

# Anita Garibaldi: A Brazilian Heroine in North American Literature

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**Abstract-***The overarching theme of the present paperwork lies in casting some light to the historic Brazilian character of Anita Garibaldi (1821–1849) in order to draw the public's attention to distinct perspectives other than the official one. So as to achieve these goals, the romance studied was written by Dorothy Bryant in 1993 and it is called Anita, Anita. With a flowing language, the author was able to present Anita herself, the idealist, the wife, the lover, and the mother. In this literary work she is not shown as a simple shadow of Giuseppe Garibaldi (1807–1882), her husband, anymore, she is a sensible and political woman who wants to follow what she considers to be fair. Thus, this study consists in a brief discussion concerning possibilities for the historical novel writing and how the preferences chosen by the author might affect the perception of the characters and the historical past itself in the course of History.*

**General Terms-** Literature. Compared Literature.

**Keywords-**Anita Garibaldi; Giuseppe Garibaldi; Latin American Historical Novel; Contemporary Historical Novel of Mediation.

## 1. INTRODUCTION

Historically, Anita Garibaldi (1821–1849) is known mainly in Brazil, Uruguay and Italy due to her presence in battles in favor of free republican nations in these countries, always in the company of her husband, the Italian sailor, Giuseppe Garibaldi (1807–1882). In North American Literature, Anita has two well recognized appearances, first in 1969 with the romance of Lisa Sergio called *I Am My Beloved: the life of Anita Garibaldi* in which there is the story of this character who loved Giuseppe Garibaldi above every single thing, even herself and her children, she was meant to be with him, that was her fate. This work, therefore, revitalizes the historic background of Anita, giving her a great deal of attention besides reassuring the historiographical speech. Such configuration of a historical character in a romance, besides the ideology presented along the plot, shows a good example of a traditional modality of historical novels. In *Anita, Anita* (1993) the Brazilian character reappears in North American scenario, but now in a divergent sense. This woman is valuable for her own sake, for being herself. Even before meeting Giuseppe Garibaldi she had a political view on the incidents that had been happening in Brazil by that time. She was opinionated, but clearly sensible. To be able to follow a man exactly as she did, she

had to be a lot more than in love with him. Assuming that this woman did everything because of the love she felt for her husband is simplistic, because Anita was more than that. There was a deep feeling, surely, but there was also strength, which may have been the motto of her life.

## 2. THE NARRATIVE OF ANITA, ANITA (1993) – NEW PERSPECTIVES ON A BRAZILIAN HEROINE

The work of Dorothy Bryant (1993) is divided into two distinct kinds of chapters; one that has Giuseppe Garibaldi in the narrative focus telling Manuela Saénz (1797–1856) everything about his life, mainly his feelings for the seeking of a free nation and his love for Anita. It is relevant to highlight at this point who Manuela was, once she is, even not appearing in the dialogues, the interlocutor of Giuseppe. Manuela Saénz (1797–1856) was an Ecuadorian woman who fought for the independence of the Spanish colonies in South America beside her lover Simón Bolívar (1783–1830). Manuela has been recognized as “the liberator of the liberator”; she is a symbol of boldness and bravery for being a patriotic and an idealist woman. Thus, it is this woman who Garibaldi visits, a person who bears great resemblance to Anita Garibaldi.

The other kind of chapter is narrated in the third person singular, with a heading situating the year and the place that the story is set. It is in this second one that the reader gets in touch with the story of Anita and everything she went through. Both kinds of chapters are interleaved; there is first Garibaldi's point of view and then a wider perspective with the focus on Anita herself.

The romance starts with the visit of Garibaldi to Manuela Saénz in 1851. This meeting is historical and not only has Bryant's book taken advantage of this moment as the outset of its plot, but also an Argentinian one called *Anita cubierta de arena* written by Alicia Dujovne Ortiz (2003). The fact of this visit has contributed to authors as a source of theme inasmuch as there are many aspects in which Manuela Saénz could be compared to Anita Garibaldi, for instance: both of them left their husbands, fought for revolution, and had love relationships with foreigners. Symbolically, visiting Manuela two years after Anita's death was a chance of telling Anita what he had not been able to tell so far.

