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Long Live the New Flesh: Anthropophagic Encounters and a New Anatomy of Alterity in  
Twentieth Century Brazilian Fiction

By

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THESIS

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## Abstract

This study examines a corpus of four twentieth-century Brazilian texts which engage with and problematize metaphors of incorporation: Oswald de Andrade's "Manifesto Antropófago" (1928), Glauber Rocha's "Estética da Fome" (1965), Dalton Trevisan's "O Vampiro de Curitiba," and Lygia Fagundes Telles' "Potyra" (2000). Through a model of generative cannibalism developed from Maggie Kilgour's theorizations on cannibalism and metaphors of incorporation, I argue that each of these texts engage with both the symbolic act of cultural incorporation and reimagines the image of the cannibal and its analogues to problematize the collectivized vision of Brazilian national identity. Whereas Oswald de Andrade and Glauber Rocha subvert the colonial caricature of the cannibal to reconfigure Brazilian national identity formation in relation to foreign, primarily European, traditions, Dalton Trevisan and Lygia Fagundes Telles invoke the figure of the vampire to problematize Brazilian identity from an *interior* position, highlighting figures of alterity within the Brazilian body politic who would otherwise be obscured. In addition to providing the historical and theoretical background on the presence of cannibalism in the critical bibliography which informs my work, I seek to present an in-depth analysis of the four texts to address the complex ambiguities of Brazilian subjectivity via metaphors of incorporation. Finally, in exploring the intersection of symbolic representations of cannibalism and vampirism, this project intends to illuminate a literary corpus that has not yet been addressed by modern theories.

“The body presents the paradox of the contained and the container at once.”

– Susan Stewart, *On Longing* (1992)

## INTRODUCTION

Metaphors of incorporation, including cannibalism and vampirism, function to produce, contest, and negotiate boundaries of identity. As theorist Maggie Kilgour defines in her text *From Communion to Cannibalism* (1990), this is because notions of incorporation are, at the most rudimentary level, concerned with the opposition between concepts of *inside* and *outside*. The basic opposition of inside/outside is the foundation of how individual and collective bodies are conceptualized, as whatever is “inside” can be simplistically described as “good” and whatever is “outside” as “bad.” Building from this crude, oppositional schematization, the body is imagined as a “unified and clearly defined structure whose boundaries separate the self from others and so mark off individual identity” (6). Kilgour argues that in Western epistemology, this can be extended from the body of the individual to the collectivized body of the nation. Thus, the anatomy of the nation is ultimately conceptualized through mechanisms of *exclusion*; subjects are either imagined to exist *within* the body of the nation or as external to it, and thus, as a threat.

Representations of cannibalism<sup>1</sup> have historically functioned as sites of identity negotiation as an extension of inside/outside dichotomy, which cannot be disentangled from discourses of colonial oppression and imperialism. As Kilgour identifies, the very concept of the “other as cannibal justifies its oppression, extermination, and cultural cannibalism (otherwise known as imperialism)” (4), in which the colonial subject is safely categorized as a savage “them” in order to justify the colonial project of the civilized “us.” In the context of Brazil, metaphors of incorporation such as cannibalism and vampirism can be read historically and symbolically to decipher the country’s contemporary social imaginary and body politic.

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<sup>1</sup> In this project I will use “cannibalism” and “anthropophagy” interchangeably.

The purpose of my project is to examine a corpus of four twentieth century Brazilian texts which engage with and problematize metaphors of incorporation: modernist poet and polemicist, Oswald de Andrade's "O Manifesto Antropófago" [Anthropophagic Manifesto (1928)]; *cinema novo* film director, Glauber Rocha's essay, "Estética da fome" [The Aesthetics of Hunger (1965)]; writer Dalton Trevisan's short story, "O Vampiro de Curitiba" [The Vampire of Curitiba (1965)]; and finally, novelist and writer, Lygia Fagundes Telles' short story, "Potyra" (2000). Each of these texts engage with both the symbolic act of cultural incorporation and adapts the image of the cannibal and its analogues within a post-colonial context; more specifically, metaphors of incorporation symbolically function to encapsulate the contradictions and ambiguity of Brazilian identity throughout the twentieth century. Since its independence from the Portuguese Empire in 1822, Brazil has grappled with the vestiges of colonial cultural and racial hierarchies which define Brazilian culture, language, and art as primitive, underdeveloped, and derivative. Although this is a crisis of national and cultural identity that could be read in the anatomy of many, if not most, post-colonial nations in Latin America and the Global South, I argue that the artistic productions of the twentieth century Brazil demonstrate a unique preoccupation with metaphors of incorporation; most saliently, cannibalism and vampirism, the latter of which I argue is a variation of the former, having evolved from the discourse of cannibalism as it is deployed in Brazilian ideological, artistic, and literary practice.

This study will be divided into three parts: first, I will outline the model of cannibalism as it is informed by theorist Maggie Kilgour's seminal theoretical and philosophical study, *From Communion to Cannibalism: An Anatomy of Metaphors of Incorporation* (1990). Here, I will discuss the ambiguities and contradictions of cannibalism and its analogues, connecting Kilgour's methodology to Dorris Sommer's analysis of José de Alencar's *O Guarani* (1857) and

*Iracema* (1865), both of which are historical Romances of interracial affairs between indigenous Brazilians and Portuguese colonists. Sommer argues that these texts function as the foundation of the Brazilian identity, which is conceptualized through these novels in an attempt to reflect the multi-ethnic and multi-cultural composition of the country. Tracing a historical lineage from Alencar's novels to anthropologist Gilberto Freyre's social theories of the "science of culture" (Birkenmaier 111), the racial paradigm of *mestiçagem* [miscegenation] has been adapted as a fundamental ideological and aesthetic project that contributes to the shared imaginary of Brazil as a modern nation—a process of nation-building that is primarily concerned with the "bringing of bodies together" (Kilgour 6), or rather, the *incorporation* of individual bodies into the larger anatomy of the nation.

The remainder of this project will be thematically divided between *cannibal* texts and *vampire* texts; my discussion of the selected works will begin with the "Manifesto Antropófago,"<sup>2</sup> written and published by poet and cultural critic Oswald de Andrade (1890-1954). A prominent figure of Brazilian Modernism, de Andrade formed a cohort of like-minded artists and intellectuals who defined themselves as aesthetic and ideological "anthropophagists," or cannibalists, who sought to generate a new body of Brazilian poetics by selectively devouring details of material culture produced in the great artistic and intellectual centers of Europe, which would then be transubstantiated into a singularly Brazilian cultural body (Fig. 1). A generation later and with the establishment of film as an artistic medium, director Glauber Rocha (1939-1981) presented his essay "The Aesthetics of Hunger"<sup>3</sup> at the 1965 Latin American Cinema conference in Genoa, Italy. This piece elaborates on the aesthetic, ideological, and ethical goals of the Brazilian *cinema novo* of the 1960s and 1970s. Rocha proposes the decolonization of

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<sup>2</sup> All translations of Oswald de Andrade's "Manifesto Antropofago" are from Bary.

<sup>3</sup> All translations of Glauber Rocha's "The Aesthetics of Hunger" are from MacKenzie.

Brazil and Latin America through representations of violence and hunger in film; inspired by Frantz Fanon, Rocha seeks to address not only the superiority-complex of European and American intellectuals and artists, but to also recognize the inferiority complex that limited the colonized psyche of artists and thinkers from Latin American and, most importantly, from Brazil (Carneiro Rios 4). The decolonial intellectual posture of Oswald de Andrade and Glauber Rocha's cultural philosophies sought to destabilize the hegemonic order of the Western world, in which continental Europe functions as the *locus* of civilization; in contrast, Brazil and Latin America exemplified primitivism and the uncivilized (4). For both cannibal texts, this destabilization would be accomplished through overt and intentional intertextual dialogue with the artistic and intellectual traditions of the European establishment alongside symbolic representations of aestheticized violence and hunger. Ultimately, both de Andrade and Rocha sought to mobilize an intertextual and aesthetic dialogue that would function as a tool in the process of generating an autochthonous corpus of Brazilian poetics.

Finally, I will discuss the “vampire texts” of Lygia Fagundes Telles’ “Potyra” (2000) and Dalton Trevisan’s “O Vampiro de Curitiba” (1965), which disguise their realization of Oswald de Andrade’s anthropophagic artistic practice behind the conventions of the contemporary Brazilian short story. Metaphors of incorporation manifest themselves via the motif of the vampire through the principles of Oswaldian *antropofagia*, both texts reconceptualize the Romantic figure of the European vampire within the socio-cultural context of mid-century Brazil—in essence, engaging in “cultural” cannibalism or *imitatio* as Oswald de Andrade called for, reincorporating European conventions within the colonial literary corpus. Most notably, Telles and Trevisan work with two of the most influential vampires of the gothic tradition: Lord Ruthven from John Polidori’s “The Vampyre” (1819), and his successor, Count



Dracula of Bram Stoker's *Dracula* (1897). To maintain the focus of my discussion, I will only briefly address the way these texts reconstitute the infamous iconography of Polidori and Stoker's vampires through a comparative lens and process of source identification; however, analyses of these texts is a longer study of its own. Instead, I mention these European precursors as points of departure to delve into how each text symbolically engages with the metaphor of cannibalism for the purposes of critiquing the socio-political state of their country. This critique is in subtle contrast to the manifestos of Oswald de Andrade and Glauber Rocha, who were reflecting upon Brazil's positionality in relation to the *exterior* [abroad]; that is, configuring Brazilian national identity formation in relation to foreign countries and traditions. Both short stories engage with the aesthetic conventions derived from European Romanticism, those of the gothic and the literary vampire tradition, to problematize Brazilian identity from an *interior* positionality; in other words, what does the collectivized vision of Brazilian national identity mean for Brazilians? How does the larger, corporate body of the nation reflect and address the material realities of the individuals which constitute it?

