

Electronic Journal of Africana Bibliography

Volume 12

2009

A SELECTIVE AND ANNOTATED BIBLIOGRAPHY OF ENGLISH
AND FRENCH LANGUAGE SOURCES ON CAPE VERDEAN
LITERATURE

A Selective and Annotated Bibliography of English and French Language Sources on Cape Verdean Literature

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Volume 12 (2009)

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Introduction

There is a remarkably small amount of translated works from Lusophone Africa. Among the Lusophone texts that *are* available in translation, those from Cape Verde are few and far between. This lack can be attributed to multiple factors. First, creative publications from Cape Verde do not have wide circulation. Many Cape Verdean works are published in the islands and do not have a large international market, even among other Portuguese-speaking countries. Even within the islands, there is limited access to published creative works, as there is typically a small number of first edition prints, and it is rare for a book to make it to a second edition. This small-scale production affects external and internal access, which is directly correlative to the small amount of critical work that is produced about the creative literature in Cape Verde. Beyond and often because of these limitations, Cape Verdean works are rarely translated from the Crioulo or Portuguese languages, further limiting accessibility.

This bibliography intends to create general access to Cape Verdean Literature for an audience that does not have command of the Portuguese or Crioulo languages, but has an interest in the little known literature from this West African country. Scholars of West Africa, who are largely trained in French and English, can use this bibliography to expand their understanding of West African literature without needing to acquire the Portuguese language. For an in-depth study of Cape Verde, a grasp of the Portuguese (and Crioulo) languages would be necessary; the majority of creative literature is in Crioulo or Portuguese and the sources listed in the two most widely recognized bibliographies on Cape Verde¹ are largely in Portuguese. Though the introductions and annotations in both of these bibliographies are in English, few of their cited resources are available in French or English. While these references are invaluable to a scholar of Lusophone literature, they are inaccessible to non-Portuguese-speaking scholars. While applicable sections of these references are noted both in the body of this bibliography and in the section entitled "Resources for Further Research," these sources have a limited audience. The aim of this bibliography is to create levels of access that these other bibliographies do not avail.

This first priority of this bibliography is to create a database of available creative works in translation, in order to allow scholars access to the literature. The secondary goal is to compile critical and historical works in French and English that address the creative literature in Cape Verde, in order to provide supporting materials. Included sources consist of those that offer valuable historical and critical information, as well as sources that suggest a counter-narrative to the standard histories or reveal original ideas about Cape Verdean literature. While many of the standard historical essays in this bibliography cover material in very similar ways, a number of these general historical essays have been included because they each contain different literary examples and excerpts.

¹ Moser, Gerald and Manuel Ferreira. A New Bibliography of the Lusophone Literatures of Africa. Ed. Bernth Lindfors. London: Hanz Zell, 1993.

Shaw, Caroline. Compiler. Cape Verde. World Bibliographical Series. Vol. 123. Santa Barbara, CA: Clio, 1991.

The bibliography is divided into two major chapters: "Division of Literary Forms" and "Historical, Critical, and Comparative Work." The chapter on literary forms is further broken down into four sections: 1.1 Prose: the Novel and Short Story; 1.2 Poetry; 1.3 Orature: Folktale, Myth, Proverb, and the Morna; and 1.4 *Claridade* and Other Literary Journals. Introductions to the creative works found in Chapter I are detailed at the beginning of each section, and have two aims: to provide overviews of the major trends within the included works and to examine the availability of translations in English and French.

The second chapter, which is devoted to historical, critical and comparative work on Cape Verdean literature is broken down into three sections: 2.1 Lusophone Literature: Influence and Connections Between Cape Verde and Other Portuguese-Speaking Countries; 2.2 Issues of Language in Cape Verdean Literature; and 2.3 History and Criticism of Literature in Cape Verde. The critical works addressed in Chapter II vary considerably from article to article, making a thematic overview of all included sources virtually impossible. Instead, it is important to address the selection process for this bibliography, and the problematic issues with many of the available materials, including issues of accessibility or availability, veracity, and overgeneralization of Lusophone archetypes in comparative studies. This information is included below, rather than at the beginning of the chapter segments in Chapter II.

The major problem with gathering Cape Verdean creative works is the limited availability of translated materials. In addition to this problem, one is faced with several other difficulties when compiling valuable critical work in English or French. It has already been noted that small-scale production and limited translations negatively affect external and internal access to creative works, which is directly correlative to both the availability of translated works and to the small amount of critical work that is produced about the creative literature of Cape Verde. Availability, however, is just one of three major issues one faces when seeking critical works on Cape Verdean Literature. The other two issues affect the quality rather than the quantity of the works: overgeneralization of Lusophone archetypes in comparative studies and the accuracy of recent critical publications.

Due to expanding global awareness and general interest in area studies, as well as the recent popularity of Cape Verdean music on a global scale, accessibility has become less of an issue. However, accuracy of critical and historic information about the islands has become a more serious concern. This lack of accurate resources is noted by one of Lusophone Africa's most prominent scholars, Patrick Chabal, in a recent book review on the Cape Verde Islands². He states: "Not much is known in this country about the Cape Verde Islands, although the recent success of Cesaria Évoria, the country's most famous singer, provoked a flurry of newspaper articles about the 'lost Atlantic Archipelago". Many of these pieces contained historical and geographical inaccuracies which exposed their authors ignorance" (312).

While books like the one Chabal reviews attempt to compile and correct historical inaccuracies, a compilation of available resources for literary history and criticism has not yet been made. Caroline

² Book review published in *The Journal of African History*, Vol. 38, No. 2 (1997), pp. 312-314. Reviewed Work: *Les îles du Cap-Vert: de la 'découverte' à l'indépendance nationale (1460-1975)*. By Elisa Silva Andrade. Paris: L'Harmattan, 1996.

Shaw's bibliography is perhaps the closest to this, although it has only a small and selective bank of resources, few of which are in translation. "Popular" sources are emerging in greater numbers than we have seen in past years, and while some address the literary production of Cape Verde, this bibliography works to outline critical essays from reputable scholars in order to minimize inaccuracies.

The other major problem that was discovered when researching the availability of resources was the tendency for scholars to make assumptions about Cape Verde based on their knowledge of other Lusophone African countries. In the majority of comparative studies that include Cape Verde in their Lusophone example, there seems to be an utter lack of interpretation of the significance of Cape Verdean works in their unique socio-historical context. In other instances, an introduction will mention Cape Verde in a listing of Lusophone countries that a critical work will compare, or address, and offer no further mention or analysis of the archipelago throughout the text.

An example of this is the essay "Literature of Combat: Poetry of Afrikan Liberation Movements."³ Perkins states that his "analysis will deal with the Afrikan Liberation Movements in Mozambique, Angola, and Guinea Bissau and the Cape Verde Islands" (228). Interestingly, Perkins fails to mention Cape Verde again in his analysis. Instead, he focuses almost entirely on Liberation poetry in Angola. Many scholars of Lusophone Africa, in a way similar to Perkins, overgeneralize the relationship that Cape Verde has to Lusophone Africa, and arrive at faulty conclusions because of this.

Scholars of Cape Verdean history suggest that the histories of Cape Verde and other Lusophone countries differ in many ways. Cape Verde has had little contact with other Lusophone countries, except Guinea Bissau, to which it is rarely compared in scholarly work. Scholars such as Manuel Ferreira⁴ claim that while influences and cross-cultural interactions are present across the Lusophone space, there is still something distinctly Cape Verdean about the literature that the island group produces. Instead of making a faulty link between Lusophone countries, he carefully analyzes the similarities and differences between their literary movements. Similarly, Russell Hamilton⁵ has identified a distinct way in which Cape Verdeans use language, and he offers evidence that they are unique even within the context of Lusophone Africa in the way that their culture interacts with that of Portugal and in the way that they use the Portuguese language. For this bibliography, careful research was done to identify scholars who are deeply aware of the unique situation in Cape Verde. These scholars make valuable contributions to the comparative study of Lusophone Africa, and to Cape Verde by recognizing Cape Verdean historical and literary specificity when comparing it to other countries in Lusophone Africa.

³ Perkins, Eugene. Literature of Combat: Poetry of Afrikan Liberation Movements. *Journal of Black Studies*, Vol. 7, No. 2, Modern Black Literature (Dec., 1976), pp. 225-240.

⁴ Ferreira, Manuel. "The Literature of Cape Verde: African, Portuguese or Brazilian?" *Essays in Comparative African Literature*. Ed. Willfried F. Feuser & I.N.C. Aniebo. Nigeria: Centre for Black and African Arts and Civilizations, 2001. pp. 108-122.

⁵ Hamilton, Russell. "Language and Cape Verdean Poetry." *Roads to Today's Portugal*. Ed. Nelson H. Vieira. Providence, Rhode Island: Gávea-Brown, 1983. pp. 85-98.

With the increasing interest in Cape Verde in the Americas and Europe, we may hope for a more extensive body of literature and criticism in translation in the years to come. At present, this bibliography is limited by the minimal availability of works in translation, and is capable of offering only an introduction to Cape Verdean literature and criticism. There is a much richer body of available literature and critical work in the original Portuguese and Crioulo languages. Bibliographical references for Portuguese language resources are included at the end of this bibliography for the scholar who is interested in addressing Cape Verdean work in the original language.

This bibliography is divided into two major chapters: "Division of Literary Forms" and "Historical, Critical, and Comparative Work." The first chapter on literary forms is further broken down into four sections: 1.1 Prose: the Novel and Short Story; 1.2 Poetry; 1.3 Orature: Folktale, Myth, Proverb, and the Morna; 1.4 *Claridade* and Other Literary Journals. Creative works, including excerpts, are listed in bold print while all critical work is listed in standard print. This simplifies the search for creative work in the bibliography. Annotations of primary sources are provided only where they are translated in full in the relevant English or French language text.

The second chapter, which is devoted to historical, critical and comparative work on Cape Verdean literature is broken down into three sections; 2.1 Lusophone Literature: Influence and Connections Between Cape Verde and Other Portuguese-Speaking Countries; 2.2 Issues of Language in Cape Verdean Literature; 2.3 History and Criticism of Literature in Cape Verde. In the instance that a single source falls into more than one of these sections in either chapter, it is referenced in all applicable sections. The full annotation is listed in the most relevant section.

Chapter 1: Division of Literary Forms

1.1 Prose: the Novel and Short Story

Despite a long search for alternative narratives, the sources cited in this section are largely from the male writers of the *Claridade* movement. These writers, often referred to as 'Claridosos,' were the dominant writers in Cape Verde into the 1960's. Their work, and thus, the majority of the creative work cited in this section focused on themes that these men believed to be integral to 'CaboVerdeanidade,' or Cape Verdean identity. These major themes include: the effects of insularity, the rural agrarian life style, emigration and rootedness, and the relationship to the Cape Verdean diaspora.

Most creative works in translation are written by the 'Claridosos,' and the more contemporary writers are largely ignored. Perhaps the major exception to this trend is the wide availability of the translation of Germano Almedia's novel, *The Last Will and Testament of Senhor Da Silva Araújo*, a post-*Claridade*, post-modern novel. While there is little available contemporary creative work in translation, there are a few short critical essays and reviews on contemporary works, such as those by the (female) author Orlanda Amarílis. This bibliography also includes a few short critical reviews of books such as *Mornas eram as noites* and *O Elito Do Sol*, among others. However, many of these recent works are not yet available in translation.

In a standard search for available creative works from Cape Verde in English or French, the most widely available contemporary prose work is Germano Almedia's *The Last Will and Testament of Senhor Da*

Silva Araújo (entitled *Le Testament De Monsieur Napumoceno Da Silva Araujo* in French). This is the only published novel from Cape Verde in the English Language, and one of only three novels published in the French language. In English, there are no short story collections available and in French there is only one. These full-text translations are all by 'Claridosos' writers, excepting Almedia's work. Upon a closer examination of available resources, however, one may discover a wealth of translated prose work buried in critical and historical essays. Included in this essay are almost thirty examples of contemporary prose from critical and historical sources.

1. Abreu, Dixon. "Islanders in Transit: Insular Migrancy and Shifting Identities in Atlantic Narratives." Tulane University, 2002.

This dissertation examines a diverse group of authors from various Atlantic island nations. Abreu claims that the works he uses share ideology, narrative structures, and an "insular imagination." Manuel Ferreira is the only writer from Cape Verde explored in this study. His work is situated beside that of authors from the Dominican Republic, Puerto Rico and Sao Tome e Principe. Major issues examined include insular subjectivity (both as victim and agent of diaspora) and shifting identity, or identity shadowed by loss, and a "betweenness" of place and being. Voyage and the migrant identity are both key issues in this work.

2. Alfama, Jorge Miranda. "*Chiquinho*." Trans. Elisa Silva Andrade. Insularité et littérature aux îles du cap-vert. Ed. Manuel Veiga. Paris: Karthala, 1997. pp. 257-63.

This article offers a brief outline of the history of Cape Verde, looking specifically at the relationship between Portugal and the early inhabitants of Cape Verde, as well as the importance of the Claridade movement. Alfama identifies the way in which the author of the book *Chiquinho*, Baltazar Lopes, played a major role in the creation of *Claridade*. The remainder of the short article details Lopes' role in the Claridade movement, as well as the important themes that are raised in his book *Chiquinho*.

3. ---. "*Les victimes de vent d'est*." Trans. Elisa Silva Andrade. Insularité et littérature aux îles du cap-vert. Ed. Manuel Veiga. Paris: Karthala, 1997. pp. 249-256.

This essay examines *Os Flagelados do Vento Leste* by Manuel Lopes. As in his reading of *Chiquinho*, Alfama incorporates the historical situation of Cape Verde into his interpretation of the novel. Similarly, he also identifies the author's connection to the journal *Claridade*. Alfama gives a brief summary of the plot of *Les Victimes De Vent D'est* and addresses themes and motifs that are common to Cape Verdean literature and concepts of Cape Verdean identity.