The plot set in *Anita*, *Anita* (1993) is reduced to one day, to some hours that Giuseppe spends at Manuela's home. There, in this atmosphere, he relives his whole life. This is the moment in which he decides to remember Anita, to say her name again to bring her back to his life.

"There. I have spoken her name. Anita. I have not been able to say her name since I held her, and shook her, and tried to call her back to me. For two years I could not say – Anita. To her name was a stab of pain through my heart. To speak it might start a vibration in which my very soul would crumble." (BRYANT, 1993, p. 4).

The story then, changes the narrative focus and turns to "1834 - Laguna, Santa Catarina, Brazil". The story of Anita will now be told. Since the very beginning, it is clear that Anita is different from everybody else. She does not behave like the others and has no interest whatsoever in Manoel, a cobbler, who also lives in Laguna and wants to marry her. It becomes clear in this chapter that she has a critical sense, once she thinks about her origins and the range of possibilities that life might offer her, as in:

"To the east the vast Atlantic Ocean. Sometimes she stares at it for an hour, imagining that she can see the shores of Africa and Europe, those older worlds that launched the grand merchant and slave ships that brought her ancestors here a century ago." (BRYANT, 1993, p. 7).

Anita, later, visits Yvanga, a fortune teller, who reads her future warning her of a relationship with a man in "red hair, long red hair" (BRYANT, 1993, p. 12) who will bring her "danger and pain and an early death" (BRYANT, 1993, p. 13). So as to live, Anita may decide to marry Manoel. The story goes on showing the point of view of her mother declaring that Anita is "the most awkward of her daughters, unteachable, incapable of learning the fine traditional lacework, incapable of anything but simple mending and hemming." (BRYANT, 1993, p. 14).

Anita decides, thus, to marry Manoel, but before she makes sure he knows she does not love him, but he insists, saying that she will after they "become mother and father

to the same baby." (BRYANT, 1993, p. 24). After two years of marriage they still do not have a baby what causes discomfort to everyone around them. The battles in the Ragamuffin Revolution (1835–1935) are getting closer to them. Manoel tries to keep himself neutral until the last moment. When he understands he has to take sides, he joins the imperial army, and, in the end, due to Anita's unwillingness to follow her husband, he leaves her, and she feels free at last. "She lies awake, realizing that he is leaving. She feels suddenly light and free. She feels like a boy leaving home at seventeen, the whole world to wander." (BRYANT, 1993, p. 45).

Garibaldi tells Manuela about his approximation to Laguna in order to make it the capital of a novel republic. The wreck of the ships commanded by him is highlighted at this part. He loses friends and arrives in Laguna feeling depressed. At the moment he sees her through a telescope, he falls for her. With a view to explain to Manuela what Anita was like, he describes her like that,

"There was, in the way she moved, a freedom, a strength, a spontaneous natural grace I have seen in no other woman. I watched her and I thought this is the free woman that Saint-Simonians preached, the woman of the future, strong and bold, frank and simple, the proud companion of a man brave enough to – pardon me." (BRYANT, 1993, p. 61).

In a meeting at Anita's brother's home, they meet and fall in love with one another immediately. In a conversation, they set an agreement that he would always take her with him. From this moment on, they are together. Anita goes on board and becomes part of the crew. She turns out to be at first a real soldier, but, in a battle, she accidentally shot John Grigg, Garibaldi's partner. Since then, she never shot a gun anymore. She worked carrying ammunition and also nursing the wounded, as Garibaldi says "she saved many men this way, but she never again used a weapon." (BRYANT, 1993, p. 83).

