

*Pasárgada* as the dreamland in the Portuguese-speaking world

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**ABSTRACT**

If one contrasts Brazilian Modernism with the Capeverdean *Claridade* movement, a common thread that defines their identity as nation can be underlined: the counterpart of the identity of their ‘father’, Portugal, which was imposed on them as colonies. In order to exist as a nation Brazil had to ‘kill its father’ (Portugal), as Eduardo Lourenço brilliantly states, Cape Verdean poets just had to use the imagery of Manuel Bandeira’s poem ‘Pasárgada’ to proclaim their ‘freedom’. The present study focuses on the cross-cultural and literary relationship between the Brazilian Modernist poet, Capeverdean poets of the journal *Claridade*, and the Portuguese answer to all this present in *Távola Redonda*.

**RESUMO**

Ao contrastar o Modernismo brasileiro com o movimento caboverdiano da revista *Claridade*, um traço comum que define a identidade das duas nações, como contrapartida de uma identidade imposta pelo ‘pai’, Portugal, pode ser sublinhado. Se de modo a existir como nação foi necessário ao Brasil ‘matar o pai’ (Portugal), como Eduardo Lourenço tão brilhantemente afirma, os poetas caboverdianos não tiveram que fazer mais do que tomar para si a imagética do poema de Manuel Bandeira, ‘Vou-me embora para Pasárgada’ para proclamar sua ‘liberdade’. Este estudo enfoca na relação transcultural e literária que existe entre o poeta modernista brasileiro, os poetas caboverdianos da revista *Claridade* e a resposta portuguesa a tudo isso presente na revista *Távola Redonda*.

*Porque nasci entre espelhos  
tenho pressa  
de encontrar-me face a face*

Helder Macedo

When formulating a comparative analysis between Brazilian and Cape Verdean literatures, it is quite intriguing to discover that one of their common threads is the process of *desidentificação* ('disidentification'), or a breaking with the Portuguese identity, with the 'father', the colonizer. In *The Psychology of Colonization*, Mannoni alleges that the colonized does not feel inferior to his colonizer if there is a relation of dependence. However, Frantz Fanon considers this position to be erroneous, proposing instead that in the case of African colonies, 'the black man should no longer have to be faced with the dilemma 'whiten or perish', but must become aware of the possibility of existence.'<sup>1</sup> By grounding these two countries, Brazil and Cape Verde, in a historic approach, one could easily conclude that the West-Africans are indebted to their South American brother's search for a national identity due merely to the fact that Brazil was politically emancipated in 1822, much earlier than the 1975 Cape Verdean independence. Brazil, therefore, began its process of self-identification at an earlier period.

The discussion of a 'modernized' grammar and, consequently, literature is also an important aspect that aroused interest among the Cape Verdean intellectual community during the first half of the twentieth century. One should not understand 'modernized' language and literature as necessarily 'modernist', but, instead, as a reflection of a young, independent country, Brazil, filled with ideas about the richness of the 'New World' in contrast to its European counterpart or, more appropriately, its colonizer. The *quid pro*

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<sup>1</sup> Frantz Fanon, *Black Skin, White Masks*, (New York: Grove Press, 2007), p.80.

quo, and the consequent breaking with the relationship of dependence can be exemplified with the proposal of a Brazilian grammar. This began during the nineteenth century with the Brazilian romantic novelist José de Alencar, who faced the rage of the Portuguese critic Pinheiro Chagas.

It is in the second edition of Alencar's novel *Iracema* that the author adds an endnote objecting to Pinheiro Chagas' criticism:

Acusa-nos o Sr. Pinheiro Chagas a nós escritores brasileiros do crime de insurreição contra a gramática da nossa língua comum. Em sua opinião estamos possuídos da mania de tornar o brasileiro uma língua diferente do velho português! Que a tendência, não para a formação de uma nova língua, mas para a transformação profunda do idioma de Portugal, existe no Brasil, é fato incontestável. Mas, em vez de atribuir-nos a nós escritores essa revolução filológica, devia o Sr. Pinheiro Chagas, para ser coerente com sua teoria, buscar o germen dela e seu fomento no espírito popular; no falar do povo, esse 'ignorante sublime', como lhe chamou.<sup>2</sup>

The first step for the process of *desidentificação* is officially taken: Alencar accepts Chagas' accusation that he has committed a 'crime of insurrection against the grammar' in the name of a 'philological revolution' against the 'old Portuguese'. Note that the adjective 'old' solely reveals Alencar's opinion about European Portuguese, while he aligns himself with the 'sublime ignorant': the Brazilian ('colonized') people.

