




“TRAVELLING, THE TRAVELLER AND THE JOURNEY THEME IN AZOREAN LITERATURE”

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The choice of Azorean literature over Portuguese literature in general is deliberate in that there is an underlying theme in the literary production of the archipelago that is preoccupied with migration and the search of identity.ⁱ By choosing, the intention is not to separate the two literatures as independent from each other, but to present Azorean literature as a branch of Portuguese literature, influenced by it but preoccupied with depicting other themes, such as the effect of migration, in the presentation of Azorean identity. This theme is not explored in the same way, or as extensively, in continental Portuguese literature. Migration as a theme in Azorean literature implies a journey, both mental and physical. This journey causes transformations in the character’s personality, their outlook, the way they view the world around them, their development as a person, and ultimately their identity.

The paper will begin by describing why migration is such an important part of Azorean identity, examining the historical and literary factors that gave rise to the importance attached to the theme of migration in Azorean literature. It will then move on to analysing how the Azorean novel depicts the journey and the traveller, developing from the theme of migration, as a mark of identity. The novels examined are as follows; Mau Tempo No Canal by Vitorino Nemésio, Gente Feliz Com Lágrimas by João de Melo, Já Não Gosto de Chocolates by Álamo Oliveira, Saudade by Katherine Vaz, and Leaving Pico by Frank X. Gaspar.


Migration shapes Azorean identity because of the social, economic and historical factors that shaped this society in the first place formed part of Portuguese migration and expansionism. Portuguese identity is directly linked to two features of its imperial experience: expansionism (the period of the discoveries) and decline, which did not necessarily preclude further expansion (the post-ultimatum period and “saudosismo”).ⁱⁱ The Azores played a key role in this identity as they were discovered at the beginning of this



period and became instrumental for the sea voyages, providing bases and supplies, in terms of crew and material goods. The Azores' strategic position in the Atlantic also became instrumental in the Atlantic commercial system between Europe and the American continent, providing an obligatory stopover in the ocean crossing for both ships and aeroplanes.ⁱⁱⁱ


However, the cultural identity of the archipelago became separate from that of Portugal since the beginning. The empty archipelago was inhabited by Portuguese and Flemish migrants.^{iv} The archipelago's history has made for a society similar to James Clifford's depiction of society through the hotel/motel analogy; a transient place where different cultures meet for a time and exchange contact, becoming more cosmopolitan through this process.^v The island inhabitants were either settlers or people who would stop in the archipelago for a time before continuing on their journey to the other Portuguese settlements. The archipelago's role due to the strategic position meant that there was a lot of contact with other cultures, as well as a way out of the islands in passing ships, either as replacement crew or as stowaways.^{vi} The destination for Azorean migration changed following world migration patterns that began in the nineteenth century, reducing the number that went to Portuguese colonies in favour of North America, the more popular destination. These migrants initially went as crew on board whaling ships, establishing communities in New England and in California.

The end of the nineteenth century also coincided with the rise of the nation state in Europe that created an awareness of a national identity that drew from language and history for its expression.^{vii} The Azores, although isolated from Portugal due to their position in the Atlantic, still received outside contacts in the form of books and newspapers from the passing vessels. The origins of a sense of Azorean identity can be said to originate in this cosmopolitan period in that some anthropologists explored the link between climate, geography and the individual's character and identity. This followed events that were taking place in Europe where theorists such as Taine were publishing works that explored the same idea. In Portugal, writers such as Eça de Queirós expressed this by exploring the link between nature and nurture in the formation of a person's character. Poets like Roberto de Mesquita can be said to have been influenced by these ideas as, in his poems, he



explored the effect of nature, climate and geographical surroundings on the character, as well as the feelings of isolation and neglect.^{viii} This effectively became the first literary and cultural representation of an Azorean identity. These ideas find an echo in the generation of Azorean intellectuals in the 1930's, who would add the historic role of the islands and the effects of migration in their continuation to depict what they perceived to be Azorean identity.

