This is a repository copy of *The heart of the metropole: Urban space and interracial relationships in 'Fidelidade' by Vimala Devi, 'Um Encontro Imprevisto' by Henrique de Senna Fernandes, and 'Nina' by Orlanda Amarílis*.

White Rose Research Online URL for this paper:
http://eprints.whiterose.ac.uk/105264/

Version: Accepted Version

The Heart of the Metropole: Urban Space and Interracial Relationships in 'Fidelidade' by Vimala Devi, 'Um Encontro Imprevisto' by Henrique de Senna Fernandes, and 'Nina' by Orlanda Amarílis

Paul Melo e Castro[1]

Abstract:

This article looks at the Lisbon-set stories 'Fidelidade' by Vimala Devi, 'Um Encontro Imprevisto' by Henrique de Senna Fernandes, and 'Nina' by Orlanda Amarílis, all of which dramatise a dead-end relationship between a colonised man and a metropolitan woman in the final years of Portuguese colonialism. It analyses how these narratives use the resources of the short story to challenge the colonial discourse of Lusotropicialism, hegemonic in Portugal in the years following the Second World War, and – via the spatial and interpersonal deixis of their 'intermediate elite' protagonists – inscribe the experience of colonised subjects on the margins of the imperial capital and reflect on the dynamics of identity affecting their home territories. This article concludes by arguing for a broad comparative practice that can bring a much-needed perspectivism to key issues in postcolonial studies in Portuguese and animate neglected parts of the worldwide Portuguese-language literary archive.

Key Words: Short Story; Chronotope; Postcolonialism; Urban Space; Goa; Macau; Cape Verde; Lusotropicalism; Interracial Relationships; Lisbon

Colonialism did not only affect an *elsewhere* far from Europe: the home countries of empire were just as much part of the colonial process as their territorial dependencies. Here I analyse three Portuguese-language short stories that reflect that fact, key parts of debut collections by authors who broke new ground in the literature of their respective homelands and, in so doing, contributed to the burgeoning worldwide of postcolonial fiction considering (ex-)imperial metropoles from a colonised perspective. These stories are 'Fidelidade'

by the Goan Vimala Devi,[2] 'Um Encontro Imprevisto' by the Macanese Henrique de Senna Fernandes,[3] and 'Nina' by the Cape Verdean Orlanda Amarílis.[4] These authors dramatise colonial relations at a moment of distantiation between their places of origin and colonial Portugal, principally via the interaction of a colonised man and a metropolitan woman that inverts the sexist configuration of Lusotropicalism, the dominant Portuguese colonial discourse of the time. The dead-end nature of their relationships exposes the truth of colonised difference covertly presupposed by the same ideology. In their representation of the interpersonal dynamics of urban space in a colonial metropolitan context, the three narratives use the resources of the modern short-story genre to stage the feelings of exclusion, marginality or otherness experienced by the colonised subject at the heart of the imperial capital.

Though it enjoys canonical status among critics of the genre, Frank O'Connor's view that the modern short story deals with a 'little man' drawn from a 'submerged population group' (2003: 2) must be qualified in the present context. Portugal's 1930 Colonial Act, the harshest piece of legislation in the twentieth-century history of Portuguese imperialism, automatically deemed the inhabitants of Goa, Macau and Cape Verde to be 'civilised' (unlike the *indígenas* of continental Africa, São Tomé and Príncipe and Portuguese Timor). Furthermore, the elites of the second-tier territories were often partly or entirely of non-European descent, yet supposedly 'Portuguese' in name, language and religion or else considered familiar with advanced culture and mores. They frequently held important ranks, either within the administrative structures of their home colonies or in other Portuguese-controlled territories, in a semi-peripheral Portuguese empire lacking the wherewithal at the disposal of more powerful colonisers. The protagonists here, though on the outside in Lisbon, belong to the upper echelons of colonies occupying an intermediate and residual position in the third Portuguese empire, the final stage in its history. Their stories probe the divergent identity of such relatively privileged figures vis-à-vis metropolitan Portugal and, in so doing, challenge the integrative discourse used to justify an anachronous Portuguese imperialism.

---

[2] In *Monção*, (Lisbon: Dédalo, 1963)
[3] In *Nam Van* (Macau: Self-published, 1978)
[4] In *Cais de Sodré té Salamansa* (Coimbra, Centelha, 1974)

This discourse became hegemonic in the post-Second World War period in which the chosen stories are set. Portugal, under its dictator Salazar, insisted on retaining its empire when other colonial powers, in a better position to maintain neo-colonial influence, were relinquishing formal control of theirs. In fact, Portugal denied it even had colonies. As Salazarist sloganeering proclaimed, the country was instead a unified nation from the Minho province bordering Northern Spain to Timor on the edge of Oceania. In an influential argument, Margarida Calafate Ribeiro has contended that, especially in this period, 'Portugal existed through its empire and, by this means, imagined itself to be central' (2004: 51; translation mine). Yet a centre always implies a periphery, and centrality of power a dominated margin. Despite official protestations to the contrary, by considering itself the centre Portugal positioned its colonies accordingly as such a margin. In representing the 'centre' from a new angle and writing the disjunctive experience at the heart of the metropole of figures from the empire's privileged periphery, Devi, Senna Fernandes and Amarílis represent the coloniality of their diegetic presents in what we can read today as a postcolonising gesture.

The discourse gainsaid by Devi, Senna Fernandes and Amarílis has come to be known as Lusotropicalism. Originally posited in the 1940s and 1950s by the Brazilian sociologist Gilberto Freyre, and later adapted by the Salazar regime to provide the socio-historical validation for a mythic Portuguese difference, Lusotropicalism epitomises the Portuguese colonial paradox of denying yet also affirming a centre-periphery relationship between Portugal and its non-European territorial dependencies. Fernando Arenas glosses Lusotropicalism as arguing that 'due to a series of interrelated climatological, geographical, historical, cultural and genetic factors', the Portuguese were 'more inclined to racially intermix with people of the tropics' (2015: 7). As a supposed consequence of this egalitarian bent, Portugal, over more than 400 years, had developed into what Salazarist terminology defined as a 'multiracial, pluricontinental nation'. This discourse not only framed as strength what had been considered by the central European powers as an index of Portuguese imperial weakness – the historical visibility of racial intermixture – it also compensated for the ongoing geopolitical subordination of Portugal by re-casting

the nation as uniquely moral compared to its colonial peers. Though, as Cláudia Castelo maintains, it was only the official line for a relatively short period after the Second World War (1998: 45), Lusotropicalism struck deep roots in the Portuguese consciousness, providing an internally compelling definition of Portugal's national identity and justifying the perpetuation of its colonial rule by denying its imperial nature.

The paradox is that this belated Lusotropicalism was adopted at a historical juncture in which cross-racial unions were at an all-time low in the Portuguese *Ultramar*, or overseas provinces (c.f. Bender, 1978: 32). Boaventura de Sousa Santos has argued that a Portuguese postcolonialism must take into account the banality of racial mixing (2002: 11) in comparison to other colonial formations. Care must be taken here, in that this line of thinking takes colonial discourses on miscegenation at their word. Given that all European colonial empires featured racial mixing and, in certain circumstances, significant multiracial populations, perhaps the question is why the burden of miscegenation fell so heavily upon the Portuguese. Eschewing any theme of reproduction, the stories here focus on two other linked points, the relative lack of what Sousa Santos calls 'racial interpenetration' (2002: 11) at the moment it was most trumpeted and the 'sexist rules of sexuality' (2002: 17) that he argues governed Lusotropicalism.