Both Lygia Fagundes Telles and Dalton Trevisan were members of a generation of Brazilian authors and intellectuals whose artistic and aesthetic interests were shaped by the authoritarian regime of Getúlio Vargas' *Estado Novo* (1930-1945), which then gave way to the Fourth Brazilian Republic (1946-1964), and eventually to the military dictatorship (1964-1985); during these periods, life in Brazil was defined by socio-political instability, state repression, and oligarchic policies designed to stimulate the nation's economy, leading to inequitable socio-economic growth and urban development across the nation. The effects of these policies are most readily observed by the disparities between the northern interior and southern coastal regions of

Brazil; however, urban centers across the country could be described as microcosms of inequity across the nation, drawn on lines of race, class, region, and gender.

Both “Potyra” and “O Vampiro de Curitiba” are particular in how they engage with the socio-political realities through the motif of the vampire, and I argue that both texts deploy the figure of the vampire to critique the illusion of political and economic stability, as well as the cultural mythos of harmonious *mestiçagem* which distort all layers of Brazilian social life and obscures the systemic inequities and violence behind an image of national unity. Moreover, both Telles and Trevisan’s texts prioritize the interiority of the Brazilian subject to reveal the ambiguity and ambivalence of a cogent, collective conceptualization of Brazilian identity.

By structuring my project in the aforementioned manner, my goal is twofold. On the one hand, I hope to provide my readers with a historical and theoretical background on the presence of cannibalism in the critical bibliography which informs my work. On the other hand, I seek to offer an in-depth analysis of the four literary texts I have chosen, concentrating on the relevance of the historical and cultural influence anthropophagy has had on the artistic productions of twentieth century Brazil. In attending to the recurring representations of cannibalism and its analogues, I seek to problematize the notion of Brazil’s “harmonious society” and to address the complex ambiguities of Brazilian subjectivity, recovering figures of alterity that would be otherwise obscured. Finally, in exploring the intersection of symbolic representations of cannibalism and vampirism, I hope to illuminate the complexities of a literary corpus that has not yet been addressed by modern theories.

## CANNIBALISM

The image of Brazil as a composite of harmonious racial and ethnic coexistence has been at the center of the nation's socio-political and aesthetic frameworks since its independence from Portugal in 1822. In *Foundational Fictions* (1991), Doris Sommer identifies José de Alencar's historical romances, *O Guarani* (1857) and *Iracema* (1865) as the most fundamental basis of contemporary Brazilian cultural and national identity. Alencar's texts focus on depictions of romantic encounters between indigenous Brazilians and Portuguese colonists during the early years of colonization. Sommer argues that *O Guarani* and *Iracema* have maintained cultural relevancy in Brazil because these texts establish and affirm a shared concept of innate "Brazilianness" (141), based on mythos of *mestiçagem* generated not through violence or conquest, but rather through the desire-driven and erotic convergence of colonizers and their victims.

Written during the tumultuous period of Brazil's transition towards material, economic, and political independence from the Portuguese colonial empire, Alencar and his contemporaries sought to demonstrate Brazil's authentic cultural independence through material culture. Alencar is immortalized in the country's cultural canon partially on account for "writing in Brazilian" (148), incorporating colloquialisms, indigenous words, and altering the written grammar to reflect the reality of *Brazilian* Portuguese in his works. His technique of "writing in Brazilian" is a formal materialization of the desire to differentiate a sense of "Brazilianness" on the basis of racial, and thus cultural, admixture. Sommer writes:

... And there was nothing especially Brazilian about the fight between good Indian allies of good whites against bad Indians helping bad whites; that battle between civilization and barbarism, we may call it, was the common history of the Americas. Brazilian society is special, not because of heroic resistance but because of romantic surrender. It was founded, [Alencar] insisted, when whites and Indians fell into each other's arms and made mestizo babies (150).

Here, Sommer identifies Alencar's novels as vehicles of national creationism, in which his narratives obscure the colonial violence and genocide endured by the indigenous populations behind Romantic narratives which emblemize "*mestiçagem* as the matrix of Brazilianness" (151). In other words, Sommer argues that it was through *O Guarani* and *Iracema* that Brazilians reimagined themselves as a cogent race produced in the context of mutual love between noble savages and Portuguese colonizers.<sup>4</sup> The idealization and promotion of the Romantic *mestiçagem* marked the beginning of the widespread oversimplification of Brazil's multi-racial and multi-cultural composition, flattening the material reality of imperialism and colonialism.

The cultural philosophy of Romantic *mestiçagem* generated by *O Guarani* and *Iracema* became institutionalized in Brazil as an ideology of racial homogenization by social scientist Gilberto Freyre (1900-1987). His most influential work, *Casa-Grande e Senzala* [The Masters and the Slaves (1933)], utilized interdisciplinary techniques from sociology, social history, and literature to piece together a narrative that sought to adequately reflect the complex lives of enslaved populations in Brazil and their masters during the nineteenth century. Freyre emphasized the interpretive analysis of the archive over traditional quantitative and empirical strategies to argue that, as opposed to a mark of "weakness" or socio-cultural degeneracy, Brazil's multi-racial or *mestiço* composition was proof of the nation's *modernity*. Similar to Alencar's notion of *mestiçagem* as a "matrix of Brazilianness" (Sommer 151). For the remainder of his career, Freyre continued to promote *mestiçagem* as "the 'unique' advantage of Brazilian

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<sup>4</sup> In the "Introduction" of *Cannibal Maternities* (2005), Luís Madureira describes Brazilian texts with a similar focus on romances between European men and native Brazilian man as "'eugenic' romances of miscegenation" (14).

society” (Birkenmaier 125), which could function as vehicle to advance racial democracy and social harmony.<sup>5</sup>

In his essay “From Cannibalism to Cronus” (2001), Santiago Colás sketches a brief etymological history of the term *canibales* (“cannibals”), which derives from Christopher Columbus’ erroneous transcription of *caribes*, a tribe in the West Indies who were described as man-eaters. This transcription error was adapted into European languages to mean “savage man-eaters”<sup>6</sup> and was immediately deployed in the rhetorical justification of the genocide of indigenous peoples encountered across the Americas. Images of savage tribal peoples gorging themselves on the flesh of their human victims permeated the European psyche, the inhumanity of the natives directly correlating to their voracity and enthusiastic participation in what could only be imagined as decadent, cannibalistic feasts of fleshy excess, affirming notions of absolute difference between subjects; for example, the civilized “us” being threatened by the savage “them.” In *Eating their Words: Cannibalism and the Boundaries of Cultural Identity* (2001), Kristen Guest notes that “as a taboo [cannibalism’s] efficacy relies not on its participation in differential systems of meaning but rather on its recognition of corporeal similarity” (3). The horror of cannibalism is ultimately derived from how the act forces us to attend to the “relatedness of bodies” that are being acted upon, or rather, the realization of the *shared humanness* that must exist between the eater and the eaten, ultimately problematizing the very notion of absolute difference (3).<sup>7</sup>

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<sup>5</sup> Although tangential to this project, Luís Madureira notes that in his famous text *La raza cósmica* (1925), Mexican sociologist José Vasconcelos describes Brazil as the “eugenic ‘promised land’” (31).

<sup>6</sup> Santiago Colás humorously describes the error that launched a thousand genocides: “... Columbus filed his report, without ever having laid eyes on a scene of humans eating human flesh, and the word *canibales* began its long adventure through the modern European languages with the definition ‘man-eating savages’ stuck to it like a bad habit” (129).

<sup>7</sup> In other words: I eat you because you are like me.

Despite the inferred sense of shared humanness required to describe an act as cannibalism, historical descriptions of alleged anthropophagic feasts did not shy away from excess of detail in order to fully illustrate the “savagery” of those they encountered in the New World; this is exemplified by the following 1587 account of the Tupinambá by an anonymous author, who offers a highly detailed description of their ritualized practice of exocannibalism, in which they consume the flesh of an enemy outsider (the captive) after defeating them in battle:

The master designates the day on which he has to eat [the captive] (and this is the greatest festivity among the Tupinambá); they celebrate vespers, in which they begin to practice gluttony, drunkenness, and lasciviousness... The executioner hits him on the head and takes his life... The captive, dead in this manner, is conducted by the followers to another place where, done in mouthfuls according to the quantity of dead bodies and invited people, he is distributed to everyone, who eats this baked and roasted meat. (31-32)

The author places particular emphasis on the fleshy decadence of the ritual, describing the participants “lasciviousness” as they devour the captive by “mouthfuls,” fixating on the Tupinambá’s displays of gluttonous desire to incorporate as much of the victimized Other as possible; however, these accounts infrequently describe the symbolic function of ritual exocannibalism to gain the strength and ability of a defeated enemy.