In *The Colonizer and the Colonized*, Albert Memmi asserts that 'the colonized middle-class suffers most from bilingualism.'<sup>3</sup> Memmi continues to argue that the colonized 'attempts either to become different or to re-conquer all the dimensions which colonization tore away from him.' (p.120) On that note, it is intriguing to highlight the

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<sup>2</sup> José de Alencar. 'Posfácio à 2ª. Edição de *Iracema*'. In Gilberto de Mendonça Telles et al (org.), *Prefácios de romances brasileiros* (Porto Alegre: Acadêmica, 1986), s.p. My translation: 'Mr. Pinheiro Chagas is accusing us, Brazilian writers, of the crime of insurrection against the grammar of our language. In his opinion, we are obsessed with turning the Brazilian variety into a language that is different from the old Portuguese! It is uncontested that there is a tendency to deeply transform the European variety, but not to form a new language. However, instead of attributing to us, writers, a philological revolution, Mr. Chagas should be more coherent with his theory and find its germen in the spirit of the people, in the people's way of speaking, among the 'sublime ignorant' as he called them.'

<sup>3</sup> Albert Memmi, *The Colonizer and the Colonized* (Boston: Beacon Press, 1967), p.119-120.

beginning of colonization, when Tupi was the umbrella language spoken in Brazil by natives and Europeans alike. This ‘esforço de falar o tupi com boca de português’, as Darcy Ribeiro describes it, was only prohibited by the Portuguese king in the eighteenth century, a full two centuries later.<sup>4</sup> This topic appears in Lima Barreto’s pre-modernist novel *Triste Fim de Policarpo Quaresma*, where the main character proposes a return to Tupi as the official language. This reappropriation of Tupi was only one of the ‘reforms’ Quaresma championed in order to somehow undermine the country’s colonial past and highlight its unique identity.

It is later, however, with the Brazilian Modernist movement officially launched in the 1922 *Semana de Arte Moderna* (Modern Art Week), that Alencar’s viewpoint will once again be brought to light and put into practice - this time, in a much more expressive, if still controversial, manner.

As we can see in the Brazilian model, such moments of literary creation give rise to the formation of a *national identity*. Cape Verdean authors would later follow this example during their own process of *desidentificação* and political emancipation. In the African case, it was a moment of crisis in which the son needed to free himself from his father, after centuries of subservience. The borrowing of the aforementioned Brazilian model can be seen in the case of Manuel Bandeira’s well-known poem, ‘Vou-me Embora para Pasárgada’, published in 1930 in *Libertinagem*.

In 1922, Bandeira made a contribution to the first issue of the Modernist journal *Klaxon* with his poem, ‘Bonheur Lyrique’, and another of his poems, ‘Os Sapos’, was performed by Ronald de Carvalho at the opening of Modern Art Week. Carvalho, by the

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<sup>4</sup> Darcy Ribeiro, *O Povo Brasileiro: a formação e o sentido do Brasil*, (São Paulo: Companhia das Letras, 1995), p. 122. “... an effort to speak Tupi with a Portuguese accent.” (My translation)

way, had previously collaborated with *Orpheu*, the Portuguese Modernist journal. As a result, ‘Os Sapos’ became a Modernist manifesto, as Davi Arrigucci states.<sup>5</sup> However, as Giovanni Pontiero notes, Bandeira was able ‘to produce for Brazil a poetry that might truly be called representative, yet would remain always strongly individual,’ even though the modernist Movement ‘was to represent a vital impulse in all of his compositions dating from 1924.’<sup>6</sup>

Over the next few decades, the concept of a dreamland, Pasárgada, would traverse an ocean and set down roots on the African continent. This is evidenced by the titles of both a collection of Osvaldo Alcântara’s (pseudonym of Baltasar Lopes) poems, *Itinerário de Pasárgada*, published for the first time in the literary journal *Atlântico* (1946), and later reprinted in the book *Cântico da Manhã Futura* (1985), and Ovídio Martins’ book, *Gritarei, Berrarei, Matarei: Não Vou para Pasárgada* (1973). These titles, while obviously referring to the ideological or utopian theme of Pasárgada, only open the door for a more thorough literary analysis of the texts, inevitably leading us to the conclusion that a Brazilian poet has had a significant influence in African territory. Bandeira himself revisits the imagery of the myth of Pasárgada in the poem, ‘Saudades do Rio Antigo’ from the book *Mafuá do Malungo* in 1949, and, once again, in his ‘literary autobiography’, *Itinerário de Pasárgada* in 1954. In Osvaldo Alcântara, Bandeira’s influence appears through the technique of parody. Here, the term ‘parody’ must be understood as Linda Hutcheon defined it: ‘a suggestion of accord or intimacy

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<sup>5</sup> Davi Arrigucci Jr., *Humildade, Paixão e Morte, a Poesia de Manuel Bandeira* (São Paulo: Companhia das Letras, 1990), p. 139.