Indeed, given the lack of a mixed-race community exceeding 1% of the population in any late Portuguese colony (bar the 'originally' mixed islands of Cape Verde and São Tomé and Príncipe), we might understand Salazarist Lusotropicalism as part of a demand for colonial mimicry, understood after Homi Bhabha as 'the desire for a reformed, recognisable Other', 'a subject of difference that is almost the same but not quite' (122: 2007). Where the mimicry demanded in Bhabha's theory was purely behavioural, Portuguese colonial discourse demanded an acculturation unaccompanied by any mass programme of education or development but justified by ideas of amalgamation that were in rather bad faith. Freyre's initial version of Lusotropicalism, deeply racialist as it was, still stressed the hybrid origins of the Portuguese and the cultural cross-fertilisation between Europeans and other races. In the post-war Salazarist re-

working of his ideas to which I have been referring, however, as Anna Klobucka contends:

> [t]he dissemination of European values in Africa and Asia presented itself to the regime as a one-way street, a process from which Portugal and the Portuguese should emerge unaffected by the potentially harmful (and not, as for Freyre, beneficial) confluence of the tropics. Neither was the regime's eventual endorsement of Lusotropicalist ideology in full conformity with Freyre's ideas: it elided his insistence on 'balanced antagonism' by stressing the sameness of globally disseminated Portugueseness over notions of opposition and difference and transformed his strongly eroticised vision of intercultural and interracial symbiosis into a sanitized ideal of Christian brotherhood (2008: 473)

Metropolitan Portugal as understood in late-colonial discourse was thus implicitly above and outside its empire, the fount of Portugueseness but unchanged by the process of its diffusion. Despite the rhetorics of intermingling, the ideal colonised subject of the exterior space would share a language, religion, even names and perhaps bloodlines with metropolitans, yet nonetheless remain separate, subordinate, and submissive.

Nevertheless, even with the over sexual content now dialled low, Lusotropicalism continued to be framed as something performed by a male Portuguese, the 'Luso', on a tropical object, the feminised peoples and spaces of the empire (c.f. the original considerations of Freyre, 1961: 53). Boaventura has glossed the obvious sexist configuration of this discourse as allowing for 'the white man to sleep with the black woman, but not the black man to sleep with the white woman' (2002: 16). Had it ever existed, Portugal's neo-Brazilian racial democracy in the tropics would have had a very limited sexual franchise. In the Portuguese empire post-1950, when it was reframed as the *Ultramar*, and Salazarist Lusotropicalism was gaining traction, one area where a contrary experience of inequality and of the limitations of civic identity was put forward

was in the emerging Portuguese-language literature produced by colonised subjects.

'Fidelidade', 'Um Encontro Imprevisto' and 'Nina', I argue, participate in this contestation, refuting Lusotropicalism's ideas of common cause and potential integration and signalling the ultimate difference of their non-European protagonists. If the modern short story logs fragments of experience in which workaday conventions and expectations are shaken (May, 1994: 199), then these narratives can be seen to challenge colonialism by representing sharp moments in which its logic is usurped and its postulations contradicted. They undercut the 'continuist, accumulative, temporality' (Bhabha, 2007: 209) of the Lusotropical pedagogy of Portuguese discourse with performances of difference, snap situations in which the colonised other either falls outside or declines integration into hegemonic structures of metropolitan identity. These barbed instants metonymise conditions on the ground in a metropole where racialised bodies circulate and come into intimate contact with metropolitan counterparts - dismantling any idea of the metropole's exclusion from its own imperial space - and where, at the same time, the mythic idea of any Portugal writ large over the world as some pluriracial miracle is given its lie.

The specific conditions of late-colonial urban space thus enable these stories. Though Lisbon is perhaps the imperial metropole with the least claim to be considered a metropolis, in these stories it plays the role of 'the big city' in relation to the smaller-scale colonial societies from which the protagonists originate. Here, as elsewhere in postcolonial fiction, nineteenth-century spatial tropes of the city and the country are recycled to figure the relationship between purported metropolitan centre and restive colonial periphery.

According to JJ Van Baak, space in literature must be analysed in terms of point of view and deixis (1983: 1), which will be my approach here. The spatial focalisation in the three stories of Devi, Senna Fernandes and Amarílis is what Bertrand Westphal terms 'allogenous'. Neither endogenous nor radically exogenous, this viewpoint is 'characteristic of those who have settled into a place, becoming familiar with it, but remaining foreigners to the eyes of the indigenous population' (2011: 128). Such a term better describes the protagonists of the stories than the binary essentialism inherent in the common

postcolonial idea of the 'double vision' of the colonised, yet needs qualifying in the late-colonial Portuguese context.

In his discussion of postcolonial representations of London, John Clement Ball argues that migrant subjects are 'physically detached from but psychologically and culturally attached to non-English places and national identities, through which their experiences and portrayals of London are constantly processed' (2003: 31). The same does not quite apply to the stories analysed here, indicating the divergence of post/colonial experience in and between empires, times and spaces. True, the shuttling between a metropolitan 'here' and an original 'there', what Bhabha terms the 'disjunctive present' (2007: 112) of the migrant, is found both within the individual narratives and the short story sequences from which they were taken. But, in all but the most generic sense, it is not 'national' identities as such to which the characters are attached, but more fine-grained ethnic allegiances, items and details of cultural, religious, linguistic even alimentary identity, senses of belonging that are not conceived in national or even overtly racial terms. Supposedly Portuguese in their imperial home territories, coming to feel non-European Portuguese in the supposed centre of empire, it is this split that creates the particular 'allogeneity' of these elite figures.

The play of 'here' and 'there' in the migrant viewpoint of Devi, Senna Fernandes and Amarílis's protagonists brings me to the issue of deixis, Van Beek's second spatial factor. Russell West-Pavlov argues that spatial deixis is autopoeic, that the ego's sense of self is created through locational reference (2010: 2). In short, identity is partly dependent on surroundings. Taken in conjunction with a Benvenistian model of subject deixis, in which the first and second person positions are mutually constitutive, I argue that the (post)colonial subjecthood of the colonised protagonists is produced through their interaction with metropolitan space (understood in contrast to an elsewhere) and the figures around them, in particular the 'I' and 'you' of the inoperative romantic couple. Not only does the city, understood in Lefebvre's sense as both a social and physical entity, vary in accordance with the changing cultural and social position of the subjects within it (Wirth-Nesher, 1996: 7), but the subject is also shaped by the city. Identity and experience are profoundly context determined.

In each story, the dynamism of identity within spatial and interpersonal deixis leads to chronotopic effects, what Mikhail Bakhtin called the binding together of space and time 'in indissoluble unions with emotional-evaluative connotations' (quoted in Van Baak, 1983: 22). Bakhtin gives examples of narrative moments of (dis)junction, such as meeting/parting and recognition/non-recognition, as key instants when time and space fuse and historically specific emotional resonances are created (1981: 85). It is around such 'foreshortened' moments (Falconer and Hitchcock, 1998: 699) or 'motivic chronotopes' (Bemong and Borghart, 2010: 6) that 'Fidelidade', 'Um Encontro Imprevisto' and 'Nina' revolve. Furthermore, it is through these moments that the protagonists make the shift from innocence to experience commonly associated with the short story, here concerning the ambiguities of the late-colonial metropole.

Two-Timing Colonial Lisbon

It is the focus on such motivic chronotopes in Devi, Senna Fernandes and Amarílis's short stories that allow them to achieve the concision necessary to the modern short story, which Allan Pasco attributes to its focus on the singular over the multifarious, the unified over the dispersed (1991: 408). In Devi's 'Fidelidade', drawn from her 1964 collection *Monção,* written two years after the integration of Goa into the Indian Union, the chronotope is an uncomfortable assignation in an anonymous hotel. Apparently set in the 1950s, the story features two characters: Chandracanta, a young Hindu Goan studying medicine in Lisbon, and Luísa, his metropolitan classmate and lover. We know from an earlier story in Devi's collection entitled 'Dhruva' that Chandracanta has a wife of that name at home through an arranged marriage. 'Fidelidade' begins, then, with Chandracanta in seeming contravention of the story's very title as we join the action *in media res* with Luísa dressing and initiating a conversation about the adulterous couple's future. The *topos* here is of intimacy in an impersonal space and the difficult conversation that follows. We witness the discussion from Chandracanta's point of view and are thus privy to a moment in the lifeworld of the migrant, the alternate demands of the 'here' of his face-to-face conversation

with a lover and the 'there' of his memories of home, wife and family, which the reader has already glimpsed in 'Dhruva' (which recounts the family reception of the newly weds).