These intellectuals, educated in Coimbra, came into contact with the literary influences of Modernism and Neo-Realism through their university years, bringing the movement back to the islands. The two movements are significant because of their depiction of society. Modernism looks at Man's position in society, just as Naturalism and Realism had done, but in addition looks at the use of language and the purpose of writing, the message.^{ix} Neo-Realism looked at the depiction of life as it was, concentrating on the mundane to give a more faithful picture.^x These two movements translated themselves in "Presencismo" or the "Presença" movement in Portugal. In the Azores, elements of "Presencismo" developed alongside those present in Cape Verdean "Claridade", mutually influencing each other and sharing similar themes and concerns such as depicting the effects of migration, society, and the sense of displacement in the individual's construction of the self as separate from society. The manifestation of "Presencismo" in the Azores evolved into the "Geração Gávea", which had a more surrealist and symbolic outlook to the portrayal of themes in their work.^{xi} The next generation of writers is situated in our period, headed by writers such as Onésimo Teotónio Almeida, Álamo Oliveira, or João de Melo, to cite a few. This generation departs from the other generations by incorporating elements of Postmodernism in their depiction of what constitutes the Azorean character. Postmodernism looks at features like the fragmentation of the self, fluidity and subjectivity when looking at issues such as identity, or the alternative versions and perceptions of the world around us. Postmodernism can be said to be present in Portuguese literature, through the work of Saramago and his alternative versions of history. It can be further argued that this feature goes back to Pessoa in his concern for split-levels of reality. Azorean Postmodernism develops from these to include issues relative to the cultural condition of being Azorean such as the effect of migration, society, climate, or relationships with other




characters and societies. It is also polyphonic in that the authors are not writing solely in the Azores or in Portugal; the Azorean community in North America writes about their perception of what it means to be Azorean in contrast to their diaspora context. This forms a symbiotic relationship with island authors that enriches the literary search to portray a cultural identity.

Migration brings about a shock of identity not only for those who leave, but also for those who remain in the islands. The result is a personal journey that brings about the cultural manifestation of sociological and historical factors that a migrant society and migration shapes in the individual, giving the character a means with which to define himself. Migration is interlinked to the way the character develops as being dependent on social conventions and behaviour.


In Mau Tempo No Canal we encounter the main character, Margarida, torn between her wishes to leave the island and the stiff island conventions, or remaining in the island and following the path laid out for her by social conventions. She must marry well to save her family from financial ruin. Migration is a journey to freedom from social and family conventions, the leap into the unknown that will take her away from the stasis and closeness of the island environment. It is also a quest or odyssey to escape the condition of insularity described by Machado Pires.^{xii} The small portion of society that Margarida's social class belongs to presents us with a stratified society in which the individual is unable to be an individual, unable to behave outside the prescribed way, and unable to escape from this situation due to social factors. For Margarida to leave the island is socially impossible unless accompanied by a spouse. Even then, she must leave for a small period of time before returning. Her brother, on the other hand, is able to leave the island to develop professionally because of the lack of opportunity in the islands. He is, in fact, made to leave so that he can make a man out of himself through the experiences of travelling abroad.

Margarida does leave the island twice, once when following a whale catching expedition, the second for her honeymoon, both times she returns to a life of social conformity and isolation from her individual wishes in this insular environment. The whale catching expedition acts as a figurative journey into adulthood in that, by being isolated from her family, she has time to assess her situation. It also acts as an intervention by Nature



stepping in to influence the character's decision. This intervention is echoed in her uncle's inability to leave the island because of natural causes, such as the illness that provokes his death affecting him after he decides to return to England. Two factors help Margarida reach a decision; on the one hand she is staying in the house of one of her intended husbands' family - thus she is being prepared, conditioned, and even accepted into the new family, on the other hand her uncle, the other suitor and passport out of the island, is dying. It is not surprising to find that, on returning to her family, she has grown in maturity and is ready to accept her well-placed marriage. However she has lost her individuality and her thirst for individual freedom. The honeymoon voyage must be seen in the context that she is now going towards married life and a new, socially imposed, identity.