<sup>6</sup> Giovanni Pontiero, ‘Manuel Bandeira and the ‘Itinerário de Pasargada’’ (*Journal of Inter-American Studies*, vol. 5, no. 4, Oct. 1963) p.506.

instead of a contrast'.<sup>7</sup> On the other hand, the imagery of Pasárgada is denied by Ovídio Martins, who will scream, shout and shoot, but will not go there, as the title of his books denounces. Martins refuses to agree with the idea of *vou-me-emborismo* ('run-away-ism'), on Mário de Andrade's own terms, in other words, with the idea of escapism. Martins proposes to face a difficult reality, and uses Bandeira's imagery through the lens of Sérgio Buarque de Hollanda. As this well-known Brazilian sociologist states in the introduction to Manuel Bandeira's poetry, Pasárgada serves to highlight the prison where the poet lives: 'Pasárgada é, ao contrário [da ideia de 'vou-me-emborismo'], a própria vida cotidiana e corrente idealizada de longe; a vida vista de dentro de uma prisão ou de um convento.'<sup>8</sup> While it is clear that there is a dichotomy in the Cape Verdean use of the myth of Pasárgada, the imagery remains powerful, and its influence - or hybridism - is undeniable. In his study of nation and identity in Mia Couto's writings, Luís Madureira stresses that 'Bhabha repeatedly describes hybridity as a mode of discursive address, 'an *enunciative* category' (...) or a 'supplementary space of doubling – *not plurality* – here the image is presence and proxy, where the sign supplements and *empties nature*.'<sup>9</sup> The same discursive and cultural identification strategies are recalled by the present case, in which Cape Verdean poets *replicate* the imagery of Bandeira's Pasárgada, and announce that they are moving (or not, in the case of Ovídio Martins) to the dreamland.

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<sup>7</sup>Linda Hutcheon. *A Theory of Parody – The Teachings of Twentieth-Century Art Forms*. (New York: Methuen, 1985), p.32.

<sup>8</sup> 'Pasárgada is, contrarily to the idea of escapism, the daily life itself, idealized from far away. It is life seen from a prison or from a convent.' (My translation) In: Manuel Bandeira, *Poesia Completa e Prosa*, (Rio de Janeiro: Nova Aguilar, 1983), p. 20. Manuel Bandeira's quotations are taken from this edition.

<sup>9</sup> Luís Madureira, 'Nation, Identity and Loss of Footing: Mia Couto's *O Outro Pé da Sereia* and the Question of Lusophone Postcolonialism' (*Novel: a Forum on Fiction*, vol. 41, no. 2/3, Spring-Summer, 2008), p.208.

Interestingly, and to confirm the idea of *inheritance* (or hybridism), Brazil is referred to in the first issue of the literary journal *Claridade*, in March of 1936. José Osório de Oliveira compares the socioeconomic and cultural situation in Cape Verde to the Brazilian reality in his article ‘Palavras sobre Cabo Verde para serem lidas no Brasil’. He stresses the common threads in the *sertão*, or backland, in Northeastern Brazil with the lack of rain in Cape Verde:

As afinidades existentes entre Cabo Verde e os estados do Nordeste do Brasil predispunham os caboverdianos para compreender, sentir e amar a nova literatura brasileira. Encontrando exemplos a seguir na poesia e nos romances modernos do Brasil, sentindo-se apoiados na análise do seu caso, pelos novos ensaístas brasileiros, os caboverdianos descobriram o seu caminho. [...] Que os brasileiros a recebam [a revista] como se irmãos seus e subscrevessem, porque como irmãos os consideram os caboverdianos.<sup>10</sup>

Note the assumption of a certain unity between the nations through the imagery of consanguinity, stemming from their same ‘father’, Portugal. The modernist (or regionalist) novels and poems also allude to a shared identity, springing not only from their historic background, but also from their comparable social and geographic struggles.

Oliveira continues his thoughts, but now including the father, Portugal, and emphasizing his greatness: ‘E que nós portugueses do Continente, saibamos ver nesse entendimento de brasileiros e de caboverdianos a melhor prova de universalidade da nossa acção espiritual, nossa glória eterna.’(s.p.)<sup>11</sup> The Portuguese author lets his colonialist viewpoint get in the way, and therefore creates a barrier to the idea of

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<sup>10</sup> In: *Claridade*, no. 1. São Vicente, Março/1936 s.p. ‘The affinities between Cape Verde and the Northeastern states in Brazil allowed Cape Verdeans to understand, feel, and love the new Brazilian literature. Finding examples to follow in the modern Brazilian poetry and novels, feeling supported in the analysis of their own experience, the Cape Verdeans found their way. May the Brazilians receive this journal from their brothers, because that’s the way Cape Verdeans consider them: as brothers.’ (My translation)

<sup>11</sup> ‘May we, Portuguese from the Continent, see this understanding between Brazilians and Cape Verdeans as the best authentication of our widespread spiritual action and eternal glory.’ (My translation)

*desidentificação*, especially when he refers to the ‘spiritual action’ and ‘eternal glory’ of Portugal.