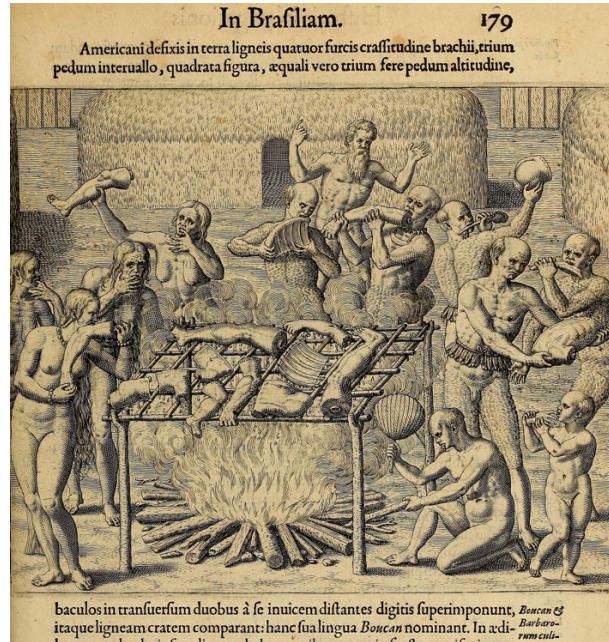


Fig. 1: Theodore de Bry’s depiction of the Tupinambá people, based on the descriptions from Hans Staden’s sixteenth century travel narratives.

Similar descriptions of cannibalism amongst indigenous peoples of modern-day Brazil have played a significant role in the European’s imaginary of the New World—most famously, Theodore de Bry’s engravings, which were widely circulated as accompaniments to the published travel narratives of German soldier Hans Staden (1525-1576), who made two voyages to Brazil between 1546-1555. De Bry depicts Staden’s description of his time with the Tupinambá people: Staden, the bearded man in the background, waves his arms in wild distress as he witnesses the Tupinambá feasting upon a dismembered and roasted human body (Fig. 1). Similar to the anonymous author’s description above, the native peoples are *voracious* in their consumption of human flesh, unperturbed by the taboo of eating another human being; in fact, several of the people are depicted overtaken with enthusiasm, reveling in the ritual. The racialization of the bodies depicted is emphasized: Hans Staden, long-haired and bearded, stands out from the others, who ravenously engage in cannibalism while he watches in the background with an expression of horror and confusion. In other words, the image of the cannibal has always

been highly racialized and utilized as a tool of colonial violence, as it was through annihilating the voracious, barbarous native that Europeans imagined “civilizing” the world.

Symbolically, the image of the cannibal is particularly salient in Brazil because of its connection to the racialized body, and by extension, the colonial subject: depending on one’s positionality as *eater* or *eaten*, the subject is categorically determined on a binary of savage (colonial subject) or modern/civilized (colonizer). The racialization of the cannibal is one of the ways in which it is identified with the colonial subject as well as with a positionality of “absolute alterity” (Guest 2), a state of abject embodiment. In the *Second Sex* (1953), Simone de Beauvoir famously declared that “one is not born, but rather becomes, a woman” (267), describing the way in which gender is inscribed upon the body through socio-cultural acculturation. De Beauvoir elaborates:

No biological, psychological, or economic fate determines the figure that the human female presents in society; it is civilization as a whole that produces this creature, intermediate between male and eunuch, which is described as feminine. **Only the intervention of someone else can establish an individual as an *Other*.** (267, emphasis mine)

Similarly, the state of absolute alterity that characterizes the gendered condition can be adapted to describe the positionality of either the symbolic or figurative cannibal because of its association with racialized and colonized subjectivities. However, I argue that representations of cannibalism and its analogues not only discern the Othered subject from the dominant cultural body, but also that these representations dispute idealized images of stability, flattened homogeneity, and a coherent autonomous identity; as de Beauvoir notes, the establishment of “an individual as an Other” is dialectical in nature, demanding a normative subject to stand in relation.

In a similar schematization, the very process of incorporation requires the transgression of seemingly rigid dichotomies, revealing the permeability of even the most basic oppositional



boundaries of inside and outside. This can be observed in the basic bodily requirement of eating, in which the body must incorporate elements from outside itself in order to survive. Thus, the moment of interest during the *dialectical* process of cannibalism (as well as other metaphors of incorporation) is when the encounter between seemingly oppositional subjects instead reveals them to be equivocal. In schemas of absolute difference, one must be either *eater* (subject) or *eaten* (object); this model assumes that oppositional tensions are resolved through the complete sublimation of the eaten-object within the body of the eater-subject, incorporating the totality of the other into the self.

However, the ambivalent nature of incorporation challenges us to reimagine the anthropophagic encounter as a potential moment of *synthesis*, in which the subject encounters something outside of itself and, from this interaction, something new and *different* emerges. Cannibalism challenges us to engage with ambiguity and hybridity; the generative potentiality of the cannibalistic encounter rejects overly simplistic “either/or” schematizations and instead “invites us to reflect on how the construction of difference is always limited by the sociohistorical context in which it is produced” (Guest 4). When applied to the scale of the national body politic, the generative cannibal encounter is distinguished from the Freyre’s ideology of *mestiçagem* and José de Alencar’s idealized historical Romances because the *alterity* of the subject is not denied. In other words, the material conditions which produce racial, gender, and socio-economic disparities would not be flattened for ideological purposes. Instead, the typology of generative cannibalism would draw attention to broader structures which produce alterity.<sup>8</sup>

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<sup>8</sup> Kristen Guest provides a comprehensive summary of the contemporary discourses of cannibalism, drawing particular attention to the critical deconstruction of the oppositional cannibal schema and its connections to contemporary theories of ideology, pp. 3-8.

OSWALD DE ANDRADE

As a member of the *Grupo dos Cinco* [Group of Five]<sup>9</sup> of Brazilian Modernists, Oswald de Andrade is remembered alongside his cohort of fellow authors and artists for their participation in the organization and exhibition of the historic *Semana de Arte Moderna* [Modern Art Week] of 1922. In *Cannibal Modernities*, Luís Madureira marks the *Semana de Arte Moderna* as the impetus of “the avant-garde cycle” in Brazil; similarly, Uruguayan critic Angel Rama describes it as “the formal opening of the modernist epoch in Latin America” (23)<sup>10</sup>. Colloquially referred to as the *Semana do 22* [Week of ‘22], the event was a product of purposeful organization on the part of young Brazilian modernists whose avant-garde philosophical and aesthetic ideals stood in tension with those of the cultural establishment, which favored European academism. The goal of the *Semana de Arte Moderna* was to showcase works which were ultimately quintessentially “Brazilian” in their aesthetics and ideology, while still taking inspiration from the avant-garde movements such as Cubism, Expressionism, and Dada. The desire to reflect cultural authenticity was emphasized by their valorization of popular culture, as they sought to incorporate the quotidian or even plebeian aspects of Brazilian life into a new form of cultural production and artistic practice.

Although Tarsila do Amaral did not participate in the original exhibition, her painting *Abaporu* (1928) embodies the principal aesthetic and ideological practices of Brazilian Modernism and served as inspiration for Oswald’s manifesto (Fig. 2); the title, *Abaporu*, means “anthropophagus,” or “the man that eats people” in Tupi (Madureira 23). Influenced by the techniques of French Modernists, Tarsila describes the subject of the painting as “a monstrous figure” seated next to a large cactus against a background of a blue sky and what “looked like a

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<sup>9</sup> *Grupo dos Cinco*: Anitta Malfatti, Mário de Andrade (no relation), Menotti del Picchia, and Tarsila do Amaral.

<sup>10</sup> Madureira cites pp. 32, *Vanguardas Latino-Americanas: Polêmicas, manifestos e textos críticos* (2005), edited by Jorge Schwartz.

sun, as if it were a flower and the sun at the exact same time” (do Amaral). The anatomically distorted figure at the center of the composition shrinks as one moves up its sexless and ageless body, beginning with a large foot and long, distended limbs that extend into a largely featureless and miniscule head. The ambiguously *mestiço* coloring of the figure, with dark and uncertain features, embodies an idealized image of “Brazilianness” while engaging with the surrealist artistic techniques Tarsila learned in Paris.