In Gente Feliz Com Lágrimas three of the characters in this polyphonic novel, Nuno, Amélia and Luís Miguel, migrate to escape from the poverty, the lack of opportunity, and the social oppression in the island environment. Family is also one of the reasons behind these characters' need to migrate; they need to get away from an abusive and overprotective father who compromises their individual freedom. Migration is presented once again as a way to escape the social conventions of following the family's wishes over those of the individual. However this migration induces a crisis of identity in the characters. By moving away from figures of authority, such as the father, and the religious institutions that Nuno and Amélia enter in order to leave the island, they enter into a situation where they are displaced, their identities are compromised; they no longer have any control or direction in their lives. The absence of a figure of authority makes them search, or quest, for anything to define themselves against and gain control of the new situation. Nuno will be unable to make his marriage work because he is unable to reconcile himself with moving away and isolating himself from his island family, for not being able to leave the island behind and move forward with his life. Amélia moves from convent to Africa to Canada in order to make a life for herself, but the memory of her father and his condemnation for leaving the island to join a religious order keeps her from finding inner peace. Luís Miguel escapes the repressive authority of his father as well as that of the State to find himself powerlessly displaced against the Canadian institutions that use him as just




another migrant, a disposable tool of many. This powerlessness is further accentuated by the disability he suffers due to an accident at work that has left him unable to work.

In Saudade it is because of social conventions that the characters leave the island. Clara, the main character in Saudade migrates after the death of her parents because she has no biological family to take care of her. She goes into the care of the Church under Father Eiras. Clara's mother is carefully manipulated for her wealth by the priest to follow a socially acceptable solution by providing a respectable future for her child under the protection of the Church. Clara leaves the island in the care of the priest who manages her inheritance of a vineyard abroad. Her duty towards the family therefore does not lie in the islands, as it had for Margarida in Nemésio's novel, but rather through migration. Once in the diaspora, the social conventions are still maintained in that the priest preserves island customs and behaviour.

In this way, one can speak of characters that interact with the main character in their development and present them with a point of reference for the preservation of island identity and customs, these are invariably figures of authority. We therefore encounter the fathers in Mau Tempo No Canal, Gente Feliz Com Lágrimas and Já Não Gosto de Chocolates, the priest in Saudade, and Aunt Theophila in Leaving Pico. Similarly, we also encounter characters that represent the benefits of migration or present an alternative set of values to those of the island. for instance we find Margarida's uncle in Mau Tempo No Canal, Caliopia, the earth witch, in Saudade, or John Joseph, Josie's grandfather, and Father Santos, the American parish priest, in Leaving Pico. The interaction between these characters and the main character also enables an internal conflict, or journey, through which the main character can arrive at a conclusion and an identity. They provide the tension and the catalyst for change in the personal development of the character into accepting a given identity and forsaking their individuality, or into reacting against a given identity in order to gain their individuality.


The conflict of identities faced by the characters attempting to consolidate their individuality with the pressures of conforming to the island social conventions in their journey of personal development changes when set entirely in the diaspora. The conflict is presented as being between the island society and the new social context in which the



character must find a consolidation to a situation generated by their journey to a new society. They must develop an identity that is compatible with their new situation. Their odyssey becomes an emotional one, the quest or aim is to find an utopic situation in which they find happiness, belonging and a sense of identity that accommodates their sense of displacement.^{xiii}

