



The intertextual dialogue with Fernando Pessoa in three short stories by José Eduardo Agualusa

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ABSTRACT. The article focuses on the study of three short stories by the angolan writer José Eduardo Agualusa (1960-): *Se nada mais der certo leia Clarice*, *Catálogo de sombras* and *Livre-arbítrio*, which are part of his book *Manual prático de levitação* (2005). We will seek to highlight the presence of the Portuguese poet Fernando Pessoa (1888-1935) and his heteronyms, Alberto Caeiro, Ricardo Reis and Álvaro de Campos in the three short stories mentioned, guided by Agualusa's own considerations, trying to establish, through his books, a regular dialogue between African, Brazilian and Portuguese literature, according to his stance of spreading culture and in particular the African literature to the world, diluting boundaries that can separate the literature of Portuguese-speaking. In the analyzes of the selected texts, we employ as theoretical support the writings by Julia Kristeva (1974), Leyla Perrone-Moisés (1990), Tiphaine Samoyault (2008) and Laurent Jenny (1979).

Keywords: short narrative, intertextuality, heteronym, portuguese literature, african literature.

O diálogo intertextual com Fernando Pessoa em três contos de José Eduardo Agualusa

RESUMO. O artigo centra-se no estudo de três contos do escritor angolano José Eduardo Agualusa (1960-): *Se nada mais der certo leia Clarice*, *Catálogo de sombras* e *Livre-arbítrio*, que fazem parte do seu livro *Manual prático de levitação* (2005). Buscaremos evidenciar a presença do poeta português Fernando Pessoa (1888-1935) e de seus heterônimos, Alberto Caeiro, Ricardo Reis e Álvaro de Campos, nos três contos mencionados, pautados por considerações do próprio Agualusa, que procura estabelecer, por meio de sua obra, um diálogo frequente entre as literaturas africana, brasileira e portuguesa, em conformidade com a sua postura de divulgar a cultura e, em particular, a literatura africana para o mundo, diluindo fronteiras que possam separar as literaturas de expressão portuguesa. Nas análises dos textos selecionados, empregaremos como suporte teórico os escritos de Julia Kristeva (1974), Leyla Perrone-Moisés (1990), Tiphaine Samoyault (2008) e Laurent Jenny (1979).

Palavras-chave: narrativa curta, intertextualidade, heterônimo, literatura portuguesa, literatura africana.

Introduction

Nowadays there has been a lot of discussions concerning the African literature of Portuguese expression, that is, literature from countries that were Portuguese colonies, such as Mozambique, Angola, Cape Verde, São Tomé and Príncipe and Guinea Bissau. In this meaning, it is relevant to highlight Maurício Silva's considerations (2011) concerning the study of this literature:

The importance and recognition that [...] the African literature in Portuguese has obtained from the national and international review comes to show the relevance of studying and spreading some of the most representative names harder and with more commitment, approaching not only aspects that reveal the esthetic competence of their authors in creating an autonomous and original literature, but

also demonstrate how this literature can interact with all the process of construction of the African cultural identity, equating the contradictions that were historically implanted by a system of colonization (Silva, 2011, p. 1-2).

The African literature has been establishing itself in the world scenario, especially in contemporaneity, through writers whose aim have been the creation and perpetuation of a literature that focuses on issues such as the construction of cultural identity, evidencing and discussing the contradictions that permeated and still permeates the Lusitanian colonization system. Regarding the Portuguese colonization, which was characterized by violence and arbitrariness, we highlight what happened with the Angolan nation:

Angola's history is not different from the other countries of the African continent that had their

sovereignty vilified by the European colonizer. There were several fights and deaths since their tormentors stepped on their land. That happened around the fifteenth century, when the Portuguese pioneers entered the Angolan land. From this moment on, the course of the Angolan history had been changed, ruined by countless guerrilla wars and resistance to the one who usurped their land and their children. The slave trade for Portugal and Brazil was intensified and ended up taking a lot of people from Angola. By the end of formal slavery, Angola initiates a time of intellectual slavery, in which it depends on their oppressors to constitute its government. With independency, the Angolan territory achieves its autonomy, but many times its governors copy the system of government used by the colonizers, imitating the ones they would repudiate. Nowadays, Angola lives a moment of encountering its history, its people, its tradition again (Bach, 2011, p. 2).