**Fig. 2:** Abaporu, 1928.

In contrast, Oswaldian anthropophagy developed a distinctly decolonial interpretation of Brazilian Modernism through the reappropriation of the caricature of the cannibal. The cultural philosophy proposed by Oswald in the “Manifesto Antropófago” fully embraces the generative potentiality of cannibalism, highlighting the singular potentiality of Brazilian visual art and literature that are created in direct dialogue with European traditions. The manifesto exemplifies this principle by directly engaging with the vestiges of colonial racial and cultural hierarchies that categorize Brazilian society as primitive, underdeveloped, and derivative in relation to Europe.

The “Manifesto Antropófago” proposes the ideology of *primitivismo antropofágico* [cannibal primitivism], which sought to embody the hybridity of Brazilian culture while subverting the reductionist caricature of the savage cannibal. In the article “Por Uma Estética Antropofágica em Oswald de Andrade, Glauber Rocha e Olney São Paulo,” Dinamerie Oliveira Carneiro Rios emphasizes the radical politics of Oswaldian anthropophagic aesthetics, describing it as a “renovação da arte brasileira através do ritual etnográfico da antropofagia elaborando uma filosofia cultural [elaboration of a cultural philosophy which renovates Brazilian art through the ethnographic ritual of cannibalism]” (3). Through the metaphor of the cannibal, Oswald de Andrade and his cohort of fellow anthropophagists sought to generate a new body of Brazilian poetics by selectively devouring details of material culture produced in the great artistic and intellectual centers of Europe, which would then be transubstantiated into a singularly Brazilian cultural body. The manifesto proposes both a cultural philosophy and artistic methodology based on techniques of intertextuality “que pretende dialogar com o passado e presente do país em cada um desses momentos históricos e artísticos [to establish a cross-temporal dialogue with historic and artistic moments of the country]” (1).

The “Manifesto Antropofago” is littered with historical and cultural references both specific to Brazil and others that would only be understood by the *literati* who had experience with European art and literature; as Leslie Bary notes, the subject of the poem is “himself a cannibalization, not of Rousseau’s idealized savage but of Montaigne’s avowed and active cannibal” (35-6), emphasizing the intentionality of the selected intertextual references. By passing over Rousseau’s “idealized savage,” Oswald’s anthropophagist *figuratively* mirrors Montaigne’s “avowed and active cannibal,” while Oswald, as author, symbolically imbibes the text with cultural vitality through the reference. In other words, Oswald de Andrade quite

literally practices what he preaches in the manifesto through selective engagement with European epistemologies.

In addition to intertextual techniques to establish direct dialogue with the artistic and intellectual traditions of Europe, Oswald asserts a decolonial intellectual posture throughout the “Manifesto Antropófago” via the use of irony, challenging the argument that the text and its philosophy are ultimately derivative. By symbolically and enthusiastically re-appropriating the caricature of the cannibal and thus directly engaging with a figure of absolute alterity rooted in the European colonial project, Oswald’s anthropophagist *embraces* the positionality of the Othered subject. Throughout the manifesto, Oswald makes several on-the-nose references to colonialism and the mythology surrounding the cannibal savage of the New World, and none are as directly ironic as the final lines:

OSWALD DE ANDRADE  
In Piratininga, in the 374<sup>th</sup>  
Year of the Swallowing of  
Bishop Sardinha. (44)

Oswald closes the manifesto with his signature, which imbedded with the same high-level of historical, cultural, and intellectual references as the remainder of the poem. The specific reference to Piratininga, an indigenous named region located where São Paulo is located, highlights the regional positionality of the text, hyper-localizing it not only geographically to Brazil, but also historically and culturally. The final reference to the “374<sup>th</sup>/ Year of the Swallowing of/ Bishop Sardinha” is particularly illegible to a non-Brazilian (and most likely well-taught) audience: Sardinha was the Bishop of Bahia from 1552 to 1556 when he was exocannibalized by an indigenous tribe after surviving a shipwreck in the São Francisco River when leaving for Lisboa (47). The Bishop’s fate can ironically suggest as a baptism on account of the shipwreck in a body of water named after a Catholic saint, making it “holy water” by

association; thus, the shipwreck is an inverted baptism, or spiritual initiation, of a figure who represents European colonialism into the brutal reality of Brazil. Moreover, Sardinha's ultimate fate of being devoured by an indigenous tribe suggests a mockery the Catholic tradition of transubstantiation, in which bread and wine symbolically become the blood and body of Jesus prior to taking communion<sup>11</sup>. Thus, Sardinha's position in the Catholic Church becomes the ultimate symbol of dark and humorous irony as he literally consumed by the cannibals, whereas Jesus is only symbolically incorporated during mass. Through the ironic reference to consumption of Bishop Sardinha during the valediction of the "Manifesto Antropófago," Oswald de Andrade departs from a text that promotes the selective devouring of European culture and history by invoking an instance of *literal* anthropophagy. In doing so, the manifesto closes by directly challenging the hegemony of continental Europe.

GLAUBER ROCHA

The legacy of the "Manifesto Antropófago" can be identified in nearly all manifestation of art in Brazil during the second half of the twentieth century, but none so clearly engage with the political and ideological principles of Oswaldian anthropophagy as *cinema novo*. Frequently cited productions such as Joaquim Pedro de Andrade's *Macunaíma* (1969)<sup>12</sup>, Glauber Rocha's *Terra em Transe* (1967), and Nelson Pereira dos Santos' *Como era gostoso o meu francês* (1970) are in direct dialogue with the decolonial politics and cultural philosophy of Oswald de Andrade's anthropophagists. In Brazil, the 1960s was particularly rife with cultural debates around modernity, modernization, and national culture; Madureira describes this as a "cultural

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<sup>11</sup> Although tangential to this project, Maggie Kilgour devotes a significant amount of time connecting theories of cannibalism to communion, pp. 46-62, 79-119.

<sup>12</sup> Madureira provides a particularly interesting analysis of the film *Macunaíma* in relation to the historical context of its release and its philosophical connections to Oswald de Andrade's reading of the original book, which he characterizes as "distinctly Anthropophagic" (112).

‘crisis’ unleashed by the 1964 military coup” (111), which heavily influenced the *cinema novo* movement. Issues of censorship as well as directed violence against leftist intellectuals and student groups by the military during this period inspired a return “to such Modernista currents as *antropofagia* for answers to the ‘slippery question’ of Brazilian identity” (112)<sup>13</sup>. In his essay and manifesto “Estética da fome,” director Glauber Rocha clearly delineates the ethical and aesthetic concerns of the *cinema novo* movement, engaging in what Carneiro Rios characterizes as the “transubstanciação teórica [theoretical transubstantiation]” of Brazilian Modernist and anthropophagists principles (4). In particular, the essay highlights the ways in which allegory was the central mode of artistic and political expression for the *cinema novo* movement, with a particular focus on “the signifiers *primitive* and *modern*” (Madureira 112). With these techniques, *cinema novo* cineasts sought to investigate and reveal realities of underdevelopment, which Rocha allegorizes through the motif of hunger. Ultimately, “Estética da fome” is indicative of the aesthetic, ethical, philosophical, and political proximity between Brazilian Modernism and *cinema novo*, but it also traces an ideological heritage directly to Oswaldian anthropophagy.

Whereas the “Manifesto Antropófago” proposes the philosophical and aesthetic decolonization of Brazilian culture through the metaphor of the cannibal, Glauber Rocha attends specifically to the hunger that creates the conditions for the cannibalist encounter and proposes its function as a technique of decolonization. Glauber is directly concerned with the European perception of Latin America and Brazil’s primitivism, whereas Europe represented the height of civilization and human achievement, but also with the perpetuation of this belief and the

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<sup>13</sup> Here, Madureira cites José Mário Ortiz Ramos’ *Cinema, estado de lutas culturais (anos 50, 60, 70)*, pp. 79.

reaffirmation of colonial epistemologies through philosophical and aesthetic means. Carneiro Rios elaborates,

(...) uma mentalidade estritamente colonial... se devia não somente à concepção de superioridade dos europeus em relação aos latinos, africanos, etc., mas também pelo complex de inferioridade presente na mentalidade colonizada dos intelectuais e artistas destas partes do mundo, no foco, em especial, os do Brasil. (4)

[... the stringently colonial mentality... was a result not only of the perception of European superiority in relation to Latin Americans, Africans, etc., but was also a consequence of the inferiority complex present in the colonized mentalities of the intellectuals and artists of these parts of the world, and especially in Brazil]

In “Estética da Fome,” Rocha proposes the cultural decolonization “semantic hostility” which utilized the motivational force of both bodily and spiritual hunger to generate forces of aggressive resistance and assert creative power that would enable “o processo de desalienação artística e cultura da América Latina [the process of disalienating Latin American art and culture]” (4). Here, Carneiro Rios illuminates Rocha’s decolonial ideological influences, particularly that of the Afro-Martinican philosopher-psychiatrist, Frantz Fanon (1925-1961). In *Black Skins, White Masks* (1952), Fanon analyzes the effects of colonialism on the colonized subject; more specifically, he attends to the effects of racism and dehumanization on the psyche of black subjects, utilizing both philosophical and psychoanalytic theories to describe the violence colonization wrecks upon the body, psychology, and culture of the colonial subject. Fanon’s concept of colonial alienation, or the “colonial mentality” that Carneiro Rios references above, describes the internalized beliefs of ethnic and cultural inferiority felt by colonized subjects as a result of imperialism, that culminates in the subject’s sense of absolute alienation from both their body as well as from their culture (210-218). Rocha describes an analogous experience for Latin Americans and Brazilians in the mid-twentieth century:

This economic and political conditioning [of colonialism] has led us to philosophical undernourishment and to impotence—sometimes conscious, sometimes not. The first



engenders sterility; the second, hysteria. It is for this reason that hunger in Latin America is not simply an alarming symptom; it is the essence of our society. (MacKenzie 325)

For Rocha, “philosophical undernourishment” is a condition of Brazilian society because their culture and society are not understood or recognized as legitimate in the eyes of other nations; moreover, Brazilians themselves have become alienated from their own culture as a condition of colonialism. The repeating image of “hunger” encapsulates both the sense of disorientation and desperation, or “hysteria,” that is fundamental to their material reality but is also a profound source of shame. This is a hunger of the body and the soul at both the individual and national level, and consequently, cannot be “assuaged by moderate government concerns” (326). Instead, Rocha proposes an aesthetic and cultural antidote through the creation of a “popular cinema,” characterized by a focus on the aesthetics of this hunger and replace the “alienating’ bourgeois aesthetic” that dominated the cinema. In doing so, Rocha imagined restoring the public’s awareness “of its own misery” through the cultivation of an “evolving complex of films” which utilize the aesthetics of hunger and violence (326). The “Aesthetics of Hunger” argues that state of alienation and self-imposed alterity that characterizes the condition of the colonized subject can only be remedied by restoring an awareness to the severity of the conditions faced by Brazilians as a result of underdevelopment, expanding upon the anthropophagists paradigms to resist the neo-colonialism of foreign cultural and economic influence.

Films such as *Como era gostoso o meu francês* (1970), an adaptation of Hans Staden’s historic account of his capture by the Tupinambá, seeks to reveal the alterity of the Brazilian national body in contemplating its own history and reconfiguring it. In his analysis of the film, Madureira argues that it “‘cannibalizes’ its colonial archive... the latter loses its integrity and is ‘re-membered’ as an assimilated part of a new (cinematic) whole” (127). The film intentionally reconfigures Han Staden’s narrative by ending in the death of his cinematic counterpart; in

contrast, the historical figure survived the exocannibalistic tendencies of the Tupinambá people and went off to publish his travel narratives of the experience. In doing so, the film ultimately attempts to undermine the validity of the archive in the public consciousness, as well as reconfiguring “the epistemological authority” of accounts like Staden’s, which inscribed alterity into the Brazilian national body.

Both Glauber Rocha’s “Estetica da Fome” and Oswald de Andrade’s “Manifesto Antropófago” utilize metaphors of incorporation to propose artistic and political methodologies which challenge the hegemony of Europe and prioritize the creation an autochthonous corpus of Brazilian visual art and literature. The ethical and ideological goals of *cinema novo* took inspiration from Oswald de Andrade’s anthropophagy by reincorporating the European and colonial narratives which justified exploitation and shaped Brazil’s conditions of underdevelopment; in doing so, they sought to imagine a new anatomy of nation both internally (within the nation) and externally (internationally) that would ultimately mobilize socio-political change. Both essays and their authors oriented themselves to decolonize and liberate Brazil through a reclamation of country’s history, and thus identity, through the development of a cultural philosophy and artistic methodology centered on the image of the cannibal.

## **VAMPIRES**

This section centers on the explication of the theoretical model of cannibalism and its intersection with the motif of the vampire, which features as the central figure of both Dalton Trevisan’s “O Vampiro de Curitiba” and Lygia Fagundes Telles “Potyra.” I argue that both texts engage in Oswaldian anthropophagy, or “cultural” cannibalism, through their adaptation of the figure of the vampire and conventions of the gothic mode from European Romanticism. However, in contrast to Brazilian Modernism and *cinema novo*, neither story seeks to *subvert* the

image of the cannibal or empower a sense of unity and identity for Brazilians; instead, the motif of the vampire functions to problematize the material reality of Brazil in contrast to its imagined harmony through a focus on the *interiority* of the Brazilian subject.<sup>14</sup>

The vampire, like the cannibal, functions to embody subjects of alterity and highlighting the ways in which the collectivized vision of Brazilian national identity ultimately obscures these subjects. In “O Vampiro de Curitiba,” Trevisan highlights the predatory ecosystem of the expanding urban centers of Brazil, particularly as it relates to sexualized violence; in “Potyra,” we return to the narrative of harmonious racial hybridity and the mythos of a cogent and unified Brazilian identity. Like Glauber Rocha and the *cinemanovistas*, both Dalton Trevisan and Lygia Fagundes Telles were contextualized by the tumultuous and repressive politics that were prompted by the rise of Getúlio Vargas’ *Estado Novo* in 1930 through “the coup within the coup” which installed the military dictatorship in 1968 until 1985. Modernism and modernization were central to the state’s ideology under Vargas and his “‘progressive’ provisional government,” which prioritized a rapid increase in industrialization and urbanization and prepped Brazil economically to orient itself internationally via “‘a comfortable integration into the new international capitalism’” (Madureira 24)<sup>15</sup>. Dalton Trevisan’s “O Vampiro de Curitiba” and Lygia Fagundes Telles “Potyra” engage in the critical reflection of this period of time in Brazilian history through the model of the generative cannibalist encounter; in other words, by reconfiguring the European literary tradition of the vampire to the Brazilian context, both texts reveal conditions of alterity which would otherwise be obscured.

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<sup>14</sup> In the preface of *Nuevos contistas brasileños* (1969), Flávio Macedo Soares identifies the three “basic tendencies” of the contemporary Brazilian short story: the regional, imaginary, and “dark” tendency, which frequently attends to problems of hidden desires, mysteries, and the potential violence of human beings (Soares 8-11). For further exploration of the thematic characteristics of Brazilian short stories of the twentieth century, I recommend pp. xv-xvi from Cristina Ferreira-Pinto’s introduction to *Urban Voices: Contemporary Short Stories from Brazil* (1999).

<sup>15</sup> Here, Madureira quotes Raymond Williams in *Politics of Modernism*, pp. 35

DALTON TREVISAN: “O VAMPIRO DE CURITIBA”

On its most literal level, “O Vampiro de Curitiba” can be superficially read as an example of the adaptation of the European vampire literary tradition to modern Brazilian context, during a period which was characterized by a widespread call for socio-cultural conservatism from moralistic, right-wing alarmists of the period. However, the depictions of sexuality, gender, and sexual violence in Trevisan’s text reveals the vampire metaphor to be particularly salient, especially when read in relation to concerns of authoritarianism, social and cultural repression en masse, and explication of conservative ideologies.<sup>16</sup> Examining the interplay of gothic conventions and the vampire motif alongside the historical and political conditions of Brazil during the mid-twentieth century, “O Vampiro de Curitiba” demonstrates a concern with the rise of fascist ideology in Brazil and the appeal of conservative, right-wing political ideals for men, particularly in times of social uncertainty and political upheavals.

In *The Vampire in Nineteenth Century English Literature*, Carol A. Senf traces the literary genealogy of the vampire motif from its roots in German poetry to its development in the Anglo-American tradition from the nineteenth through the twentieth centuries. For the purposes of her study of vampires and vampire literature in relation to the social history in which they are produced, Senf develops a paradigm that identifies three distinct categories of vampire literature: First, narratives that deal with the classic living-dead vampire that drinks blood and is diagetically understood as a “real” vampire of supernatural origins; second, texts where characters are *speculated* to be vampires, leading the reader to focus on the “ordinary human evil rather than on supernatural evil” (14); and the final category consists of texts where the term “vampire” functions as a representation of violent or destructive human behaviors. In this third

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<sup>16</sup> See Cowan, *Moral Majorities across the Americas*, especially 1-15.

designation, Senf argues that the invocation the vampire motif is indicative of its “social/historical significance” (15), as the intertextual allusions to narratives in which the vampire is explicitly monstrous reveals a shared cultural imagination of vampirism, and by extension, monstrosity. In examining what constitutes a vampire in any given text, historically contingent anxieties of a socio-cultural moment can be read.

Nelsinho and the other vampires of “O Vampiro de Curitiba” fall within Senf’s third category of vampire literature, as they are never confirmed to be legitimate, blood sucking vampires of supernatural origin from an outside perspective. This is facilitated by the limitations on perspective within the text, as the short story is told through the first-person perspective of Nelsinho. Rather, the root of their vampirism can be read as an allegory for sexual and gendered violence, particularly coming from young men who perceive themselves as socially maligned and who feel that they are owed the sexual availability of the women around them as recompense.