This source includes a translation of portions of the following creative work:
"*Les victimes de vent d'est*" by Manuel Lopes (pp. 252-256)

4. Almada, José Luis Hopffer. "La fiction capverdienne post-claridade: Aspects fondamentaux de son évolution." Trans. Elisa Silva Andrade. Insularité et littérature aux îles du cap-vert. Ed. Manuel Veiga. Paris: Karthala, 1997. pp. 175-94.

This article begins with a brief examination of the 'Claridosos' writers, addressing both the work that they published in the journal *Claridade* and the novels they produced after the journal. After this

introduction, the article mainly addresses works published in the 1980's and early 1990's. In this examination of contemporary texts, Almada identifies major literary trends that are similar to the 'Claridosos' agenda, as well as the way in which more contemporary forms and themes are distinctly different. Almada also devotes considerable attention to the issues of language choice and medium in contemporary writing.

5. ---. "Le maïs dans le façonnement du système symbolique du peuple capverdien." Trans. Elisa Silva Andrade. Insularité et littérature aux îles du cap-vert. Ed. Manuel Veiga. Paris: Karthala, 1997. pp. 65-84.

For full annotation see 132.

This source includes a translation of portions of the following creative works:

- "**L'intrus**" by Gabriel Mariano (pp. 69, 75)
"**Ti Lobo**" by Gabriel Mariano (pp. 76-77)
"**Odju d'Agu**" by Manuel Veiga (pp. 70-71)

6. Almeida, Germano. The Last Will and Testament of Senhor Da Silva Araújo. Trans. Sheila Faria Glaser. New York: New Directions, 2004.

and

Almeida, Germano. Le Testament De Monsieur Napumoceno Da Silva Araujo. Trans. Édouard Bailby. Saint-Maur, France: Sépia, 1995.

Le Testament De Monsieur Napumoceno Da Silva Araujo is one of the earliest postmodernist texts to be written in Cape Verde. The daughter of the deceased Senhor Da Silva Araújo, Graça, attempts to piece her father's life back together. Graça knows nothing of her father until after his death, when she is named sole heir to his estate. By spending time with people who knew her father, and by reading the deceased man's will and life story, Graça attempts to construct a narrative of her father's life. Unsure as to whether Araujo's accounts are true or fictional, Graça struggles to understand the life and history of the father she never knew. Almeida does more than simply write a story about Araujo's life and his daughter's quest for truth: he also draws a picture of the history, growth, and change in the city of Mindelo in the mid-twentieth century.

7. Araujo, Norman. "Baltazar Lopes: Cape Verdean Pioneer." Critical Perspectives on Lusophone African Literature. Ed. Donald Burness. Washington DC: Three Continents, 1981. pp. 159-172.

For full annotation see 135.

This source includes a translation of portions of the following creative work:

- "**Chiquinho**" by Baltazar Lopes (pp. 166-171)

8. ---. A Study of Cape Verdean Literature. Belgium: Cultura, 1966.

For full citation see 134.

This source includes a translation of portions of the following creative works:

- "**A Roupada Pipi**" by Djunga (pp.183-189)

- "**Cara d'Angola**" by Sérgio Frusoni (pg.177)
"**Raspa**" by Sérgio Frusoni (pg.178)
"**Calacêra**" by Sérgio Frusoni (pg.178)
"**Tempe Feliz**" by Sérgio Frusoni (pg.179)
"**Sanvicente, a caba na nada**" by Sérgio Frusoni (pg. 180)
"**O Enterro de nhâ Candinha Sena**" by Antonio Aurelio Gonçalves (pp. 155-156)
"**Chiquinho**" by Baltazar Lopes (pp. 139-144)
"**Frotos da Época**" by Francisco Lopes (pg. 203)
"**Chuva Braba**" by Manuel Lopes (pp. 117, 123-126)
"**Os Flagelados do Vento Leste**" by Manuel Lopes (pp. 127-129, 132)
"**Resignação**" by Gabriel Mariano (pg. 199)
"**Velho Natal**" by Gabriel Mariano (pg. 200)
"**Titina**" by Virgilio Pires (pp. 196-197)

9. Brito, Rosendo Evora. "**Translation of the Cape Verdean Novel, "Chuva Braba" (Wild Rain).**" University of Rhode Island, 1993.

Though the translation is weakened by a host of grammatical errors, this is an important work because it is the only full-text translation of the book *Chuva Braba* by Manuel Lopes. This book is considered a seminal text in Cape Verdean literature. The story details the life of Mané Quim, a young boy who is presented with the choice of staying on his native island or traveling to Brazil with his uncle. Major issues include emigration, drought, family and agricultural production.

10. Brookshaw, David. "Cape Verde." The Postcolonial Literature of Lusophone Africa. Ed. Patrick Chabal. London, England: C. Hurst & Co. Ltd., 1996. pp. 179-233.

For full annotation see [136](#).

This source includes a translation of portions of the following creative work:
"**Cais do Sodrê té Salamansa**" by Orlanda Amarílis (pp. 218-221)

11. Burness, Donald. "Baltazar Lopes and the Morna of Cape Verde". Fire: Six Writers from Angola, Mozambique, and Cape Verde. Washington, D.C.: Three Continents, 1977. pp. 75-96.

For full annotation see [139](#).

This source includes a translation of a portion of the following creative work:
Chiquinho by Baltazar Lopes (pp. 88-90) (This article also includes a poem from the novel *Chiquinho* that echoes Jorge Barbosa's "Morna." See pp. 91-92.)

12. ----. "Contra Mar e Vento: la folie, la désintégration et le tragédie capverdienne." Les littératures africaines de langue portugaise. Ed. Maria de Lourdes Belchior. Paris: Calouste Gulbenkian, 1989. pp. 193-198.

This short essay offers insight into the relationships between "Contra Mar e Vento," a collection

of ten short stories by Teixeira de Sousa, and other Cape Verdean works. Burness also compares the story collection to other works produced by the same publisher (of which none are African, excepting those which are written by Sousa), and other 'western' texts that address similar themes.

13. ----. "Interview with João Rodrigues." Luso-Brazilian Review Vol. 33, No. 2, Special Issue: Luso-African Literatures (Winter, 1996): pp. 103-07.

For full annotation see 137.

14. Cabral, N. Eurico. "Transparence de l'usage du surnom dans la littérature capverdienne: signification raciale, politique, sociale et affective." Les littératures africaines de langue portugaise. Ed. Maria de Lourdes Belchior. Paris: Calouste Gulbenkian, 1989. pp. 199-206.

15. Ferreira, Manuel. "The Literature of Cape Verde: African, Portuguese or Brazilian?" Essays in Comparative African Literature. Ed. Willfried F. Feuser & I.N.C. Aniebo. Nigeria: Centre for Black and African Arts and Civilizations, 2001. pp. 108-122.

For full annotation see 116.

16. França, Arnaldo. "Naissance et reconnaissance d'une littérature en prose." Trans. Elisa Silva Andrade. Insularité et littérature aux îles du cap-vert. Ed. Manuel Veiga. Paris: Karthala, 1997. pp. 119-29.

This article is one of a few sources that do not suggest that Cape Verdean literature was born alongside or because of the *Claridade* journal. While considerable attention is paid to the prose works in the journal, França begins his study of Cape Verdean literature in the mid 1800's, decades before the beginning of *Claridade*. The article offers historical information about literary productions, specifically prose works, that are either unacknowledged or only briefly referenced in other critical works on Cape Verdean literature.

17. Gérard, Albert. "The Literature of Cape Verde." African Arts Vol. 1, No. 2 (Winter, 1968): pp. 62-64.

For full annotation see 147.

18. Gonçalves, António Aurélio. Nuit de vent (Nouvelles). Trans. Michel Laban. Saint-Maur, France: Éditions Sepia, 1996.

Gonçalves was one of the major contributors of prose writing to the journal *Claridade*. This book is a collection of nine of his short stories, translated into French. While Gonçalves is noted as a 'Claridoso' writer in many literary histories, his work is drastically different from the majority of other 'Claridosos.' Rather than focusing his work on the issues that were considered central to 'CaboVerdeanidade,' or Cape Verdean identity, such as drought or emigration, Gonçalves' work focuses on the lives of the petite bourgeoisie in and around Mindelo in the 1920's. Also drastically different from other Cape Verdean writers of his time, Gonçalves' work addresses the psychology and lives of female characters in his short stories.

This source includes a translation of portions of the following short stories (organized according to the order of appearance in the book):

"Nuit de vent"

"La fille prodigue"

"L'emterrement de *nhâ* Candinha Sena"

"Vierges folles"

"Une histoire ancienne"

"La consultation"

"Biluca"

"Petite Bourgeoise"

"Mirage"

19. Halter, Marilyn. "From Archipelago to America: A Sentimental Geography." Between Race and Ethnicity: Cape Verdean American Immigrants, 1860-1985. Urbana: Univ. of Illinois Press, 1993. pp. 67-98.

For full annotation see [149](#).

This source includes a translation of a portion of the following novel:

Chiquinho by Baltazar Lopes (pp. 67, 80-81)

20. Hamilton, R. G. "The Birth of a Literature." Voices from an Empire. Ed. Leonard Unger. Minneapolis: Univ. of Minnesota Press, 1975. pp. 258-274.

For full annotation see [150](#).

21. ----. "Cape Verde in Narrative." Voices from an Empire. Ed. Leonard Unger. Minneapolis: Univ. of Minnesota Press, 1975. pp. 311-357.

Hamilton addresses the historical situation of Cape Verde, and the motivations of regionalist awareness that set the scene for narrative writers. He introduces poetry and literary movements that established narrative movements in a very different way than in other regions of Africa (including Portuguese-speaking Africa). Hamilton establishes the changing themes and forms of post-*Claridade* Cape Verdean literature through an examination of the work and contributions of five major writers. He devotes considerable attention to their personal history, social influence, and individual writings. These authors include: Manuel Lopes, Baltazar Lopes, Antonio Aurélio Gonçalves, Luís Romano, and Manuel Ferreira. Hamilton also devotes an interesting section of his essay to "Fantasy and a Heightening of Social Awareness" (pg. 333-343), which highlights the work of other lesser known writers from Cape Verde, and addresses the transformation of narrative style in the 1950's and 1960's.

This source includes a translation of portions of the following creative works:

"Voz de prisão" by Manuel Ferreira (pg. 356)

"Famintos" by Luís Romano (pp. 345, 347)

"Toda a gente fala: Sim, senhor" by Onésimo Silveira (pp. 337-338)

"Vida crioula" by Teobaldo Virgínio (pp. 334-335)

22. Lobban, Richard A. "Crioulo Cultural Markers". Ch. 3, Society and Culture in Cape Verde: Crioulo Colony to Independent Nation. Boulder, Colorado: Westview, 1995. pp. 75-82.

For full annotation see 151.

23. Lobo, Lima Isabel. "Nuit de vent." Trans. Elisa Silva Andrade. Insularité et littérature aux îles du cap-vert. Ed. Manuel Veiga. Paris: Karthala, 1997. pp. 197-200.

Lobo's article, like many other critical essays, begins its analysis by placing the central work, in this case *Nuit de vent*, in the context of the early literary journal, *Claridade*. Gonçalves, the author of *Nuit de vent*, published many of his early stories in *Claridade* and worked closely with many of the early 'Claridosos' writers, so this comparison historically situates the work. Lobo establishes the literary relationship between the collection of stories in *Nuit de vent* and the early agenda of the writers with which Gonçalves engaged. Lobo also identifies some stylistic and thematic variances between *Nuit de vent* and other publications of *Claridade*, specifically in Gonçalves' treatment of women and his choice to focus on the city life in Mindelo, rather than rural life. A more extensive reading of the differences between Gonçalves's writing and the work of other writers of his era can be found in David Brookshaw's section on Cape Verdean literature in *The Postcolonial Literature of Lusophone Africa*, which is also annotated in this bibliography.

24. Lopes, Baltazar (da Silva). Chiquinho. Arles, France: Actes-Sud, 1990.

Chiquinho is often considered to be one of the most representative works of Cape Verdean fiction from the Claridade movement. It was originally published in Portuguese in 1947, at the height of the movement. The book is set in the 1920's in a rural area in Cape Verde. The plot follows the coming of age of a boy named Chiquinho who, faced with constant droughts and the other social hardships of the rural area, eventually chooses to emigrate.

25. Lopes, Manuel. Les victimes de vent d'est. Paris: Sepia, 1996.

This book was originally published in 1959 under the Portuguese title *Os Flagelados do Vento Leste*. Like many of the other works that came out of the Claridade movement, such as *Chiquinho* and *Chuva Braba*, *Os Flagelados do Vento Leste* addresses issues that are considered to be distinctly Cape Verdean, including drought, rural agrarian life style, the tie to one's land, and the problems of emigration.

26. Martinho, Fernando J. B. "America in Cape Verdean Poetry before Independence." Research in African Literatures Vol. 13, No. 3, Special Issue on Lusophone African Writing (Autumn, 1982): pp. 400-412.

For full annotation see 64.

This source includes a translation of portions of the following creative works:
Chiquinho by Baltazar Lopes (pg. 402)

27. McNab, Gregory. "Sexual Difference: The Subjection of Women in Two Stories by Orlanda Amarílis." Luso-Brazilian Review Vol. 24, No. 1 (Summer, 1987): pp.59-68.

McNab notes the tendency for researchers of Cape Verdean literature to focus their attention largely on the 'Claridosos' writers, who were all men. With the exception of Gonçalves, none of these writers have attempted to "focus on the experiences of women" (59). He believes that an examination of work by a female author (such as Amarílis) will offer a divergent agenda from the one posed by many of the male 'Claridosos' writers. McNab uses two of Amarílis' stories, "Salamansa" and "Thonons-les-Bains", to address the ways in which the female author is able to offer an alternative perspective.

28. Moser, Gerald M. Changing Africa: The First Literary Generation of Independent Cape Verde. Transactions Vol. 82, Part 4. Philadelphia: American Philosophical Society, 1992.