In Gente Feliz Com Lágrimas Nuno, Amélia and Luís Miguel move away from a situation in which their identity was clearly defined in terms of belonging to a family and a society, to a situation where their identity is fragmented as they are unable to leave the past behind and assimilate to the new society. Their freedom and personal development is compromised by the very action they took to gain individuality in that they have moved to a society that does not accept differences, that makes them assimilate to an unified culture, an action which renders them unable to be complete. Nuno, a writer, defines himself in terms of his island childhood through his novels and thus is unable to integrate himself fully into Portuguese society. Amélia and Luís Miguel are unable to leave their island past behind in order to become identified as being part of the new society. The death of both parents brings about a turning point that allows the children to move on with their lives. It also brings the realisation that they have switched the authority in the family away from the father to themselves as individuals by assuming responsibility and being in control of the family's destiny, bringing the parents away from the island into the new society. Their request for Nuno to write an account of the family's story is a means whereby they reconcile themselves with the past, constructing and appropriating their history and their identity as something rooted in the Azores. Nuno's return to the island is an attempt not only to return to his identity once his marriage is over but also to gain control of his life. On returning his identity fragments into his literary alter ego, Rui Zinho, with whom Nuno converses and uses it to see the his life and the world around him differently. Rui Zinho causes an internal conflict where the confrontation and consolidation of the past events (his life in the islands and his marriage), and the present (the death of his parents and the divorce) plays out in order to reach and consolidate his own identity.

Clara's contact with the diaspora in Saudade means that she finds strength to stand up to island social oppression and regain her family's wealth and status. The contact with




this society gives her a voice literally, in that she was mute on arrival, as well as figuratively, in that she finds that she can address the injustice of the priest appropriating her inheritance. Clara's arrival in the new society begins a series of events that marks her growth as an adult. She develops from a revengeful person with a personal vendetta against the priest that placed her in an impoverished and destitute situation, to an adult at peace with the world by accepting to leave the past behind and look to the future by following the path laid out for her by life experiences. This path she travels takes her from getting pregnant by the priest, losing her baby and her ability to read, meeting a girl who has been so mistreated as to lose her humanity and educating her to come into society again, in the process meeting her life partner and true love who enables her to set herself free from this world and become more than human by literally transforming herself into air. She has developed to accept that she must transform and adapt, losing some traits of her personality along the way, in order to gain a new identity and find peace with herself. Each new situation also brings another set of circumstances in which to reach a higher state of being.

Joe Silvia, the father in Já Não Gosto de Chocolates, preserves island customs and behaviour through tight control on all the members of his family as a result of his inability to adapt to the new society. By maintaining island customs he preserves his island identity and reduces in his eyes the threat of the new culture, but he also creates a conflict of identities in the remaining family members. Contact with the new society threatens also the same island customs, which brings about a re-evaluation of this identity at the time before his death by constant revisiting of the past and weighing up his and his children's actions. This re-evaluation also happens as a result of his being the only one of his family not to have adapted fully to the new surroundings. Moreover, since he migrated the dreams he had about bettering his situation have led to disappointment; he has found wealth in terms of money, but has lost emotional wealth because of family disintegration. This family disintegration results from his own actions as well as from what he sees as the corrupting effect of the new society around him. This leaves him in a constant state of powerlessness, where his authority and position within his family is stripped. The relationship with his wife becomes one of proud respect and distance, acting as a shield from the truth about his children's actions so as to protect them from his condemnation. The parental authority itself



is questioned and ignored in the face of the new customs that come in direct contradiction of island values, leaving the father in direct confrontation and loss of control over his children. The final symbol is when, in the nursing home just before he dies, his moustache is shaved off, taking away the final element of virility and finally surrendering him to the final journey of acceptance that he lost everything he had tried to preserve. This loss is largely due to the contact with the new society but it is caused also by his decision in the first place to make this journey of migration. The mental revisiting of the island and the inability to integrate into a new society that does not accept his island identity causes a conflict that is solved only at the time of his death, the beginning of yet another journey to another state of being.

