Notes

Preface


6. Fitz, Rediscovering the New World; Richard Morse, New World Soundings (Baltimore: The Johns Hopkins University Press, 1989).


8. Deborah N. Cohn, History and Memory in the Two Souths: Recent Southern and South American Fiction (Nashville: Vanderbilt University Press, 1999); Debra A. Castillo, Redreaming America: Toward


11. Let me be clear that the economic recovery of which I speak was not at all equally distributed among Latin American populations. I merely mean that Latin American national economies stabilized and expanded, in tandem with national political stability (the definitive end of military dictatorships, the lurching end of armed insurrections (e.g., the Peruvian Sendero Luminoso), nominally democratic processes, etc.). But in fact, disturbingly vast populations continue to live in dire poverty. And it very well may be the case (as in Chile for example) that macroeconomic recovery served to depress income among the lower middle- and working classes so as to “prepare” the national economy for globalized investment, thereby offering a large and cheap workforce.

12. Fitz, Rediscovering the New World, 1.


28. A note on literary-historical concepts: I would like to define “modern” as a concept, equally valid across the Americas, that describes a literary period beginning in 1850 and ending roughly in 1960 or 1970. This definition would be broad enough to encompass various turns to modernization across the hemisphere, not only in literature, but also politics, economics, transportation, communication, urbanization, etc.
However, I also recognize that this is not a widely held definition of “modern.” Unfortunately, conceptual schemes are not the same in the Americas: the period I focus on in this book pertains to “modernity” in Anglo America, “vanguardismo” in Spanish America (where “modernismo” occurred just prior, 1880–1920), and “modernismo” in Brazil. For the sake of convenience I hold all three concepts, all of which are more similar than different, under the singular rubric of “modern,” foregoing any attachment to a particular “-ism.”

1 Enter the Cannibal: Dependency, Migration, and Textuality in William Carlos Williams’s Spring and All

8. Retamar, Calibán, 60.
10. Even Marzán admits, Williams, who habitually covers his sources…, of course, nowhere explicitly attests to his performing this translation. And one can argue that “The Red Wheelbarrow” came to Williams not derived directly from “Brilliant Sad Sun” but by the original experience that remained with him so vividly that over time it inspired separate poems with the same imagery. But that argument would leave the poem hollow of important semantic
possibilities, flattening the dimension of the “red wheelbarrow” while disregarding parallel instances of the imaginary translation that produced that image. (Julio Marzán, *The Spanish-American Roots of William Carlos Williams* [Austin, TX: University of Texas Press, 1994], 162)

Marzán is incorrect on two counts: First, as we shall shortly see, the biographical genesis of “The Red Wheelbarrow” has already been well established, and it is not what Marzán claims it to be. As a result, second, semantic possibilities of the poem cannot be hollowed out if they were not there to begin with; through circular logic, Marzán claims that readers who do not agree with his faulty logic are depriving the poem of meanings that he has placed into the poem based on faulty logic.


12. Góngora’s presence is palpable, e.g., in the modernista poetry of the Nicaraguan Rubén Darío, and in the vanguardista work of the Spanish-Cuban poet Dámaso Alonso.


14. Ibid., 42.

15. Pound wrote his Master’s thesis on Lope de Vega, and his *Cantos* are littered with formal and structural nods to the Spanish Baroque.


17. Ibid., 63.


19. I am aware that this statement appears to differ sharply from the conclusions of Sarah Castro-Klarén in her reading of the “Manifesto Antropófago.” In “A Genealogy for the ‘Manifesto Antropófago,’” Castro-Klarén begins with the common notion that Oswald’s manifesto must be read in light of the consolidation of the Brazilian nation: “‘The nation’ stands for that entity capable of integrating the fragments, oppositions, and contradictions inherited from the dislocations of peoples, cultures, and languages that the regime of coloniality brought about” (Sarah Castro-Klarén, “A Genealogy for the ‘Manifesto Antropófago,’” *Nepantla*, 1.2 [2000]: 297). After an exhaustive genealogy of the indigenous references in the manifesto, and the ultimate path of Oswald’s thought through his 1950 thesis “A crise da filosofia messiânica,” Castro-Klarén correctly concludes, “Anthropophagy does not construct integrated subjects.
Rather it is an endless voyage toward an infinite and indeterminate alterity” (312). Indeed, this is one of the central conclusions of this chapter and this book, as well; save that I hold the “indeterminate alterity” of which Castro-Klarén speaks to be wrapped up in the processes of American nationhood, not necessarily opposed to the nation.