The African colonies, ruled by the Portuguese government, suffered all kinds of abuse, with the extended exploration of its mineral resources and the outrageous Atlantic slave trade, which was really intense, lasting until near the end of the nineteenth century. In spite of this, Mozambique, Cape Verde, Angola, among other colonies, kept on being intellectually dependent on the Portuguese metropolis even after getting free from Portugal, as they maintained their colonizers' political system. Several arm struggles were necessary until the African nations could tread a path that would reach for recovering their history, their people and secular traditions, as it is the case of Angola, which literature has been established, at present, with writers such as Pepetela, José Eduardo Agualusa, José Luandino Vieira, among others.

Still concerning the literary scope, it is timely to highlight that Angola counts with poets and novelists who dedicated themselves to promote an interaction between literature and the local reality, and whose texts are divided into three phases: the first, characterized by an anticolonial bias; the second, at the time known as pre-independence, with strong naturalistic features; and the third one, after independence, considered as the apex of the Angolan literature, enhancing the place and reaching the universal. Concerning this subject Maurício Silva (2011) makes the following considerations:

Having known the first phase featured by the typically colonial and nativist expression (with writers like José da Silva Maia Ferreira, author of *Esportaneidade da minha alma*, 1849; and Pedro Félix Machado, author of *O filho adúltero*, 1892), the Angolan literature reaches a time which is characterized by the anticolonial expression (with

Cordeiro da Mata, author of *Delírios*, 1877; and Alfredo Troni, with the renowned soap opera *Senhora viúva*, 1882/1973). The following phase already brings the contribution of a pre-independent literature, with the neo-realism of Assis Júnior (with *O segredo da morta*, 1936); and Castro Soromenho (with *Noite de angústia*, 1939; *Homens sem caminho*, 1942; *Calenga*, 1945; *Terra morta*, 1949). The Angolan literature reaches the apex of its literary production with a phase that, for more than one reason, can be called as independent, a time which starts under the auspices of a regional nationalism, inspiration of the famous *Antologia dos novos poetas de angola* (1950) and, one decade later, poetries such as Agostinho Neto's (*Poemas*, 1960; *Sagrada Esperança*, 1974), Viriato da Cruz (*Poemas*, 1961), [...].

High quality poetry that was created in Angola, this production conciliates nationalist feelings and the lyrical expression, searching to equate the contradictions historically created by centuries of colonial exploration. [...] (Silva, 2011, p. 2-3).

The Angolan post-independence poetry, according to Maurício Silva (2011), presents a high level of elaboration and esthetic quality, because it unifies the African nationalism and the lyrical expression, aiming at discussing and balancing the contradictions from the Portuguese colonialist system. Similarly to what it is observed regarding the poetry scope, in fiction, the Angolan nation counts with important authors and works, which certify the maturity and quality of the narratives produced on their territory:

Concerning prose, besides the above mentioned Castro Soromenho, the Angolan literature reaches its maturity with Arnaldo Santos's works (*Quinaxixe*, 1965), José Luandino Vieira (*Luuanda*, 1964; *A vida verdadeira de Domingos Xavier*, 1974; *Nós, os do Makulusu*, 1975; *João Vêncio: os seus amores*, 1979), Mendes de Carvalho / Uanhenga Xitu (*Mestre Tamoda*, 1974; *Bola com feitiço*, 1974; *Manana*, 1974; *Maka na Sanzala*, 1979), Arthur Maurício Pestana dos Santos / Pepetela (*As aventuras de Ngunga*, 1976; *Mayombe*, 1980; *Yaka*, 1984; *A geração da Utopia*, 1992). Boaventura Cardoso (*Dizanga dia Muenhu / A lagoa da vida*, 1977), Jofre Rocha (*Estórias de Musseque*, 1976) and many others (Silva, 2011, p. 2).

Complementing this list offered by Maurício Silva, it is important to add José Eduardo Agualusa, who was born in Huambo, Angola, on December 13, 1960. He started his literary career by the end of the 1980s, being revealed at the present time, "[...] as one of the most productive writers of the Angolan literature" (Silva, 2012, p. 12). He is also a journalist, graduated in Agronomy and Silviculture. His father's family is Portuguese and his mother's family is Brazilian. He has already lived in Recife and Rio

de Janeiro. His works are distributed in different genres: novels, short stories, chronicles, young adult books, essays, poetry, and plays. Besides that, he writes chronicles for the Brazilian newspaper *O Globo*, the magazine *Ler*, the portal Rede Angola and carries a program about music and African texts named *A hora das Cigarras* for the RDP Africa, and is a member of the Angolan Writers Union (Fenske, 2015, p. 1-2).

