillful psychological portraitists writing anywhere." The Splendor of Portugal's four narrators are members of a once well-to-do family whose plantation was lost in the Angolan War of Independence; the matriarch of this unhappiest of clans and her three adult children speak in a nightmarish, remorseless gush to give us the details of their grotesque family life. Like a character out of Faulkner's decayed south, the mother clings to the hope that her children will come back, save her from destitution, and restore the family's imagined former glory. The children, for their part, haven't seen each other in years, and in their isolation are tormented by feverish memories of Angola. The vitriol and self-hatred of the characters know no bounds, for they are at once victims and culprits, guilty of atrocities committed in the name of colonialism as well as the cruel humiliations and betrayals of their own kin. Antunes again proves that he is the foremost stylist of his generation, a fearless investigator into the worst excesses of the human animal.

Compilação de pequenos textos publicados na revista Visão em que o autor aborda temas do foro pessoal, quase como o espelho de uma reflexão interior ou do que lhe vai na cabeça e na alma combinando autobiografia e ficção de forma criativa. Sendo muito mais acessíveis ao público do que os romances do autor, estas crónicas não descurem uma forte componente literária.

Em Que cavalos são aqueles que fazem sombra no mar?, Lobo Antunes narra a gradual dissolução de uma numerosa família, dona de propriedades de terra, que foi perdendo tanto os bens materiais como a integridade de seus laços mais íntimos. Sua