Published in 1965, Dalton Trevisan’s “O Vampiro de Curitiba” focuses on the exploits of Nelsinho, a vampiric flâneur who wanders the streets of the urban city of Curitiba. Nelsinho and the other vampires of the text are woven into the fabric of a nation experiencing an acute social-moral crisis, particularly in relation to issues of masculinity and sexual morality which began in the late 1930s and came to a head with the establishment of the military dictatorship.

In *Securing Sex* (2016), Benjamin A. Cowan indicates that movement from the conservative right to push back against the perceived “crisis of decency” in Brazilian society (24) were incited by globalization and industrial development which began during the Vargas dictatorship (1937-1945), an authoritarian and corporatist regime that enacted social repression in the interest of “developmentalism and productivity” (33). The state’s prioritization of the economic

development of the country during this period was met with frustration from moralistic rightists, who “championed an antimodern perspective for which the Vargas regime made little discursive and political space” (22). Cowan states:

Rightists reacted to modernity as a set of categories they execrated—principally, urban life and its modern diversions, secularization, putative changes in sexual and reproductive behavior, and the pathologized gender deviance of effeminate men and masculine (publicly visual and/or working) women (23).

For rightist thinkers and political mobilizers, preserving the moral integrity of the country and pushing back against the decadence of modernity was explicitly tied to the preservation of traditional masculinity and sexual morality. The “essence of modernity was a loss of *manliness*” (30), an emasculation which left the country vulnerable to political subversion and the invasion of communism. However, the tenor of right-wing alarmism shifted during the 1960s, in which concerns of an “*internal*, homegrown ‘enemy’ would dominate moral-counter subversive anxieties” (31). In other words, the groundwork laid by the moralistic right (including Catholics, fascists, and others) during the Vargas period set the stage for the political rhetoric of the 1960s and 1970s which centered the preservation of masculinity and sexual morality from domestic subversives.

Nelsinho epitomizes the concerns of national emasculation from the Brazilian moralistic right. Central to Nelsinho’s character is his description as a severely emasculated vampire, who must resort to acts of discrete violence to satiate his appetites. His physical and psychological fragility is integral to understanding Trevisan’s interpretation of the vampire, indicated by his “nome de guerra,” the ironically diminutive “Nelsinho, O Delicado” (7). This contrasts heavily with the predatory, excessively vulgar language of his internal monologue, observed here:

Por causa de uma cadelinha como essa que vai aí rebolando-se inteira. Quietamente no meu canto, foi ela que começou. Ninguém diga que sou taradinho... Quem me dera um eunuco. Ter sido castrado aos cinco anos. Morda a língua, desgraçado. Um anjo pode

dizer amém! Ai, resistir não posso ao clarão abafado desses olhos. É muito sofredor ver uma moça bonita—e são tantas. (8)

[All because of a bitch like that one there wiggling all over. I was quiet in my corner, she's the one who started it. No one can say that I'm a degenerate... Oh, if only I could have been a eunuch! Castrated at the age of five. Bite your tongue, you devil. An angel would say amen! It makes me suffer so much to look at a pretty girl—and there are so many of them.]<sup>17</sup>

Despite the inherent unreliability of the first-person limited perspective, Nelsinho's characterization is presented wholly and uncensored. He degrades women, conflating two different women and collectively calling them “cadelinha [bitch].” However, Nelsinho's sexually frustrated disgust is then redirected from the women to himself, a psychological flip emphasized by the immediacy and urgency of the present tense narrative. He describes a desire to have been castrated as a child, making him “um eunuco [a eunuch]” as at least the emasculation would save him from behaving like a “desgraçado [fool]” who is driven by sexual frustration. Even when Nelsinho's words parody affection or charismatic flirtation, his internal self-flagellation reveals his pathetic self-image; in a humiliating moment, Nelsinho fantasizes speaking to one of the passing women. However, even in his imagination, Nelsinho still desperately pleads for affection: “Só um pouquinho, um beijinho só [Just a little, just a little kiss]” (8). Nelsinho's insecurity in his masculinity and sexuality juxtapose the sexual incompetence of Trevisan's vampires with the archetypal eroticism and sexual power of Dracula, highlighting his failures as a sexually assured man.

Trevisan's interpretation of the vampire within the Brazilian context embodies the fears and repressed urges of an individual or of a society as a whole. The vampire is a distinct manifestation of the Gothic's representation of “antagonistic social values” and norms through the symbolism of supernatural monsters. In Gothic fiction, the dominant social system is

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<sup>17</sup> All translations for Trevisan's “O Vampiro de Curitiba” are from Rabassa, pp. 107-112.

revealed as oppressive and exploitative, becoming externalized in the form of the supernatural creature which terrorizes the protagonist. Nelsinho is a voyeur who must loiter around the city in order to seek out women, all of whom are sexually unavailable because of his impotence. Diverging from the traditional associations of Gothic horror and vampires with night, darkness, and shadows, little is known about Nelsinho's exploits except that they are during the day. He is anonymous and blends into the greater chaos of the city, a vampire who does not need to exist in the margins of society but is rather in full view of it, engaging with little to no scrutiny. The predatory pursuit of sexual gratification is tied to Nelsinho's comfort and familiarity with the urban environment of Curitiba—he is quite literally pedestrian, individually insignificant. Nelsinho is not an external, invading force in the community, but is instead a “spawn” of the urban environment which he comes from and representative of “a multiplicity of identities” which exist in the city (Gordus 19). Trevisan's vampires are a part of the city's “integrated whole” frequently revealing its “ugly head only to submerge itself once again” both coming from and hunting within their communities (18).

The vampires are monstrous both because they come from the city and terrorize it; in other words, they exist both inside the limits of the society and outside of it, blurring oppositional binaries and highlighting the social conditions which have produced them. The dialectical relationship between vampire and city is most clearly revealed by the title, “O Vampiro de Curitiba.” The preposition “de” allows for some degree of ambiguity when interpreting the relationship between Nelsinho and the urban space, Curitiba. In addition to referring to his origins as an inhabitant of the city, Gordus indicates that the title can be read “as emphasizing the material composition of the vampire” (15). Trevisan's conceptualization of the vampire figure is highly interdependent with its urban origins because it is “in essence the city



itself,” equating the physical, psychological, and sexual parasitism of the vampire figure to the very foundation of Brazilian life. This is exemplified when he states, ““No fundo de cada filho de família dorme um vampiro—não deixe que ele sinta gosto de sangue [Within every son of a good family there’s a vampire sleeping—don’t let him get the taste of blood]” (7). Every household in Brazil nurtures the capacity of vampirism, a social constant of implicit violence and terror that is obscured by the illusion of stability and familial unity. Nelsinho is representative of “a multiplicity of identities that can be found in an urban space,” the grotesque distillation of the behaviors and desires which have been repressed in Brazilian society, condemned as dangerous or threatening to the dominant value system.

In typical vampire figures, these desires are eroticized as an extension of their supernatural abilities or even extended as metaphors for the different relationships of the society they inhabit. Dracula’s sexualization cannot be separated from his foreign, noble origins, producing an anachronistic villain who symbolizes the exploitative power dynamics of class and gender from a backward past. Additionally, this eroticism is empowering for the prototypical vampire, whereas Nelsinho is left without this erotic edge, rendering him pathetic in his pursuit of conquests. This contributes ambiguity as to whether or not Nelsinho is truly a supernatural creature, as he never reveals supernatural powers which could otherwise facilitate his pursuits. Instead, he is required to resort to the more mundane means of violence or coercion in order to assert his dominance over the women around him. In “O Vampiro de Curitiba,” the narration indicates that Nelsinho has yet to fulfill his sexual desires despite his desperation. This becomes a form of silent, implicit sexual assault that is characteristic of the male gaze, as each woman that he encounters is subject to voyeurism and made the object of Nelsinho’s fantasies of desire and violence.

Trevisan's interpretation of the vampire becomes uniquely representative of Brazilian society specifically because of the interdependence between monstrosity and the urban space of Curitiba, updating the vampire figure to the social conditions and political rhetoric surrounding sex and gender in mid-twentieth century Brazil. Despite the horrors of his character, Nelsinho is anonymous, a commonplace figure who blends in seamlessly with the environment which he is a product of: "Culpa minha não é. Elas fizeram o que eu sou—oco de pau podre, onde floresce aranha, cobra, escorpião [It's not my fault they made me who I am—a big chest, a hole in rotten wood where spiders, snakes, and scorpions breed]" (7). His grotesque language, misogyny, and vulgarity function to reflect the sordid, implicit underbelly of Brazilian society which subjects women to the psychological and sexual violence enacted by men.

However, the vampires of Curitiba simultaneously function as caricatures of the moral degeneracy imagined by the Brazilian moralistic right in major urban centers. Nelsinho is "alienated, a wanderer, exile, or outcast at odds with society" (Pérez 127), his status as displaced vampire who is socially and sexually cast off stemming from his incompetence to perform masculinity adequately (i.e., have sex) and falling into a pattern of sexual and physical violence against women. Nelsinho does not seek to escape the city, but rather wishes to exert his dominance and terrorize women as a means of reclaiming masculinized power.