In essence, then, Luísa and Lisbon stand in contrast to Dhruva and Goa. While Dhruva is an example of the submissive bride Fatima Gracias describes as idealised by Goan tradition (1996: 142) and has been transferred to Chandracanta's family upon marriage, Luísa is an autonomous individual apparently alone in the city. She is at the edge of shifts in Portuguese and European society that have led away from traditional female roles and expectations in both professional and personal life. The nondescript hotel suite and the grey winter city that Chandracanta can see in the middle distance through the window, where pedestrians 'hurried by, collars turned up against the rain, not making a sound' (2015: 169) contrasts with the multigenerational family he has left at home, an interface with his wider community. Even the weather, the 'drizzle that drifted down almost imperceptibly' (2015: 169), is implicitly juxtaposed with the copious rain that forms the dramatic backdrop to the Goa-set stories of *Monção.*

The spatial opposition that runs through the story, exemplified by Chandracanta standing staring through the window at the streets below, is between 'inside' and 'outside', a binary Van Baak argues is often used to model world pictures (1983: 60), the ideological envisioning of the status quo and the subject's perception of his place in relation to it. Chandracanta has come to the imperial metropole seeking further training in a western rationalistic culture only to discovers there the extent and importance of his own difference. The inside and outside around which the story is structured is the young man's attachment to his home, ancestral religion and culture versus Luísa's appeal to him to forsake these ties for their relationship and the deeper assimilation into the Portuguese centre it appears to offer.

Chandracanta's experience of alienation is not limited to Portugal. In 'Dhruva' we learn that he has decided to leave Goa to study in Europe against the wishes of his family. Here we see a clear generation gap, where Chandracanta has moved away from a pattern of life enshrined by tradition and been influenced by the new social currents of the 1950s. At the same time, once in the

metropole, he is marked as an outsider at one remove to the knowledge he wants to acquire and his reaction to the apparent opportunities is conditioned by the prior claim of his native identity. Whereas Senna Fernandes and Amarílis's stories have as their dramatic pinnacle a moment of (mis)recognition of outer characteristics, and so occur in public space, 'Fidelidade' is about reaching an inner contradiction and is played out in a simulacrum of domestic space, which for Gerry Smyth and Jo Croft is the discursive arena where the intimate battle for subjectivity takes place (2006: 16).

Alito Sequeira has argued that one of the main aims of Portuguese colonialism in Goa was occidentalisation, by which he means the 'actual and potential absorption of Goa and Goans into Portuguese culture' (2002: 211) and which he contrasts with British Orientalism on the Indian subcontinent. Luísa's behaviour towards Chandracanta suggests, however, that assimilatory and orientalist attitudes are not entirely incompatible. As 'Fidelidade' progresses, Luísa gradually belittles Chandracanta's background. His name, she says, reminds her of 'a baby babbling' (2015: 169), an example of the infantilisation of difference across colonial binaries and a pointed comment in a Portuguese imperial context where the 'uncivilised' long held the legal status of minors. She attempts to undermine one by one the cornerstones of the young Goan's native identity – education, religion and marriage – with the aim of sealing her 'absorption' of him and cementing their liaison.

The next thing Luísa mocks is the way medicine is taught at the Goa Medical School, one of the oldest such institutions in Asia, but where students learnt anatomy from dummies rather than cadavers, in deference to local feeling about the inviolability of corpses. Here we have a glimpse of the official misprision of Goa's facilities for medical education, which Bastos argues provides evidence of a 'colonial structure that hierarchised peoples, places and functions' (2005: 25), envisioning certain colonised agents as a cat's paw at the periphery without giving them equal status vis-à-vis the centre. When Luísa goes on to laugh at the idea of Hindus regarding cows as sacred, we realise that her Eurocentrism is strategic, a rhetorical stratagem to sever Chandracanta's attachment to the past by diminishing it in his eyes. We can read Luísa's attempt to convince Chandracanta to leave his culture behind, dissolve his marriage and

leave with her for Africa as an attempt on a personal level to negate his alterity and enlist his participation in Portugal's ongoing 'turn to Africa', the concentration of the late-colonial empire on the vast, potentially profitable colonies of Angola and Mozambique.

Though Luísa is a metropolitan woman and Chandracanta a colonial man, there is no real inversion of the values of Lusotropicalism to complement her infringement of its sexist rules. Her discourse parallels the general way in which European imperial powers interpellated their colonised subjects with European values such that they should understand themselves as peripheral to these standards while accepting their centrality. Luísa acts then as the siren of hegemony, seeming to offer the opportunity for Chandracanta to swap sides, to perform, in Edward Saïd's terms a switch between the inherited identity of filiation and the assumed belonging of affiliation (1983: 9).

Luísa's game fails for two interconnected reasons: Chandracanta's ultimate 'loyalty' and her own blindness. If assimilation was, in Caroline Ifeka's claim, 'the chimera of the Indo-Portuguese world' (1984: 186), we must nevertheless bear in mind that, as her terminology suggests, this mirage enticed above all Goan Catholics. Chandracanta, as his surname Dessai indicates, is a Brahmin, but from the majoritarian Hindu community. Though this elite was far from disconnected to Portuguese power, we see in the young Goan's rejection of Luísa's overtures the native barriers to Lusotropicalism outlined by Orlando Ribeiro in his 1956 report on Goa, where he described the territory as, outside a small sliver of the Catholic upper castes, the 'least Portuguese land of all' (1999: 60; translation mine).

Throughout the story, Luísa betrays no anxiety over Chandracanta's eventual choice, trusting in the self-evidence that he should align with her plans. There are a series of historical resonances in her attitude and aims, which echo the initial Portuguese proselytization in India and appeal to the historical role of Goans in the colonisation of Africa, where, especially in what would become Mozambique, their contribution was vital. Yet Chandracanta's bedrock of Hindu identity ultimately shows the impossibility of any frictionless attempt to assimilate Goans on metropolitan terms and suggests a wider attachment to an autochthonous inheritance and local identity that would have complicated the

obedient mobilisation of even Catholic subjects and of which Luísa shows no understanding. There was, in the space of the Portuguese empire, significant religious and cultural difference that resisted incorporation into the 'Christian brotherhood' of late-colonial Lusotropicalism.

In the end, the metropolitan woman's attempt to integrate Chandracanta into her plans for the future breaks down. If, as Cielo Festino argues, Ricardo Piglia's concept of the 'second story' always being discernible in the interstices of short fiction is generally applicable to Devi's short fiction (2016: forthcoming), then the obscured tale encoded here is of Luísa's failed attempt at self-validation on Lusotropicalist terms. Though she argues against the legality of the Hindu's marriage using Western logic, stating that it is 'non consumatus' (2015: 171), she forgets her incapacity within the strictures of her own social order to perform the subordination she seeks. As a woman, for instance, Luísa is unable to absorb Chandracanta into her own family, replacing his surname with her own, in the way the Portuguese priests who first proselytised in India bestowed 'Christian' appellations on the converted. All she can do is invite Chandracanta to reject his own characteristics, offering the piecemeal assimilation without full equality that was the true aim of Salazarist lusotropicalism and which equally failed to bind Goa to Portugal.

As Chandracanta stands listening to his lover, he continues to gaze out of the window before him. Point of view and deixis in a broad sense combine to render this scene a chronotope of allogeneity, indicating the Goan's own world picture. Between Luísa's wrangling and the anonymous city without, his mind drifts to his home. At this point, as in Bhabha's description of migrant memory, the young Goan is 'living another world retrospectively' (2007: 199):

> [Chandracanta] was far, far away from there. In his mind he saw the
> pure white figure of the priest, the sacred knots of the *tali* that his
> trembling hands had tied, the invocations to the sacred couples,
> Shiva and Parvati, Brahma and Sarasvati, Vishnu and Lakshmi, that
> they bless the newlyweds with their favours. He saw again the
> infantine figure of Dhruva, his child bride. 'Chand, what's wrong?
> Chand, are you really going to leave?' And his mother dabbing the

kumkum on her forehead, which would bind her forever to that
family and that meant that she would have no choice but to become
a *bodki…* (2015: 171)

Here Chandracanta's roots pump sap into his wilting sense of identity. He
recalls his marriage, his religion and his family, the fate of his wife if he were to
abandon her, to become a *bodki*, an inauspicious widow. In the confrontation
between the centripetal forces of colonial ideology, which would pull him only so
close to the centre, and the centrifugal drag of what it dismissed as irrelevant,
Chandracanta's prior loyalties win out. When Luísa's appeals reach a querulous
pitch, Chandracanta turns and replies in an epanaleptic rejoinder: 'There are
many things you just can't understand, Luísa […] This is how we are in the East:
the man might betray, but the husband is always faithful…' (2015: 171/172).
According to John Gerlach, there are five ways to close a story. After a fashion,
the end of 'Fidelidade' is an example of what he terms 'the manifestation of a
moral' (1985: 8) Chandracanta's reclaiming of the trope of the Orient, his
recourse to a sexist regime of behaviour that underlines Luísa's fragile position,
displays his bond to home that she cannot sunder. If all assimilation is based on
forgetting, here, in this space and time, Chandracanta is unable, and unwilling, to
abandon his memories. Written after the end of Portuguese colonialism in 1961,
featured in a collection that recreates the final years of Portuguese
administration in Goa, 'Fidelidade' shows the links to an autochtonous identity
that, for some of its inhabitants at least, were never rent by colonial rule, despite
the many changes it brought.