For full annotation see [152](#).

This source includes a translation of portions of the following creative works:

"**Evocação: Lenbransas di Arvi**" by José Luís Hopffer (pp. 49-53)

"**Brisas de ontem**" by Jorge Tolentino (pp. 83-90)

"**Natal**" by Tomé Varela da Silva (pp. 61-68)

"**Histórias recuperadas: as coisas deste mundo e do outro**" by Arménio Vieira (pp. 36-37)

29. ---. "More than Mornas: Eugénio Tavares's Other Writings." Luso-Brazilian Review Vol. 23, No. 1 (Summer, 1986): pp. 17-35.

For full annotation see [67](#).

30. Moser, Gerald and Manuel Ferreira. "Cape Verde Islands: Creative Writing." A New Bibliography of the Lusophone Literatures of Africa. Ed. Bernth Lindfors. London: Hans Zell, 1993. pp.163-210.

This section of the bibliography is an expansive listing of published creative works in Portuguese. Unlike Shaw's bibliography, it does not offer extensive annotation, making this a less useful resource for the non-Portuguese speaker.

31. Paule de Pina, Marie. Les îles du cap-vert. Paris: Karthala, 1987.

For full annotation see [71](#).

32. Peterson, Loida Pereira. "Feminine Space in Short Stories of Lidia Jorge, Marina Coslanti and Orlanda Amarílis." University of North Carolina at Chapel Hill, 2001.

Peterson situates Orlanda Amarílis, a female Cape Verdean writer, in the literary tradition of Cape Verde, and then brings her work into dialogue with the works of female writers from Brazil and Portugal. She believes this comparison is important in order to analyze similarities and differences in the symbolism of literary images across the Lusophone feminine space. Some of the literary images explored are the Virgin Mary, the ideal wife, the seductress and the invisible

woman. Peterson devotes the second part of her story to examining women and space. She explores the women in their private domain (the home), the intermediary domain (the neighborhood, the snack-bar, and the beauty parlor), and the public domain (the city). The study provides a window into the work of a female author who has not been translated into French or English.

33. Shaw, Caroline. Compiler. "Literature: Prose." Cape Verde. World Bibliographical Series. Vol. 123. Santa Barbara, California: Clio, 1991. pp. 133-137.

In this section of Shaw's bibliography, she does not note any work in translation, but she does offer an overview of almost twenty prominent novels and short stories from Cape Verde. The majority of these works do not have an English or French translation. However, translations that are available are cited and annotated in the present bibliography in bold print. Shaw's section entitled "Written literature in Crioulo" (pp. 141-142) also identifies a few prose works and offers abstracts in English.

34. Spínola, Daniel. "*Mornas eram as noites*." Trans. Elisa Silva Andrade. Insularité et littérature aux îles du cap-vert. Ed. Manuel Veiga. Paris: Karthala, 1997. pp. 215-18.

Spínola reviews the recent publication of "*Mornas eram as noites*" by Dina Salúsito. This work is important, according to Spínola, in that it "marks a rupture" in the standards of literature in Cape Verde. Spínola outlines the importance of this collection of stories and the impact that it will have on Cape Verdean literature. As "*Mornas eram as noites*" has not yet been translated, and no other work on it has been published in English or French, Spínola's reading of this text creates the only access to it available to the non-Portuguese reader.

35. Varela, João Manuel. "Brazil and the Cape Verde Islands: Some Aspects of Cultural Influence." Diogenes Vol. 48/3, No. 191 (2000): pp. 91-108.

For full annotation see [122](#).

36. Varela da Silva, Tomé. "Traditions orales: Avant et après l'indépendance." Trans. Elisa Silva Andrade. Insularité et littérature aux îles du cap-vert. Ed. Manuel Veiga. Paris: Karthala, 1997. pp. 101-12.

For full annotation see [92](#).

37. Veiga, Manuel. "Allégorie du pouvoir et du savoir dans *O Elito Do Sol*." Trans. Elisa Silva Andrade. Insularité et littérature aux îles du cap-vert. Paris: Karthala, 1997. pp. 201-07.

In Veiga's reading of *O Elito Do Sol*, he outlines the plot and offers insight into the major themes of power and knowledge in the text. Veiga suggests that this book ties closely to the people, not only as a literary work but as an image of their very history. *O Elito Do Sol* has not been translated into English or French, so it is only through Veiga's reading that this text can be understood by non-Portuguese readers, however superficially.

1.2 Poetry

While there is considerable influence from the traditional oral poetics ('mornas') in the written poetry, these traditions are distinct enough to be included in different categories. Where there is overlap in critical work (for instance, in the articles "Baltazar Lopes and the Morna of Cape Verde" and "More than Mornas: Eugénio Tavares's Other Writings"), essays are recorded in both section 1.2 "Poetry" and 1.3.

The poetry included in this section ranges from early written poetry that draws heavily from the traditional morna, through the poetry of the Claridade movement, to independence poetry and beyond. Many of the poets still engage the major themes identified by the 'Claridosos' prose writers, including the effects of insularity, the rural agrarian life style, emigration and rootedness, and the relationship to the Cape Verdean diaspora. The similarity in content may be a direct result of the fact that many of the famous prose writers who addressed these themes became well known poets who engaged the same topics.

As with prose, the availability of poetry in English or French translation is very limited. The majority of available material in translation is not gathered in collections, but instead hidden in critical and historical essays. Of the more than 250 poems referenced in this bibliography, only a small number are located in collections.

38. Almada, José Luis Hopffer. "Le maïs dans le façonnement du système symbolique du peuple capverdien." Trans. Elisa Silva Andrade. *Insularité et littérature aux îles du cap-vert*. Ed. Manuel Veiga. Paris: Karthala, 1997. pp. 65-84.

For full annotation see [132](#).

This source includes a translation of portions of the following creative works:

"**Il n'y avait...**" by Jorge Barbosa (pg. 66)

"**La sécheresse**" by Jorge Barbosa (pg. 76)

"**Quand le descobridor est arrivé à la première île...**" by Jorge Barbosa (pg. 65)

"**Le retour**" by Amílcar Cabral (pp. 72-73)

"**Le cri de la pluie de cinq siècles...**" by Jorge Carlos Fonseca (pg. 82)

"**Fers & Aluminium & Ciments & Pozzolane & La pluie si elle venait**" by Jorge Carlos Fonseca (pg. 82)

"**Poésiiiie, épauauaule armes**" by Jorge Carlos Fonseca (pg. 82)

"**De Boca concêntrica á Roda do Sol**" by Corsino Fortes (pg. 81)

"**Hier je fus bois á brûler et lest pour les navires...**" by Corsino Fortes (pg. 75)

"**La mer nous transmet sa persévérance...**" by Ovídio Martins (pg. 80)

"**La pluie au CapVert**" by Ovídio Martins (pg. 72)

"**Rythme du pilon**" by Antonio Nunes (pg. 74)

39. ----. "La poésie capverdienne post-claridade." Trans. Elisa Silva Andrade. Insularité et littérature aux îles du cap-vert. Ed. Manuel Veiga. Paris: Karthala, 1997. pp. 143-74.

This work gives an historical overview of the changing poetry from the time of Claridade, through Independence, to the modern period. Most notable is Almada's attention to the poetry of the 1980's and 90's, on which little research has been done (outside of this volume). The author also notes contemporary Cape Verdean poets who are writing in the French language, and offers information about their work in his bibliography.

This source includes a translation of portions of the following creative works:

- A serviçal poem**, author unidentified (pg. 147)
- "Poème de demain"** by Antonio Nunes (pp. 143-144)
- "Rythme du pilon"** by Antonio Nunes (pg. 144)

40. Andrade, Elisa Silva. "Du mythe à l'histoire." Insularité et littérature aux îles du cap-vert. Ed. Manuel Veiga. Paris Karthala, 1997. pp. 17-32.

For full annotation see [133](#).

This source includes a translation of portions of the following creative works:

- "Panorama"** by Jorge Barbosa (pg. 17)
- "Relato da Nau"** by Jorge Barbosa (pp. 25-26)
- "Les légendes anciennes racontent..."** by Pedro Cardoso (pg. 17)
- "Hora Grande"** by Onésimo Silveira (pg. 32)

41. Andrade, Mario de. La poésie africaine d'expression portugaise. Anthology. Paris: P. J. Oswald, 1969.

This book offers an historic introduction to Portuguese-speaking Africa. While many of the points made in the introduction generalize, and lump together the histories of diverse countries (when in fact Cape Verde's history is very different from that of Angola or Mozambique), this is still an important resource because it offers fourteen poems from Cape Verde in full translation (see below).

This source includes a translation of the following poems:

- "Maman"** by Osvaldo Alcantara (pp. 33-35)
- "Ressac"** by Osvaldo Alcantara (pp. 35-36)
- "Terre Lointaine"** by Pedro Corsino Azevedo (pp. 41-42)
- "Masure"** by Jorge Barbosa (pp. 39-40)
- "Poème de la Mer"** by Jorge Barbosa (pp. 37-39)
- "Le Bistrot du Littoral"** by Aguinaldo Fonseca (pp. 43-44)
- "Quand Naitra la Vie"** by Mario Fonseca (pp. 45-49)
- "Chemin Lontain"** by Gabriel Mariano (pg. 52)
- "Complainte de Mon Ile"** by Gabriel Mariano (pp. 50-51)
- "Anti-Évasion"** by Ovídio Martins (pg. 54)
- "Émigration"** by Ovídio Martins (pg. 55)

- "Poème de Sel"** by Ovídio Martins (pp. 53-54)
"Poème de Demain" by Antonio Nunes (pp. 56-57)
"Un Poème Différent" by Onésimo Silveira (pp. 58-59)

42. Araujo, Norman. "Baltazar Lopes: Cape Verdean Pioneer." Critical Perspectives on Lusophone African Literature. Ed. Donald Burness. Washington DC: Three Continents, 1981. pp. 159-172.

For full annotation see [135](#).

This source includes a translation of portions of the following poems:

- "Poema do Rapaz Torpedeado"** by Baltazar Lopes (pg. 161)
"Canção da Minha Rua" by Baltazar Lopes (pg. 162)
"Serenata" by Baltazar Lopes (pg. 163)

43. ----. "Flight and Fidelity in Cape Verdean Poetry before Independence: The Revolutionary Phase." Research in African Literatures Vol.13, No. 3, Special Issue on Lusophone African Writing (Autumn, 1982): pp. 383-399.

Araujo, while focusing on the theme of "Flight and Fidelity" during the revolutionary period of pre-independence, also situates this theme in a much broader scope by identifying the ways in which these issues have been a major part of Cape Verdean literature "since its inception." After historically situating the subjects of flight and fidelity, Araujo offers analyses of a group of poems that he translates and includes in this article (see below).

This source includes a translation of portions of the following poems:

- Excerpt from a poem in Gritarei berrarei matarei -- Não vou para Pasárgada** by Ovídio Martins (pg. 385)
"Unidos Venceremos" by Ovídio Martins (pg. 386)
"Justiça" by Tacalhe (pg. 388)
"A hora dos camaradas" by Sukre d'Sal (pg. 390)
"Holanda" by Oswaldo Osório (pg. 393)
"Pão & Fonema" by Corsino Fortes (pp. 395, 396)

44. ----. "The Review Entitled Claridade." Critical Perspectives on Lusophone African Literature. Ed. Donald Burness. Washington DC: Three Continents, 1981. pp. 173-195.

For full annotation see [97](#).

This source includes a translation of portions of the following poems:

- "Crianças"** by Jorge Barbosa (pg. 190)
"Poema" by Jorge Barbosa (pg. 190)
"Rapsódia" by Baltazar Lopes da Silva (pg. 191)
"Nha Tabaquero" by Jorge Pedro (pg. 192)

45. ----. A Study of Cape Verdean Literature. Belgium: Cultura Press, 1966.

For full annotation see 134.