The changes in narration between him and the individual members of his family further highlight the conflict and loss of identities in that both perspectives are given but no solution is found. His children's accounts echo the powerlessness their father feels in that they attempt to reconcile their father's preservation of old and outdated values with the social customs of the new assimilationist society. They fail to please both sides, making them turn their back on their roots as well as leaving them unable to set down new roots. They have not been able to rid or reconcile themselves with their origins before carrying on in their life journey to another stage. Their failed or failing relationships are because of this tension between reconciling the two societies and their values bringing the criticism that the new society somehow corrupts any attempt to reconcile the two sides; each is punished either by death, illness, corruption to their personality, or degradation of their relationships. In this way, one of his sons is not only a practising homosexual but also living with a man until he dies of AIDS. At the moment of death he echoes the father's death wish to find the island he lost by migrating, his identity and inner peace. The unmarried youngest daughter lives in sin, has a child and is a prostitute. The oldest daughter lives in a relationship of appearances with an Azorean man that has plunged her into a life of no love between them but of social respectability by preserving island customs. The oldest son has an unhappy marriage with a wife whose behaviour was deemed to be out of control by his family because of her ambitions as a socialite. He regains this control by following his father's advice and making his wife fall pregnant with a mongoloid child that makes her



housebound and subservient. The mongoloid child could be seen as a symbol of the degradation of the family relationships when faced with the corrupting effects of the new society, or as the inability of the second generation to assimilate to the new values whilst still preserving the old island values, presenting it as a flaw or deformation on the innocent.

The fragmentation of the family unit also happens between Aunt Theophila and her family in Leaving Pico. Her stifling control of her family by attempting to preserve and instil island values is similar to that of Joe Silvia, and it has the same consequences. Her wish to control appearances as a “Pico” as opposed to being identified as American or “Lisbon” leads to the development of the novel in which Josie’s mother elopes with Carmine, a “Lisbon”, and her brother, John Joseph, leaves the house periodically to pursue brief romances with non-islanders.^{xiv} The very act of protecting the identity of their origins with the act of differentiation through customs and rituals, such as religious visions, helps her assert control on a situation that is outside her power. Her authority is ignored and belittled by the need to fit in and reject that which is the “other” and not adapted, by the need to have a fluid identity that is recognised for sameness rather than difference.


The central theme of the novel, growing up and coming of age, is dependent on the character returning from an external journey that provokes change internally, similar to that which Margarida undertook in Mau Tempo No Canal. Aunt Theophila’s condemnation of Josie’s mother stems from the cult of appearances that Carmine is not from the same background as them, and moreover he is a Lisbon. She gives reference to the fact that Josie’s mother has made a mistake in the past by having a child out of wedlock that had dishonoured the family and must not, therefore, do anything to compromise their honour once again. The condemnation of the relationship leads to his mother eloping with Carmine, in defiance of Aunt Theophila’s authority. Josie’s mother returns because of the sacrifice that losing contact with her own family, as well as her son, means. She sacrifices her own happiness because of her aunt’s disapproval but, on returning, she finds her individual power to stand up to her aunt’s authority, changing the balance of power. Her journey has changed her character into finding its individuality and challenging social conventions by losing its individual freedom.



Josie's fishing trips with John Joseph give him physical time away from the influence of his great aunt, as well as mental time away where his grandfather gives him another perspective with which to form judgement. It is through these fishing trips that he learns responsibility for his actions, he learns about the family's past that his great aunt tries to hide through an alternative version of events, and most importantly he learns to be independent and learn that actions have consequences. His grandfather also helps him construct the history of their family, setting it in a past where his ancestors were explorers that migrated to form a colony, taking myths and symbols from Portuguese history and appropriating them to glorify their past and create a homogenous and legitimate identity. When his grandfather dies in mysterious circumstances in a fishing trip, he becomes incorporated in the story by Josie, honouring his influence as well as providing a continuation for the family's identity. The alternative (hi)story that Josie inherits from his grandfather is a compromise between the identity protection by his great aunt and the construction of a noble past by his grandfather. The comment being that this is an ongoing path that the whole family has travelled since their arrival as migrants and that the new generations must inherit and travel in continuation. The grandfather's mysterious disappearance reminds us of "Sebastianismo", a symbol of hope and Portuguese identity. In the novel, the grandfather gives Josie a sense of identity and hope. The fishing trips and the construction of an alternative family (hi)story could be a reference to the epic tradition, which in itself helped to construct Portuguese identity.