His wide work is divided in novels: *A conjura* (1989), *Estação das chuvas* (1996), *Nação crioula* (1997), *Um estranho em Goa* (2000), *O ano que Zumbi tomou o Rio* (2002), *O vendedor de passados* (2004), *As mulheres de meu pai* (2007), *Barroco Tropical* (2009), *Milagrário pessoal* (2010), *Teoria geral do esquecimento* (2012), *A vida no céu* (2013), *A rainha Ginga e de como os africanos inventaram o mundo* (2014); soap operas: *Dançar outra vez* (2001), *A feira dos assombrados* (1992); short stories and stories: *Dom Nicolau Água-Rosada e outras histórias verdadeiras e inverossímeis* (1990), *Fronteiras perdidas: contos para viajar* (1999), *O homem que parecia domingo* (2002), *Catálogo de sombras* (2003), *Manual prático de levitação* (2005), *Passageiros em trânsito: novos contos para viajar* (2006), *Educação sentimental dos pássaros* (2011), *O livro dos camaleões* (2015); chronicle: *A substância do amor e outras crônicas* (2000); poetry: *O coração dos bosques – poesia 1980-1990* (1991); Young adults books: *Estranhões e bizarrocos: histórias para adormecer anjos* (2000), *A girafa que comia estrelas* (2005), *O filho do vento* (2006), *Nweti e o mar* (2011), *A rainha dos estapafúrdios* (2012); essays and other texts: *Lisboa africana* (together with Fernando Semedo and Elza Rocha) (1998), *Um pai em nascimento* (2010), *O lugar do morto* (2011), *Fui para Sul: os desenhos de Laurentina* (2012); guide: *Na rota das especiarias* (2008); anthology (participation): *Estórias além do tempo* (2014); plays: *Geração W* (2004), *Aquela mulher* (2007), *Chovem amores na Rua do Matador* (2008), *A caixa preta* (2010), the two latter together with Mía Couto (1955-).

Concerning this writer, Maria Teresa Salgado (2000) highlights the fact that he imbued himself with the task of spreading the African literature in Brazil and also worldwide, connecting the Angolan, Portuguese and Brazilian nations, a fact that is reinforced by the distinct cities in which Agualusa lived – Huambo, Rio de Janeiro and Lisbon – and that connects different spaces and realities:

[...] He settled in Rio since 1988 and, besides writing a lot, he has been dedicated to spreading African literature, not only in Brazil but also around the world. [...] His aim seems to be, therefore,

emphasize the connection between the geographical spaces (being born in Huambo, graduating in Agronomy and Silviculture in Lisbon and the present residence in Rio), trying to evidence the transnationality as a characteristic of his course. This way, his biography is closely related to his literary project that tries to create bridges between Angola, Brazil, Portugal and the rest of the world, promoting a reflection upon the importance of miscegenation at all levels [...] (Salgado, 2000, p. 176).

Thus, it is noted that the mentioned Angolan writer seeks to establish, through his writings, connections between geographical spaces that include Angola, Brazil and Portugal, characterizing a literary project that:

[...] has been developed and mainly, has been changing since the first Agualusa's works [and] appears to have as one of its greatest aims to 'confuse' the clear boundaries that delimit countries separated by the Atlantic, promoting the interpenetration between the geographical spaces in the three continents. How can we think about his own profile as a writer, without evidencing the connections that he has with Angola, Portugal and Brazil? (Salgado, 2000, p. 176).

Considering such project, it is possible to observe that one of the resources José Eduardo Agualusa uses to smudge and erase the boundaries between Angola, Brazil and Portugal is the intertextuality, which reveals a dialogue between the literatures of these countries. There is a wide artistic production connected with this author's project, that consists of novels, soap operas, short stories, chronicles, essays and plays, as it was mentioned above, which support this Angolan's – 'from several homelands' – designed and pursued goal.

Our purpose in this study is to perform the analysis of three Agualusa's short stories, '*Se nada mais der certo leia Clarice*', '*Catálogo de sombras*' and '*Livre-arbítrio*', which are part of the work *Manual prático de levitação* (2005), intending to highlight the intertextuality established between these short stories and the Portuguese poet Fernando Pessoa and his heteronyms – Alberto Caeiro, Ricardo Reis and Álvaro de Campos.

The intertextuality: dialogue of texts

The concept of intertextuality was conceived by the Bulgarian semiologist Julia Kristeva, when she resumed the Russian theorist Mikhail Bakhtin's writings, claiming that he conceived a model in which the literary structure:

[...] is elaborated in relation to another structure. [...] the 'literary word' is not a *spot* (a fixed meaning), but a *crossing* of textual contents, a dialogue of several

writings: of the writer, the receiver (or the character), the present or previous cultural context.