This source includes a translation of portions of the following poems:

- "**Liberdade**" by Pedro Corsino Azevedo (pg. 148)
- "**Renascença**" by Pedro Corsino Azevedo (pg. 148)
- "**Terra-longe**" by Pedro Corsino Azevedo (pg. 146)
- "**Casabre**" by Jorge Barbosa (pg. 104)
- "**Crianças**" by Jorge Barbosa (pg. 93)
- "**Depois da Chuva**" by Jorge Barbosa (pg. 109)
- "**Nha Tabaquêro**" by Jorge Barbosa (pg. 95)
- "**Panorama**" by Jorge Barbosa (pg. 99)
- "**Poema**" by Jorge Barbosa (pg. 93)
- "**Poema do Mar**" by Jorge Barbosa (pg. 107)
- "**Rapsódia**" by Jorge Barbosa (pg. 94)
- "**Rumores**" by Jorge Barbosa (pg. 101)
- "**Simplicidade**" by Jorge Barbosa (pg. 102)
- "**Terça-Feira de Carnaval**" by Jorge Barbosa (pg. 106)
- "**Viagens**" by Jorge Barbosa (pg. 106)
- "**Você, Brasil**" by Jorge Barbosa (pg. 108)
- "**A Camoes**" by Pedro Monteiro Cardoso (pg. 54)
- "**Folclore**" by Pedro Monteiro Cardoso (pg. 58)
- "**Cenário**" by Aguinaldo Fonseca (pg. 165)
- "**Intervalo**" by Aguinaldo Fonseca (pg. 166)
- "**Magia Negra**" by Aguinaldo Fonseca (pg. 167)
- "**Pedido de Perdão**" by Aguinaldo Fonseca (pg. 163)
- "**Poema sem título**" by Aguinaldo Fonseca (pg. 164)
- "**Poema Vazio**" by Aguinaldo Fonseca (pg. 166)
- "**Poeta e Povo**" by Aguinaldo Fonseca (pg. 162)
- "**Folclore**" by Corsino Fortes (pg. 205)
- "**Girasol**" by Corsino Fortes (pg. 207)
- "**Mindelo**" by Corsino Fortes (pg. 206)
- "**Ode para além do choro**" by Corsino Fortes (pp. 207-209)
- "**Pecado Original**" by Corsino Fortes (pg. 206)
- "**Ânsios**" by Sérgio Frusoni (pg. 175)
- "**Terra**" by Sérgio Frusoni (pg. 180)
- "**Soneto**" by Januário Leite (pg. 47)
- "**Tempestades e Calmas**" by Januário Leite (pg. 49)
- "**Conção da Minha Rua**" by Baltazar Lopes (pp. 134-135)
- "**Poema do Rapaz Torpedeado**" by Baltazar Lopes (pp. 133-134)
- "**Serenata**" by Baltazar Lopes (pg. 136)
- "**Fragmento**" by José Lopes (pg. 39)
- "**Meu Preto**" by José Lopes (pg. 31)
- "**Saudades da Pátria**" by José Lopes (pg. 34)
- "**Alucinação**" by Manuel Lopes (pg. 112)

- "Terra" by Manuel Lopes (pg. 113)
- "Crise" by Antonio Nunes (pg. 172)
- "Poema de Amanhã" by Antonio Nunes (pg. 173)
- "Poema de Longe" by Antonio Nunes (pg. 170)
- "Ritmo de Pilão" by Antonio Nunes (pg. 171)
- "Terra" by Antonio Nunes (pg. 169)
- "A Morte" by Mário Pinto (pg. 51)
- "Desalento" by Mário Pinto (pg. 52)
- "Panorama" by Guilherme Rocheteau (pg. 152)
- "Corda de Sacramento" by Eugenio Tavares (pg. 74)
- "Morna de Despedida" by Eugenio Tavares (pg. 73)
- "Mujer Bonita" by Eugenio Tavares (pg. 70)
- "Preludio" by Eugénio Tavares (pg. 65)
- "Quel Pessoa" by Eugenio Tavares (pg. 71)
- "Resurreição" by Eugenio Tavares (pg. 68)
- "Saudade Imortal" by Eugenio Tavares (pg. 65)

46. Brookshaw, David. "Cape Verde." The Postcolonial Literature of Lusophone Africa. Ed. Patrick Chabal. London, England: C. Hurst & Co. Ltd., 1996. 179-233.

For full annotation see [136](#).

47. Burness, Donald. "Baltazar Lopes and the Morna of Cape Verde" Fire: Six Writers from Angola, Mozambique, and Cape Verde. Washington, D.C.: Three Continents, 1977. pp. 75-96.

For full annotation see [139](#).

This source includes a translation of portions of the following creative works:

- "Morna" by Jorge Barbosa (pp. 85-86)
- "Mamãe" by Baltazar Lopes (pp. 76-78)
- "Mar" by Baltazar Lopes (pg. 80)
- "Presença" by Baltazar Lopes (pp. 78-80) (This article also includes a poem from the novel *Chiquinho* that echoes Jorge Barbosa's "Morna." See page 91-92.)

48. ----. "Interview with João Rodrigues." Luso-Brazilian Review Vol. 33, No. 2, Special Issue: Luso-African Literatures (Winter, 1996): pp. 103-07.

For full annotation see [137](#).

49. ---. "Manuel Lopes." Interview. Wanasema: Conversations with African Writers. Ed. Don Burness. Athens, Ohio: Ohio Univ. Center for International Studies, 1985. pp. 81-89.

For full annotation see [138](#).

50. Cabral, N. Eurico. "Transparence de l'usage du surnom dans la littérature capverdienne: signification raciale, politique, sociale et affective." Les littératures africaines de langue portugaise. Ed. Maria de

Lourdes Belchior. Paris: Calouste Gulbenkian, 1989. pp. 199-206.

This source includes a translation of portions of the following poems:

"Recordai do desterrado no dia de S. Silvestre 1957" by Baltazar Lopes da Silva (pg.203)

"Toti Cadabra, Nome exacto para um ser marginal" by Arménio Vieira de Silva (pg. 205)

51. Davidson, Basil. The Fortunate Isles. Trenton, New Jersey: Africa World Press, 1989.

For full annotation see 141.

This source includes a translation of portions of the following creative works:

Excerpt from a poem by Jorge Barbosa (pg.1)

Excerpt from a poem by Amílcar Cabral (pg.66)

Excerpt from a poem by Agastinho Neto (pg.66)

Excerpt from a poem by Onésimo Silveira (pg.79)

52. Davis, Jarita Adia. **"As Minhas Mornas."** University of Louisiana at Lafayette, 2003.

This dissertation is a collection of original poems that draw from both Cape Verdean and Cape-Verdean-American culture and literature. The introduction explores other contemporary (non-Cape Verdean) authors' use of memory in their creative projects, and the usefulness of this motif for "As Minhas Mornas." The poems examine the creation of diasporic affiliation between Cape-Verdean Americans and Cape Verdeans as well as representations of Cape Verde from the distance of a foreign land (through both memory and imagination).

53. Duarte, Vera. "*Nascimento de um mundo*." Trans. Elisa Silva Andrade. Insularité et littérature aux îles du cap-vert. Ed. Manuel Veiga. Paris: Karthala, 1997. pp. 231-40.

Duarte addresses the previously untranslated poetry collection of Mário Lúcio, *Nascimento de um mundo*. Aside from offering selections of formerly untranslated work, Duarte analyzes the form and style of the poetry, and identifies the way that it is similar to and different from other Cape Verdean works.

This source includes a translation of portions of the following creative works:

"Ici se situe l'interrogation universelle..." by Mário Lúcio (pg. 239)

"L'Homme se libérera des animaux..." by Mário Lúcio (pg. 237)

"...Prometeu et donna..." by Mário Lúcio (pg. 236)

"Quand nous étions deux..." by Mário Lúcio (pg. 238)

54. Ferreira, Manuel. "The Literature of Cape Verde: African, Portuguese or Brazilian?" Essays in Comparative African Literature. Ed. Willfried F. Feuser & I.N.C. Aniebo. Nigeria: Centre for Black and African Arts and Civilizations, 2001. pp. 108-122.

For full annotation see 116.

This source includes a translation of portions of the following poems:

- "**Black Magic**" by Aguinaldo Fonseca (pg. 115)
- "**The Sermon on the Mount**" by Sérgio Frusoni (pg. 111)
- "**Distant Land**" by Baltazar Lopes (pg. 113)
- "**Engaged in All Battles**" by Baltazar Lopes (pg. 114)
- "**The Motherland**" by Baltazar Lopes (pg. 114)
- "**Rhythm of the Pestle**" by Antonio Nunes (pg. 116)
- "**O primeiro livro de Notcha**" by Timóteo Tio Tiofe (pg. 117)

55. Figueiredo, Jaime de. "Des poètes modernes capverdiens." Trans. Elisa Silva Andrade. Insularité et littérature aux îles du cap-vert. Ed. Manuel Veiga. Paris: Karthala, 1997. pp. 131-41.

This is an important short essay because it identifies poets that have either not appeared in other critical essays, or have appeared only briefly. It is unfortunate that there are no excerpts of the poetry mentioned. Figueiredo brings lesser-known poets into dialogue with some of the great names from the Claridade movement, sketching a concise yet fairly thorough history of the modern poetic landscape in Cape Verde.

56. Fonseca, Mário. "*Assomada Nocturna*." Trans. Elisa Silva Andrade. Insularité et littérature aux îles du cap-vert. Ed. Manuel Veiga. Paris: Karthala, 1997. pp. 225-30.

This review identifies major features of José Luis Hopffer Almada's recent poetic collection, *Assomada Nocturna*. To date, this is the only available review and analysis of Almada's book in English or French.

57. Gérard, Albert. "The Literature of Cape Verde." African Arts Vol. 1, No. 2 (Winter, 1968): pp. 62-64.

For full annotation see 147.

58. Halter, Marilyn. "From Archipelago to America: A Sentimental Geography." Between Race and Ethnicity: Cape Verdean American Immigrants, 1860-1985. Urbana: Univ. of Illinois Press, 1993. pp. 67-98.

For full annotation see 149.

This source includes a translation of portions of the following poems:

- "**Absence**" by Donald Macedo (pg. 88)
- Excerpt of a satirical sonnet** by Eugénio Tavares (pg. 85)
- "**Letter**" by Teobaldo Virginio (pp. 87-88)

59. Hamilton, R. G. "The Birth of a Literature." Voices from an Empire. Ed. Leonard Unger. Minneapolis: Univ. of Minnesota Press, 1975. pp. 258-274.

For full annotation see 150.

This source includes a translation of portions of the following poems:

- "**Poema 5**" by Oswaldo Alcântara (pg. 263)
- "**Estrela de Manhã**" by Manuel Bandeira (pg. 264)
- "**Fome**" by Mário Fonseca (pg. 270)

"Untitled Poem" by Nuno Miranda (pg. 268)

60. ----. "Cape Verdean Poetry and the PAIGC." Critical Perspectives on Lusophone African Literature. Ed. Donald Burness. Washington DC: Three Continents, 1981. pp. 143-157.

Hamilton addresses the relationship between Cape Verdean poetry and the PAIGC (The African Party for the Independence of Guinea and Cape Verde), and the extent to which the political movement influenced Cape Verdean writers. He addresses the relationships local poets had to the PAIGC -- including authors such as Amílcar Cabral, who is known more for his leadership of the resistance movement than for his poetry, as well as poets who are not typically associated with the PAIGC, but reveal their interaction with the party in specific poetic works (of which Hamilton includes excerpts in this essay). The translated excerpts that are included offer insight into the poetic situation in pre-independence Cape Verde (see below).

This source includes a translation of portions of the following poems:

"Irmão" by Jorge Barbosa (pg. 145)

"Momento" by Jorge Barbosa (pg. 145)

"Sonho" by Aguinaldo Fonseca (pg. 147)

"De Boca a Barlavento" by Corsino Fortes (pg. 152)

"P.A.I.G.C." by Corsino Fortes (pp. 152)

"Crioulo" by Manuel Lopes (pg. 144)

"Anti-evasão" by Ovídio Martins (pg. 147)

"Cantalutar" by Oswaldo Osório (pg. 155)

"Kónde Lienacon Tava Mandá na gente" by Oswaldo Osório (pg. 156)

"Um Poema Diferente" by Onésimo Silveira (pg. 148)

"Lar" by Tacalhe (Alívio Vicente Silva) (pg. 150)

"Canto Alegre para A. Cabral" by Tacalhe (pg. 153)

"Poema de Ordem" by Sukre d'Sal (Francisco António Tomar) (pg. 151)

61. ----. "Language and Cape Verdean Poetry." Roads to Today's Portugal. Ed. Nelson H. Vieira. Providence, Rhode Island: Gávea-Brown, 1983. pp. 85-98.

Hamilton offers a definition of the term Afri-Portuguese and emphasizes what this means in a greater Lusophone context (as opposed to Anglophone or Francophone) as well as what this has come to mean in the specific context of Cape Verde. Hamilton addresses the islands of Cape Verde because he believes that they offer "a fascinating response to the Portuguese cultural heritage in Africa" (87). He claims that Cape Verde is unique even within the context of Lusophone Africa in the way that islanders culturally interact with Portugal and in the way they use the Portuguese language. The journal *Claridade* and others that followed are examined in this unique context. Hamilton looks at the use of language in the poetry of *Claridade* and in a few works published in the same era. He specifically addresses the use of Crioulo in Cape Verdean literature.

This source includes a translation of portions of the following poems:

"Momento" by Jorge Barbosa (pg. 90)

"Crioulo" by Manuel Lopes (pp. 91-92)

"Poema de quem ficou" by Manuel Lopes (pg. 92)

"Anti-evasão" by Ovidio Martins (pp. 93-94)

"As-aguas" by Onésimo Silveira (pg. 97)

62. ----. "A New Poetry." Voices from an Empire. Ed. Leonard Unger. Minneapolis: Univ. of Minnesota Press, 1975. pp. 275-310.

Hamilton offers a historic look at the transformation of Cape Verdean poetry over time. He begins by devoting considerable attention to three poets of the Claridade movement. After this analysis, Hamilton addresses the post-Claridade poetic negotiations of African regionalism, and the racial and cultural relationship Cape Verdeans had with Africa. In the conclusion, Hamilton's essay deals briefly with the Independence movement and the early poetry from the 1970's.

This source includes a translation of portions of the following poems:

"Nocturno" by Oswaldo Alcântara (pg. 286)

"Saudade no Rio de Janeiro" by Oswaldo Alcântara (pg. 284)

"Canção da roça" by Terêncio Anahory (pg. 293)

"Carta para a ilha" by Terêncio Anahory (pg. 293)

"Carta para o Brasil" by Jorge Barbosa (pp. 284-285)

"Irmão" by Jorge Barbosa (pg. 278)

"Momento" by Jorge Barbosa (pp. 280-281)

"O Poeta" by Jorge Barbosa (pg. 279)

"Panorama: Destroços de um continente" by Jorge Barbosa (pg. 277)

"Você, Brasil" by Jorge Barbosa (pg. 282)

"Juramento" by Kaoberdiano Dambara (pg. 306)

"'Leviandod' kaoberdiano" by Kaoberdiano Dambara (pg. 305)

"Orassan di noti" by Kaoberdiano Dambara (pp. 306-307)

"Purdam" by Kaoberdiano Dambara (pg. 302)

"Magia negra" by Aguinaldo Fonseca (pg. 297)

"Sonho" by Aguinaldo Fonseca (pg. 291)

"Encruzilhada" by Manuel Lopes (pg. 288)

"Poema de quem ficou" by Manuel Lopes (pg. 287)

"Anti-evasão" by Ovídio Martins (pg. 290)

"Chuva em Cabo Verde" by Ovídio Martins (pg. 298)

"Terra-longe" by Ovídio Martins (pg. 292)

"Voltarás serviçal" by Ovídio Martins (pg. 292)

"Ritmo de pilão" by António Nunes (pg. 300)

"O cântico do habitante" by Osvaldo Osório (pg. 308)

"Batuque" by António Pedro (pg. 276)

"Untitled Poem" by António Pedro (pg.277)

"Irmão branco" by Luis Romano (pg. 301)

"Negro" by Luís Romano (pg. 298)

"As-aguas" by Onésimo Silveira (pg. 294)

"Um poema diferente" by Onésimo Silveira (pg. 295)

"Anti-evasão" by Arménio Vieira (pg. 309)

63. Lobban, Richard A. "Crioulo Cultural Markers". Ch. 3, Society and Culture in Cape Verde: Crioulo Colony to Independent Nation. Boulder, Colorado: Westview, 1995. pp. 75-82.