In January, five months after their first meeting, Anita got pregnant. Laguna was already past in their lives and, unfortunately, the attempts to turn that city into a republic did not go much further. During a battle, Anita falls in a trap and as Garibaldi and his men did not realize it at first, she is left behind. Within a few days, she finds a way to flee and makes do the way she can into the wild always trying to find any sign of Garibaldi. Eight days later, Anita arrives. Months after that Menotti, the son, was born under severe exterior conditions.

The fights and the revolution in the South part of Brazil go until 1945 when there is an agreement between the government and the revolutionaries. Nevertheless, in 1841, Garibaldi and Anita move to Uruguay and start taking part in battles there, always for the same cause: the independence of nations from imperial powers.

In Uruguay, they stay in the city of Montevideo, which Garibaldi declares to be his second home and where they stay for seven years. "If I am the son of a nonexistent Italy, I must be the godson of the real tangible, fragile Uruguay." (BRYANT, 1993, p. 134). There, there was also an Italian

movement that aimed at proclaiming a free Italy, in which Garibaldi soon got involved.

In Montevideo, comments rise concerning Anita's husband and the image of Garibaldi might lose prestigious should he be in a relationship with a married woman. In order to avoid major problems, they decide, against her will, to marry in a church, having untrue witnesses to certify she was single. In Giuseppe words: "It takes many lies (...) to achieve respectability. If there were any other way..." (BRYANT, 1993, p. 145). The wedding happens and Anita cannot forget Yvanga's augury: "Her prophecy is coming true. Anita will marry the red-haired stranger, but this wedding will be no happier than the first one was." (BRYANT, 1993, p. 145). Anita may have foreseen at this moment what there was yet to happen.

It is in Montevideo that their second and third children are born, Rosita and Teresita. While Anita was expecting Rosita, she found out Garibaldi had betrayed her during a long period of battles. He does not hesitate in telling her what had happened out there and she listens to his confessions: "It was a blessing. You wanted honesty, miacara. I must give it to you. She saved my sanity. (...) She is a decent girl. Worth loving. She loved me. You said be honest. I loved her. Loving her saved me." (BRYANT, 1993, p. 154).

The marriage, then, loses its balance. And from that time on, Anita gets involved in some arguments with other women and also with her husband. Garibaldi has to fight during Montevideo's resistance and, in an expedition in the course of the war, he leaves her alone for some months. Anita gives birth to Teresita during this period, naming her third child after Garibaldi's dead sister. It is also during this interval that Rosita gets sick and dies. Anita faces these harsh situations without her husband's help, but with the help of some neighbors. When the news reach Giuseppe, he sends Aguiar, his closest friend, to go to Montevideo and take Anita and their children to join them in Salto.

"Anita is indifferent, then anxious, as the bustle of packing and leaving stirs up the air, threatens to disperse the cloud that protects her. She must remain more still than ever, to keep the cloud from dissolving into misty shreds drifting away in the disturbed air. If she can only hold the cloud a little longer, she will become part of it. She will drift away with it to where they cannot hurt her anymore." (BRYANT, 1993, p. 205).

What followed next was the victory of San Antonio, which Garibaldi had not planned beforehand, but even though succeeded and because of that, he made a name for himself in Europe. Due to the danger Garibaldi and his family were exposed and having heard about some premises of revolution in Italy, Garibaldi decides to go back to his homeland. First, Anita and the children went along with other wives and children of Italian Legionnaires, the men left Montevideo three months later.

Their arrival in Italy, more precisely, in Nice, happened as planned and the men could count on a crowd waiting for them and giving them the necessary support. Garibaldi

confesses to Manuela: "(...) that, I now know, was the high point of my life, which in my ignorance I believed to be only the first step toward the fulfillment of all my dreams." (BRYANT, 1993, p. 223).