21. Ibid., 50.


24. Ibid., 68.

25. Ibid., 69.

26. Ibid., 22.

27. Ibid., 23.

28. Thus, whereas dialects in Spain, Portugal, and England vary from town to town, kilometer by kilometer, in the Americas distinct dialect-communities tend to extend over huge expanses of space.

29. Ibid., 198–199.

30. It does not seem coincidental that Europe’s “rebirth” of culture (Renaissance) corresponds exactly to the initial stages of colonizing the rest of the world.


32. Ibid., 338.

33. Ibid., 54.


37. Circumstances will force us to retreat from this reading somewhat, as is explained in the next section of this chapter.

38. What did Montaigne say “Of the Cannibals”? “Not at all bad, that.—Ah! But they wear no breeches!”


42. Ibid., 78.


45. The Greg-Bowers “method,” also known as “conservative,” derives from two groundbreaking methodological studies: “The Rationale of the Copy-Text” by W. W. Greg (1950–) and “Some Principles for Scholarly Editions of Nineteenth-Century American Authors” by Fredson Bowers (1975 [1964]). Although still broadly utilized in English Departments, the Greg-Bowers school has largely been modified or discarded entirely by contemporary social-historicist methods of editorial theory. We should also mention that the Greg-Bowers method is not generally utilized outside of English Departments, especially in Latin America where French genetic methods are far more prevalent. For more detailed analyses and critiques of these matters, consult G. Thomas Tanselle’s *Textual Criticism since Greg: A Chronicle, 1950–1985* (Charlottesville, VA: University of Virginia Press, 1987) and Jerome J. McGann’s *A Critique of Modern Textual Criticism* (Charlottesville, VA: University of Virginia Press, 1983).

46. And this is precisely the question analyzed with such skill by Burton Hatlen in “Openness and Closure in Williams’ *Spring and All*,” *William Carlos Williams Review*, 20.2 (Fall 1994): 15–29.


48. Ibid., 46.


2 The Reversible World: America as Dissonance in Mário de Andrade’s Paulicéia desvairada


3. After the Napoleonic invasions of Iberia, the Portuguese crown relocated to Rio de Janeiro in 1807. When Dom João VI returned to Lisbon in 1821, he left his son Pedro in Brazil as regent of the colony. After substantial discontent among Brazil’s landed oligarchs, Pedro decreed Brazil’s independence in 1822—becoming Dom Pedro I.


6. For a comprehensive history of radio before and during the Vargas years, see Bryan McCann’s *Hello, Hello Brazil: Popular Music and the Making of Modern Brazil* (Durham, NC: Duke University Press, 2004).


11. Ibid., 279.

12. Ibid., 12.

13. Ibid., 174–175.


15. The neologism “Paulicéia” can be taken two ways: First, as a proper noun to name the city of São Paulo; and second, as a verb—a conjugation of a nonexistent verb “pauliceiar,” in which case “Paulicéia desvairada” would either translate as “It paulicinates delusioned,” or as a command, “Paulicinate delusioned!”

NOTES

17. I have deliberately chosen to use my own English translations of *Paulicéia desvairada* for this chapter, foregoing the only English translation of *Paulicéia desvairada* yet published: *Hallucinated City*, trans. Jack E. Tomlins four decades ago (1968). The Tomlins translation is quite good, and moreover has proved historically significant as the only extensive translation of Mário’s work into the English language. However, perhaps owing to the date of its publication, many of the sexual and psychosexual connotations of the volume—meanings that are crucial to the critique rendered in this chapter—do not come across immediately to the contemporary reader, as perhaps they would have in the 1960s.

18. Significantly, the word “ode” also suggests “odéio” or “hate.”


20. Racial/racist categorizations in Brazil are notoriously difficult, and certainly far more complex than many other places in the world. A preponderance, if not outright majority, of Brazilians have African and European and Indigenous heritage. In Mário’s case, it is most likely that he self-identified as “white” and did not self-identify as “mulatto” and certainly not as “black.” Nevertheless, Mário’s contemporaries and scholars have always known that he was, to one degree or another, mulatto. Race does not necessarily enter into Mário’s works—he never wrote literature in order to represent mulatto culture, for instance. Yet we may still speculate as to whether he was perceived as such and therefore (at least initially) perceived as coming from a socially subordinate class, even if such perceptions were (and are) totally erroneous.