Introducing the Idea of *statute of word* [...], Bakhtin places the text in history and society, faced as texts that the writer reads and in which he is inserted when rewriting them. [...](Kristeva, 1974, p. 62, author's emphasis).

Narrowing these considerations, Kristeva (1974, p. 63-64, author's emphasis) claims that, in the discursive universe of the book,

[...] the horizontal axis (subject-receiver) and the vertical axis (text-context) coincide to reveal a bigger fact: the word (the text) is a words crossing (of texts) where it is read, at least, another word (text).

and thereby,

[...] every text is built as mosaic of quotations; every text is absorption and transformation of another text. Instead of the intersubjectivity notion, the *intertextuality* is installed and the poetic language is read at least as *doubled*.

The term intertextuality is a concept that presents "[...] the presence of a text in another one: texture, library, interlacement, incorporation or simply dialogue [...]", because the texts "[...] come one from another; influence one another [...]" (Samoyault, 2008, p. 9). It is possible to think the intertextuality, according to Tiphaine Samoyault (2008), in an unified way, gathering its features around the idea of memory, because it is characterized by the memory that literature has about itself and facing the history of this memory of literature is "[...] to make use of the tension between the resumption and novelty, between the return and origin, to propose a poetic of the texts in movement" (Samoyault, 2008, p. 11).

It is worth noting that one of the most important characteristics of literature is "[...] the perpetual dialogue it weaves with itself [...]" and that it is "[...] its main movement" (Samoyault, 2008, p. 14). Therefore, the notion of dialogue turns crucial for the analysis that we intend to carry in this study, as we seek to highlight and emphasize the presence of intertextuality in three short stories of José Eduardo Agualusa.

The compared study of the literary texts, according to what Leyla Perrone-Moisés (1990, p. 94) claims, proves that literature is produced in a constant dialogue of texts, through resumptions, borrowings and exchanges. Literature comes from literature, because each new work is a continuation, through consent or contest, of previous works, of the already existing genres or themes. The act of writing is, consequently, a dialogue with the

previous and contemporary literature.

The intertext, that is the relation established between two or more texts, "[...] is an effect of reading before all [...]" (Samoyault, 2008, p. 25), because the decoding of any intertextual process will depend on the reader's ability to detect the presence of elements of a previous text in a new textual structure. This way, the intertext, according to Michel Riffaterre's claims (apud Samoyault, 2008, p. 28), is "[...] the reader's perception of relations between a work and others that preceded or came before them".

Laurent Jenny (1979) declares that the intertextuality is characterized by introducing a new model of reading that brings linearity to a text, providing bifurcations that open, by little, the semantic space, that is, the space for new significances and interpretations and "[...] speaks a language whose vocabulary is the addition of the existing texts" (Jenny, 1979, p. 21-22).

In summary, the intertextuality revitalizes the literature and enables the appreciation of texts and writers of all times, establishing a constant and fruitful dialogue that approaches authors, texts and different countries, enabling people to face literature as a system of exchanges, and the act of writing as a dialogical process between past and contemporary literature.

Echoes of one of Fernando Pessoa's heteronyms

The short story *Se nada mais der certo leia Clarice* starts with the narrator sitting on the sands of Itamaracá, drawing on a notebook, when he finds an old Pernambucano fisherman, who asks:

– Why do you do that? – he asked. – The sea does not fit there!

He sat by my side. He told me sometimes, when waking up; it would hurt, on the left side of his chest, the humanity. Then he would walk to the beach, lay on his back and dream as a fish.

– It was Clarice, you know? She started me (Agualusa, 2005, p. 65).

Whatever by the title or by the old fisherman's speech, the intertext in the short story, through the presence of Clarice's name, is evident, evoking the Brazilian writer Clarice Lispector (1925-1977). The fisherman tells the narrator he had been adrift, lost in the ocean, and Clarice had saved him, bringing him a pork shank and a bottle of Coke.

Clarice's presence in the life of the fisherman is explained by his habit – reading, according to what he says on the following passage of the short story:

He was a great devotee of Clarice Lispector and Alberto Caeiro. He told me that Clarice appeared at

dawn, bringing *Uma Maçã no Escuro* in her hands, and gave him the whole novel. After, when she found him more recomposed, she taught him to dream fish.

[...] He would suffer with the others' mistakes. He would walk around the island with *A Hora da Estrela* under his arms, trying, without success, to convert the others. I was the only to give him attention:

– If nothing works well, read Clarice (Agualusa, 2005, p. 66-67).