In "O Vampiro de Curitiba," Nelsinho's desires and their implicit normalcy are the material realization of moralistic right's conceptualizations of traditional, patriarchal authority and masculine identity. At the same time, the image of the vampire and the discrete acts of violence that Nelsinho engages in illustrates a grotesque reality of rampant violence against women during a time of socio-cultural instability. The vampire functions to both represent the idealized hypermasculine and male-centered order dreamed by the Brazilian rightist, yet

simultaneously problematizes the violence that hypermasculine actors employ to re-assert hegemony.

The manifestation of vampires in “O Vampiro de Curitiba” adapt the motif of the vampire in order to challenge idealized images of stability or social harmony, which ideologues of the Brazilian right would propt possible through the reaffirmation of traditional, rigid gender binaries. Through the figure of the vampire, Nelsinho embodies positions of alterity by existing in *excess* of societal norms, existing within the boundaries of the urban environment while also exemplifying masculinized, anti-social behavior. The vampires of Dalton Trevisan exist in covert co-existence with the very social systems which would otherwise reject them, typifying the generative cannibalist encounter by revealing the material conditions of gendered disparities that are otherwise flattened for ideological purposes.

#### LYGIA FAGUNDES TELLES: INVENÇÃO E MEMÓRIA

Like Dalton Trevisan’s “O Vampiro de Curitiba,” Lygia Fagundes Telles “Potyra” adapts the vampire motif and the conventions of the fantastic and gothic modes from the continental tradition of Europe, blending them in a reconfiguration of the famous romances by José de Alencar’s *O Guarani* (1857) and *Iracema* (1865). In dialogue with the Romanticized history of European colonization and the tradition of “eugenic romances of miscegenation” (Madureira 14), Lygia Fagundes Telles reflects upon the development of her own political consciousness and the role of author as *testemunha*, or witness; in tandem, “Potyra” functions as a reconsideration of Brazilian cultural identity and mythos as the nation moves into the twenty-first century.

Born and raised in São Paulo, Lygia Fagundes Telles’ formative years coincided with many of the decisive events of contemporary Brazilian history, generating a political consciousness which permeates throughout her career. Most saliently, Telles’ young adulthood

and time as a law student at the Faculdade de Direito de São Paulo (São Paulo Law School) were largely defined by Getúlio Vargas' *Estado Novo*. Beginning in the late-1930s through the mid-1940s, Telles was one of the few women who pursued higher education in the traditionally masculine fields of literature and law, consequently putting her in “a pioneering but rather marginalized position” due to the regressive policies of the *Estado Novo*, which reinforced the “absolute authority and social power of men” and limited women’s ability to participate in the public sphere (Ferreira-Pinto 5). Reflecting upon the early development of her career, Telles’ writes:

Sou escritora e sou mulher—ofício e condição duplamente difíceis de contornar, principalmente quando me lembro como o País (a mentalidade brasileira) interferiu negativamente no meu processo de crescimento como profissional. Eu era reprimida, tímida em meio à imensa carga de convenções cristalizadas na época. (Telles 137)

[I am a woman, and I am a writer—a craft and a condition that, together, become doubly difficult to navigate, especially when I remember the way the Nation (the Brazilian mindset) negatively impacted my professional growth. I was disciplined, made timid under the weight of the conventions of the time].

In consequence of the stifling effects of the patriarchal structures of Brazilian society, Telles persisted in her non-conformity and fashioned her identity as a writer alongside her ideals of “liberação individual [individual liberation]” (137). Telles believes that it is the obligation of the author to function as a “testemunha do [seu] tempo” (Ferreira-Pinto 6) and imbues many of her texts with painstaking attention to documenting the material conditions of each narrative’s setting. She has firmly stated that in her mind, the writer “escreve por aqueles que não podem escrever. Fala por aqueles que esperam ouvir da nossa boca a palavra que não conseguem dizer [writes for those who cannot write for themselves, for those who expect to hear from our lips the words that themselves cannot say]” (6). In other words, Telles’ conceptualization of her role as

both author and *testemunha*<sup>18</sup> acknowledges the double- or multi-positionality of the writer, as they both witness events from a personal, individual perspective while also functioning as a recorder of the event for a broader collective that is impeded from the processes of testimony.

Told from the first-person limited perspective of the female narrator, the story is framed through her encounter with a vampire, Ars Jacobsen, in São Paulo's Jardim da Luz (Garden of Light) during her walk home from university. The story begins:

Quando a lua esverdeada saiu detrás da nuvem, entrei no Jardim da Luz, o jardim da minha infância, quando meu pai me convidava para ver os macaquinhos, Vamos ver os macaquinhos? Então seguíamos de mãos dadas pelas alamedas de pedregulhos e areia branca, tantas árvores... Ele então me levava até o balanço (o assento entre as correntes pendendo de uma trave), punha-se atrás, pedia que me segurasse bem e firmava as mãos nas minhas costas, Pronto? Dava dois ou três impulsos enquanto eu pedia, Mais alto, mais alto! (Telles 99)

[As the green-yellow moon came out from behind the clouds I entered the Garden of Light, the garden of my childhood where my father would take me see the monkeys, let's see the monkeys? We would go, hand-in-hand, through the maze of rocks and white sand and trees... He would take me to the swing (a seat hanging on two chains beneath a meal beam) and go behind me, instructing me to hold on tight while he held me tightly in her arms, ready? He'd push the swing before letting go two or three times, pulsing, while I yelled, higher! Higher!]

Before introducing Ars Jacobsen, the text establishes the subjectivity and unique interiority of the narrator by entering the narrative as a memory. In the same way the moon appearing from behind the clouds coincides with the narrator entering the park, as if inviting her, crossing the threshold into the park transports her into doubled space: the present, walking through the park at night, and in the memory of “the garden of my childhood” where she went with her father. The fluidity of memory and time is reflected at a syntactic level, in which the present runs into the

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<sup>18</sup> In Brazilian Portuguese (BP), the noun *testemunha* translates to “witness” in the feminine case, agreeing with Telles’ gender. The neutral noun *testemunho* means both “witness,” or the subject who is observing an event, as well as “testimony,” or proof provided by the existence of something. Although a small detail, it is interesting to note the multi-layered implications of the word *testemunho*, as it denotes both the positionality of witnessing an event *as well* as the potential act of recording it—in other words, the nuance of the word and its case in BP is reflective of Telles’ conceptualization of the author as both witness, recorder, and perhaps even survivor.

past. The first sentence begins in the present tense before transitioning to the past as she recalls her father inviting her to the park. However, the memory of her father's dialogue interrupts the temporality of the event existing firmly in the past as an interjection, mid-sentence. From that moment on, the remainder of the paragraph continues in the past continuous tense, reflecting the narrator's momentary temporal displacement as a result of her spontaneous recollection. Thus, the anecdotal beginning of the narrative establishes the fluidity of both time and subjectivity; in doing so, the fluid interiority of the narrator is highlighted.

This fluidity extends beyond the unnamed narrator's interiority, as Ars Jacobsen's supernatural abilities and vampiric nature function to blur the lines even further. As a result of Ars Jacobsen's telepathy, much of the conversation between the narrator and Ars Jacobsen is presented as duplicitously one-sided, as she does not need to verbalize in order to communicate. This is exemplified when she first approaches him, narrating: "Deve ser um estrangeiro, pensei ao me aproximar [As I got closer, I thought that he must be a foreigner]" (100). Immediately, the vampire confirms her internal musings aloud, "Sou estrangeiro [I am a foreigner]" (100). Throughout the story, Ars Jacobsen's telepathy repeatedly functions as a way of allowing the narrator to function primarily as a *listener* to his account, making use of the empty space and silence as a means to enable the vampire to tell his story, which would otherwise go untold because of his position as a foreigner, who is exterior to the Brazilian body politic. Ars Jacobsen's position as an "outsider-looking-in" symbolically mirrors the way in which his anachronistic presence stands to disturb narratives of harmonious unity in Brazilian history.

Ars Jacobsen's testimony specifically disturbs the romanticized conception of Brazil, first by reconfiguring the interracial romantic encounter as ultimately tragic. Ars Jacobsen and Potyra are quick to fall in love as soon as they meet, although the narrative takes extra steps to

emphasize her youth to paint a more authentic reality of the power imbalances and racialized tensions between European colonizers and the indigenous populations they encountered. Jacobsen describes Potyra as “a mocinha pardo-avermelhado [the tawny-red little girl]” (108), remarking that her “corpo fino desabrochava sem pressa, teria quinze anos? [her slim body was slow to blossom, she was perhaps fifteen?]” (106). The emphasis on Potyra’s youth makes her violent death even more tragic beyond Ars Jacobsen’s vivid and graphic account of her murder at the hands of another European colonist. After describing Potyra’s death, he states:

Na realidade, estava tomado de tanto horror, ah! aquele genocídio que há muito já tinha começado, por acaso eu sabia o que era genocídio?