The literary journal *Claridade* was first created to strengthen the Portuguese opposition to the idea of a Portuguese nationality and consequently, Portuguese identity, that had for so long been disseminated in its African colonies. The image of a break-up or the search for a cultural identity is widely known through Eduardo Lourenço’s psychoanalytical critique, in which the philosopher explains the consanguinity between Portugal and its former colonies. According to Lourenço, the cultural existence of Brazil was only possible after the ‘killing’ of the father (Portugal). The crisis between father and son, in this case, was solved on one side, but not on the other. For Portugal, Brazil never died, a fact that explains the ease with which both Brazilian literary and cultural influence was accepted. As the Portuguese author states: ‘Para nós, Portugueses, o Brasil é o país-irmão, designação que nos envaidece, naturalmente, mas que, no fundo, tem por objectivo esconder a relação de origem que os Brasileiros não estão interessados em evocar.’<sup>12</sup>

Based on Lourenço’s argument, it is possible to consider those three countries as ‘brothers’, and, moreover, ‘equals’. Yet, it is important to refer to Lourenço’s complaint regarding the Brazilian lack of interest in the Portuguese influence on their cultural identity. Lourenço, as a Portuguese intellectual, seems to ignore the initial and traumatic role of the colonizer, especially when he states that Portugal is an underappreciated father: ‘[nós] em momentos de profundo ressentimento de imaginários pais mal amados

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<sup>12</sup> Eduardo Lourenço. *A Nau de Ícaro seguido de Imagem e Miragem da Lusofonia*. (Lisboa: Gradiva, 1999), p.148. ‘To us, Portuguese, Brazil is a brother, a designation that naturally makes us proud, but, that deep down, has the objective of hiding the relationship of origin that Brazilians are not interested in invoking.’ (My translation)

ou ignorados, cedemos à tentação de nos enervar com a *desatenção* brasileira a nosso respeito' (p.141).<sup>13</sup> The critic goes on, and, when he stresses an inevitable relation of consanguinity, once again complains about the underestimated role of the Portuguese in Brazilian history, culture and society: 'Portugal, 'raiz' do Brasil, seria mais correcto dizer 'sangue' do Brasil, desapareceu, por assim dizer, no fabuloso estuário do 'sangue outro', da 'memória outra', do 'sonho outro' que estrutura hoje, simultaneamente, a vida real e a vida simbólica brasileira' (p.157)<sup>14</sup> As a result of its 'disappearance' in both Brazilian 'real' and 'symbolic' life, Portugal loses its voice and place. José Osório de Oliveira's statement of 'spiritual action' and Portuguese 'glory' could easily explain this gap between the *claridoso* movement - the literary journal in Cape Verde - and the European Neorealists. On the other hand, the relationship between Brazil and Cape Verde only strengthens due to the aforementioned broken relationship between colonizer and colonized, as both Albert Memmi and Frantz Fanon have argued.

Manuel Bandeira's poem 'Vou-me embora para Pasárgada', as Bandeira himself explains in *Itinerário de Pasárgada*, refers to a place 'onde podemos viver pelo sonho o que a vida madrasta não nos quis dar' (p. 80).<sup>15</sup> Giovanni Pontiero observes that Pasárgada proved to be a 'fascinating name' for Bandeira, who discovered that it was a 'summer resort ... among the mountains of southern Pérsia' (p. 495) during his Greek

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<sup>13</sup> 'In those moments of deep resentment of imaginary parents who are disdained or ignored, we give in to temptation and get angry about the Brazilian *disregard* upon us.' (My translation)

<sup>14</sup> 'Portugal, the 'root' of Brazil, or better said, 'blood' of Brazil, has disappeared, if you will, in the fabulous estuary of 'another blood', 'another memory', 'another dream' which are the basis of the real and symbolic life of Brazil today.' (My translation)

<sup>15</sup> 'Where we can live through the dream which the evil 'stepmother-life' did not want to give us.' (My translation)

class, twenty years earlier. In Pasárgada, the poet creates ‘his personal mythology.’ (p. 497) He is ‘amigo do rei’ and can live a frugal life: ‘Lá tenho a mulher que eu quero/Na cama que escolherei.’ He can also revive his nostalgic childhood: ‘e como farei ginástica/Andarei de bicicleta/ [...] /Deito na beira do rio/Mando chamar mãe-d’água./Pra me contar as histórias/que no tempo de eu menino/rosa vinha me contar.’<sup>16</sup> Certainly, this utopian place where the poet lives in good health – contrary to real life –, in physical and moral freedom, is a paradise in the realm of society and self-pleasure: ‘Em Pasárgada tem tudo/É outra civilização’/[...] /Tem prostitutas bonitas/Para a gente namorar.’ (p. 222)