26. These two tendencies (site-specificity and historical rupture) are manifest in the title itself. “Ipiranga” is the original Tupi-Guarani name for the area of São Paulo, and also the name of a river in the city upon whose banks Dom Pedro I declared Brazil’s independence from Portugal; the Avenida Ipiranga is one of São Paulo’s major streets, crossing the Centro Novo several blocks from where the action of “As enfibraturas do Ipiranga” is to take place. The historical-nationalistic-native name stands in stark contrast to the Latinate neologism, “enfibraturas” (or in English “enfibratures”), such that the title juxtaposes the old and the new in a way that would appear to promote a “new” historical creation, the new Brazil.

27. As Antonio Candido has written of modernismo in relation to Vargas’s “revolution” of 1930 in his essay “A revolução de 1930 e a cultura”:

Until 1930 the predominant and most accepted literature adjusted itself to an ideology of permanence, represented above all by grammatical purity, which tended at its limit to crystallize language and adopt Portuguese literature as its model. This corresponded to the official expectations of a culture of façade, made to be seen by foreigners, as was in part the Old Republic. It found its propagandist in the Barão do Rio Branco, its model in the style of Rui Barbosa, and its symbolic institution in the Academia Brasileira de Letras, still powerful in the 1920s despite the attacks of the modernists (these seeming at the time a transitory eccentricity.) Yet from 1930, the Academia started to become what it is now: a club of intellectuals and the like, without major repercussion or influence in the life of literary movement. (“A revolução de 1930 e a cultura,” A educação pela noite & outros ensaios [São Paulo: Editora Ática, 1989], 186; my translation)


29. Charles A. Perrone, “Presentation and Representation of Self and City in Paulicéia Desvairada,” Chasqui: Revista de literatura latino-americana, 31.1 (May 2002): 21. Strictly speaking, the suffix -cidade does not in fact exist, for the actual suffix morpheme is -idade. Yet “-cidade” happens to be used commonly in Portuguese, and in the context of this poem-for-performance the reiterated c+suffix provides a convenient and multitone echo of the urban(e) and combinatory scene being played out.

30. Ibid., 22.

31. The Trianon park still exists—across the street from the Museu de Arte de São Paulo—although the mansions of the Avenida Paulista have almost entirely been replaced with skyscrapers, as the area is now the center of São Paulo’s financial services sector.

32. Of course, Paulicéia desvairada was written well before Oswald de Andrade’s “Manifesto Antropófago.” Nevertheless, “Os cortejos” does suggest the consumption of human flesh.
33. Iracema is the name of a fictional native princess created by the Romantic author, José de Alencar, as a figure for Brazil’s natural potential, similar to Longfellow’s Hiawatha in the United States. Iracema is also an anagram of “America.”


36. Ibid., 22.


38. Ibid., 33.

39. Thus, the title of Paulicéia desvairada is not just a multilingual doubling, but the doubling of a double trans-Atlantic reference:

   In his indispensable retrospective essay “O movimento modernista” (1942), Mário wrote that he had imagined his poetical São Paulo adventure via Les Villes tentaculaires (1895) by the Belgian poet Émile Verhaeren. Nearly every discussant of Paulicéia desvairada alludes to that source, but precious few—notably Lafetá and Lopez—appear to have actually read the collection in question. It followed Verhaeren’s Le campagnes hallucinées (1893), raising the possibility that Mário’s title resulted from fusion of the two French titles, as Lafetá also speculates. (Perrone, “Presentation and Representation of Self and City in Paulicéia desvairada,” 20)

40. These covers are reproduced in Poesias completas, ed. Diléa Zanotto Manfio. They also appear in the facsimile of the first edition prepared by Jorge Schwartz for the Caixa Modernista.