By Train and Tram to the South China Seas

The balance of present experience and recollections of the past in
'Fidelidade' are inverted in Senna Fernandes's 'Um Encontro Imprevisto', first
published in the collection *Nam Van* in 1978. The slight frame tale for the
narrative is the visit of the evidently wealthy Macanese narrator to Lisbon in the
1970s, where he recalls an incident that took place there when he was a young
student in Portugal in the 1950s, which occupies the bulk of the story. Like

Chandracanta, the narrator was part of an increasing number of colonised students who availed themselves of tertiary education in Portugal as the twentieth century progressed. If the protagonist's experience of Lisbon in the 1950s is experienced in obvious contrast to Macau, the difference between the 'then' of the narrative and the 'now' of narration established by this narrative set-up is crucial, if in a more understated way.

The memory comes to the narrator during a car trip to Sintra, west of Lisbon. Around São João do Estoril, the road runs parallel to the train line. As his car pulls level with a carriage, the narrator remembers an episode from his student days that took place on a rail journey in the opposite direction, into the heart of the metropole. Here we find a more complex spatial model than in 'Fidelidade'. The arrangement of modes of transport, side-by-side but on separate routes, acts not only as a mnemonic for the protagonist but also as a symbol for the disjuncture between his well-to-do present and his constrained student past, a contrast reinforced by the blissful sunshine bathing his excursion and the rainy cold of his memory. The difference between a would-be centripetal past and an insouciantly centrifugal present also betokens an important change in the orientation of the narrator's identity between the two chronological frames, which will be subtly revealed in retrospect.

The narrator as a callow young man is explicitly presented as Macanese, a demonym reserved at that time for the territory's Eurasian population, with biographemes that match the author's own life. Of all the peoples in the Portuguese empire, the Macanese, a group of diverse origin 'whose sense of identity […] depended on their link to Portugal' (Brookshaw, 2000: 276) and their Roman Catholic faith, might be considered *prima facie* a convincing example of Lusotropicalism. Yet what Senna Fernandes's story goes on to suggest is that the Macanese can only be Portuguese far from Portugal, in line with the inner logic of Portuguese imperial attitudes and that even this Portugueseness, at the time of writing, was date-stamped for the Macanese themselves. It is notable that 'Um Encontro Imprevisto' is the only story in *Nam Van* set in Portugal, a fact that, in the light of Mônica Simas's argument that Senna Fernandes's work seeks to 'problematise the demarcation of Macau's

intercultural relations' (2007: 216; translation mine), suggests it plays the role of probing the territory's relationship to the metropole.

We learn that the narrator is spending the Christmas vacation in Lisbon and has just visited acquaintances who are 'as Macanese' as he (2014: 82) for dinner. His experience at their house fills him with nostalgia for home, *saudade* for Macau in its para-Portuguese aspects. These are symbolised by memories of 'Christmases in Macau before the war' (2014: 82) and the food his family would eat, 'minchi hash, pork balichão with tamarind and chicken sauce' (2014: 82), the mere remembrance of which makes the protagonist's mouth water. His experience of a metropolitan microcosm of his native land at his friends' leaves him not just homesick, but wishing that he himself has a 'home like the one he had left' (2014: 83), with all such a notion connotes of stability and identity. Outside in the city, the 'deserted streets', the 'rustle of trees' and the 'barking of a dog in search of its owner' (2014: 84) take on implications dependent on this context, the experience of the city as cold and alienating. Lisbon here could not be further from its solar 'white city' stereotype. By the time the narrator reaches the railway station to return to the centre, he feels 'lost in a vast, indifferent world' and filled 'with the bitter taste of solitude' (2014: 84). If, as Christina Miu Bing Cheng has argued, Macau in foreign representations has often been figured as a space of exile and rootlessness (1999: 166), it is notable that these characteristics are here transferred to Lisbon from a Macanese viewpoint.

The protagonist's loneliness and homesickness is, then, at their peak when he begins to make his way back to his digs in Arroios, just outside the centre of Lisbon. David Brookshaw describes the Macanese as an 'imperial diaspora' (2000: 272), representatives of Portugal in a far-flung outpost of empire. Yet their self-image, and political clout at home, was also based on their status as Macau's only true 'sons of the soil' (Pina-Cabral, 2002: 8), the offspring of the first permanent inhabitants of the tiny peninsula where the Portuguese settlement was founded. This dual identification reflects the peculiar contradiction of the Eurasian Macanese, whose sense of self is predicated on a complex set of attachments to place and culture. However, if this paradox characterises their negotiation of identity at home, it is in Portugal, supposedly the keystone of this identity, that the protagonist feels a simply diasporic

condition. After experiencing a general feeling of isolation in the city, he boards the train to be confronted by his difference from the ordinary metropolitan citizens around him, gaugeable from the subjects of their conversation and even in the way they speak.

We can interpret the protagonist's estrangement as a rift between – again using Bhabha's terms – the pedagogical construction of Macanese identity as Portuguese and the various performances of identity the Portuguese around him enact. Nominally of a piece with them at home, he experiences the difference between European Portugal and the supposedly pluricontinental identity of imperial Portugal as an everyday reality in the metropole. It is often tempting to take the performative as the positive term, implying openness and possibility over and against the reactionary constraint of the pedagogical. But if, as Brookshaw argues, Senna Fernandes's writing is particularly 'preoccupied with dispersal, rootlessness and loss of identity' (2002: 112), then what we can discern in 'Um Encontro Imprevisto' is the discomfiting of this Macanese subject at a particular socio-historic moment when the pedagogical breaks down in the flux of the performative, signalling a geopolitical and attitudinal change regarding Macau's position towards Portugal.

The first performative difference the narrator encounters is linguistic. Wirth-Nesher describes how a key aspect of a city for the outsider is precisely language. 'For the migrant' she writes, 'strangeness of place is often experienced as strangeness of sound, as foreign speech reduced to nothing but acoustics' (1996: 137). Something slightly different occurs, however, for those who migrate within the space of their native tongue, exposing the disparateness named by a single glossonym. The protagonist, whose mother tongue would be Portuguese, whose identity is supposedly premised on his Portugueseness, experiences the speech of those around him as alien: 'In front of me, on two seats, two women were whispering. I couldn't hear them properly, only making out harsh 'rr' sounds interspersed with hissing 's's' (2014: 84). Though the protagonist is close to these metropolitans in space, his perception of diatopic variation in language indicates a cultural distance from his surroundings.

In the inside/outside relationship to language established at this point in the story, where the protagonist is narrating to the reader in standard

Portuguese yet experiencing the speech of his metropolitan fellow passengers as foreign, the harsh sounds of their accent standing out to his Macanese ear, the colonial idea of a common identity through language, fetishized even today at a diplomatic and cultural level through the idea of *lusofonia*, is relativized and contested. Even when the narrator comprehends the speech of those around him, it does not follow that he shares the worldview it articulates. The second performative difference regards investment in Portugal's national game. 'Behind me voices were discussing football', the narrator says, debating 'next Sunday's match as if it were a question of life or death' (2014: 84). It is obvious that this sport, such a pillar of the Salazarist promotion of a worldwide Portuguese identity, leaves the young man entirely indifferent.

The narrator's experience of the estrangement of yuletide in the metropole and the language and passions of its European inhabitants undoes the selvedge of Lusocentric constructions of his Macanese identity. Faced with the alienating picture of a foreign yet banal city filled with 'bourgeois figures […], people who ran short at the end of the month, with bills to pay, heads full of neighbourhood intrigues and complaints about tyrannical bosses' (2014: 85), the protagonist begins to daydream about a beautiful young woman who boards at Oeiras, on the outskirts of Lisbon, and has the air of being 'every inch the daughter of a good family, one raised in a solid, even patrician home' (2014: 86). She will become the fetish that makes up for his lack of identification with the metropole. Through her the protagonist will make a last effort to identify himself with the Portugal of the 1950s, an attempt remembered from his point of view in the diegetic present, in which he seems to harbour no such wish.