The fisherman, according to the narrator's considerations, is Clarice's and also Fernando Pessoa's (1888-1935) reader, a fact revealed in the text through the mentioning of one of his heteronyms, Alberto Caeiro, who was characterized by the Portuguese literature critics and researchers as a poet connected with nature, due to employing, in his compositions, the free verse, simple language, themes characterized by antilyric attitude, by the pursuit of objectivity, and he is even the poet of the visual and hearing sensations. This data is explicitly related to the world lived by the fisherman and it connected the poetic world of Caeiro with the old fisherman's reality, who also pursues the simplicity and objectivity for his own life.

The universe of literature is emphasized not only by the reference towards Clarice Lispector and Alberto Caeiro, but also reinforced by mentioning the title of the modernist writer's two works: *A maçã no escuro*, which appears in the short story with the indefinite article – *Uma maçã no escuro*, and *A hora da estrela*, two of her most important novels that make it evident there is an intertextual game established in the short story and that it is used to revere not only two of the greatest writers of the Portuguese language, but also two literatures – Brazilian and Lusophone – which had always had an important role in the formation of the African writers, as in the case of José Eduardo Agualusa.

The intertextual relations mentioned above represent what Tiphaine Samoyault (2008, p. 47) considers as memory of literature, because it:

[...] is written with the memory from what it is, what is gone. It expresses, moving your memory and writing in the texts through a certain number of resumptions procedures, memories and re-writings, which work brings about the intertext.

The intertextual practices are expressed through quotation, allusion, plagiarism, reference, as all of these procedures point the presence of a previous text in the current one, according to Tiphaine Samoyault (2008, p. 48).

The predominant intertextual procedure observed in the short story *Se nada mais der certo leia*

Clarice is the reference, which does not exposes the mentioned text, but refers to it through the titles of Clarice's narratives and Caeiro's name, one of the most known heteronyms of Fernando Pessoa. Thus, there is a precise reference, which supposes the employment of several visible material and "[...] also proceeds from the integration-installation [...]" of these titles and writers' names in the narrative, allowing "[...] to determine the set of reference" (Samoyault, 2008, p. 60).

It is important to emphasize that at the same time the references refer to an imaginary world, oneiric of the character, covering an intellectualized scenario, the possibility of the character to seek their personal fulfillment and freedom is opened, metaphorized in their ability to 'dream fish' and, concomitantly, putting texts and writers of different literature and nationalities in a fruitful and impressive dialogue, which is the trademark of all the intertexts that structures the analyzed short story.

The shadows of Pessoa's heteronyms

In the short story *Catálogo de sombras*, the narrator appears to be someone involved with the literary universe and a great reader that finds a text, *Catálogo de sombras*, which is attributed to Alberto Caeiro. Once again, this heteronym of Pessoa reappears, and now, with bigger emphasis than the observed one in the story of the old fisherman in *Se nada mais der certo leia Clarice*.

It is important to note that *Catálogo de sombras* is the title of the short story and also the work that arouses interest in the narrator. At the beginning of the story, the narrator-character is classified as someone fancy, regarding the literary works he uses to collect.

It seemed one of these literary games so appreciated by Jorge Luis Borges, a weary mirrors trick, with impossible objects and old books appearing from nothing to disturb the reality. Pedro Rosa Mendes found the book in an antiquarian bookseller in Alcântara, Maranhão, hidden among titles of Brazilian poetry from the forties. My friends know that I have provided with affection, for long years, a small monstrous library. I include in it the genre of mistakes, aberrations and atrocities, but also miracles and prodigies, from works with foolish or revolting titles to blatant plagiarism, volumes with inverted covers, others with serious spelling mistakes on the title, arduous utopia no one will ever read (Agualusa, 2005, p. 71).

The reference to the writer Jorge Luis Borges (1899-1986) emphasizes the narrator's love with the literary universe, as Borges also dedicated himself to

deal with the world of libraries, apocryphal works, in short, literary texts that dialogue with others and also inventions, of fictional footnotes, of narrative fabric that turn over themselves, in a circular and infinite movement.

In the transcribed fragment, it is also relevant to highlight the interest of the narrator-character in collecting works that are characterized by being 'aberrations', present typographic mistakes, inverted covers, apocryphal texts, in short, everything that a collector of literary texts would avoid having in their library.

However, it is exactly this narrator's peculiar interest that leads him to undertake a long investigation in order to unveil the authorship of the work he has in hands, *Catálogo de Sombras*, attributed to Alberto Caeiro:

– Do you know it?!

I took the book from my friend's hands: *Catálogo de Sombras*, by Alberto Caeiro, Íbis press. A note, on the first page, showed that any correspondence for the author or publisher should be addressed to Calçada de Eleguá, 15, in São Paulo. I flipped it quickly and did not recognize a single verse. The style, however, amazed me – unmistakable. That was when I reminded of Borges.