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3 Verse Reverse Verse: Fake Autobiographies, Lost Translations, and New Originals of Vicente Huidobro’s Altazor


2. All English translation of Vientos contrarios are my own.

3. Peter Bürger, Theory of the Avant-Garde (Minneapolis: University of Minnesota Press, 1984)

5. Ibid., 225.
8. Ibid., 719. My translation. Juan Larrea (*Torres de Dios* [Madrid: Editora Nacional/Libros de Poesía, 1982]) has suggested that this statement attributed to an Aymara shaman may be an act of deliberate plagiarism. Larrea cites the quotation in the work of the French art-historian, Maurice Raynal, attributed to a Hindu poet. Since Larrea identifies Raynal as one of the historians who has excluded Huidobro from the Nord-Sud group, Larrea questions whether Raynal has changed the poet-figure from Aymara to Hindu in order to discredit Huidobro, or whether Raynal has in fact shown Huidobro to be an outright liar.
13. Ibid., 131–135.
14. To clarify, I myself am not invested in the notion that onomatopoeia is “primitive.” Rather that in the imitation of “natural” sounds, onomatopoeia has been traditionally framed as emanating prior to the formation of arbitrary semantic sign-systems. The objection to such a view is, of course, that written forms of onomatopoeia such as the quotation just cited still appear in a written notation that is just as arbitrary as any other use of language, thus calling into question the “primitiveness” of the trope. Nevertheless, moving past the issue of the “primitive,” we have such a direct correlation between the word-form and its (non-)sense in a line such as “Io ia,” that the line’s translatability between different languages using the same orthographic tokens is, in a sense, guaranteed even prior to its enunciation.
15. Eliot Weinberger, who has produced the most widely disseminated English translations of *Altazor*, does in fact translate these lines, “Ahee ahee ahee a ee ee ee ee oh eeah,” evidently in order to preserve the *phonetic* sense of the original. However, it strikes me that the original *typographical* sense does not necessarily render the verses un-understandable to the English-language reader.
17. Ferdinand de Saussure, *Course in General Linguistics*, trans. Roy Harris (La Salle, IL: Open Court, 1986), 111. Italics in the original. With this quotation I do not at all mean to imply that the image from *Altazor* is a direct allusion to Saussure, or that Huidobro necessarily had any interest in or knowledge of Saussure. I merely suggest that when taken together, a felicitous concurrence arises between Huidobro and Saussure in terms of their figuration of the sound/object-image relation, a figuration I hold here to be decidedly “modern.”


26. Emar’s family happened to own *La nación*. The translation of this “Altazur” appeared in a section of the newspaper given to Emar (“Notas del arte”) in which Emar used to promote modern, vanguardista aesthetics.


28. Ibid., 10n3.

29. Ibid., 10n5.

30. All quotations from the manuscript notebook for *Altazor* have been taken from the facsimile edition in Vol. 1 of *Altazor de puño y letra* (Santiago de Chile: Banco del Estado de Chile, 1999). Since this facsimile does not have page numbers, none can be provided for my citations. Quotations from the notebook are followed by my English translations.


32. In Hegel’s *Philosophy of History*, e.g., “Spirit” first emerges (in incomplete form) in Greek antiquity; the motivation of history is thus to be
found in the finalized materialization of “Spirit” in modern Germany.


4 Alien sedition: Anti-Semitism and censorship in *The cantos of ezra pound*


2. Following the theories of Major C. H. Douglas, Pound believed in the state nationalization of banking in order to facilitate the redistribution of purchasing power (wealth) to the people at large. Both Pound and Douglas believed that in the current economic system, corporate profit derived from inequality between workers’ purchasing power (wages, salaries) and production costs; in order to make up the difference banks had to extend credit for which they charged usurious rates of interest. Douglas therefore claimed that nationalized banks should extend “social credit” for free—equalizing the disparity between purchasing power and production, i.e., reflecting the “true” cost of labor that had “naturally” been placed into each product. Of course, this system would work best if the state commanded both banking and industry—thus Pound’s support of fascism.

3. Pound found the remarks on a document attributed to Franklin later proven to be a forgery after the publication of Canto 52. One might also suspect that “Ben” plays off of Mussolini’s name, “Benito.” Such a reading would imply an associational connection between the early American history and the fascist Italian state, which is wholly in line with the sequence of poems in which Canto 52 appears. Further, in Pound’s postwar poetry, Pound also refers to Mussolini as “Ben,” most famously at the start of the Pisan Cantos: “Thus Ben and la Claro a Milano/by the heels at Milano” (C 439).