For full annotation see [151](#).

64. Martinho, Fernando J. B. "America in Cape Verdean Poetry before Independence." Research in African Literatures Vol. 13, No. 3, Special Issue on Lusophone African Writing (Autumn, 1982): pp. 400-412.

Martinho identifies the long relationship that Cape Verde has had with America, and the impact this relationship has had on emigration, job opportunities, and the creation of a diaspora. He identifies literary works that have addressed this relationship from the 1800's to the 1970's. Aside from the cited sources listed below, Martinho offers a translation of prose work, which is listed in entry [26](#).

This source includes a translation of portions of the following poems:

"**Irmão**" by Jorge Barbosa (pg. 402)

Excerpt from a poem by Antonio Nunes (pg. 404)

"**Come se fosses**" by Armando Lima Júnior (pg. 409)

"**O Primeiro Livro de Notcha, Discurso V**" by T. T. Tiofe (João M. Varela) (pg. 409)

65. Monteiro, Fernando. "Amanhã Amadrugada." Trans. Elisa Silva Andrade. Insularité et littérature aux îles du cap-vert. Ed. Manuel Veiga. Paris: Karthala, 1997. pp. 241-47.

This review analyzes the first published poetry collection of the poet Vera Duarte. Monteiro relates the history and production of the four-volume publication, which has been in process since 1975. He addresses major themes in the overall work and exposes the differences between the four volumes.

This source contains translations of portions of the following poems:

"**Impuissance**" by Vera Duarte (pg. 242)

"**Guérillero**" by Vera Duarte (pg. 242)

"**Demain dès l'Aube**" by Vera Duarte (pp. 244-246)

66. Moser, Gerald M. Changing Africa: The First Literary Generation of Independent Cape Verde. Transactions Vol. 82, Part 4. Philadelphia: American Philosophical Society, 1992.

For full annotation see [152](#).

This source includes a translation of portions of the following poems:

"**untitled**" by George Carlos Fonseca (pg. 20)

"**Emigrante**" by Corsino Fortes (pg. 16)

"**E então**" by Alexandre Sanches Semedo (Alsasem) (pg. 19)

"**Irmão**" by Adelina C. da Silva (pg. 21)

This source includes the full text and translation of the following poems:

- "**A matemática da liberdade**" by Jorge Carlos Fonseca (pp. 69-70)
- "**A lestadada de lés a lés**" by Corsino Fortes (pp. 43-46)
- "**Konde palmanhã manchê**" by Corsino Fortes (pp. 40-42)
- "**Mindelo**" by Corsino Fortes (pp. 38-39)
- "**Indecisão**" by Alberto Ferreira Gomes (pp. 80-82)
- "**Tamarindo mártir**" by Alberto Ferreira Gomes (pp. 78-79)
- "**Permanência**" by José Luís Hopffer Almada (pp. 47-48)
- "**Não aceitarei bluff**" by Alexandre Sanches Semedo (pg. 73)
- "**Pessimismo e anseio**" by Alexandre Sanches Semedo (pp. 74-75)
- "**Que Fique Claro!**" by Alexandre Sanches Semedo (pp. 76-77)
- "**Regresso à terra**" by Adelina C. da Silva (pp. 71-72)
- "**Ja ciga ténpa**" by Tomé Varela da Silva (pp. 57-60)
- "**Isto é que fazem de nós**" by Arménio Vieira (pg. 35)
- "**Prefácio a um livro futuro**" by Arménio Vieira (pp. 33-34)
- "**Poema**" by Arménio Vieira (pp. 31-32)

67. ---. "More than Mornas: Eugénio Tavares's Other Writings." Luso-Brazilian Review Vol. 23, No. 1 (Summer, 1986): pp. 17-35.

Moser offers an historical outline of the life and works of Eugénio Tavares. While Moser establishes the importance of the well-known mornas of Tavares, he also addresses Tavares' less studied prose work and poetry. It is unfortunate that the excerpted passages are not translated from their original Portuguese.

68. ---. "The Poet Amílcar Cabral." Research in African Literatures Vol. 9, No. 2 (Autumn, 1978): pp. 176-197.

In the first section of this essay, Moser outlines a brief history of Cabral and an analysis of major themes in his writing. In the second portion, Moser translates six complete poems (see below).

This source includes a translation of the following poems by Amílcar Cabral:

- "**For you, Mother Iva . . .**" (pg. 185)
- "**I still recall the olden days . . .**" (pg. 185)
- "**Keep to your course brother . . .**" (pg. 187)
- "**Evolução conceitual e real**" (pg. 189)
- "**O Adeus á Tapada**" (pp. 189, 191)
- "**Ilha**" (pp. 191, 193)
- "**Regresso**" (pg. 193)
- "**No fundo de mim mesmo**" (pp. 193, 195)
- "**Quem é que não se lembra**" (pg. 195)
- "**...Não, Poesia**" (pg. 197)

69. Moser, Gerald and Manuel Ferreira. "Cape Verde Islands: Creative Writing." A New Bibliography of the Lusophone Literatures of Africa. Ed. Bernth Lindfors. London: Hans Zell, 1993. pp.163-210.

For full annotation see 30.

70. Osório, Oswaldo. "Une littérature naissante: La poésie antérieure à *Claridade*." Trans. Elisa Silva Andrade. Insularité et littérature aux îles du cap-vert. Ed. Manuel Veiga. Paris: Karthala, 1997. pp. 113-17.

This is one of few articles that address the creative works of Cape Verde before the Claridade movement. Osório outlines historical essays, poetry, and folktales that were fundamental precursors to Claridade.

71. Paule de Pina, Marie. Les îles du cap-vert. Paris: Karthala, 1987.

In the chapter entitled "La Culture", a short section is devoted to Cape Verdean literature. Paule addresses early traditional mornas and a few examples of Cape Verdean prose and poetry in the section entitled "Dis moi ce que tu lis . . . je te dirai que tu es." Beyond the brief overview of Cape Verdean literature, the book also includes the texts of songs and poems in the annex.

This source includes a translation of portions of the following creative works (listed in the order they appear in the annex):

"Hymne National du PAIGC"

"Sato Antão" excerpted from a work by Paule-Nathalie Lefèbvre entitled "Des îles, un peuple, un futur"

"Ignoto Deo" by Oswaldo Alcantara

"Fosso" by Vasco Martins

"Chant au Cap-Vert" by David Hopffer Almada

72. Salústio, Dina. "Insularité, évasion et résistance." Trans. Elisa Silva Andrade. Insularité et littérature aux îles du cap-vert. Ed. Manuel Veiga. Paris Karthala, 1997. pp. 33-44.

Salústio uses a large number of excerpts from Cape Verdean poetry to support his claims about the islanders' relationship to the islands and their longfelt ties to ideas of insularity, escape and resistance. It seems that Salústio is attempting to do too much in too short an essay, but the references he translates, as well as some of his key points make this a valuable resource.

This source includes a translation of portions of the following creative works:

"La mer" by Oswaldo Alcântara (pg. 37)

"Je devais..." by Jorge Barbosa (pp. 33-34)

"La lettre á Manuel Bandeira" by Jorge Barbosa (pg. 38)

"La poème de la mer" by Jorge Barbosa (pg. 41)

"La rue morte" by Jorge Barbosa (pp. 36-37)

"...Le drame de la mer..." by Jorge Barbosa (pp. 35, 44)

"Le jour" by Jorge Barbosa (pg. 34)

"L'émigrant" by Jorge Barbosa (pp. 41-42)

"Navire où vas-tu..." by Jorge Barbosa (pg. 36)

"Nostalgie" by Jorge Barbosa (pg. 39)

"Terra Longe" by Pedro Corsino (pp. 39-40)

"L'héritage" by Aguinaldo Fonseca (pp. 38-39)

"Mer de splendeur, ô source suprême de grâce..." by Mario Fonseca (pg. 43)

"Quand la vie naîtra" by Mario Fonseca (pp. 43-44)

- "... **Et je demeure muet...**" by Manuel Lopes (pg. 36)
"**Le poème de celui qui est resté**" by Manuel Lopes (pg. 40)
"**Pour qui sont-ils les battements des vagues...**" by Valdemar Velhinho Rodrigues (pg. 44)

73. Salústio, Dina. "Vitreas Labaredas." Trans. Elisa Silva Andrade. Insularité et littérature aux îles du cap-vert. Ed. Manuel Veiga. Paris: Karthala, 1997. pp. 219-24.

Salústio reviews the recent publication of *Vitreas Labaredas* by Euricles Rodrigues. He outlines the major themes and emphasizes the importance of this collection of poetry. As this work has not yet been translated, and no other critical work on it has been published in English or French, Salústio's reading of this text and translated excerpts create an otherwise unavailable access into it.

This source includes a translation of portions of the following creative works by Euricles Rodrigues:

- "**Animaux -- Les animaux...**" (pg. 222)
"**Dans ma tête...**" (pg. 224)
"**Faire l'offrande de qui? -- Qui? Moi?...**" (pg. 220)
"**Je ne sais pas**" - "**De pierre, de terre...**" (pg. 219)
"**Les flammes Vitrées**" (pp. 219-224)
"**Les paroles s'aiment -- Les paroles...**" (pg. 222)
"**Mon imagination -- Sont-ils á moi tes yeux á toi...**" (pg. 221)
"**Qui est-ce -- Soudainement l'ombre d'une silhouette...**" (pg. 220)
"**Si l'on pense à Dieu...**" (pg. 220)
"**Soif d'être le vent...**" (pg. 223)
"**Voix de la nuit...**" (pg. 220)
"**Voyages d'écume...**" (pg. 223)

74. Secco, Carmen Lúcia Tindó. "Postcolonial Poetry in Cape Verde, Angola, and Mozambique: Some Contemporary Considerations." Research in African Literatures Vol. 38, No.1 (Spring 2007): pp. 119-33.

This article is one of a few that address contemporary literature in Cape Verde. Most of the available material in English or French addresses the major movements of the 1930's through the 1950's. If there is mention of post-independence writing, it is often minimal, and rarely goes far beyond the historical moment of independence. This article focuses on the end of the 1980's and the early 1990's. It offers a useful comparative study of contemporary post-colonial poetry in Angola, Mozambique and Cape Verde. New relationships to the post-colonial state are examined, as the poetry itself has moved away from the "combatant-celebrative" works of early independence, and is now negotiating issues of national disillusionment, deception, "unfulfilled promises of social justice," and the continued economic struggle. Secco pays special attention to the poetic movement in Cape Verde led by a group of people called the *mirabilia* generation who write about these issues.

Secco also examines the way in which old motifs have adapted and changed in recent times. An example of this is the motif of the sea, which once symbolized, especially in the case of women, insularity and a confining element. In contemporary poetry, the sea has come to have new

meaning. An exploration of poetry by Vera Duarte, a female member of the *mirabilia* generation in Cape Verde, is used to exemplify these changes.

This source includes a translation of portions of the following creative works:

Introduction to a poetry anthology by José Luis Hopffer Almada (pp.119-120)

"Partida e Regresso" by Canabrava (pg. 123)

"Infinito" by Manuel Delado (pg. 123)

Excerpts from the works of Vera Duarte (pp. 121-122)

75. Shaw, Caroline. Compiler. "Literature: Anthologies" and "Literature: Poetry" Cape Verde. World Bibliographical Series. Vol. 123. Santa Barbara, CA: Clio, 1991. pp. 130-132, pp. 137-141.

Shaw identifies both poetry and poetry anthologies in their original Crioulo or Portuguese, as well as in translation. The few English and French translations that Shaw notes in these section can also be found throughout the present bibliography. The English abstracts that Shaw writes on the anthologies and poetry collections in Portuguese make this section useful. Shaw's section entitled "Written literature in Crioulo" (pp. 141-142) also identifies a few poetry collections and anthologies of poetry and offers abstracts in English.

76. Spínola, Daniel. "Ensemencement, pluie et séchresse." Trans. Elisa Silva Andrade. Insularité et littérature aux îles du cap-vert. Ed. Manuel Veiga. Paris: Karthala, 1997. pp. 47-57.

Spínola addresses the way issues of planting, rainfall, and drought are expressed in Cape Verdean literature. He offers a long history of the Cape Verdean relationship to the rain and drought, and incorporates examples of the literature into the end of the essay. It has been included in the bibliography largely because of its valuable translations (see below).

This source includes a translation of portions of the following creative works:

"La masure" by Jorge Barbosa (pg. 57)

"Paysage" by Jorge Barbosa (pg. 56)

"La sécheresse" by Aguinaldo Fonseca (pg. 57)

"Les flagellés du vent d'est" by Ovídio Martins (pp. 54-55)

"La terre" by Antonio Nunes (pg. 51)

77. Varela, João Manuel. "Brazil and the Cape Verde Islands: Some Aspects of Cultural Influence." Diogenes Vol. 48/3, No. 191 (2000): pp. 91-108.

For full annotation see [122](#).

1.3 Orature: Folktale, Myth, Proverb, and the Morna

There are few available creative works of Cape Verdean orature in English or French translation. Among what is available, the work by Elsie Clews Parsons is the outstanding collection. Parsons compiled this two-volume anthology in the early 1900's by interviewing recent immigrants from Cape Verde in Massachusetts, Rhode Island and Connecticut. Volume I contains almost 150 folktales translated into English. The majority of these tales are in the second volume in their original Crioulo.