As soon as Garibaldi arrives in Italy, he joins the fights for a free land, and Anita decides to follow her husband. In arguments with her mother-in-law, it is decided the children would stay with Garibaldi's mother while Anita would also go to war. In March 1949, they were in Rieti where they spent two months so that they could enter Rome, period that had been hard as a result of hunger and thirst.

The fourth pregnancy of Anita led her to come back do Nice to look after her health. Garibaldi, then, by dint of the discovery of France betrayal, decides to march to the capital. There, after a small victory against the French they were obliged to evacuate the city, and to go to the mountains, seeing that the French troops outnumbered them. Months later, by realizing the war was far from an end, Anita, even pregnant, decides to meet Garibaldi in Rome and fight by his side even though Garibaldi's men were not succeeding in the battles. It is at this moment that Garibaldi's promise made to Anita that she would finally be in Rome one day has come true, surely not in the way they had expected, but Anita had finally been to the city she had been dreaming to be for the last ten years.

From June to August 1949, Anita fought in the company of Garibaldi, doing what she could and acting as if she were a man, assuming the decision of having her hair cut because of its weight. During these months they battled in distinct cities like Tivoli, Monterotondo, Terni, Todi, Orvieto, Cetona, Chiusi, Montepulciano, Arezzo, Citeria, Sant'Angelo in Vado, San Marino and Cesenatico. By the time they arrive in Comacchio, Anita is seriously ill and gives signs of not being well, but she would not give up hope.

In Comacchio, Garibaldi's men were running out of time and they couldn't stay there anymore. Anita, even being profoundly sick, knew they had to move. In her hallucinations she asked Garibaldi not to leave her alone:

[...] "Don't leave me! Take me with you! I won't slow you down, not for long. A day, a few hours, don't leave me to die among strangers. Wasn't I ready to die with you a thousand times, and now you want to leave me! Damn you, Peppe, you'll be rid of me soon enough, but don't leave me here." (BRYANT, 1993, p. 300).

It does not take long and Anita dies. Garibaldi cannot stay there anymore and another place had to be found for them to hide. The story, therefore, comes to its ending with Garibaldi returning to Nice and telling their children about what had happened to their mother.

Right by Manuela, he apologizes for having taken her whole day and questioning why so many people have died, but him. He says, in the end, that the unification spirit who lived in him has died together with Anita. In his words: "Ten years of struggle, exile, lost causes. Ten years of love and hope. Fighting was our victory. Wandering was our



home. She was my youth, my hope, my life. My Anita, Anita.” (BRYANT, 1993, p. 302).

### 3. THE PERCEPTION OF ANITA GARIBALDI (1821–1849) BY MEANS OF A HISTORICAL NOVEL ANALYSIS

The work of Dorothy Bryant (1993) in the light of the theories about the historical novels has proved to be a suitable example of how this genre, after a long period of traditional writings, can focus its attention on real characters, but presenting a distinct possibility of configuration concerning the historical discourse which has ennobled them so far. Garibaldi is not the bravest man anymore, as he was supposed to be seen in the traditional modality of the historical novel which always focused on great men and their heroism. This traditional perspective has been used to share the same point of view attributed to heroes and their achievements by the historiographical discourse through fictional writings. The perspective under which the novelist presents Garibaldi's life leaves it clear that he was also afraid and unmotivated a couple of times. Under this new novelistic point of view Anita herself is presented as a reasonable and intelligent woman, willing to fight for what she considers to be fair, sharing by this way a protagonist space beside her husband. The author provides the reader with new possibilities and points of view which differ from the historical fact. Thus, in order to analyze the extent to which Bryant's work reassures the historical aspect or widens its edges to several possibilities that not always corroborate the historical past, some theoretical resources are going to be the basis to this work. The historical novel has its outset with the works of Walter Scott (1771–1832) whose writings were used as the basis to the studies of Gyorgy Lukács (1936-7) in the first decades of the twentieth century. The peculiarities of this kind of genre were established by Lukács after realizing the recurrent pattern of Scott's writings. They are: the narration development is in a previous past than the one lived by the author; a fictional plot happens at the historical time; the fictional plot is the most relevant part, being in the narration foreground; and the historical facts run through the whole work, nevertheless, they are just in the narration background.