Oswaldo Alcântara’s imagery of Pasárgada also seems to serve as a utopian place for the poet and also as a place for redemption, where the poets are ‘irmãos de Cristo’.<sup>17</sup> Interestingly, the imagery of consanguinity reaches its highest note in this case, where Christ is the brother, not Portugal the colonizer, nor Brazil the ex-colony. The one who is historically (and mystically) acclaimed to have had the greatest suffering is the brother of the poets imprisoned in colonization. Alcântara writes five poems under the general title *Itinerário de Pasárgada*, and publishes them in 1946 in the Luso-Brazilian journal *Atlântico*. The central ideas of the texts are closely based on Bandeira’s original poem. In Alcântara, the king ‘concede mãos aos homens/para poderem ser cidadãos de Pasárgada./Dá-lhes o martelo e a marreta das catedrais,/para que a Poesia nasça das suas

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<sup>16</sup> The poet asserts that he is ‘a friend of the king’; ‘there I can have any woman/anytime, any bed, anything!’; ‘And all the sports I’ll play there/I’ll go bicycling [...] To hear those old tales rosa told once/I’ll summon the Mother-of-Streams.’; ‘Pasárda has it all,/it’s another civilization./ they’ve got [...] / great looking prostitutes/ to make people fall in Love.’ Translation by David R. Slavitt, *Selected Poems Manuel Bandeira*, (Riverdale-on-Hudson: The University Press of New England, 2002), p.151;153.

<sup>17</sup> Ovídio Alcântara. ‘Itinerário de Pasárgada’. *Cântico da manhã futura* (Lisboa: ALAC, 1991), p.124. All quotations from Alcântara’s work are taken from this edition.

mãos!’(p.124)<sup>18</sup> The Cape Verdeans thus redeem themselves from the yolk of Portuguese colonial influence through a socially-engaged poetry.

Alcântara slowly builds *another* Pasárgada, suitable for Cape Verdeans. He spreads the news of a new nation. In his poem ‘Passaporte para Pasárgada’, the ideal visitors cannot be deaf, and must hear the call to go to the ‘pedreira/arrancar uma pedra para Pasárgada’. And he concludes: ‘Quem tenha ouvidos e oiça, que vá’ (p.115), alluding to a poetic revolution, in which the poet-masons (they must pick-up the *cornerstone* to build Pasárgada) will be able to create a better (socialist) world.

Another poem of this itinerary, ‘Evangelho Segundo o Rei de Pasárgada’, begins with Bandeira’s verses, and creates the impression of a refrain or a chorus, except for its irregular rhythm: ‘Em Pasárgada tem tudo/É outra civilização.’ In addition to the use of Bandeira’s verses, the Cape Verdean poet seems to incorporate even more of the Brazilian character into his poetry. In ‘Dos humildes é o Reino de Pasárgada’, he shows that they both have more things (or history) in common: the poet in Alcântara wants to listen to the king and fall asleep as he did when he was a child: ‘Quero ouvir a tua palavra e só a tua palavra;/para que adormeça como quando era pequenino/ e meu avô me contava a história do rapazinho que venceu aquele que chegou à casa da Mãe do Vento,/ e me dava a moeda de prata para comprar a máscara de papelão’(p.121).<sup>19</sup> Interestingly the elements that compose the poem, such as childhood, storytelling, and even ‘Mother-of-Wind’ (which in Bandeira is ‘Mother-of-Streams’), are evidently elements of parody.

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<sup>18</sup> ‘gives hands to men/so that they can be citizens of Pasárgada/He gives them a hummer and a maul of the cathedrals,/so that Poetry can be born through their hands!’ (My translation)

<sup>19</sup> ‘I want to hear your voice, and only your voice;/so that I can sleep like when I was a child/ My grandpa would come and tell me the tale of the kid who conquered the man who reached the house of the Mother-of-Wind,/ then grandpa would give me a silver coin to buy a paper mask.’ (My translation)

The intertextuality with Bandeira's poem seems to go beyond the idea of a dreamland. Such is the case of 'Itinerário de Pasárgada', which can be related to yet another poem by Manuel Bandeira, 'Evocação do Recife'. This poem highlights the poet's memory of an innocent childhood, when he used to play outside with other children while the adults sat on chairs they brought from home to comfortably chat and watch their children. Alcântara transposes the poet's memories of an old Recife to his own motherland when he writes: 'Cavalinhos de Nosso Senhor correm no céu;/a vizinha acalenta o sono do filho rezingão;/Tói Mulato foge a bordo de um vapor;/o comerciante tirou a menina de casa;/os mocinhos da minha rua cantam:/indo eu, indo eu,/ a caminho de Viseu...' (p.117).<sup>20</sup>