The second volume also includes close to 200 proverbs and 300 riddles in the original Crioulo with English translation. Other sources pale in comparison to this immense collection. One important source in French, however, is worthy of mention: *Contes et récits de l'archipel du cap-vert* by Emilio Giusti. These two major full-text creative works include folk wisdom, legend, creation stories, explanatory stories, and animal stories. Little is available in translation of collected traditional poetry, or mornas. Other works in this section are important contributions to the critical and historical study of orature in Cape Verde, and many offer excerpts of early oral literatures.

78. Andrade, Elisa Silva. "Du mythe à l'histoire." Insularité et littérature aux îles du cap-vert. Ed. Manuel Veiga. Paris Karthala, 1997. pp. 17-32.

For full annotation see 133.

79. Burness, Donald. "Baltazar Lopes and the Morna of Cape Verde" Fire: Six Writers from Angola, Mozambique, and Cape Verde. Washington, D.C.: Three Continents, 1977. pp. 75-96.

For full annotation see 139.

80. Cabral, Nelson Eurico. "Expression culturelle." Le moulin et le pilon: Les îles du cap-vert. Paris: l'Harmattan, 1980. pp. 105-32.

For full annotation see 140.

81. Davidson, Basil. The Fortunate Isles. Trenton, New Jersey: Africa World Press, 1989.

For full annotation see 141.

This text contains a translation of the following creative works:

"**Mindelo lament**" (pg. 21)

A transcription of a popular batuque song (pg. 53)

"**Local advice**" (pg. 61)

82. Gérard, Albert. "The Literature of Cape Verde." African Arts Vol. 1, No. 2 (Winter, 1968): pp. 62-64.

For full annotation see 147.

83. Giusti, Emilio. Contes et récits de l'archipel du cap-vert. Paris: Conseil International de la langue Française, 1988.

This book is a collection of eleven tales from Cape Verde. The original tales have been modified from their Crioulo version and written down in Portuguese. From this Portuguese transcription, a French translation has been made. The French and Portuguese versions are both included in the book. Like many tales from West Africa, the tales are filled with magical events and animal personalities. While it is possible to connect these works with other tales from Africa, it is also easy to note the way in which they deal with topics that are specific to Cape Verde. Major issues of insularity, the relationship to the sea and the struggle to raise crops connect these tales to the

works of many other writers of Cape Verde. The early 'Claridosos,' as well as the more contemporary writers, engage these topics and consider them to be distinctly Cape Verdean. The introduction to this work sets these tales in the context of other writings from Cape Verde and offers a history of the population on the island.

This source includes full translations of the following tales (listed below in the order they appear in the book):

"Daluz"

"Chuchina"

"It était une fois (histoire que Chica Preta a racontée à Luis Romano)"

"Le proscrit"

"Contrebande"

"Histoire de Jerisa (Pedro Malazartes de Guinée et des Îles du Cap-Vert)"

"Les trois frères et l'héritage"

"L'épouse et la co-épouse"

"Histoire de l'âne et du bâton magique"

"La hyène, le lièvre et la bordigue"

"L'histoire du bal sur l'îlot"

84. Halter, Marilyn. "From Archipelago to America: A Sentimental Geography." Between Race and Ethnicity: Cape Verdean American Immigrants, 1860-1985. Urbana: Univ. of Illinois Press, 1993. pp. 67-98.

For full annotation see 149.

This source includes a translation of portions of the following popular morna:

"Nha Distino" or **"My Destiny"** (p.23, introduction)

85. Lanclos, Dona M. "A Case Study in Folktale Analysis: At 514, "The Shift of Sex," In Hispanic Societies." Pacific Coast Philology Vol. 31, No. 1 (1996): pp. 68-87.

This essay compares the story "*The Princess who Groans: Man or Woman?*" from Cape Verde with three other folktales of Spanish-language origin. Lanclos identifies four major trends in the plots of the narratives including: the disguising of a woman in man's clothes, a girl masked as a man winning a princess's love, a lowly hero marrying a princess, and a woman being transformed into a man. Lanclos acknowledges that the Cape Verdean variant is "markedly different from the three other tales," and she explores what significance their differences and similarities ultimately have.

This source includes a translation of the following folktale:

"The Princess who Groans: Man or Woman?" (pp. 81-84)

86. Lobban, Richard A. "*Crioulo* Cultural Markers" Ch. 3, Society and Culture in Cape Verde: Crioulo Colony to Independent Nation. Boulder, Colorado: Westview, 1995. pp. 75-82.

For full annotation see 151.

87. Moser, Gerard M. "More than Mornas: Eugénio Tavares's Other Writings." Luso-Brazilian Review

Vol. 23, No. 1 (Summer, 1986): pp. 17-35.

For full annotation see 67.

88. Moser, Gerald and Manuel Ferreira. "Cape Verde Islands: Oral Literature." A New Bibliography of the Lusophone Literatures of Africa. Ed. Bernth Lindfors. London: Hans Zell, 1993. pp.162-163.

This section of the bibliography is an expansive listing of published creative works in Portuguese. Unlike Shaw's bibliography, it does not offer extensive annotation, making this a less useful resource for the non-Portuguese speaker.

89. Parsons, Elsie Clews. **Folk-Lore from the Cape Verde Islands**. Cambridge, MA: American Folk-Lore Society, 1923. Two Volumes.

Parsons compiled this two-volume anthology in the early 1900's by interviewing recent immigrants from Cape Verde in Massachusetts, Rhode Island and Connecticut. Volume I contains almost 150 folktales translated into English. The majority of these tales are in the second volume in their original Crioulo. The second volume also includes close to 200 proverbs and 300 riddles in the original Crioulo with English translation. Of the collections available in English, Parson's books offer the most extensive translation of traditional orature.

90. Shaw, Caroline. Compiler. "Culture and the Arts." Cape Verde. World Bibliographical Series. Vol. 123. Santa Barbara, CA: Clio, 1991. pp. 156-159.

The section "Culture and the Arts" in Shaw's bibliography includes important sub-sections that offer information on the orature of Cape Verde. These sections include: oral verse-form (pp149-151), oral narratives (pg. 151), and the morna (pp. 147-149). Shaw's bibliography is most useful because it offers English abstracts for materials that are not available in English or French.

91. Paule de Pina, Marie. Les îles du cap-vert. Paris: Karthala, 1987.

For full annotation see 71.

92. Varela da Silva, Tomé. "Traditions orales: Avant et après l'indépendance." Trans. Elisa Silva Andrade. Insularité et littérature aux îles du cap-vert. Ed. Manuel Veiga. Paris: Karthala, 1997. pp. 101-12.

Varela very usefully begins his essay by establishing a clear definition of the terms "oratura" "oralitura" and "traditions orales." The definitions he offers create clear demarcations between the historical oral literature and the different forms of orature that are newly present or have been adapted from traditional forms of oral production in recent times. From this point, Varela establishes a brief history of Cape Verdean orature and then outlines major themes of oral literature. He does not only explore the relationship between oral traditions and literature, but also looks briefly at the relationship between oral literature and science. In the conclusion to his essay, Varela examines the contemporary continuations and transformations that the oral traditions have undergone.

1.4 *Claridade* and Other Literary Journals

The first publication of *Claridade* in 1936 is considered by most historians and literary critics to be the beginning of Cape Verdean literature. The journal, which only printed nine issues between 1936 and 1960, has had a deep affect on poetry and prose production as well as criticism in Cape Verde.

As with prose and poetry, there is very little creative work available in English or French from the literary journals of Cape Verde. While there is no shortage of reflection on the importance of the literary journal in Cape Verde, especially *Claridade*, there have been no complete translations of the journals. Creative works that were compiled for this bibliography are made up of brief excerpts included in critical writings about the literary journals of Cape Verde.

93. Alao, George. "The Development of Lusophone Africa's Literary Magazines." Research in African Literatures Vol. 30, No. 1 (Spring, 1999): pp. 169-183.

Alao examines the history of the literary magazine across the Lusophone space, with considerable attention paid to the production of literary journals in Cape Verde, and their relationship to the production of literary journals in Portuguese in other African countries. Alao emphasizes the relationship between the literary periodicals and the cultural and historical complexities and collaborations taking place in the Lusophone world. He argues that they more clearly denote the historical and literary reality of a given place and time than other literary forms. Alao examines the history of the periodical in Cape Verde from the first literary journal, *Almanach luso-africano*, all the way through the periodical production of the 1980's.

94. Alfama, Jorge Miranda. "*Chiquinho*." Trans. Elisa Silva Andrade. Insularité Et Littérature Aux Îles Du Cap-Vert. Ed. Manuel Veiga. Paris: Karthala, 1997. pp. 257-63.

For full annotation see 2.

95. ---. "*Les victimes de vent d'est*." Trans. Elisa Silva Andrade. Insularité Et Littérature Aux Îles Du Cap-Vert. Ed. Manuel Veiga. Paris: Karthala, 1997. pp.249-256.

For full annotation see 3.

96. Araujo, Norman. A Study of Cape Verdean Literature. Belgium: Cultura Press, 1966.

For full annotation see 134.

This source includes a translation of portions of the following creative journalistic publications:

"**Terra-longe**" by Pedro Corsino Azevedo (*Claridade*) (pg. 146)

"**Crianças**" by Jorge Barbosa (*Claridade*) (pg. 93)

"**Nha Tabaquêro**" by Jorge Barbosa (*Claridade*) (pg. 95)

"**Panorama**" by Jorge Barbosa (*Claridade*) (pg. 99)

"**Poema**" by Jorge Barbosa (*Claridade*) (pg. 93)

"**Rapsódia**" by Baltazar Lopes da Silva (*Claridade*) (pg. 94)

"Panorama" by Guilherme Rocheteau (*Certeza*) (pg. 152)

97. ----. "The Review Entitled *Claridade*." Critical Perspectives on Lusophone African Literature. Ed. Donald Burness. Washington DC: Three Continents, 1981. pp. 173-195.

Araujo clearly outlines the history and formation of the *Claridade* journal, identifying and giving background information on the founding writers as well as the other major writers involved in the journal who later came to be known as the 'Claridosos.' He argues that the journal is a cultural rather than strictly literary production, and claims that this identification is an important one when assessing the lasting impact of the journal. Araujo also emphasizes the journal's weaknesses rather than simply glorifying its strengths. He claims that the journal was weakened by a lack of uniting literary criticism to "orientate the production of the collaborating authors" (195). He also believes the journal was rendered less effective by its repetitious nature and limited production. An image from an early publication is included with this essay. Excerpts from poems are left untranslated.

98. ----. "New Directions in Cape Verdean Literature? The First Numbers of *Raizes*." Critical Perspectives on Lusophone African Literature. Ed. Donald Burness. Washington DC: Three Continents, 1981. pp. 197-202.

Araujo establishes the history, goals and major writers of a lesser-known literary journal published forty years after the first publication of *Claridade*. He identifies the way in which the *Raizes* project differs from those before it. He claims that there was no "specific indication of a cultural or literary program for the review" (197). Araujo attempts to locate the ways that contributing authors react to the "asserted" program of cultural self-identification. Excerpts from poems are left untranslated.

99. Brookshaw, David. "Cape Verde." The Postcolonial Literature of Lusophone Africa. Ed. Patrick Chabal. London, England: C. Hurst & Co. Ltd., 1996. pp. 179-233.

For full annotation see [136](#).

100. Burness, Donald. "Baltazar Lopes and the Morna of Cape Verde" Fire: Six Writers from Angola, Mozambique, and Cape Verde. Washington, D.C.: Three Continents, 1977.

For full annotation see [139](#).

101. Burness, Donald. "Manuel Lopes." Interview. Wanasema: Conversations with African Writers. Ed. Don Burness. Athens, Ohio: Ohio Univ. Center for International Studies, 1985. pp. 81-89.

For full annotation see [138](#).

102. Cabral, Nelson Eurico. "Expression culturelle." Le moulin et le pilon: les îles du cap-vert. Paris: l'Harmattan, 1980. 105-32.

For full annotation see [140](#).

103. Davidson, Basil. The Fortunate Isles. Trenton, New Jersey: Africa World Press, 1989.

For full annotation see 141.

104. Ferreira, Manuel. "The Literature of Cape Verde: African, Portuguese or Brazilian?" Essays in Comparative African Literature. Ed. Willfried F. Feuser & I.N.C. Aniebo. Nigeria: Centre for Black and African Arts and Civilizations, 2001. pp. 108-122.

For full annotation see 116.

105. Figueiredo, Jaime de. "Des poètes modernes capverdiens." Trans. Elisa Silva Andrade. Insularité et littérature aux îles du cap-vert. Ed. Manuel Veiga. Paris: Karthala, 1997. pp. 131-41.

For full annotation see 55.

106. França, Arnaldo. "Naissance et reconnaissance d'une littérature en prose." Trans. Elisa Silva Andrade. Insularité et littérature aux îles du cap-vert. Ed. Manuel Veiga. Paris: Karthala, 1997. pp. 119-29.

For full annotation see 16.

107. Gérard, Albert. "The Literature of Cape Verde." African Arts Vol. 1.No. 2 (Winter, 1968): pp. 62-64.

For full annotation see 147.

108. Hamilton, R. G. "The Birth of a Literature." Voices from an Empire. Ed. Leonard Unger. Minneapolis: Univ. of Minnesota Press, 1975. pp. 258-274.

For full annotation see 150.

109. Hamilton, Russell. "Language and Cape Verdean Poetry." Roads to Today's Portugal. Ed. Nelson H. Vieira. Providence, Rhode Island: Gávea-Brown, 1983. pp. 85-98.

For full annotation see 61.

110. Lobban, Richard A. "Crioulo Cultural Markers" Ch. 3, Society and Culture in Cape Verde: Crioulo Colony to Independent Nation. Boulder, Colorado: Westview, 1995. pp. 75-82.

For full annotation see 151.