Contrary to Georg Simmel's classic model of urban behaviour, where indifference is the key to self-preservation (2014: 104), instead of retreating again to his memories of home the protagonist invests his affect in a fantasy of the young woman. In his mind she takes on the allure of the ideal partner, a synecdoche of the perfect mother country. He imagines her as a university student 'breaking new ground in culture and knowledge. Yes, it must be a pleasure to discuss surrealism and art with her' (2014: 88). She is thus associated with education and intellectual awareness, rather than the illiteracy of which Portugal had one of the highest rates in Europe at the time. He pictures

her father as 'a doctor, with a thriving medical practice somewhere in the city centre' (2014: 88), and so associates her with prosperity instead of poverty. She appears to the protagonist, we might say, as someone with the socio-economic background presumable for Luísa in 'Fidelidade'. However, in an image that reflects the traditionalist ideology of the Salazar regime, he visualises her as 'an angel of the hearth, a homemaker who has instilled in the children high standards of civic duty, a pious mother who had taught her brood the basic tenets of established religion' (2014: 88/89). Contrary to the reality of Luísa, here the protagonist's fantasy of the young woman does not depart from conservative models.

Fundamentally, in the narrator's eyes, the young woman 'could come only of well-bred stock refined over the generations' (2014: 88). She represents not a country in decline but the culmination of an upward history. She becomes thus a counterpoint, or an antidote, to the 'monotony of the journey' (2014: 85), the dismal Lisbon glimpsed as the train judders along. When the protagonist reaches the centre, he and the girl both alight. He loses her from view as he makes his way to the tram for the onward journey to his digs and despairs of ever encountering her again, reluctantly returning his attention to his surroundings:

> I remember that, back then, this part of Lisbon was very poorly lit. The streetlamps shed a morose yellow light on the sad façades. Car traffic on the streets was scarce and the trams rolled by with fogged-up windows. Pedestrians skirted past without a glance, hugging the half shadows of the pavements. A drunk stumbled along singing a wine-sodden fado. In the distance a grey-haired woman, dragging a bag, hurled insults at her man, who just grumbled back: 'Shut your face…!' Drawing my raincoat around me I shielded myself from the cold as best I could. I expected the rain to pour down any moment and longed for the shelter of my tram. I didn't turn around, not even once. The memory of the 'doctor's daughter' wouldn't leave me alone and I withdrew even further into myself (2014: 91/92)

Without the girl, the protagonist is thrown back into the reality of the alien, unwelcoming metropole. But when she suddenly reappears as he boards the tram, his imagination runs wild. He imagines starting a family with her and staying in Portugal. He mentally overcomes his estrangement and grasps a Portuguese identity. If that Christmas was marked by his alienation as a Macanese thousands of miles from home, the future will be quite a different affair: 'I already saw myself in Lisbon, at Christmas and New Year's, dancing with the girl as her trusting parents watched on' (2014: 93). No more is Lisbon foreign, no longer are the metropolitan Portuguese opaque and distant. 'The night was no longer sad', the narrator declares, 'I had reconciled myself with my exile and no longer felt *saudades* for Macau' (2014: 94). The seeming possibility of an exclusively metropolitan identity has loosened even his emotional ties to home (though, pointedly, he still envisages receiving cheques from his father back home in the colony).

Rather than the perfect spouse, however, the young woman turns out to be a prostitute: after they step down at the terminus, she propositions the stunned narrator. When she asks for 100 escudos, and he stammers in reply that he only has 40, she is disgusted. 'She looked me up and down once more and then made an unspeakably rude gesture. With a clack she turned on her heel, crossed the wet road and disappeared into the shadows' (2014: 94). Here we are very far from any Salazarist 'sanitised ideal' of identity. The young woman's interest in the Macanese was that of a streetwalker eyeing up a potential client rather than a superior metropolitan condescending to a potential match. Rather than a figure representing an idealised metropole she proves to be the illustration of an impoverished, peripheral European city interested in the colonial not in some spirit of communion but merely for what it can extract. Needless to say, the second story of the girl would be far different to that seen through the protagonist's eyes.

The Macanese is left confounded. The dismal, indifferent impression of the city he had formed initially had been more accurate. 'I stumbled forward, hardly aware of my surroundings. Again the rain began to pour' (2014: 94). Quite literally the narrator is left disoriented or, to play with the root of the term for the purposes of the argument I wish to put forward here, begins to take his first steps towards the re-Orientation of his ideas. Though the narrative ends here, as Jean Pickering argues, the episodic nature of the short story, which often suggests a past and future outside the diegesis, means that its 'relation to the life of the character is essentially metaphorical' (1989: 50). If, as Brookshaw maintains '[t]he most consistent theme running through the fiction of Senna Fernandes is that of love across the social divide' (2002: 112), then the colonial man's failure here to connect with the metropolitan girl can be read as particularly significant.

This significance is bespoken at the outset of the story, which is the most recent stage in the narrator's life chronologically. At the height of his fantasising n his memories, he tells us that his imagination billowed out 'like the full sails of a Golden-Age carrack' (2014: 86), making clear the connection between his compensatory daydreams and the close association of a traditional Macanese identity with 'those myths that underpin the Portuguese sense of being a chosen people' and 'which relate to their role in European maritime expansion' (Brookshaw, 2002: 272). One of Gerlach's five short-story endings is the completion of an antithesis (1985: 10). This completion occurs here not at the narration's end, but in its frame tale, the diegetic present of the 1970s. If, in the face of his isolation in the metropole, the narrator conjures up an idealised amalgamation with the coloniser, we can imagine his sudden disillusionment as having deflated the full bunt of his fanciful colonial identity, leaving him free to make a new investment in a more realistic conception of Macanese identity.

From the naïve, cash-strapped student that he was, the present-day narrator has become an affluent, cosmopolitan traveller. His initial comment that he was in Portugal merely on holiday and had 'long lost contact with the Atlantic' (2014: 81) can be read, in the context of the 1970s in which the frame tale takes place, as an expression of a moment of Macanese disinvestment from previous identity regimes. After the Second World War and the beginning of the end of a European colonialism, the Macanese were faced with a superannuated identity grounded in imperial history and with the need to renegotiate a sense of self in relation to their tiny homeland and its geopolitical position. As João de Pina-Cabral writes: '[f]or the most part of the twentieth century, right up to the late 1970s, the Macanese defined themselves as "Portuguese of the Orient". But after this watershed – which is marked by the departure of Portuguese troops from Macau (December 1975) and the opening of China to an international style of economic development – the Macanese started looking for other ways of defining themselves' (2002: 38). The suggestion contained in 'Um Encontro Imprevisto' – published after the 'caesura of the 70s' (Pina-Cabral, 2002: 41), told by a globetrotting tourist yet integrated into a collection, *Nam Van*, named after the traditional bayside area inhabited by the Macanese – is that the narrator has re-centred his life on the South China Sea at a point when Portuguese authority had been displaced by local pro-China capitalist interests (Gunn, 1996: 5). Even though at the time Senna Fernandes's story is set, Lisbon continues to be the 'metropole' referred to in the first lines of the story, its colonial paramountcy no longer applies. If the protagonist as a young man attempted to overcome estrangement and reach the heart of the metropole, the journey of his older self into the future, under a new aegis, will now have other coordinates and a different orientation.

No Sandwiches or Dry Gin

Like 'Um Encontro Imprevisto', Orlanda Amarílis's 'Nina' also makes use of a trip by public transport to model its plot. Indeed, several stories in her collection take place in and on the same line from the downtown Lisbon railhead that provides the first half of her title *Cais-do-Sodré té Salamansa*. 'Nina' features two main characters, a nameless Cape Verdean protagonist and the eponymous Nina, a young white woman with whom he had conducted an inconsequential relationship in the past. Fernando Mendonça argues that it is in Lisbon that Amarílis's characters 'truly feel like islanders' (1993: 17; translation mine). This statement can be understood in two ways. In 'Nina', as in the author's other metropole-set stories, Lisbon takes on the negative characteristics found also in 'Fidelidade' and 'Um Encontro Imprevisto': loneliness, fragmentation and estrangement. But also the horizon of experience against which this definition of the metropole occurs is community-focused Cape Verdean island life. Another way of glossing Mendonça's point is that it is in Lisbon that Amarílis's characters come to feel their difference from the metropolitan Portuguese.