- Genocídio – repeti, baixando os olhos para o chão. Estava ainda no segundo ano do curso, tinha uma visão superficial disso tudo...
- E suficiente – ele me atalhou. – A verdade é que os bons colonizadores estavam se esmerando nos processos do entermínio da raça... (111)

[In reality, I was horrified, ah! But by then the genocide had already started, although I’m not sure I knew what genocide was back then...

“Genocide,” I repeated, looking away. I was only in my second year of courses, so I only had a basic understanding of what he was referencing...

“That’s more than enough,” he said, cutting me off. “The truth is that by then the good colonizers had been working hard to guarantee the extermination of the race...”]

Thus, despite working within the framework of Alencar’s romances, Ars Jacobsen’s testimony of the brutality of Potyra’s death and his recollection of the organized efforts on the part of the Europeans to eradicate the indigenous populations of present-day Brazil disrupts the hegemonic narratives. Likewise, the unnamed narrator’s reflection of her limited knowledge of Brazil’s colonial period, despite being a student in university, reflects the pervasive cultural ignorance of the brutality and massive trauma enacted by colonists. Ars Jacobsen’s *testemunho* both actualizes his personal experiences and re-affirms his subjectivity, while also presenting both the narrator, and by extension the reader, with a more nuanced and complex understanding of Brazilian colonial history.

Where “O Vampiro de Curitiba” modernizes the vampire as a Gothic villain to reflect the hidden violence of Brazilian society, Lygia Fagundes Telles’ “Potyra” instead redeems the vampire through a reimagining of Brazilian colonial history. Telles’ reimagination of the vampire maintains many of the primary characteristics of the nineteenth-century vampire, including his foreign, aristocratic origins and supernatural abilities which mirror the prototypical Dracula. However, she disrupts these conventions by presenting a vampire who, unlike Dracula or Nelsinho, is tortured by his condition. Telles’ vampire is the romantic, anti-hero who battles his monstrous nature in order to become closer to humanity, popularized in the twentieth century with texts such as Anne Rice’s *Interview with the Vampire* (1976). Like Louis, Ars Jacobsen is a vampire with his own complex, tragic history, which transforms him into a sympathetic creature.

Telles’ vampire is hyper-conscious of being forced to exist in a state of perpetual liminality which reinforces the fantastical mode of the narrative and presents Ars Jacobsen as a tortured, tragic figure. His suffering is exemplified when the vampire attempts to kill himself after enduring a tragic life typical of traditional Gothic romances: his mother died during childbirth; his father was emotionally distant during his lifetime, then died in a shipwreck; lastly, his brother kills himself as a result of repeated tragedies which plagued their family. Ars Jacobsen was raised by a governess from Greece named Cristiana, described as his “guardadora” as she understood his vampirism and protected him despite it (105). She fulfilled the traditional feminine role of mother, but the extent of her dedication depicts a grotesque exaggeration, as she sustains him with her milk and then her blood, which in turn passes on fluency in Greek to Ars Jacobsen. When the vampire attempts to kill himself, Cristiana intervenes and gives him a warning, which he repeats to the female protagonist: “Se me matasse, voltaria em seguida com a



mesma forma ate cumprir meu tempo, ela disse. Não tinha outra escolha, minha sorte estava escrita na minha estrela, *Ananke!* O destino, *Ananke!* [“If I killed myself, I return in the same condition until I do my time,” he said. “The fault was written in my star, *Ananke!* My destiny, *Ananke!*”] (106). Despite his supernatural abilities, Ars Jacobsen is not empowered by being a vampire and is instead stripped of agency—rather than a monster, Telles’ paints the image of the vampire as a victim.

Confessing to the female protagonist functions to alleviate the suffering of living a marginal life as something that should not exist, an aspect he states repeatedly: “Sou uma mentira que vai acabar nesta madrugada, está me escutando?” (104), “Vai amanhecer e na morte fico uma verdade e então encontro minha amada” (105). The approaching sunrise parallels Ars Jacobsen’s progressive revelation, as each secret he divulges brings him closer to the final liberation represented by daybreak. His increasing urgency is reflective of the vampire’s dependency upon the female protagonist as the first-degree narrator to bear witness. At the end of his confession, Ars Jacobsen disappears, and the woman leaves the park as the only person to have heard the vampire’s story. The act of listening transformed Ars Jacobsen from the impossible vampire to “uma verdade [a truth]” liberating him from a torturous existence (105). Thus, despite the illusion of the female protagonist’s passivity, she retains power as the first-degree narrator who will continue on with the knowledge that Ars Jacobsen and Potyra existed, and the capacity to share that power.

In “Potyra,” the figure of the vampire is the embodiment of anachronistic and otherwise impossible subjectivity, exemplifying the ambiguous nature of the cannibalist encounter; his presence, as a creature which ultimately exists outside of time and reason, epitomizes the Other who dialectically reveals the hegemonic systems which reject them. Ultimately, Ars Jacobsen’s

very existence disturbs the idealized or simplistic understanding of the world that the narrator began the story with; she went from reminiscing a scene from her childhood and to becoming the only witness to Ars Jacobsen's unlikely and unbelievable existence. In doing so, the narrator functions as the ideal *testemunha*, or witness, that Lygia Fagundes Telles imagines to be the role of the author: she bears witness, or writes, for the subjects of alterity who otherwise cannot do so for themselves. In doing so, she subtly reincorporates the abjected subject within the larger national body, altering its anatomy in a subtle manner that would otherwise be ignored.

## CONCLUSION

“Há três espécies em processo de extinção: a árvore, o índio, e o escritor.”

“There are three species going extinct: the tree, the indian, and the writer.”

– Lygia Fagundes Telles, *A Disciplina do Amor* (1982)

This project began with a desire to understand how metaphors of incorporation can be utilized as a lens to understand the nuanced and frequently contradictory ways in which identity is actualized and negotiated as individuals who exist within the sphere of the larger, corporate body of the nation. The figure of the cannibal stands out because of its unique association with alterity, as well as its indisputable embodiment of an *excess* of humanness. Both of these characteristics are derived from the very taboo of cannibalism, which has historically functioned as a tool of reinforcing beliefs of absolute difference and negotiating notions of “humanity;” however, for an act to even be considered cannibalism, there is an inferred sense of shared humanness that ultimately problematizes the very notion of absolute difference. This is the theoretical basis of a model of the *generative* cannibalist encounter, which functions to center alterity and reveal the systems which produce it.

Oswaldian anthropophagy exemplifies the possibilities of generative cannibalism as an artistic methodology and cultural philosophy that was developed in reaction to the characterization of Brazilian society and culture as secondary, primitive, and ultimately derivative of continental European traditions and aesthetics. In the “Manifesto Antropófago,” Oswald de Andrade subverts the colonial caricature of the cannibal as symbolic of both the “original Brazilians,” or the indigenous people who were colonized, as well as an aesthetic and ideological technique from which to generate an autochthonous corpus of Brazilian poetics. The anthropophagists sought to reincorporate European conventions within the Brazilian cultural body, challenging the hegemony of European thought; this decolonial ideological interest was similarly expressed by Glauber Rocha’s “Estetica da Fome,” which describes the philosophy of the *cinema novo* movement. Employing the principles of generative cannibalism at the heart of Oswaldian anthropophagy, Rocha and the *cinemanovistas* sought to revitalize and mobilize the Brazilian public (as well as Latin America as a whole) through the curation of a popular cinema. In doing so, they sought to reverse the alienation of the colonial subject from their own subjectivity and culture that was imbibed during colonization; this meant reincorporating and reconfiguring the archive, altering the image of the Brazilian body politic and shedding the colonized mentality. Both of these texts utilize metaphors of incorporation and the image of the cannibal in order to mobilize an intertextual and aesthetic dialogue with the dominant practices of Europe that would ultimately generate uniquely Brazilian cultural practices.

Whereas Oswald de Andrade’s “Manifesto Antropófago” and Glauber Rocha’s “Estetica da Fome” are oriented towards post-colonial critiques of Brazil’s continued cultural alterity and marginalization vis-à-vis Europe, the short stories of Lygia Fagundes Telles and Dalton Trevisan adopt the figure of the vampire in order to problematize Brazilian identity from the inside. The

adaptation of the vampire from the European literary tradition continues the legacy of Oswaldian anthropophagy and generative cannibalism, in which “Potyra” and “O Vampiro de Curitiba” generate texts which are primarily concerned with the interiority of the Brazilian subject and the flattening of material conditions of underdevelopment and socio-economic inequality; these systems of inequity are drawn on lines of alterity, such as race and gender, which are intentionally obscured for ideological purposes. Like the ideology of *mestiçagem*, which ultimately homogenized the nuances of the Brazilian body politic behind a narrative of racial equity, idealized narratives national of multi-ethnic and multi-cultural harmony and unity have hidden the material realities of violence, hunger, and genocide. Attending to the development of metaphors of incorporation in the artistic and literary productions of twentieth century Brazil revealed a literary corpus of texts engaged in a practice of generative cannibalism, which problematizes the notion of Brazil’s “harmonious society” and offers a space in which to recover figures of alterity that would otherwise be obscured.

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