– It may be simply – my friend attempted, stroking his chin – , an obscure Brazilian homonym of the most famous Portuguese heteronym (Agualusa, 2005, p. 72).

In the short story it is noted a mix of real and fictional data, that is, created, invented by Agualusa. In the passage above, the press mentioned by the narrator, Íbis, had truly existed, according to what is learned from João Gaspar Simões's (1977, p. 62) information present in the section 'Cronologia da vida e obra de Fernando Pessoa' and also in the indications of Conceição Jacinto e Gabriela Lança (2008, p. 7):

1907 – He [Fernando Pessoa] comes back to live on Bela Vista street, with his aunts. He writes an intimate diary in English. He lives with young intellectuals in *A Brasileira* do Chiado [a cafeteria of a suburb in Lisbon]. His grandmother Dionísia dies this year and leaves him a small inheritance. He rents a room on Rua da Glória street, 4 - r/c. He opens a printing house – Íbis –, in Portalegre, on Conceição da Glória street, 38-40. This printing house worked, however, for a very short period of time.

It is learned that some veridical data is interlaced, as in the case of the reference towards Íbis press and also the characters of historical extraction, as the case of José Mindlin (1914-2010), famous for owning a

library with rare copies, the already mentioned Borges, Aleister Crowley (1875-1947), who lived with Fernando Pessoa for a short period of time, and fictional data.

When attempting to solve the mystery of the work *Catálogo de Sombras* authorship, the narrator goes to Bahia to seek for Inácia Assunção, who had worked for an English man, Charles Robert Anon, and there gets in touch with letters that allow her to unveil the mystery which the short story is about.

The appearance of the character Charles Robert Anon will enable the narrator and, by extension, the reader to find the enigma proposed by the short story, as he is the author of the text that entitles Agualusa's narration. In a note published in the book *Correspondências 1905-1922*, by Fernando Pessoa (1999), we found that Charles Robert Anon is:

[...] a literary personality created by Fernando Pessoa, still in South Africa. His writings, poetical, diary-type and philosophical are situated between 1904 and 1906. It is, however, [...] a 'human being' very umbilically connected with his young creator yet, translating a lot of his teenager worries. The chosen name, an abbreviation of 'anonymous', also refers to a statute of non-majority in the pessoano's universe. He would be soon substituted by Alexandre Search (Pessoa, 1999, p. 15).

The English Charles Robert Anon, according to what is learned by reading the short story, is the author of *Catálogo de Sombras*. The starting point proposed by the narrator ends up leading him to a circular adventure, because the answers of his disquiet were connected with a Pessoa's heteronym, but it was not Alberto Caeiro. Thus, the short story recovers the pessoano's universe and sheds light upon one of his heteronyms almost unknown by the reading audience.

Concerning Pessoa's heteronyms, the researcher Massaud Moisés (1991) makes the following observations:

[...] the complexity of the figure and work of Fernando Pessoa starts and ends in the specular heteronyms game.[...]

The multiplication in other beings or personalities – the heteronyms, with 'life' and own speeches, [...] different from their creator's – is in the root of this process. But at the same time he benefits from it, as if the depersonalization triggered an eruptive force, directed to the core of things, and simultaneously resulted from it: multiplying in 'people' means multiplying in ways of thinking – and of viewing reality, [...] think widely, and the attempt to seek a transpersonal thought, necessarily converted into multi-personal or heteronymous. Thus, the heteronyms are other 'me,' that think with

autonomy, or give the impression they do it, and imagine it or perform it is the same as the other beings' dispersion (Moisés, 1991, p. 11-13).

Moisés emphasizes the importance of the heteronyms in the poetic production of Fernando Pessoa, that allowed him to multiply himself in other personalities, such as Álvaro de Campos, Ricardo Reis, Alberto Caeiro that are the most well known, besides others that, as Charles Roberto Anon, had a shorter existence. Among them we can mention Bernardo Soares, Alexandre Search, Antônio Mora, C. Pacheco and Vicente Guedes.

In *Catálogo de sombras*, all the three more relevant heteronyms of Pessoa are mentioned along the plot and, particularly, in the end of the short story, all of them joins Fernando Pessoa, through the universe of heteronyms approach with the worship of the Brazilian African religions – more specifically, Candomblé, when the character Alexandre, a kind of guide that helped the narrator find the letters that revealed who was Charles Robert Anon, gives him a photograph:

He opened a leather file and took Charles Robert Anon's photograph, in a garden, with an open book in his hands. At the back of the photograph, the same one I had seen before, in *Nossa Senhora do Silêncio*, someone had written in pencil, in childish way: 'Father Dionísio'.