The notion of inheritance of paths and fates is an important one in these novels. This is represented not only along linear time where fate is a direct result of social conventions and history inherited, but also as cyclical time in that the characters relive something which has preceded someone else and that they are fated to repeat.

In Mau Tempo No Canal, Margarida is compared throughout to Margarida Terra, an ancestor of hers, both in physical terms as well as for the similar decision they both made of sacrificing personal wishes for the good of her family. The comparison becomes more poignant when the link between the significance of the word Terra and the fate to remain in the island takes shape in the rejection of personal freedom in yet another generation. The serpent ring Margarida carries is inherited from the other Margarida, a further symbol of




the inheritance of fates and of the cyclicity in generations. At the end of the novel Margarida throws the ring overboard on her way to the honeymoon as a way of breaking the cycle of fates and gaining some control of her life so as not to repeat history in further generations.

Clara inherits the fate of “saudade” that her father as a fisherman had inherited from other fisherman before him. This “saudade” is explained in the fact that every fisherman must have something that changes with the individual and causes “saudade”, as an integral part of his identity as a fisherman. Clara inherits this part of her father’s identity and transforms it: her “saudade” is the path she must travel to reconcile the past with the present and create a future. This transformation of “saudade” into a path to travel in the future, accepting past actions, releases the sorrow element of the inherited identity into something that brings hope and evolution.

The inability of forming an unified family structure in Gente Feliz Com Lágrimas and Já Não Gosto de Chocolates also forms part of an inherited fate from the parents to the children. The parents in Gente Feliz Com Lágrimas and Já Não Gosto de Chocolates are unable to keep the family united because of the parental control, which is then reflected in their children’s inability to be happy or to keep their own families united. This breakdown in relationship with the family in Gente Feliz Com Lágrimas is a repetition of the relationship the father has with his wife’s family, itself triggered by a dispute over land inherited. This breakdown echoes the disintegration of Nuno’s marriage and his inheritance of the family’s land in the island. He is fated to return to the island in the same way that the rest of his brothers and sisters must assume control and authority from their parents. Nuno also replaces his father by taking over the role of defining the family’s identity. The circular journey perpetuates itself into the repetition of the same situations and of the same roles in each generation.

The representation of the journey in the Azorean novels we have explored is an internal as well as an external one. Migration forms a backdrop in which the character’s identity develops along linear lines, triggering personal journeys in response to social situations and to past events that repeat themselves making the character participate in a perpetual cyclical journey, a quest, an odyssey or a search for an utopic situation. Social



pressure, in the form of family authority, acts as a catalyst for the development of the character's identity, as so does the weight of history and past events. The result is the representation of a fluid Azorean identity that is as individual as the characters and as the forces that act upon them. The weight of history and of social conventions can prevent a journey as well as causing it but contribute to the formation of the character's identity. Migration stands as the connecting thread within all the novels, and within the cultural representation of Azorean identity.

Notes

ⁱ The term Azorean literature is taken to mean that literature that is produced by Azorean writers in which an exploration of Azorean cultural identity is made. The term encompasses authors in the archipelago and outside the archipelago, both in continental Portugal and in the diaspora in North America.

ⁱⁱ For a more detailed exploration of this identity see Luís de Sousa Rebelo, 'Identidade Nacional: As Retóricas do seu Discurso', in Fernando Cristovão, Maria de Lourdes Ferraz, Alberto Coelho, Eds., Nacionalismo e Regionalismo nas Literaturas Lusófonas. Actas do II Simpósio Luso-Afro-Brasileiro de Literatura, Lisboa Abril de 1994, Edições Cosmos, 1997.