Amarílis has most often been studied in terms of her Cape Verdean female characters, what Maria Aparecida Santilli calls her 'lonely women' (1985: 107; translation mine). In 'Nina', however, Amarílis choses to focus instead on the failed relationship between a colonised man and a metropolitan woman from the male point of view.[5] The story begins with the protagonist on a train. Looking down at the platform through the carriage window, he spies a familiar-looking face. Here the spatial representation is different in terms of organisation and propinquity from 'Fidelidade' and 'Um Encontro Imprevisto'. Van Baak argues that, in literary chronotopes, 'verticality, particularly when contrasted with horizontality, appears to be the universal axis for the ideological modelling of hierarchies and

---

[5] What makes the story even more conspicuous is its contrast with the preceding narrative, "Cais do Sodré", which culminates in the discovery of fellow-feeling across differences of class between two Cape Verdean women.

hierarchical or graded values' (1983: 55). The ambiguity of the vertical relations in this story points to the racial, social and moral ambiguities of the story, and of the colonial-era relations at stake.

When the protagonist first calls her name, Nina appears to recognise him and 'her mouth is a smile', but then it 'withers and dies, she becomes distant, colourless' (2016: unpaginated). The suppression of a spontaneous reaction and transition to 'colourlessness' might be equated to the need to adopt, in public, a certain aloof model of behaviour. It is noteworthy that Nina is described as having blue eyes, as if to reinforce her Caucasian appearance in a social context where such pigmentation is relatively rare. Now wed – the protagonist tries to congratulate Nina on her marriage – it seems that she no longer wants to be seen on friendly, even intimate terms, with a coloured man in public. As in 'Um Encontro Imprevisto', there is a potential second story here that would focus on gender and class in a conservative Portuguese society rather than postcolonial issues alone. Nina, as the daughter of the protagonist's old landlady, is from a poorer background than the narrator (a university graduate in a country with extremely low levels of tertiary education who, noticeably, slumps back into his seat in the 'first-class' carriage after their encounter – the train functioning as a complex symbol of his identity). As a woman in an unequal society that is sexist and racist, with none of the privilege that a figure like Luísa from 'Fidelidade' might possess, her agency is limited. Her reaction to her former friend is conditioned by society-wide notions of seemliness in an adult world of prejudice and division. As her initial reaction suggests, Nina's behaviour does not seem to be, at least exclusively, an act of individual indifference.

Kerry McSweeney holds that a recurrent feature of the short story is the moment of 'expanded consciousness' (2007: 111), the representation of an enhanced perception on the part of the fictional subject of his appointed place in the socio-historical setting. Here this moment contributes decisively to establishing the particular colonial

chronotope of the story and the relationship of Cape Verdeans to continental Portugal that *Cais-do-Sodré té Salamansa* dramatises. Ellen Sapega argues of Amarílis's Cape Verdean characters that, however much they might position themselves, or be positioned, as Europeans off the coast of West Africa, in the metropole they come to 'discover, possibly for the very first time, that they themselves are African' (2004: 50). Likewise in 'Nina' the protagonist appears to have been stuck in metropolitan exis – symbolised perhaps by the limbo of his unmoving train – before being hit by the sudden realisation of black marginality in colonial Lisbon that provides the fulcral point of the story.

The effect his encounter with Nina has on the young black protagonist is devastating. The meeting bears some comparison to the well-known passage in Frantz Fanon's *Black Skin, White Masks* in which a young white boy points to a black man and cries to his mother 'regardez un nègre. J'ai peur'. The mother apologises, saying the boy is just a child and fails to understand that the man is every bit as civilised as they are (1975: 90). The dual effect of this fear and condescension, the perception of how the Fanonian subject is perceived by ordinary metropolitans, undercuts his sense of himself as an equal modern subject. We can perceive a kindred process playing itself out in 'Nina' in a matching location. The black protagonist addresses the white woman as a friend, a fellow, an equal. Her reaction, his seemingly privileged economic status notwithstanding, shows him that despite the platitudes of Lusotropicalism he is pegged back by his colour. As in the Fanon scene, the white reaction reduces the man to his skin tone. It becomes what defines his relationship to her and to the space around him, rather than their shared past or his individual personality.

The subsequent journey forms a motivic chronotope yoking two times together, as for the protagonist of Senna Fernandes's story. But where in 'Um Encontro Imprevisto' the narrator imagines himself propelled into a fantasy future as he approaches the heart of the city,

here the Cape Verdean, as he draws away in the opposite direction, feels compelled to rake over his past. The rhythm of the train as it speeds through the stations of Santos, Alcântara and Algés, the cityscape flashing by in glimpses, shapes the intermittent, coruscating return of memory: imagetic fragments of nights out with Nina, snatches of music from events they attended, banter shared by their group of acquaintances, the physical recollection of dancing, elements of what Stephan Barber calls the 'colossal ephemera' of human life in the city (1995: 8), the transient experiences that can take on vast retrospective importance given the right stimulus or shift in situation.

The protagonist recalls his arrival in Lisbon to lodge at the boarding house of Nina's aunt (a degree of kinship that might suggest the girl was an orphan) and retraces their relationship from when he was a newly arrived student and she a child. Whereas the Macanese narrator in 'Um Encontro Imprevisto' senses his foreignness through food, the protagonist here bonds with Nina by 'showing her how to eat his [Cape Verdean] food: couscous toasted with honey, papaya jam, cassava flour' (2016: unpaginated). While Nina is a minor, she is free to move back and forth across the colonial borders obtaining in the adult world. Her friendship with the protagonist continues into her adolescence, when she accompanies him to dances at the *Casa dos Estudantes do Império* [House of Students from the Empire], itself a key space for anti-colonial feeling in imperial Lisbon. The two indulge in a certain flirtation, but now that Nina is entering the adult world she comes to feel that their relationship should go no further.

Just as in 'Fidelidade', the window at which the protagonist of 'Nina is positioned as he remembers the past models a relationship of inclusion/exclusion, self/other, the claims of his past and his options for the future. It is made clear that the reluctance to enter into an interracial relationship in the past was not entirely unilateral. The Cape Verdean reflects that for his part he had always 'imagined himself finishing his studies and going home to Cape Verde, marrying a nice *mulata*' (2016: unpaginated). Nevertheless, Nina takes the lead

in the decision not to deepen their relationship. It was the young Portuguese woman who announced that she 'would never marry him. The idea of having coloured kids one day put her off' (2016: unpaginated). Yet it seems that this moment in the past did not shake the Cape Verdean's sense of self. It was, as he reflects, the 'scene in the station' that really 'left him KO' (2016: unpaginated). It is the refusal of the sort of Lusotropical brotherhood Klobucka mentions (2008: 473), the fact that '[s]he hadn't even let him near the different world she now belonged to' (2016: unpaginated), the dismissive lack of basic respect or civility, that plunges the protagonist into dejection, that makes him feel like the short story's 'little man' in the historical moment.

The story ends with the protagonist's encounter with a group of strangers on the train, young people who invited him to join them on the beach for sandwiches and dry gin. Cláudia Pazos-Alonso argues these attitudes reflect the tentative emergence of an openness auguring the future revision of Lusotropicalist Lisbon's closed shop, even if for the protagonist himself their invitation only serves 'to confirm further his downfall, rather than offering a way out' (2005: 49). In light of the way in which 'Nina' aligns interiority and exteriority in space with connotations of past and present, we can also see the narrator's disinclination to head off with the group as a refusal to try to regain lost time. Among the young people is another girl, equally blue-eyed, seemingly a version of the young Nina, flirting with difference. What the group is offering the protagonist is a momentary return to his student days, a bout of 'partying' with 'pals'. But now the protagonist is an older man, has already experienced what these strangers offer, and sees little future in it.

May argues that the modern short story is 'aesthetically patterned in such a way that only the end makes the rest of the story meaningful' (1995: 95). Is that the case here? It is hard to identify any of Gerlach's endings, apart from, perhaps, what he calls 'natural termination' (1985: 9), the exhaustion of the narrative possibilities of

the short story in question. Given that this story was published the year of the Carnation Revolution in Portugal, which would bring an end to Portuguese colonialism in Africa, we can read the reduction of the narrator to feelings of exclusion and insignificance as a black man in the metropole, and his refusal to seek comfort in the simulacrum of a dead-end past, as one of the last refutations of Lusotropicalism during its official enshrinement. Under the conditions of the time, there seems to be no future for the nameless protagonist. The only option is to begin a new story, that of a post-colonial Lisbon to be constructed along fresh principles.