I amazingly shook my head:

Father Dionísio?!

I was a boy, but I remember him, yes, he had been here several times. We have in Cachoeira the oldest Brazilian Candomblé terreiros.

I shrugged my shoulders. So what?

– Father Dionísio, don't you know that?, He was a great medium. He started coming here, to the spiritualist center, and then got interested in Candomblé and Macumba. He became pai-de-santo. After he died and became an entity. I even know a Macumba spot... (Aqualusa, 2005, p. 81-82).

The mentioned passage is related with the fact that Pessoa, under the influence of his aunts, had met the mediunity phenomena (Jacinto & Lança, 2008, p. 8) and had read several theosophical works, that is, books which dealt with different mystical and initiatory doctrines with esoteric meaning. By the way, the heteronym process resembles the Candomblé rituals, when the entities incorporate themselves in a pai-de-santo.

In this regard, Carina Cerqueira (2014) makes an accurate comment about the end of the report, which interlaces the African, Portuguese and Brazilian culture:

Thus, in the end of the short story, we presence the cultural construction [in which] some Portuguese elements are associated (Fernando Pessoa, as a Portuguese cultural expression) with African elements (Father Dionísio, as a Candomblé expression, African based religiosity and Brazilian adaptability) (Cerqueira, 2014, p. 11).

The intertextual relations manifested in the end of the narrative harmonizes with Aqualusa's attitude towards establishing bridges and bonds between Angola, Brazil and Portugal, through the African religiosity, that takes on new courses in Brazil and brings the Portuguese poet and his heteronyms together in a Candomblé terreiro.

Father Dionísio figure, linked with Candomblé, becomes the pai-de-santo that receives the spirits of Fernando Pessoa's heteronyms: Alberto Caeiro, Álvaro de Campos, Ricardo Reis, besides Pessoa himself, as it can be observed in the following passage of the short story that evidences an intertext with the Portuguese poet poetry, through rhymes and textual construction in a poetic format:

Alexandre raised his voice in falsetto:

'There comes Father Dionísio

There he comes, there he comes

With his four shadows

Giving way:

Caeiro, Seu Álvaro, Reizinho and Pessoa.

There comes Father Dionísio, wow guys!,

Prepare the wine,

Your blessing Godfather

What good guys! (Aqualusa, 2005, p. 82).

In a masterful way, Pessoa and his heteronyms become spirits that incorporate in the Brazilian medium and, in this incorporation, one of the greatest Portuguese writers and his heteronymous creations arrive in Brazil, in a Candomblé terreiro, reviving and dialoguing a literary tradition that is connected with one of the most remarkable cultural traits of our country: the religious syncretism, to enlase the Brazilian, Portuguese and African literature and culture.

The falling of an angel

In *Livre-arbítrio*, Fernando Pessoa is the protagonist. He is at the table of the famous cafeteria *A Brasileira*, Portuguese intellectuals meeting point, in the end of the nineteenth and beginning of the twentieth century, when something unusual happens:

An angel has fallen from the future and crashed in Chiado. He stood up, dusted his wings, tried two or three steps, a little bit confused yet, and finally asked Fernando Pessoa:

Can you tell me in which time I am?

[...]

The angel was a pale and slender type. His silhouette was cut at night as a simple chalk trace on a blackboard. He was completely naked and it did not seem to disturb him, however. He would not feel cold. Fernando Pessoa made an effort for a short instant to show some friendliness (you must be friendly with the foreigners) (Aqualusa, 2005, p. 119).

The Angel tries to talk to Fernando Pessoa, asking questions the poet answers roughly. Almost in the end of the narration, the angel starts speaking about free will, and Pessoa loses interest in the subject and wanders, remembering his childhood in Africa, a boy running away from a crowd on a bike and the birth of a rosebush in the middle of the pavement.

The short story ends in an unexpected way, making evident the lack of perception of those who walk around the cafeteria:

Time has changed with dawn. It rained. A soft, exhaust water, which the sunlight crosses with effort. The first bystanders who went by, in a hurry, in front of 'A Brasileira', thought it strange: there was nobody sitting at the poet's table (Aqualusa, 2005, p. 121).

This fragment from the short story makes it clear that Fernando Pessoa can see the Angel, as he is a supporter of the occult sciences, believes the angels and spirits' existence. His duty of a poet makes him experience mediunity routinely, when he incorporates each one of his heteronyms and creates poetry different from his own oronym production. Then, it is not surprising that only Pessoa can dialogue and feel the physical presence of the angel who falls near his table.