This specification of work was entitled as the modality of Classical Historical Novel, a kind that had its most recognized form in the stories of Walter Scott at a time that needed to relive the past and, because of that, known characters would not be effective, since the hero should be the social representation of the period, as in: “He (Scott) strives to depict the struggles and oppositions of History through men who, in their psychology and destiny, always remain as representatives of social currents and historical powers” (LUKÁCS, 2011, p. 50).

By these characteristics, it is not possible to affirm that *Anita, Anita* (1993) is a historical novel in the sense that Lukács (2011 [1936-7]) specified, since the main characters are not fictional, they are historical ones.

Another aspect is the importance given to the battles and wars in *Anita, Anita* (1993), they are not simply in the background, they occupy a relevant part in the narrative, everything happens due to the historical events and by virtue of them.

Following the trajectory of this genre of hybrid writings we can see that a turning point to this kind of writing happened simultaneously in America and Europe, the Scott pattern was disrupted by two novels *Xicoténcatl* (1826) by an anonymous Mexican writer and *Cinq-Mars* (1826) by Alfred de Vigny (1797–1863). In both writings there was the presence of historical characters in the foreground of the narration. Márquez Rodríguez (1996, p. 37) comments about the work of Vigny: “In this novel of Vigny the Scott terms scheme are reversed as for the personality of the characters. For the French man the main action lies in the great historical heroes.” The same tendency was corroborated by the French writer Victor Hugo (1802–1885): “This same tendency inaugurated by Vigny, though more attenuated, is also found in Victor Hugo (1802 – 1885), whose novels in its historical character not only extol certain heroes, but also they intend to extract moral lessons from the historical past, and even rectification patterns that the novelist considers to be present mistakes.” (MÁRQUEZ RODRÍGUEZ, 1996, p. 37).

This pattern of writing was later named as the modality of Traditional Historical Novel, in which the main characters are real ones. Nonetheless, the stories follow a similar pattern when compared to the classical model, there won't be a great deal of criticism and the official story will be used. For this kind of novel, it is possible to think of authors and positivist historians coming together, focusing on the same speech and perspective. In a few words, the traditional standard corroborates the historical meaning of their characters, but they do not apply new significance to the History. Due to that, *Anita, Anita* (1993) cannot be considered a Traditional Historical Novel once the development of the romance provides the reader with a critical writing that does not reassure the historical speech, but creates distinct possibilities for it to be revisited.

Dorothy Bryant (1993) produces a narrative that can be applied to the new configuration of the hybrid writing of History and fiction that emerged in the twentieth century, the one in which History and fiction are not so easy to be differentiated. Concerning the aspects of the historical novels, two can yet be mentioned. The New Latin American Historical Novel, defined first by Fernando Aínsa (1988-1991) and later by Seymour Menton (1993), puts forward a new analysis perspective to the novel in which the literary work offers a revisitation of the historical past in order to present well known personalities by means of different perspectives. The main characteristics of this genre lies on the subordination in different levels to the historical period that the work refers to, the aware distortion of the narrative by dint of exaggeration and anachronism, the fictionalization of historical characters, the presence of the metafictional and intertextual resource, and the use of Bakhtin concepts,

such as: dialogism, parody and heteroglossia, besides a great deal of linguistic and formal experimentation which was the guide line of the new Latin American narrative of the “boom period”, the first studies about this new modality of historical novels were developed by the Uruguayan writer Fernando Aínsa (1988-1991), and in his article “La nueva novella histórica latinoamericana”, published in 1991, in Mexico, he mentions that: “Parody writing gives us, perhaps, the key in which a new historical narrative can be synthesized. Historiography, by giving way to the demolishing look of fictional parody, at the critical distance from the romanticized discredit that reveals humor, if not the grotesque, allows us to recover the forgotten human condition. [...]. The parody deconstruction re-humanizes historical characters transformed into marble men’.” (AÍNSA, 1991, p. 85).