Rounding a World-View of Colonial Lisbon

'Nina', like 'Fidelidade' and 'Um Encontro Imprevisto', stages a particular deictic relationship between a 'self' and an 'other' and a situated spatial contrast between a 'here' and 'now' and a 'there' and 'then'. Written by authors of varied cultural background originating in widely disparate territories, these three stories can be seen as parts of what Helena Carvalhão Buescu calls 'world literature in Portuguese', texts that, written in a generally common language, span the fault lines in and between cultures and establish connections at a supranational level. For Buescu, considering such texts comparatively allows for 'the simultaneous experience of the shared and the distinct', which allows us to establish 'an archive of possible similarities but also of differences and infinite variation' (2014: 47; translation mine). In Vimala Devi, Senna Fernandes and Orlanda Amarílis's work we see the different ways and extent to which Portuguese colonial discourse and the mythology of Lusotropicalism is denied and displaced by contrary views from colonised standpoints inflected by their cultures of origin.

Buescu remarks that an important element of studies of world literature in Portuguese might be 'how literatures in Portuguese may contribute decisively to a non-Eurocentric view of Europe. The European colonial and imperial past becomes part of Europe's

present, and the historical divide between centre (the colonial capital) and peripheries (the colonies) is rearranged in a new way, thereby producing a different view of Europe: a world-view of Europe (2013: 20). The three stories I have analysed here, which represent Lisbon, colonised experience and Salazar-era ideology in diverse yet parallel ways gain in resonance and subtlety by being read side-by-side, their quirks and idiosyncrasies becoming discernible by juxtaposition. Though it is logical that Portuguese-language comparativism should focus on the literature emerging from what Eduardo Lourenço termed the 'three rings' (1999: 165) of the Portuguese-speaking world – the spaces in the Americas, Europe, and Africa where it is a hegemonic language – I argue, as I have practised here, that the inclusion of Asian production in Portuguese increases the *sphericity* of the Portuguese *literatura-mundo*, its coverage in the round of the most vital themes and questions to have emerged in the aftermath of Portuguese colonialism, such as those of identity, hybridity, and hierarchy between colony and metropole discussed here. The significant difference of Asian literature from spaces where Portuguese is not the dominant tongue relativises and nuances our apperception of its African counterparts. To use a cartographical metaphor, augmenting the current literary coordinate system with extra points of cultural longitude and latitude allows us to expand comparisons, challenge assumptions and produce new objects of reflection and a more refined graticule for future surveys.

Objects for such surveys include how the ex-metropole exists as a topos in post-colonial fiction in Portuguese, what allogenous viewpoints and subject positions crop up in such writing, which plotlines, motivic chronotopes and interpersonal relations circulate through this literature. I shall conclude with a contribution to this possible larger project. 'Fidelidade', 'Um Encontro Imprevisto' and 'Nina' each contribute to the fictional representation of late-colonialist Lisbon that, unlike the post-war London fiction analysed by Ball, does not bear any of the positive aspects of cosmopolitan urban life, such as

creative impurity or the crossing of barriers. It is notable that these short stories feature inertia or the passive conveyance of public transport rather than *flânerie*, so often in fiction a metaphor for creative engagement with space. Rather, in their own ways, Devi, Senna Fernandes and Amarílis are concerned with the constraints and forces producing their protagonists' estrangement from a bogus discourse of worldwide Portuguese identity, different performances of identity linked to the different socio-historic conditions obtaining across Portugal's imperial possessions that scramble the pedagogic aims of a centralising Lusotropicalism.

　　'Fidelidade', published after Goa had been integrated into the Indian Union in 1961, reminds us that the Portuguese empire was not just a racially plural space but also one containing diverse creeds and cultures that the experience of colonialism transformed but did not erase. Such religious differences show how the premises and not just the practice of Lusotropicalism's 'Christian brotherhood' must be questioned. Devi's story reminds us that this religious difference, and the circulation of this difference, must be recognised in the history of Portuguese colonialism. Yet difference in Devi's work is not static and binary. The second edition of *Monção* concludes with a story 'Regresso', in which we find Chandracanta back in his homeland and struggling to reconnect with his wife and family and to reconcile himself to a future in Goa. If the husband has been faithful, the man, it seems, is no longer the same. Equally, contrary to the experience of the Portuguese African colonies that became independent nations, Goa had to find its home in a vast nation whose divergent historical experience, of the Mughal Empire and the British Raj while Goa was part of the Portuguese *Estado da Índia*, has meant that its postcolonial difference has had to be negotiated as much domestically as in relation to the former coloniser. This new historical phase, however, falls outside the purview of *Monção*, unsurprising given that its author never again visited Goa after moving to Europe in 1958.

The fact that Portuguese colonialism in India ended acrimoniously in 1962 and in China almost forty years later by bilateral treaty reminds us that significantly different chronologies existed in the space of the Portuguese empire. The milestones of colonialism and its demise are weighted differently by Portugal and its former colonial dependencies. As befits Macau's vastly dissimilar colonial development, and elongated process of distantiation, Senna Fernandes's story features a significantly different relationship to history and identity. With its dual temporal levels, 'Um Encontro Imprevisto' spans the divide in the author's work between a past nostalgically remembered and a critical view of the present. If in Senna Fernandes's more historical fiction there is 'the search for the affirmation of an ethnic/cultural identity through the reconstruction of an idealized past' (Brookshaw, 1999: 171; translation mine), this story is quite different, reflecting a certain realpolitik based on Macau's present in the frame tale, in which if Portugal still ruled *de jure*, China was in *de facto* control of the territory. In the disjunction between the blasé narrator and his callow past self, we glimpse the development of a more aloof attitude to Portugal, which betokens the 'mátria' of Macau's process of return to China. Senna Fernandes's protagonist, we can argue, wise to the reality of the self-interested metropole, committed his future firmly to the Far East.

Where the question of race is displaced by culture in 'Um Encontro Imprevisto', it takes centre stage in Amarílis, reflecting both the burden of discrimination that fell upon the African and the ambiguous relationship of Cape Verde's elite with the idea of their own non-Europeanness. Discussing *Cais-do-Sodré té Salamansa*, Pires Laranjeira detects a split between the African-set stories that appear to take place in the 30s, 40s, and 50s and those located in the metropole around the time the collection was published in the 1970s. Though a movement from Lisbon to the islands is encoded in the title, contrary to Devi and Senna Fernandes's stories, there is no inkling of a definitive return by Amarílis's migrant characters to an archipelago

defined by drought and economic impoverishment. 'Nina' is by some distance the gloomiest of the stories analysed here, a reflection perhaps of its historical context before independence and lacking a clear way forward to alleviate the poverty of Cape Verde or free the island from the racial hierarchies of the past.

Paulo de Medeiros has argued that postcolonialism in Portuguese should propose 'an erasure of the centre' via a 'superimposing of the margins […] in such a way that the original centre becomes eclipsed or assumes palimpsestic features' (2007: 40). In their thematisation of colonised experience in the heart of the colonial metropole, 'Um Encontro Imprevisto' and 'Nina' each perform such a function, enabling a perspectivist apprehension of key themes in Portuguese-language postcolonial studies. In their stories, Devi, Senna Fernandes and Amarílis represent moments in the disengagement of Goa, Macau and Cape Verde from lusotropicalist constructions of Portuguese colonialism and their tentative emergence as centres of autonomous identities in their own right.

Works Cited

Amarílis, Orlanda. 2016. 'Nina', trans. Paul Melo e Castro, *Exchanges* https://exchanges.uiowa.edu/issues/hysterium/nina/ [accessed 29th June 2016]

Arenas, Fernando. 2015. 'Post)colonialism, Globalization, and Lusofonia or The "Time-Space" of the Portuguese-Speaking World', UC Berkeley: Institute of European Studies, http://escholarship.org/uc/item/0vh0f7t9 (last access 2nd December 2015)

Bakhtin, Mikhail. 1981. *The Dialogic Imagination: Four Essays by MM Bakhtin.* Ed. Michael Holquist and trans. Michael Holquist and Caryl Emerson (Austin: University of Texas Press)

Ball, John Clement. 2004. *Imagining London: Postcolonial Fiction and the Transnational Metropolis* (Toronto: University of Toronto Press)

Barber, Stephen. 1995. *Fragments of the European City* (London: Reaktion Books)

Bastos, Cristiana. 2005. 'Race, medicine and the late Portuguese Empire: the role of Goan colonial physicians', *Journal of Romance Studies*, 5.1: 23-35

Bemong, Nele and Pieter Borghart. 2010. 'Bakhtin's Theory of the Chronotope: Reflections, Applications, Perspectives', in *Bakhtin's Theory of the Chronotope: Reflections, Applications, Perspectives*, ed. by Nele Bemong, Pieter Borghart, Michel De Dobbeleer, Kristoffel Demoen, Koen De Temmerman, Bart Keunen (Ghent: Gingko Press), pp.3-16

Bender, Gerald J. 1978. *Angola Under the Portuguese: The Myth and the Reality* (Berkeley and Los Angeles: University of California Press)

Bhabha, Homi. 2007. *The Location of Culture* (Abingdon, Oxford: Routledge)

Brookshaw, David. 1999. 'Macau e Macaenses: Considerações sobre a obra de Henrique de Senna Fernandes e Rodrigo Leal de Carvalho', *Veredas*, 2: 169-178

-----. 2000. 'Imperial Diasporas and the Search for Authenticity: The Macanese Fiction of Henrique de Senna Fernandes', *Revue Lusotopie*: pp. 271-282.