The story is narrated by an omniscient narrator and, due to its content that appeals to an extraordinary event, unusual, out of our routine reality, it makes part of a category the novelist and researcher David Lodge (2011) conceptualizes under the following terms:

The Magical Realism – the interference of fantastic and impossible events in a realistic narrative – is an effect particularly associated with the contemporary Latin-American fiction (there are examples in the work of the Colombian Gabriel García Márquez, for instance), but it also occurs in novels from other continents, such as Günter Grass, Salman Rushdie

and Milan Kundera. All of these authors experienced great historical turbulence and painful personal conflicts, which, through his view, do not lend themselves to the representation in a traditional realistic discourse. [...]

As challenging the Law of Gravity was and still is a great impossible dream, it is not surprising that images of flight, levitation and free falling frequently happen in this type of novel. In *Cem anos de solidão* by Márquez, one character goes up to the sky while they put the washed clothes to dry. At the beginning of *Os versos satânicos*, by Salman Rushdie, both main characters fall clinging an airplane that explodes, singing, and they land, without any scratches, on an English beach covered with snow. The heroin in *Noites no circo* by Angela Carter is a trapezist called Fewers, who has beautiful plumes which are useful not only to compose a stage costume: but are also real wings, which allow her to fly. *Sexing the Cherry*, by Jeanette Winterson, presents a floating city with floating inhabitants [...]. And, in a passage [...] of *O livro do riso e do esquecimento*, the author [Milan Kundera] claims to have seen a circle of dancers take off and go away (Lodge, 2011, p. 122).

The existence of winged beings, such as angels, dragons, people with wings, who jump and fly in space, monsters, demons, etc., who share the human beings' reality, is one of the characteristics of magical realistic fiction, and the short story *Livre-arbítrio* is connected with this type of fiction, due to the fact of exposing the conversation of an angel with the poet Fernando Pessoa.

The predominant intertextual procedure in the short story *Livre-arbítrio* is the reference that refers to another text through the name of an author, Fernando Pessoa, and also through the resumption of a type of narrative very common in Latin-America: the magical realism, in which the unusual events and happenings happen without any doubt for the reader, as in the case of stories written by Edgar Allan Poe (1809-1849), Julio Cortázar (1914-1984), which belong to the fantastic realism and in which, after reading, the doubt is kept, the disquiet upon what effectively happened.

Final considerations

In the three short stories we analyzed – *Se nada mais der certo leia Clarice*, *Catálogo de sombras*, *Livre-arbítrio* – we realize some intertextual relations that evidences the Portuguese author Fernando Pessoa and his heteronyms: Alberto Caeiro, Ricardo Reis, Álvaro de Campos and yet Charles Robert Anon, one of Pessoa's creations that is little known by researchers and critics and, mainly, by his readers.

It is possible to verify that there is a progression that characterizes the presence of the heteronyms in

the selected narratives: in the first one, there is only a brief mention of Alberto Caeiro; in the second, references to Alberto Caeiro, Ricardo Reis, Álvaro de Campos and Fernando Pessoa appear; in the third one, the Portuguese poet assumes the protagonism. The intertexts observed prove the appreciation and importance of the Portuguese literature towards José Eduardo Agualusa's writings, but it is not only this. Also, the Brazilian and Spanish-American literatures are remembered through paradigmatic writers such as Clarice Lispector and Jorge Luis Borges.

In the researched short stories, we note that José Eduardo Agualusa, through the resumption of paradigmatic writers of the Portuguese, Brazilian and Argentinian literature, created a fruitful dialogue between these literatures and the African one, enhancing and enabling new and compelling readings through intertexts that are expressed in *Se nada mais der certo leia Clarice, Catálogo de sombras* and *Livre-arbítrio*.

Thus, "[...] the reader gets involved by a whirl of spinning intertextual signs [...]", as part of a dialogue in which "[...] acknowledges echoes and resonances, listens to voices that complements one another [...]" (Guimarães, 1993, p. 63), realizing similarities and differences that allow the literatures of the American, European and African continent to get closer.

In summary, Fernando Pessoa and his heteronyms move and perpetuates in the studied short stories, proving and checking that literature has particularities and own specificities, "[...] but that at the same time brings together the memory of culture in which it is inserted [...]" (Umberto Eco, 1985, p. 12), through the intertextuality, having a perennial dialogue among authors, themes, styles and different continents, that are connected and always provide an open space of associations and interpretations renewed by readers from all around the world.

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