This well-known Portuguese folk song 'indo eu, indo eu,/a caminho de Viseu' is closely related to the Brazilian folk 'Roseira, dá-me uma rosa/Craveiro, dá-me um botão', present in the original poem by Bandeira (p. 212). Viseu and Pasárgada could be concatenated, because in the Portuguese song, the poet finds his love. Nonetheless, his heart is in Viseu, Portugal, the 'father land' whereas Pasárgada is nowhere. Note that Portugal is not, at any moment, the *motherland* for its colonies, confirming, even though through a superficial discourse analysis, that the nurturing image of the mother is never present. If the argument of consanguinity were revised at this point, one could admit that while Alcântara's poetic position is one of *desidentificação* through the eyes of an emancipated brother (Manuel Bandeira), his cultural identity, as a member of a yet-to-be-independent colony (Alcântara's itinerary dates 1946, 29 years before independence), is the same as that of his father's cultural universe. If one once again revisits Eduardo

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<sup>20</sup> 'Little horses of Our Lord are galloping in the sky;/ the neighbor rocks the crying baby to sleep;/ Tói Mulato runs away in a steam-boat;/ the merchant takes the girl to his home;/the kids in my street sing:/ 'I'm walking, I'm walking,/ my way to Viseu...' (My translation)

Lourenço's statement that Portuguese blood is not, or cannot be completely diluted in Brazilian veins, it is not difficult to conclude that the colonizer's heavy hands were still present in the Cape Verde of the 1940s in one way or another. Albert Memmi can once again be cited to explain that 'in the midst of revolt, the colonized continues to think, feel and live against and, therefore, in relation to the colonizer and colonization.' (p.139)

Alcântara's itinerary has yet one last poem titled 'Balada dos Companheiros para Pasárgada'. This 'ballad' confirms the utopian promised-land, 'a ilha prometida', while its political message transcends the original poem. The title itself implies a political connotation with the term 'Companheiros', but especially when the poet writes: 'Além é o horizonte.../E está nos teus passos ir até lá e ver a Ilha Prometida,/ para que o teu coração não tenha um limite e uma distância diferente!' (p.119).<sup>21</sup>

This politically driven poetry is another trace of Portugal's cultural presence in Cape Verde. The Portuguese neorealist movement assumed a regionalist aspect, also based on Brazilian latest modernist novels and poetry. Manuel Bandeira's social criticism, masked in innocent childhood memories (or the utopian place, Pasárgada), can be considered an influence in the Portuguese literary movement as well. It is important to note that the Neorealists in Portugal deny and combat the assumption of the Portuguese role as a tyrannical father (colonizer): it is a movement with a strong commitment to the political left wing that is clearly and objectively against Salazar's dictatorial system. Bandeira was not the only Brazilian author who influenced the neorealists in Portugal, and the *claridosos* in Cape Verde. The novelists are actually those who inspired the

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<sup>21</sup> 'Over there is the horizon.../And it is up to you to go to the Promised Island,/ so that there is no limit to your heart nor a different distance!' (My translation)

Portuguese authors the most: Jorge Amado, Guimarães Rosa, Graciliano Ramos, and others are often mentioned. In fact, Phillip Rothwell states that these writers

are the foundation stones on which a Lusophone African literature has been built. These writers demonstrate the possibility of imagining a new, distinct nation. Brazil becomes the potential center of a culturally imagined decolonization. It provides the model vehicle through which an African identity can be fashioned.<sup>22</sup>

It is important to note that Brazilian Modernism has three different phases. Manuel Bandeira was a key-figure during the movement’s initial period (1922-1930), whereas Jorge Amado and Graciliano Ramos were representative of the social novels, closer to the neorealist fiction in Portugal that begins to develop in the 1930s. Guimarães Rosa inaugurated a third phase of Modernism, bringing to light introspective and existential novels in the mid-1940s.

The relationship between the three movements: Brazilian Modernism, Cape Verdean *Claridade*, and Portuguese Neo-realism can be configured in the following timetable, based on the information presented in Benedita Gouveia Damasceno, Pires Laranjeira, and Carlos Reis:<sup>23</sup>

<b>BRAZIL - Modernism</b>	<b>CAPE VERDE - <i>Claridade</i></b>	<b>PORTUGAL – Neo-Realism</b>
1922 “Nationalist” phase		
1930 “Constructive” phase	1935-1957	1935 (or 1937/38)-1960 Neo-Realism
1945 “Aesthetic” phase	“ <i>Claridoso</i> ” movement	
	1957-1965 “Negritudinist” movement	

<sup>22</sup> Phillip Rothwell, ‘Mirroring Imperial Endings: Recognizing the Unknown in Nationalized Lusophone Texts’ (*Hispania*, vol 85, no. 3, September 2002), p. 488.

