

Sandra I. Sousa. *Portugal segundo os Estados Unidos da América*. Theya Editores, 2021. 144 pp. ISBN: 9789899012387

It is important to note, at the outset, that Sandra I. Sousa's *Portugal segundo os Estados Unidos da América* is part of Theya Editores book series "Portugal segundo..." which provides readers with insights into how Portugal as a nation-state, cultural entity, and Portuguese-ness are perceived and articulated in other specific countries and their political/public spheres. Sousa's particular intervention here, focusing on the perceptions and inscriptions of Portuguese communities and select high-profile individuals of Portuguese origin in the United States as well as interconnected geo-cultural and political views on Portugal itself, emphatically fulfills Theya Editores objectives for its series. Written in eloquent, sophisticated, and accessible prose, Sousa's writing is a prime example of the broad reach that academic writing and research can have.

With the long and rich history of Portuguese emigration to the United States as well as the complex history of political relations between both nations and states, Sousa's task in selecting and framing the project is surely daunting for the fact that, inevitably, there would be much left unsaid. One book on such a broad scope is simply not enough space. Nonetheless, Sousa's approach to the undertaking offers readers — academic and general readerships, experts and non-experts — ample inroads into the intercultural relationships and historical webs connecting Portugal and the United States. In the process, Sousa masterfully interweaves different disciplinary approaches — historiography, anthropology, and critical theory — in the contexts of Portuguese migrant communities in the US and centering on diverse forms of cultural production including Portuguese-American literature, intellectual production, film, visual arts, music and dance genres, and cultural traditions.

Following a brief preface by Luís Faro Ramos, President of Camões — Instituto da Cooperação e da Língua, Sousa's introductory sections on methodology, scope, and theoretical conceptions of intercultural exchange and migration ranging from cultural memory, transnational affect, and ethnic representation provide readers with not only a well-structured roadmap, but also an important theoretical toolbox with which to read the ensuing chapters. Following these brief chapters, the first four of 29 in total, Sousa could have started with any of an amalgam of launch points in the history of US perceptions of Portuguese-ness and Portuguese bodies. Importantly, though, Sousa, in the chapter, "Estudos Pioneiros," introduces readers to the discursive and economic webs of racialization that Portuguese immigrant communities have faced in the United States. In this respect, she recalls specifically what became known as the "Big Dan rape case" of 1983, in New Bedford, Massachusetts, which saw not only the accused Luso-American men racialized in particular ways, but also the broader Portuguese-American community, with media outlets and officials going so far as to demand the deportation of all Portuguese from the US. Sousa importantly delves further into the racialization of the Portuguese in the US by drawing upon one pioneering study, of many, on this topic from a critical vantage point, George Monteiro's 1979 article, "'The Poor, Shiftless, Lazy Azoreans': American Literary Attitudes toward the Portuguese." In dialoguing with Monteiro here, Sousa sheds particular light on the ways in which Portuguese bodies are constructed as deviations from 19th and 20th century Anglo-Saxon Protestant conceptions of whiteness.

The next five chapters, from three to seven, focus on the development of Portuguese-American literature, paying particular attention to early writers of Portuguese descent like John dos Passos in chapter three before offering panoramic analysis of this development in chapters

four and five, and finally highlighting the works of contemporary Portuguese-American writers Katherine Vaz and Brian Sousa in chapters six and seven respectively. The following three chapters then shift our attention to cultural traditions of Portuguese-American communities and Portuguese musical genres (with special attention given to Fado) and how these are perceived and inscribed in dominant US circles of consumption and the US public sphere. Sousa then focuses on the representation of Portuguese bodies in US cinema in chapter 11, providing readers with a cogent historical overview of the topic spanning the early decades of industrial American film production, and enriched with apt critical analysis of ethnic and racial discourses. Films discussed in this chapter include Howard Hawks's *Tiger Shark* (1932), Lloyd Bacon's *He Was Her Man* (1934), Victor Fleming's *Captains Courageous* (1937), Henry King's *Deep Waters* (1948), Richard Thorpe's *All Brothers were Valiant* (1953), Donald Petrie's *Mystic Pizza* (1988), Dan Ireland's *Passionada* (2002), and Tom O'Brien's *Fairhaven* (2013).

The next chapter, "História da Arte Portuguesa Segundo o Olhar Norte-Americano," traces a genealogy of the historicization and reception of Portuguese visual arts in the US. In doing so, Sousa offers a capacious overview of US scholarship on the Portuguese arts and the prevalent themes that have been highlighted. The chapter also highlights important exhibits of Portuguese art across US cities such as Newark, Chicago, New York, and Washington D.C. Chapters 13 through 24 offer biographies of Portuguese-American figures renowned in different spheres and fields: scholar, writer, and university professor Onésimo Almeida; architect William Pereira; painter and sculptor Nathan Oliveira; chef and restaurateur Isadore "Izzy" Gomez; filmmaker Bruno de Almeida; photographer Pete Souza; guitarist and vocalist Joe Perry; Rhode Island politician Marie Teresa Paiva-Weed; molecular biologist Craig Mello; neuroscientist and university professor António Damásio; and former soccer player of the United States men's national team Claudio Reyna. The book concludes with a prognosis of future connections between Portuguese communities in the US and the Portuguese state, taking as a case study those communities based in Rhode Island.

All in all, *Portugal segundo os Estados Unidos da América* is a pleasant and engaging read, and intellectually exhilarating in the way it moves through cultural forms, historical contexts, and interconnected discourses. It is a delightful academic and historical experience in book form. It is impressive in its breadth as well as in the depth it manages to reach across many different spheres of cultural production and historical periods in a relatively short book. At some level, and in glimpses throughout the book, Sousa's interdisciplinary, yet at times poetic, prose belies someone who is not only a scholar of the topics so masterfully discussed, but that has also lived in and betwixt both Portugal and the United States.

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