Even though Bryant’s narrative (1993) is, without any doubt, a critical rereading of the past, it is not possible to consider it a perfect example of this modality of the hybrid writing we are working with. One of the main goal in this kind of writing is the deconstruction of great heroes by means of the use of written strategies such as parody, carnivalization, irony, intertextuality, linguistic and formal experimentalism and others.

The other theoretical study about the trajectory of this genre, concerning a possible classification of Bryant’s narrative (1993), was developed by Fleck (2011). In his point of view, the most recent hybrid novels are produced under a sort of “mediation” between the more conservative characteristics of the traditional modality and the highly deconstructive ones applied in the production of new Latin American Historical Novels and historical metafiction. Fleck (2011) defines this modality as the Contemporary Historical Novel of Mediation, and it happens to be less experimental than the type studied by Aínsa (1991), Hutcheon (1991) and Menton (1993), which means that the Mediation modality still gathers the same criticism and some other characteristics present in the New Latin American Historical Novel conjugated with other common ones in the Traditional modality. It results in a historical novel in which the past aspects are approached in a more fluid manner, with a use of language much closer to the one presented in nowadays communication, and told in a chronological way. This tendency is the one which has been found more frequently all over America in our days:

“Such trend [...] has also influenced the production of historical novels within the scope of the discovery poetic from the 1990s in all America and it constitutes, nowadays, the most recurrent hybrid text of History and fiction.” (FLECK, 2011, p. 84).

It is possible to verify that *Anita, Anita* (1993) presents the aspects of the Mediation genre with a plot offering the reader a contrasting point of view, highlighting the representation of the past in a critic and revitalized way, without the prior intention of being highly deconstructive.

The first aspect of the Contemporary Historical Novel of Mediation consists in: “The fictional recreation of an event [...] constitutes a critical rereading of the past, [...]”.

(FLECK, 2011, p. 93). In *Anita, Anita* (1993), the historical period with the greatest importance in the novel is the Ragamuffin Revolution (1835–1845). However, other historical events are mentioned in the book, such as: the movement named “Italian Legion” (1846–1848) in Uruguay and the “Italian Unification” (1831–1929) in Italy. When it comes to the Ragamuffin Revolution (1835–1845) some excerpts can be pointed out:

“In May of 1837 our crew of twelve (including Rosseti, Mutru, and other Italian Friends like Luigi Carniglia) sailed our brave little boat from Rio. As soon as we were out of the harbor, we hoisted the red, yellow, and green flag of Rio Grande do Sul, captured a larger Brazilian ship, and offered freedom to the black slaves on board, most of whom joined our crew and our cause as we sailed south.” (BRYANT, 1993, p. 37).

Needless to say, Giuseppe Garibaldi, at the moment that he decides to join this Brazilian war, does everything he judges necessary, even if it means capturing ships for the cause he is fighting for. Another fragment the book draws attention to is the fact that Giuseppe Garibaldi led the endeavor still during the Ragamuffin Revolution (1835–1845) in which the ships were carried by animals on land before getting to the shore, as in:

“We sailed the ships up to the northeast end of the lagoon and found a fairly solid stretch of land, where only about fifty miles of marshes lay between us and the ocean. There, in that remote village, lived a man whose engineering genius might never have been called forth were it not for a wild idea of mine. He designed and built four huge pairs of wheels with four strong axles. We gathered two hundred oxen, hitched them up, and hauled the two ships overland to the ocean, fifty miles in three days. Yes, from that you can imagine how tiny our fierce ships were. Still, it was a feat without precedent. Oh, you have heard the story before? Yes, it is becoming a legend of the country, (...)” (BRYANT, 1993, p. 48).