<sup>23</sup>Benedita G. Damasceno, *Poesia negra no modernismo brasileiro* (Campinas: Pontes, 1998); José Luís Pires Laranjeira, *Literaturas africanas de expressão portuguesa* (Lisboa: Universidade Aberta, 1995); Carlos Reis, *O discurso ideológico do neo-realismo português* (Coimbra: Almedina, 1983).

It is Joaquim Namorado who suggests, in a 1938 article, that Gorki and the French Naturalism, together with the new Brazilian novelists, are the result of ‘a necessidade de realidade [que] gerou um vasto movimento neorrealista que cresce em todos os continentes’.<sup>24</sup> It is important to point out that Brazilian and Cape Verdean regionalist texts are equally neorealist for Namorado. Furthermore, to return to the discussion of the Cape Verdean *Claridade* movement as part of the Portuguese neorealist movement, it is interesting to quote Elsa Rodrigues dos Santos, who explains that the creation of a Cape Verdean national identity became more important: ‘*Caboverdianizar a literatura* era, afinal, o que pretendiam, à semelhança do que acontecera no Brasil, desde 1922, após a Semana de Arte Moderna.’<sup>25</sup>

In the Portuguese case, it is interesting to note that the neorealist adherence to Brazilian social and cultural issues, mostly influenced by regionalist or social novels (romance social), was later criticized by the poets of the group *Távola Redonda*, who reacted against the neorealist ideology. In *Távola Redonda*, the utopian Pasárgada also appears as a parody, but this time to achieve a comic effect. In the ninth issue of the journal, published in 1950, the reader can find under the general title ‘Notícias de Pasárgada’ a series of socioeconomic and historic ‘studies’ demonstrating the impossibility of immigration to the dreamland. The articles diminish the myth of Pasárgada, by showing that it is an underdeveloped country due to the lack of technology,

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<sup>24</sup> In: Adelaide Ginga Tchen, *A Aventura Surrealista*. (Lisboa: Colibri, 2001), p. 70 ‘A necessity of reality that generated a vast neorealist movement that is growing in every continent.’ (My translation)

<sup>25</sup> Elsa R. dos Santos, ‘A literatura cabo-verdiana e o Neo-Realismo português - prenúncios e sequências’, in *Encontro Neo-Realismo* (Museu do Neo-Realismo/Câmara Municipal de Vila Franca de Xira, 1999), p. 276. ‘Similarly to what happened in Brazil in 1922, after the Modern Art Week, the artists wanted to create a ‘Cape Verdean feel’ to their literature.’ (My translation)

among other things, and that, therefore, it is impossible to become wealthy, as the poets would expect:

Pasárgada é, em boa verdade, um mito – um mito igualmente deletério ao que foi, em seu tempo, o Brasil e a América do Norte. [...] Nas terras de Pasárgada não há, ao que sabemos, possibilidade de realizar fortuna. País fracamente industrializado [...] não oferece, de modo algum, garantias sólidas de resolução dos problemas dos poetas.<sup>26</sup>

In a poem by António Manuel Couto Viana, ‘O Calcanhar de Pasárgada’, published in the same issue, it reads: ‘O rei mal me conhece – mal-me-quer’ (p. 5), which is a play on words with both Bandeira’s original poem, when he states ‘there I’m a friend of the king’, and the game ‘he loves me-he loves me not’. The poet in Pasárgada, for Viana, is as unimportant as he, the poet, is in Portugal.

It is interesting to note that, as it is in Ovídio Martins’ book, the imagery of Pasárgada for the poets of *Távola Redonda* was not only overrated, but also distorted from what the Neorealists have originally proposed. Luiz de Macedo, in ‘Pasárgada, Cidade Eterna’, also published the same issue of *Távola Redonda*, proves that the famous king of Pasárgada is actually Dom Sebastião, the Portuguese king who disappeared in Alcacer-Kibir and became a myth himself:

Manuel Bandeira [...] já nos tinha dito que havia um Rei em Pasárgada (‘lá sou amigo do rei’) mas disse-nos também que esse Rei era D. Sebastião. [...] (‘Joana a louca de Espanha/ rainha e falsa demente/ vem a ser contraparente/da nora que nunca tive’) [...] A nora de Manuel Bandeira, nora que ele nunca teve no mundo do lado de cá, visto que deve ser casada com um dos filhos que Bandeira teve do lado de lá, essa nora é filha do rei. [...] E nesse caso é bem de ver que, sendo D. Sebastião bisneto de Joana a louca, o termo parente é o único que explica a relação de parentesco. (p.7).<sup>27</sup>