5. These statements can be found in *The Case of Ezra Pound*, ed. Charles Norman (New York: The Bodley Press, 1948).


9. In this way the “form-censorship” dichotomy I have described here approaches a similar conception in the work of Pierre Bourdieu, especially “Censorship and the Imposition of Form.” As he states regarding the discourses of specialized fields of academic knowledge:

   The specialized languages that schools of specialists produce and reproduce through the systematic alteration of the common language are, as with all discourses, the product of a compromise between an expressive interest and a censorship constituted by the very structure of the field in which discourse is produced and circulates. … The metaphor of censorship should not mislead: it is the structure of the field itself which governs expression by governing both access to expression and the form of expression, and not some legal proceeding which has been specially adapted to designate and repress the transgression of a kind of linguistic code. ("Censorship and the Imposition of Form," *Language and Symbolic Power*, trans. Gino Raymond and Matthew Adamson [Cambridge, MA: Harvard University Press, 1991], 137–138)

Bourdieu then adds: “By imposing form, the censorship exercised by the structure of the field determines the form—which all formalist analyses attempt to detach from social determinisms—and, necessarily, the content, which is inseparable from its appropriate expression and therefore literally unthinkable outside of the known forms and recognized norms” (139). Of course, in this chapter I am attempting to engage a kind of formalist analysis that would connect form directly with social determinisms.
12. Such sentiments are quite explicitly echoed in many of Pound’s letters from the period. In one letter from February 1940, Pound responds to J. Laughlin’s (Pound’s editor at New Directions) request for an antidefamation clause in Pound’s contract:

I dont [sic] mind affirming in contract, so long as I am not expected to alter text. You can putt [sic] it this way. The author affirms that in no passage shd/ the text be interpreted to mean that he condemns [sic] any innocent man or woman for another’s guilt, and that no degree of relationship, familial or racial shall be taken to imply such condemnation. But no group national or ethical can expect immunity not accorded to other groups. / Damn the word artistic. This poem is HISTORY. Certainly the crime by whomever committed, and membership ina [sic] race, (whatever race) does not free the members of same from censure. (Ezra Pound and James Laughlin, *Selected Letters*, ed. David M. Gordon [New York: W.W. Norton & Co., 1994], 114)
14. Though Pound and Fenollosa never met, Fenollosa’s widow bequeathed her husband’s papers to Pound after Fenollosa’s death in 1908. Pound quickly recognized Fenollosa’s thought as resonating with Pound’s own Imagist aesthetic, and began to publish Fenollosa’s works as an *Ars poetica*.
17. As Augusto de Campos has stated referring to the origin of Brazilian concretism: “The artists clarify well, I think, my poems and also those of Haroldo, and the aesthetic-strategic position of the entire Noigandres ‘group’…[as] an objective observation (examination + comparison) of the historical evolution of poetry. MALLARMÉ (Un Coup de Dés) — POUND — JOYCE — CUMMINGS” (*Poesia, Antipoesia, Antropofagia* [São Paulo: Editora Cortez & Moraes Ltd., 1978], 59; my translation).


21. Ibid., 104.

22. Ibid., 81–82.

23. Ibid., 102–103.


25. See Ronald Bush’s “Excavating the Ideological Faultlines of Modernism” (*Representing Modernist Texts*, ed. George Bornstein [Ann Arbor, MI: University of Michigan Press, 1991], 67–98) for a more extensive discussion of this process of ideological “naturalization” throughout the entire course of *The Cantos*. Though Bush argues for the radical ideological openness of *The Cantos*, he also admits that certain of Pound’s writings reveal:

...a view of the world in which politics can be justified as inevitable and natural. If, after all, poetry is the unmediated expression of an enduring human nature, there must also be a political arrangement that is its natural complement. This would in the 1930s become the justification for Pound’s fascist advocacy of the Confucian tradition, in which man as political animal stands to earth as what the *Cantos* call “two halves of the tally”—that is, two halves of a broken tally stick, which when rejoined make a perfect fit. (69)

26. All original typescripts, galleys, and letters mentioned from here on forward, unless otherwise noted directly, are held in the Ezra Pound Papers, Yale Collection of American Literature, Beinecke Rare Book and Manuscript Library. The typo “deawing” is corrected by Pound’s pen in the typescript by placing an “r” above the “e.”


28. Robert Casillo, e.g., has called these lines an instance of an “unprintable fury” on the part of Pound (Casillo, *The Genealogy of Demons*, 260).

29. This negotiation between Pound and Laughlin can be found in their letters from 1940, now held in the Ezra Pound Papers of the Yale Collection of American Literature at the Beinecke Rare Book and Manuscript Library.


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