ⁱⁱⁱ See Kenneth Maxwell, 'Portugal, Europe and the Origins of the Atlantic Commercial System', Portuguese Studies, vol. 8, Modern Humanities Research Board, 1992 and Robert L. Santos, 'Azores Islands', <http://www.csustan.edu/bsantos/azores.html>.

^{iv} At the time of the settlement of the islands the Portuguese, King Dom João I, allowed his daughter, the duchess of Burgundy, who was married to a Flemish prince, to send some Flemish settlers in the island of Faial as long as they recognised Portuguese sovereignty. For more information see José Hermano Saraiva, Portugal, a Companion History, Carcanet Press Ltd., 1997.

^v James Clifford, 'Travelling Cultures', Routes, Travel and Translation in the Late Twentieth Century, Harvard University Press, 1987.

^{vi} Robert L. Santos, 'Azorean Migration', <http://www.library.csustan.edu/bsantos/migrat.html>.

^{vii} This idea is what Benedict Anderson terms as "imagined communities", where a collective consciousness, developed from a common language and a shared history, joins in order to construct a sense of identity that forms the nation state. Ernest Gellner adds that the shock of the industrial revolution, the rise of the centralised political state and the delineation of ethnic boundaries that took place at the end of the 19th century also contributed to the rise of nationalism and national identity. For more information see Benedict Anderson, Imagined Communities Reflections on the Origins and Spread of Nationalism, Verso, 1989 and Ernest Gellner, Nations and Nationalism, Blackwell Publishers, Oxford, 1993.

^{viii} José Enes, 'Açorianidade de Roberto de Mesquita', in Onésimo Teotónio Almeida, A Questão da Literatura Açoriana, colecção Gaivota, p. 38.

^{ix} J. A. Cuddon, The Penguin Dictionary of Literary Terms and Literary Theory, Penguin Books, 1998, pp. 515-516.

^x *Ibid.*, pp. 543 and 964.

^{xi} Pedro da Silveira, 'Aqueles Anos de 1940 e Tal', in Onésimo Teotónio Almeida, Da Literatura Açoriana: Subsídios Para Um Balanço, Colecção Gaivota, Direcção Regional dos Assuntos Culturais, Angra do Heroísmo, 1986, pp. 33-42.

^{xii} Antonio M. B. Machado Pires, 'A Viagem na Literatura Açoriana', A Carreira da Índia e as Rotas dos Estreitos, Actas do VIII Seminário Internacional de História Indo-Portuguesa, Angra do Heroísmo, 1998.

^{xiii} The notion of Utopia is one where an ongoing search for something unattainable provokes a journey, mental and physical, giving the person a series of situations and trials that test his or her ability to adapt and evolve in order to reach a given goal. The notion of Utopia is one that can never be attained, an idealised state of happiness and contentment that contrasts with the realisation of dissatisfaction with the present and, as such, ever changing and evolving. For more information see Jan Relf, 'Utopia and the Good Breast: Coming Home to mother', and Krishan Kumar, 'The End of Socialism? The End of Utopia? The End of History?', in Krishan Kumar & Stephen Bann, Eds., Utopias and the Millennium, Realition Books, 1993.

^{xiv} The terms "Pico" and "Lisbon" is taken as an euphemism for an immigrant from the Azores, in particular the island of Pico, as opposed to those from continental Portugal. The geographical difference between the Portuguese migrants made for a tension in which identity is celebrated not just as a matter of intellectuality but also as a means of building a sense of community and support. This stemmed from the centralised system imposed by Salazar's dictatorship which meant, for many non-continentals, that to be "Portuguese" meant adopting continental Portuguese or even Lisbon customs. American society allows the non-continental migrants to be able to express their identity and that, as Leo Pap explains "In some locations, at some periods, the line-up was not Continentals versus Islanders, but rather Continentals plus Madeirans versus Azoreans." Leo Pap, The Portuguese Americans, Portuguese Continental Union of the U S A, 1992, p. 159.

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