-----. 2002. *Perceptions of China in Modern Portuguese Literature* (Lampeter: The Edwin Mellen Press)

Buescu, Helena. 2013. 'Worlding Literatures in Portuguese', *1616: Anuario de Literatura Comparada*, 3: 19-31

-----. 2014. 'Inventar a Ler. Literatura Mundo em Português', in *Estudos Comparados: Teoria, Crítica e Metodologia*, ed. by Benjamin Abdala Junior (Cotia, SP: Ateliê Editorial, 2014), pp.43-83

Calafate Ribeiro, Margarida. 2004. *Uma História de Regressos: Império, Guerra Colonial e Pós-Colonialismo* (Oporto: Edições Afrontamento)

Castelo, Cláudia. 1989. *O Modo Português de Estar no Mundo: O Luso-Tropicalismo e a Ideologia Colonial Portuguesa (1933-1961)* (Oporto: Edições Afrontamento)

Cheng, Christina Miu Bing. 1999. *Macau: A Cultural Janus* (Hong Kong: Hong Kong University Press)

Devi, Vimala. 2016. 'Fidelity', trans. Paul Melo e Castro, in *Lengthening Shadows* (Saligão, India: Goa 1556), pp.

Falconer, Rachel and Peter Hitchcock. 1998. 'Bakhtin's Chronotope and the Contemporary short Story', *South Atlantic Quarterly,* 97.3/4: 699-733

Fanon, Frantz. 1975. *Peau Noire, Masques Blancs* (Paris: Editions du Seuil)

Fernandes, Henrique de Senna. 2014. 'An Unexpected Encounter', trans. Paul Melo e Castro, The AALITRA Review, 9: 79-94

Festino, Cielo G. Forthcoming. 'Women Without Men in Vimala Devi's Monção', in Woven Palms: Essays on Goan Literature in Portugues, ed. By Paul Melo e Castro (Lampeter: Edwin Mellen Press)

Freyre, Gilberto. 1961. *O Luso e o Trópico: Sugestões em Torno dos Métodos Portugueses de Integração de Povos Autóctones e de Culturas Diferentes da Europeia Num Complexo Novo de Civilização: O Luso-Tropical* (Lisbon: Comissão Executiva das Comemorações do V Centenário da Morte do Infante D. Henrique)

Gerlach, John C. 1985. *Towards the End: Closure and Structure in the American Short Story* (Tuscaloosa: The Alabama University Press)

Gracias, Fátima da Silva. 1996. *Kaleidoscope of Women in Goa 1510-1961* (New Delhi: Concept Publishing Company)

Gunn, Geoffrey C. 1996. *Encountering Macau: A Portuguese City-State on the Periphery of China 1557-1999* (London: Westview Press)

Ifeka, Caroline. 1984. 'The Image of Goa', in *Indo-Portuguese History: Old Issues, New Questions*, ed. by Teotónio de Souza (New Delhi: Concept Publishing Company), pp.181-195

Klobucka, Anna. 2008 'Lusotropicalism, Race and Identity', in *A Historical Companion to Postcolonial Literatures – Continental Europe and its Empires*, ed. by Prem Poddar, Rajeev S. Patke and Lars Jensen (Edinburgh: Edinburgh University Press), pp.471-476

Lourenço, Eduardo. 1999. *A Nau de Ícaro, seguido de Imagem e Miragem da Lusofonia* (Lisbon: Gradiva)

May, Charles. 1994. 'Chekhov and the Modern Short Story', in *The New Short Story Theories* (Athens, Ohio: Ohio University Press), pp.199-217

-----. 1995. *The Short Story: The Reality of Artifice* (New York: Twayne Publishers)

McSweeney, Kerry. 2007. *The Realist Short Story of the Powerful Glimpse: Chekhov to Carver* (Columbia, SC: University of South Carolina)

Medeiros, Paulo de. 2007. 'Voiding the Centre: Notes Towards a Reconfiguration of Postcolonial Studies', in *Towards a Portuguese Postcolonialism*, ed. by Anthony Soares (Bristol: HiPLA), pp.27-46

Mendonça, Fernando. 1993. 'Orlanda Amarílis', *Revista de Letras*, 23: 63-70

O'Connor, Frank. 2003. *The Lonely Voice: A Study of the Short Story* (Cork: Cork City Council)

Pasco, Allan H. 1991. 'On Defining Short Stories', *New Literary History*, 22.2: 407-422

Pazos-Alonso, Cláudia. 2005. 'Race and Gender: Orlanda Amarílis' *Cais do Sodré té Salamansa*, *Revue Lusotopie* 13.1/2: 45-53

Pickering, Jean. 1989. 'Time and the Short Story', in *Re-reading the Short Story,* ed. by Clare Hanson (Basingstoke: The Macmillan Press), pp.45-54

Pina-Cabral, João de. 2001. *Between China and Europe: Person, Culture and Emotion in Macau* (London: Continuum)

Pinto, Rochelle. 2007. *Between Empires: Print and Politics in Goa*. (Oxford: Oxford University Press)

Pratt, Mary Louise. 1994. 'The Short Story: The Long and Short of It', in *The New Short Story Theories*, ed. by Charles May (Athens, Ohio: Ohio University Press, 1994), pp.91-113

Ribeiro, Orlando. 1999. *Goa em 1956: Relatório ao Governo*. (Lisbon: Comissão Nacional para as Comemorações dos Descobrimentos Portugueses)

Santilli, Maria Aparecida. 1985. *Africanidade* (São Paulo: Editora Ática)

Sapega, Ellen. 2004. '*Morabeza* in the Metropolis: Gender, Emigration and the Colonial Relation in Pre-Independence Cape Verdean Literature', in *Sexual/Textual Empires: Gender and Marginality in Lusophone African Literature*, ed by. in Hilary Owen and Phillip Rothwell (Bristol: Department of Hispanic, Portuguese and Latin American Studies, 2004), pp.45-63

Sequeira, Alito. 2002. 'Postcolonial Portugal, Postcolonial Goa: A Note on Portuguese Identity and its resonance in Goa and India', *Revue Lusotopie*, 2: 211-213

Simas, Mônica. 2007. *Margens do Destino: Macau e a Literatura em Língua Portuguesa* (São Caetano do Sul, SP)

Simmel, Georg. 2010. 'The Metropolis And Mental Life,' in *The Blackwell City Reader*, ed. by Gary Bridge and Sophie Watson, 2nd Edition (Chichester, Blackwell), pp.103-110.

Smyth, Gerry and Jo Croft. 2006. 'Culture and Domestic space', in *Our House: The Representation of Domestic Space in Modern Culture* (Amsterdam/New York: Rodopi), pp.11-26

Sousa Santos, Boaventura de. 2002. 'Between Prospero and Caliban: Colonialism, Postcolonialism, and Inter-Identity', *Luso-Brazilian Review*, 39.2: 9-43

Van Baak, JJ. 1983. *The Place of Space in Narration* (Amsterdam: Rodopi)

West-Pavlov, Russell. 2010. *Spaces of Fiction/Fictions of Space: Postcolonial Place and Literary DeiXis* (London: Routledge)

Westphal, Bertrand. 2011. *Geocriticism: Real and Fictional Spaces* (London: Palgrave-Macmillan)

Wirth-Nesher, Hana. 1996. *City Codes: Reading the Modern Urban Novel* (Cambridge: Cambridge University Press)