111. Lobo, Lima Isabel. "Nuit de vent." Trans. Elisa Silva Andrade. Insularité et littérature aux îles du cap-vert. Ed. Manuel Veiga. Paris: Karthala, 1997. pp. 197-2000.

For full annotation see 23.

112. Moser, Gerald M. Changing Africa: The First Literary Generation of Independent Cape Verde. Transactions Vol. 82, Part 4. Philadelphia: American Philosophical Society, 1992.

For full annotation see [152](#).

This source contains a selection from the following literary journal:

"**Editorial**" by José Luís Hopffer *Fragmentos*, no. 1 (1987) (pp. 54-56)

113. Shaw, Caroline. Compiler. "Periodicals and the Media." Cape Verde. World Bibliographical Series. Vol. 123. Santa Barbara, CA: Clio, 1991. pp. 156-159.

While there are a few English-based periodicals noted in English in Shaw's section "Periodicals and the Media," none of these sources address the creative journals of Cape Verde, so they have been left out of the present bibliography. The sources that Shaw notes in this section of her bibliography that address creative journals and periodicals from Cape Verde are in Portuguese. Shaw's bibliography is useful because it offers English abstracts for these materials.

114. Varela, João Manuel. "Brazil and the Cape Verde Islands: Some Aspects of Cultural Influence." Diogenes Vol. 48/3, No. 191 (2000): pp. 91-108.

For full annotation see [122](#).

Chapter II: Historical, Critical, and Comparative Work

2.1 Lusophone Literature: Influence and Connections Between Cape Verde and Other Portuguese-Speaking Countries

115. Brookshaw, David. "Cape Verde." The Postcolonial Literature of Lusophone Africa. Ed. Patrick Chabal. London, England: C. Hurst & Co. Ltd., 1996. pp. 179-233.

For full annotation see [136](#).

116. Ferreira, Manuel. "The Literature of Cape Verde: African, Portuguese or Brazilian?" Essays in Comparative African Literature. Ed. Willfried F. Feuser & I.N.C. Aniebo. Nigeria: Centre for Black and African Arts and Civilizations, 2001. pp. 108-122.

Ferreira ties the history and trends of Cape Verdean literature in its various forms (prose, poetry, essay, etc.) to the influences that he can identify from Africa, Brazil and Portugal. While this article is similar to many others that give a historical overview of literary themes in Cape Verde, its focus is uniquely interwoven with cross-cultural diasporic connections and influences. In this essay, Ferreira covers the beginnings of Cape Verdean literature, the Brazilian influence on early writing, the movement of Claridade, the lyric tradition (which Ferreira believes is linked to the African tradition), the traditional morna and its contemporary adaptations, as well as contemporary prose fiction. He claims that while

influences and cross-cultural interactions abound, there is still something distinctly Cape Verdean about the literature that the island group produces.

117. ---. Afterward in Fire: Six Writers from Angola, Mozambique, and Cape Verde. Donald Burness. Washington, D.C.: Three Continents, 1977. pp. 127-36.

Ferreira outlines the way in which the Lusophone countries that are explored in the book dialogue with each other. Ferreira, who has done extensive work in Cape Verde, uses the islands as an example to show that the effects of Portuguese colonization were not identical in all Lusophone areas. He finds similarities in the fight for liberation in the Luso-African cultures, and reveals similarities in their anti-colonial literatures. However, he also offers examples that support his claim that Cape Verdean writing is more closely linked to Brazilian writing than that of other Luso-African countries.

118. Hamilton, Russell G. "Lusophone Literature in Africa: Lusophonia, Africa, and Matters of Language and Letters." Callaloo Vol. 14, No. 2 (Spring, 1991) ; pp. 324-35.

For full annotation see [125](#).

119. ---. "Language and Cape Verdean Poetry." Roads to Today's Portugal. Ed. Nelson H. Vieira. Providence, Rhode Island: Gávea-Brown, 1983. pp. 85-98.

For full annotation see [61](#).

120. Peterson, Loida Pereira. "Feminine Space in Short Stories of Lidia Jorge, Marina Coslanti and Orlanda Amarilis." University of North Carolina at Chapel Hill, 2001.

For full annotation see [32](#).

121. Secco, Carmen Lúcia Tindó. "Postcolonial Poetry in Cape Verde, Angola, and Mozambique: Some Contemporary Considerations." Research In African Literatures Vol. 38, No.1 (Spring 2007) ; pp. 119-33.

For full annotation see [74](#).

122. Varela, João Manuel. "Brazil and the Cape Verde Islands: Some Aspects of Cultural Influence." Diogenes Vol. 48/3, No. 191 (2000): pp. 91-108.

There has been a scholarly tendency to shift Lusophone comparisons, once established between the literature of Cape Verde and Portugal, to the literature and culture of Cape Verde and Brazil. An example of this is Manuel Ferreira's essay "The Literature of Cape Verde: African, Portuguese or Brazilian?", which is also examined in this bibliography. Varela's article differs from Ferreira's in the choice of Cape Verdean writers and literary movements on which he focuses. While Ferreira focuses on the early writers such as the 'Claridosos,' Varela engages more contemporary authors, and looks at the difference in the way they have found their influences in Brazilian authors and movements. Varela draws many similarities to and identifies obvious influences from Brazil, and remarks that there are "significant difference[s] that run alongside [the] similarities between the novelists of the two movements" (96). Looking at similar features and themes in poetry and prose, Varela identifies clear

ways that the Cape Verdean movement, while it engages with Brazilian movements, is still very unique.

2.2 Issues of Language in Cape Verdean Literature

123. Cabral, Nelson Eurico. "Expression culturelle." Le moulin et le pilon: Les îles du cap-vert. Paris: l'Harmattan, 1980. pp.105-32.

For full annotation see [140](#).

124. Fernandes de Oliveira, Mário António. "African Writers in Portuguese." African Arts Vol. 3, No. 2 (Winter, 1970): pp. 80-84.

Fernandes outlines the history of the Portuguese language in different Portuguese-speaking places, including Cape Verde. Unlike other authors who claim a distinct difference between Cape Verde and other Lusophone spaces, Fernandes argues that there is a great similarity between them. He outlines the basic similarities and uses simplistic reasoning as to make broad generalizations about the entire spread of African writing in the Portuguese language. While these generalizations are problematic, the specific historical information he gives about Cape Verde is useful for understanding the use of Portuguese in the literature of the islands.

125. Hamilton, Russell. "Lusophone Literature in Africa: Lusophonia, Africa, and Matters of Language and Letters." Callaloo Vol. 14, No. 2 (Spring, 1991): pp. 324-35.

Hamilton examines the use of the Portuguese language across the Lusophone space. He compares Lusophone literature to Francophone and Anglophone, and claims that Lusophone, at least in the case of Cape Verde, is drastically different for two reasons. First, Cape Verde does not have a language that locates its root in a non-colonial language. Portuguese Crioulo, while it is distinct from Portuguese, cannot be entirely divided from or "purified of" the colonial language. Second, and most interesting, Hamilton claims that Cape Verdeans take ownership of the Portuguese language. He states that, while they find a deep connection with Africa, unlike other African countries there is no question as to whether "authentic" Cape Verdean literature can be written in a formerly colonial language. The answer is an obvious "yes." This does not mean that Cape Verdeans disassociate themselves from the "Creole ideology." Hamilton details the "Pro-Cultura Movement" in Cape Verde and examines the contemporary tie to the Creole language and ideology as well as the Portuguese language used by many post-independence Cape Verdean authors. Despite the formation of a literature in a distinctly localized language (Crioulo), Hamilton argues that the attitude toward Portuguese in Cape Verde is not one of alienation. He believes that Cape Verdeans identify with writers in the Portuguese language from around the world, and even feel entitled to claim the Portuguese writers of Portugal as part of their own linguistic and literary heritage.

126. ---. "Language and Cape Verdean Poetry." Roads to Today's Portugal. Ed. Nelson H. Vieira. Providence, Rhode Island: Gávea-Brown, 1983. pp. 85-98.

For full annotation see [61](#).

127. Lang, George. "Literary Crioulo since Independence in São Tomé, Guinea-Bissau and Cape Verde." Luso-Brazilian Review Vol. 33, No. 2 (Winter, 1996): pp. 53-63.

Lang offers definitions of and problematizes concepts of "Crioulo" and "Literary Crioulo." He outlines the history of language, language development, and literary choices made in the Cape Verde Islands. By exploring the early Crioulo writers of the Claridade movement and the early Crioulo mornas and comparing these to contemporary trends in Crioulo writing, he concludes that while the number of texts in the language have certainly increased over the years, the percentage of publications compared to Portuguese remains fairly low compared to standard Portuguese. He briefly explores the reasoning for this tendency and puts his findings on Cape Verde into dialogue with other former Portuguese colonies and their usage of literary Crioulo.

2.3 History and Criticism of Literature in Cape Verde

128. Alfama, Jorge Miranda. "*Chiquinho*." Trans. Elisa Silva Andrade. Insularité et littérature aux îles du cap-vert. Ed. Manuel Veiga. Paris: Karthala, 1997. pp. 257-63.

For full annotation see 2.

129. ---. "*Les victimes de vent d'est*." Trans. Elisa Silva Andrade. Insularité et littérature aux îles du cap-vert. Ed. Manuel Veiga. Paris: Karthala, 1997. pp. 249-256.

For full annotation see 3.

130. Almada, José Luis Hopffer. "La fiction capverdienne post-claridade: Aspects fondamentaux de son évolution." Trans. Elisa Silva Andrade. Insularité et littérature aux îles du cap-vert. Ed. Manuel Veiga. Paris: Karthala, 1997. pp. 175-94.

For full annotation see 4.

131. ---. "La poésie capverdienne post-claridade." Trans. Elisa Silva Andrade. Insularité et littérature aux îles du cap-vert. Ed. Manuel Veiga. Paris: Karthala, 1997. pp. 143-74.

For full annotation see 39.

132. ---. "Le maïs dans le façonnement du système symbolique du peuple capverdien." Trans. Elisa Silva Andrade. Insularité et littérature aux îles du cap-vert. Ed. Manuel Veiga. Paris: Karthala, 1997. pp. 65-84.

Almada establishes a relationship between the staple crop – corn -- and literary production in the Cape Verde Islands. This essay is included in this bibliography largely due its translated poetry selection (for full listing see 38).

133. Andrade, Elisa Silva. "Du mythe à l'histoire." Insularité et littérature aux îles du cap-vert. Ed. Manuel Veiga. Paris: Karthala, 1997. pp. 17-32.

Andrade opens his essay by detailing the mythical beliefs about the Atlantic Ocean and the way in

which Cape Verdean poets of the 1900's incorporate these myths into their work. He then offers a history of Cape Verde, from the first inhabitants, to colonization, to the more recent quest for cultural identity amidst the mixed communities that exist in the islands. He briefly examines how myth serves to support varying historical outlooks (for instance, myth was used to validate the colonial agenda) and how myth and folk legend are then forced to change based on their interactions with a changing history. This source includes valuable excerpts from Cape Verdean poetry, which are listed in the current bibliography under item 40.

134. Araujo, Norman. A Study of Cape Verdean Literature. Belgium: Cultura Press, 1966.

Araujo's work offers the most detailed account of Cape Verdean poetry that can be found in the English language to date. He translates and analyzes portions of almost sixty well-known poems (of which there is a complete list in the poetry section of the present bibliography). His book also addresses fifteen popular prose works and offers translated excerpts (listed in the prose section of the present bibliography). His analysis of the Claridade movement and the other popular literary journals is also more extensive than many other writings on the subject. The historical introduction offers insights into the people, educational system, economic situation and linguistic standards of the island -- all of which have had important effects on Cape Verdean literature. The book's greatest limitation is its scope. Published in the early 1960's, it lacks works from the liberation movement and post-independence literature. It also lacks an in-depth exploration of traditional literary forms from before the 1930's literary movement.

135. ----. "Baltazar Lopes: Cape Verdean Pioneer." Critical Perspectives on Lusophone African Literature. Ed. Donald Burness. Washington DC: Three Continents, 1981. pp. 159-172.

This essay includes the history and literary position of the 'Claridoso' author, Baltazar Lopes. Araujo outlines Lopes' founding role in *Claridade*. He also examines Lopes' poetry and most renown novel, *Chiquinho*. Pictures of Lopes and one of his book covers offer visual contextualization for the essay.

136. Brookshaw, David. "Cape Verde." The Postcolonial Literature of Lusophone Africa. Ed. Patrick Chabal. London, England: C. Hurst & Co. Ltd., 1996. pp. 179-233.

Brookshaw's text, while offering very little criticism, is one of the most thorough historical resources on Cape Verdean literature. Much like Araujo's book, "A Study of Cape Verdean Literature," it examines literary influences of Cape Verdean writing and devotes considerable time to major literary journals and novels. Brookshaw offers historical information about over twenty major authors. He includes references to the importance of the morna and Cape Verdean poetry when pertinent to his major points, but he does not focus on these literary forms. His discussion extends beyond that Araujo's work (which was published in the mid 1960's) and details the major publications in Cape Verde into the early 1990's.

137. Burness, Donald. "Interview with João Rodrigues." Luso-Brazilian Review Vol. 33, No. 2, Special Issue: Luso-African Literatures (Winter,1996): pp. 103-07.

This short interview opens with a brief introduction to the general attitude toward poetry and the current poets in Mindelo. Burness and Rodrigues discuss the writing of Rodrigues' travel

narrative and his personal reasons and preparation for becoming a writer, including the educational system in Cape Verde. They also discuss emigration, the importance of orature, and the difficulty of publication and lack of a print-audience in Cape Verde, as well as the relationship that Cape Verdean authors have to Africa.

138. ----. "Manuel Lopes." Interview. Wanasema: Conversations with African Writers. Ed. Don Burness. Athens, Ohio: Ohio Univ. Center for International Studies, 1985. pp. 81-89.