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<sup>26</sup> Daniel Filipe, ‘O Mito Pasargadiano’ in *Távola Redonda – Folhas de Poesia*, 9 (Lisboa: Contexto, 1989), pp. 5-6. ‘Pasárgada is, truly, a myth – a myth that is equally valueless as Brazil and North America were once. In Pasargada’s fields, as far as we know, there is no possibility to make fortune. The country is poorly industrialized, does not offer, in any way, a guarantee to solve the poets’ problems.’ (My translation)

<sup>27</sup> ‘Manuel Bandeira has already said that there was a king in Pasárgada (‘lá sou amigo do rei’), but he also said that this king was D. Sebastião (‘Joana a louca de Espanha/ rainha e falsa demente/ vem a ser contraparente/da nora que nunca tive’). Manuel Bandeira’s daughter-in-law, the daughter-in-law that he never had in this world, probably married to a son he had in the other world, this daughter-in-law is the daughter of the king. In this case it is easy to conclude that, D.

By treating the myth ironically, the poets of *Távola Redonda* reach their goal of calling attention to the real place where they are – Portugal – instead of a dreamland. The journal's mission was to 'reagir contra algumas tendências da produção poética da época [...] e contra o impuro aproveitamento da poesia para fins sociais'.<sup>28</sup> It is interesting to mention David-Mourão Ferreira's article on the theme, titled 'Nos arredores de Pasárgada', in which the use of symbols and metaphoric images criticize the adoption of Pasárgada as a myth by almost a generation of poets:

[...] frangos corados no espeto tomaram atitudes de falcões proféticos e berraram, em coro, coisas profundas. A mais singular foi esta: que a poesia não devia ser pessoal como uma escova de dentes. Adoptaram uma escova de dentes colectiva – mas, como alguns deles tinham os dentes cariados, espalhou uma epidemia. (p. 5)<sup>29</sup>

Such an epidemic of 'dental cavities' is closely related to the Portuguese generation of Neorealists, who 'survived' until circa 1960. The collective use of the myth of Pasárgada, or the election of a dreamland as a way to deny the country's reality, became commonplace.

Interestingly, Manuel Bandeira himself recycles the imagery in 1949 in the poem 'Saudades do Rio Antigo', reinforcing the myth: 'Vou-me embora pra Pasárgada/ (...)/ Aqui não sou feliz. / A vida está cada vez/ Mais cara, a menor besteira/ Nos custa os

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Sebastião being the great-grandson of Mad Joana, the term 'relative' is the only one that explains the parenting relationship.' (My translation)

<sup>28</sup> Clara Rocha, *Revistas Literárias do Século XX em Portugal*. (Lisboa: Imprensa Nacional/Cada da Moeda, 1985), p. 487. 'To react against some tendencies of the poetic production of the time, and against the impure use of poetry that serves as a vehicle for a political message.' (My translation)

<sup>29</sup> 'Chicken grilled in skewers suddenly got the attitude of prophetic eagles and screamed, in chorus, some profound things. The most singular was this: the poetry should not be personal as a toothbrush. They adopted a collective toothbrush – but since some of them had dental cavities, it turned to an epidemic.' (My translation)

olhos da cara' (p. 425).<sup>30</sup> In contrast to the Cape Verdean Ovídio Martins, the Brazilian poet reinforces his desire to leave his current condition. Tantamount to the poets of *Távola Redonda*, Bandeira denies the idea of fighting against the system with the more objective politically engaged poetry that Osvaldo Alcântara embraces.

It is in *Itinerário de Pasárgada*, Bandeira's autobiography, that the author explains that the inspiration for the Persian field, or the Persian treasure, Pasárgada, with its imagery of fabulous landscapes and places for pleasures came from Baudelaire's *L'invitation au voyage*. (80) The symbolic life, as mentioned by Eduardo Lourenço, is clearly coming from another source, or 'another blood', 'another memory', 'another dream'. The same utopian place functions in a variety of contexts. It is an oasis for some poets, or a place for political redemption, but it can also be a haven for those who fail to face reality. Independently of what it represents, Pasárgada is arguably the site where the dreamers, the politically engaged, and the defeated intersect. It is a neutral territory, where father and sons become only brothers.\*

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<sup>30</sup> 'I'm heading off to Pasárgada/ (...) / I'm not happy here./ Life is more and more/ expensive, the silliest thing/ cost us an arm and a leg.' (My translation)

\* A shorter version of this article was published in Portuguese: 'Para uma discussão do lugar utópico: a Pasárgada bandeiriana habitada por cabo-verdianos e portugueses', *Abril – Revista do Núcleo de Estudos de Literatura Portuguesa e Africana da Universidade Federal Fluminense* 2 (April 2009) Rio de Janeiro, Brazil: 114-121.