This is one of few existing interviews with a prominent Cape Verdean author that is available in translation. Lopes offers his recollections of the beginnings of *Claridade* and the early years of Cape Verdean literature as well as his literary influences and models. Lopes reveals his personal opinion about the Cape Verdean relationship to identity and diaspora. He also addresses his connection to the political independence movement in Cape Verde.

139. ----. "Baltazar Lopes and the Morna of Cape Verde". Fire: Six Writers from Angola, Mozambique, and Cape Verde. Washington, D.C.: Three Continents, 1977. pp.75-95.

Baltazar Lopes was one of Cape Verde's best-known authors as well as one of the early authors in the *Claridade* journal. His role in the Claridade movement is outlined briefly in this article. Excerpts from three of his famous poems and his most famous novel, *Chiquinho*, are included and examined. *Chiquinho* is brought into dialogue with other works that deal with emigration. The connection between contemporary poetry and the traditional mornas is also examined.

140. Cabral, Nelson Eurico. "Expression culturelle." Le moulin et le pilon: Les îles du cap-vert. Paris: l'Harmattan, 1980. pp. 105-32.

Cabral offers a brief history of literature and art in Cape Verde from colonial times to the 1980's. His analysis of the historical literary transformations at independence explores the changes in pre- and post-independence literature. Pages 108-114 offer an outline of the historical progression of independent journals in Cape Verde. The tracing of this history outlines the roots of *Claridade* in other journalistic and cultural movements. This is important, as many texts identify *Claridade* as the beginning of Cape Verdean literature but do not acknowledge the works that influenced its creation. Another notable feature of this text is Cabral's focus on bilingualism and language choice and the way they affect literature production. Special attention is also paid to the way both orature and folklore affect contemporary literature and remain important literary forms in their own right. Literary and folkloric influences from Africa are also explored. Cabral offers brief mention of contemporary poets and authors throughout this essay, but does not offer any detailed information about them.

141. Davidson, Basil. The Fortunate Isles. Trenton, New Jersey: Africa World Press, 1989.

While Davidson's book deals very little with literature in Cape Verde, his sections on the morna (pg. 13, 34) and on the literary journal (specifically *Claridade*, pp. 51, 89-90, 113), offer historical insight into these literatures. The way in which he addresses these two literary genres is very different than the majority of analyses that tend to situate specific literatures within the scope of the greater literary history. Davidson's work situates the Claridade movement, as well as the traditional morna, within his historical and political narrative. For instance, Davidson reveals how the Claridade movement, while a

great literary achievement, also interacted with the political, social, and economic conditions of the era in which it was born. Davidson addresses the ways in which folklore, and specifically the morna, interacted with discourses of racism in Cape Verde (pg. 34). He also offers translations of common folk-knowledge, mornas and batuque songs, as well as selections of popular poetry throughout his work. These works are cited in their respective categories in the present bibliography (see entries 51 and 81).

142. Ferreira, Manuel. "The Literature of Cape Verde: African, Portuguese or Brazilian?" Essays in Comparative African Literature. Ed. Willfried F. Feuser & I.N.C. Aniebo. Nigeria: Centre for Black and African Arts and Civilizations, 2001. pp. 108-122.

For full annotation see 116.

143. ---. Afterward in Fire: Six Writers from Angola, Mozambique, and Cape Verde. Donald Burness. Washington, D.C.: Three Continents, 1977. pp. 127-36.

For full annotation see 117.

144. Figueiredo, Jaime de. "Des poètes modernes capverdiens." Trans. Elisa Silva Andrade. Insularité et littérature aux îles du cap-vert. Ed. Manuel Veiga. Paris: Karthala, 1997. pp. 131-41.

For full annotation see 55.

145. França, Arnaldo. "Naissance et reconnaissance d'une littérature en prose." Trans. Elisa Silva Andrade. Insularité et littérature aux îles du cap-vert. Ed. Manuel Veiga. Paris: Karthala, 1997. pp. 119-29.

For full annotation see 16

146. Furtado, Cláudio Alves. "CapVerdeanité et tropicalisme." Trans. Elisa Silva Andrade. Insularité et littérature aux îles du cap-vert. Ed. Manuel Veiga. Paris: Karthala, 1997. pp. 209-14.

Furtado outlines the way the major Cape Verdean authors crafted local identity within various literary movements, and then compares the ideas of 'Capo Verdeanidade' or 'Cape Verdeanity,' the most pronounced of these movements, to the better known movement, tropicalism.

147. Gérard, Albert. "The Literature of Cape Verde." African Arts Vol. 1.No. 2 (Winter, 1968): pp. 62-64.

This short essay draws heavily from the work of Araujo, "A Study of Cape Verdean Literature" (also annotated in the present bibliography). Most of the references and all translated pieces of poetry are drawn from Araujo. Gérard gives considerable attention to the morna and its importance in the early literary movements. Beyond this, he offers only a brief summary of Cape Verdean history, prose, poetry, and the Claridade movement. Gérard also touches on the issues of language choice and foreign influence, but does not address the deep complexities of these issues.

148. Giusti, Emilio. Contes et récits de l'archipel du cap-vert. Paris: Conseil International de la langue Française, 1988.

For full annotation see 83.

149. Halter, Marilyn. "From Archipelago to America: A Sentimental Geography." Between Race and Ethnicity: Cape Verdean American Immigrants, 1860-1985. Urbana: Univ. of Illinois Press, 1993. pp. 67-98.

Halter uses examples from Cape Verdean poetry and fiction as a model through which to explore the relationship that Cape Verdeans have to emigration. She explores the way that both fictional and factual documents craft the historical and present relationship between members of the Cape Verdean diaspora. Halter devotes a few pages of this chapter to an explanation and examination of the literary form *saudade*, and its gendered implications.

150. Hamilton, R. G. "The Birth of a Literature." Voices from an Empire. Ed. Leonard Unger. Minneapolis: Univ. of Minnesota Press, 1975. pp. 258-274.

This essay focuses on the early literary achievements and social structures that factored into the creation of literature in the islands of Cape Verde. Specific attention is paid to the history of available education to islanders; the majority of the essay, however, addresses the formation and importance of the cultural and literary journals.

151. Lobban, Richard A. "*Crioulo* Cultural Markers." Ch. 3, Society and Culture in Cape Verde: Crioulo Colony to Independent Nation. Boulder, Colorado: Westview, 1995. pp. 75-82.

This short section in Chapter 3 of *Cape Verde: Crioulo Colony to Independent Nation* is important because it situates literature and orature among other arts, such as music. Lobban identifies both music and literature that has developed and promoted Crioulo culture. He recognizes the Claridade movement as fundamental to the creation of Crioulo arts. Lobban also identifies a few well-known poets and novelists who work in the Crioulo language or have been fundamental influences to Crioulo writers. This section includes brief biographical information about them.

152. Moser, Gerald M. Changing Africa: The First Literary Generation of Independent Cape Verde. Transactions Vol. 82, Part 4. Philadelphia: American Philosophical Society, 1992.

Moser divides Cape Verdean authors into two categories: those which were "precursors to the independence generation" and those who were "members of the independence generation." In the first category, Moser offers a comparative study of two poets that he views as the models of the pre-independence generation: Arménio Vieira and Corsino Fortes.

In his discussion of "members of the Independence Generation", Moser addresses the major themes of their works including: universalism, traditionalism, formal experimentation, and expatriate writing. As examples of authors that have universal agendas, Moser cites José Luís Hoppfer and Alberta Ferreira Gomes ("Binga").

In Moser's exploration of traditionalism and the closeness to rural folk-life, the work of Tomé Varela da Silva is examined. Moser addresses Varela's language choice, and the importance of his Crioulo-language poetry and stories. Varela's language choices are brought into dialogue with those of other authors of his time. Moser also spends significant time discussing the works of Alexandre Semedo.

Aside from compiling folktales with Varela, Semedo has published several poems and newspaper feature articles. Some of his unpublished poetry is included in the appendix to this book.

The authors that Moser categorizes as writers of formal experimentation are Jorge Carlos Fonseca and Jorge Tolentino (or Moninfeudo). Fonseca is known for his surrealistic poetry. Tolentino, unlike most of the other authors examined in the book, is known for his prose rather than poetry.

Under the category of "expatriate writers", Moser identifies only one author: Adelina C. da Silva. Though there are few women writers among the expatriate community, and they are certainly the minority among Cape Verdean writers in general, Moser believes Silva is an important in how she explores love "as women feel it" in her poetry.

Aside from the analysis of the nine Cape Verdean authors, and their role in the history and progression of Cape Verdean literature, there are also three useful appendices. Appendix A includes full-text poetry and excerpts of prose writing from the major works of the nine authors singled out for this study. Appendix B is a timeline that clearly outlines publishing dates of periodicals and creative works. Appendix C is a complete bibliography of the published works of the nine authors that the book addresses.

153. Moser, Gerald and Manuel Ferreira. "Cape Verde Islands: Literary History and Criticism." A New Bibliography of the Lusophone Literatures of Africa. Ed. Bernth Lindfors. London: Hans Zell, 1993. pp.210-220.

This section of the bibliography is an expansive listing of published creative works in Portuguese. Unlike Shaw's bibliography, it does not offer extensive annotations, making this a less useful resource for the non-Portuguese speaker.

154. Osório, Oswaldo. "Une littérature naissante: La poésie antérieure à *Claridade*." Trans. Elisa Silva Andrade. Insularité et littérature aux îles du cap-vert. Ed. Manuel Veiga. Paris: Karthala, 1997. pp. 112-17.

For full annotation see [70](#).

155. Shaw, Caroline. Compiler. "Literature: History and Criticism." Cape Verde. World Bibliographical Series. Vol. 123. Santa Barbara, CA: Clio, 1991. pp. 125-130.

The few English and French titles that Shaw notes in this section of her bibliography can also be found throughout the present bibliography, excepting those that were unavailable for review ("Negritude as a theme in the poetry of the Portuguese-speaking world", "Littérature et revues littéraires au Cap-Vert" and "Les littératures africaines de langue portugaise") and "Essays in Portuguese-African Literature", which contains minimal information on Cape Verde. While Shaw lists the titles of essay collections, she does not offer abstracts for individual essays. In the present bibliography, each of the essays in these important anthologies are annotated. Shaw's section on "Literature: History and Criticism," like many of her other literary sections, is useful because of the English abstracts and annotations of the Portuguese texts that are not yet translated.

156. Salústio, Dina. "Insularité, Évasion Et Résistance." Trans. Elisa Silva Andrade. Insularité et littérature aux îles du cap-vert. Ed. Manuel Veiga. Paris: Karthala, 1997. pp. 33-44.

For full annotation see 72.

157. Spínola, Daniel. "Ensemencement, Pluie Et Séchresse." Trans. Elisa Silva Andrade. Insularité et littérature aux îles du cap-vert. Ed. Manuel Veiga. Paris: Karthala, 1997. pp. 48-57.

For full annotation see 76.

158. Veiga, Manuel. "Introduction." Trans. Elisa Silva Andrade. Insularité et littérature aux îles du cap-vert. Paris: Karthala, 1997. pp. 5-14.

Veiga outlines the four major topics of the book and the importance of each to the growing research on Cape Verdean literature. These sections include "Le cycle de la mer," "Le cycle du maïs," "Les littératures orale et écrit," and "Quelque notes de lecture." The most unique of these sections is the last. This section offers a number of short articles and reviews that focus on the contemporary writers of the 1980's and 1990's, while the majority of sources still emphasize the 'Claridosos' writers. Many of the texts examined in this section are not yet studied in the western academy, but have been studied by Cape Verdean critics over the last fifteen years.

Resources for Further Research

If researchers wish to review other bibliographies in the field, a brief list is below. The strengths and weaknesses of these reference sources are noted in their annotations.

159. Almada, José Luis Hopffer. "La poésie capverdienne post-claridade." Trans. Elisa Silva Andrade. Insularité et littérature aux îles du cap-vert. Ed. Manuel Veiga. Paris: Karthala, 1997. pp. 143-74.

For full annotation see 39.

160. Moser, Gerald M. Changing Africa: The First Literary Generation of Independent Cape Verde. Transactions Vol. 82, Part 4. Philadelphia: American Philosophical Society, 1992.

For full annotation see 152

161. Moser, Gerald and Manuel Ferreira. "Cape Verde Islands: Creative Writing." A New Bibliography of the Lusophone Literatures of Africa. Ed. Bernth Lindfors. London: Hans Zell, 1993. pp.163-210.

For full annotation see 30.

162. ----. "Cape Verde Islands: Literary History and Criticism." A New Bibliography of the Lusophone Literatures of Africa. Ed. Bernth Lindfors. London: Hans Zell, 1993. pp. 210-220.

For full annotation see 153.

163. ----. "Cape Verde Islands: Oral Literature." A New Bibliography of the Lusophone Literatures of Africa. Ed. Bernth Lindfors. London: Hans Zell, 1993. pp.162-163.

For full annotation see [88](#).

164. Shaw, Caroline. Compiler. "Culture and the Arts." Cape Verde. World Bibliographical Series. Vol. 123. Santa Barbara, California: Clio, 1991. pp. 156-159.

For full annotation see [90](#).

165. ----. Compiler. "Literature: Anthologies" and "Literature: Poetry" Cape Verde. World Bibliographical Series. Vol. 123. Santa Barbara, California: Clio, 1991. pp. 130-132, pp. 137-141.

For full annotation see [75](#).

166. ----. Compiler. "Literature: History and Criticism." Cape Verde. World Bibliographical Series. Vol. 123. Santa Barbara, California: Clio, 1991. pp. 125-130.

For full annotation see [155](#).

167. ----. Compiler. "Literature: Prose." Cape Verde. World Bibliographical Series. Vol. 123. Santa Barbara, California: Clio, 1991. pp. 133-137.

For full annotation see [33](#).

168. ----. Compiler. "Periodicals and the Media." Cape Verde. World Bibliographical Series. Vol. 123. Santa Barbara, California: Clio, 1991. pp. 156-159.

For full annotation see [113](#).