This passage has been one of the emblematic images related to the Ragamuffin Revolution, and, in the writing, the character restates the importance of that action, even though what followed next did not happen as expected. “Few people who tell the legend know its disastrous ending.” (BRYANT, 1993, p. 48).

The second characteristic of the Mediation genre is: “The fictional reading seeks to follow the chronological linearity of the recreated events, [...] promoting retrospectives or advances in it by the use of analepsis and prolepsis. [...]” (FLECK, 2011, p. 93). The work of Dorothy Bryant (1993) does exactly that. The story is based on two kinds of narrators, but it does not influence the chronological series of events, and it flows in harmony.

The story itself is told in “flashback” or “analepsis”. It is Garibaldi going to Manuela Saénz’s house and telling her or even confessing to her a lifetime of battles filled with achievements, but also losses. For example in:

“I have fought to unify my Italian homeland, to liberate Brazilians, to save Uruguayan freedom. Yet, did I ever save or liberate or unify anyone? The Republic of Italy is



still only a dream. Here, on your continent, I struggled vainly, blindly, for the dreams of others, dreams I am not sure I really understood.” (BRYANT, 1993, p. 4).

Some extracts of the narrative, though, are told in advance, configuring what can also be called “flashforward” or “prolepsis”, which happens when Garibaldi advances something that will be mentioned further in the narrative. Two examples of “flashforward” were used when Garibaldi talks about his children: “Excuse, me, Doña Manuela. A man moved to tears twice in only a couple of hours is surely getting old and feeble. Yet a father who would not cry over a child like Rosita would be no man at all.” (BRYANT, 1993, p. 150). At this time, nothing had been said about the death of his second child, Rosita. Nevertheless, by saying so it is implicit that something sad would certainly happen. Another example of “flashforward” is in:

“Poor, boy, poor orphan, hardly knowing either father or mother for most of his little life. What will become of him? What does he say to his sister and brother now that he can think, can ask questions? Does he cry for his mother? Does he remember that he ever had a father?” (BRYANT, 1993, p. 213).

This excerpt mentions how Garibaldi feels about his fourth child, Ricciotti who was only one year old when his mother, Anita, died, and had an absent father throughout his life. The whole quote is a confession made to Manuela, while he was still talking about the conception of him, in Uruguay after a victory in a battle, late at night.

The third peculiarity of Fleck’s (2011) study is: “The narrative focus, sharing the purposes of the new history, privileges peripheral visions in relation to the great events and historical characters, (...)” (FLECK, 2011, p. 93). As for this characteristic, it is possible to observe that despite the fact that Garibaldi, a well-known warrior, is telling a great part of the story, he says that through a peripheral angle, as a man who lost the mother of his children, his friends and did not succeed as much as he wished. Anita, to whom the story focuses, is seen and portrayed as a critical woman, a fighter and a visionary. She gets the merit and the value in this novel. The author gives her a praiseworthy space in the narrative.

With regard to the fourth trait of the Mediation genre it is the “The use of a mild and fluid language in opposition to the baroque and linguistic experimentalism of the new Latin American historical novels. (...)” (FLECK, 2011, p. 93). In *Anita, Anita* (1993), the language used is predominantly formal and advanced grammar tenses are applied, such as: inversions and inverted conditionals. However, sentences are not complex and the story flows smoothly. It is also valid to point out that some words and phrases are written in Portuguese, Spanish and Italian, approximating the reader to a more real context.

As for the fifth attribute, it consists in “The elaboration of the contemporary historical novel of mediation, also, takes advantage of resources such as parody and intertextuality, (...)” (FLECK, 2011, p. 93). The work of Dorothy Bryant (1993) creates relevant intertextualities with another

recognized work concerning the life of Garibaldi. For example: “Last year I wrote a book. My friends insisted that I must write my memoirs, an account that will inspire young Italians when the next flame of revolution arises out of the ashes of 1849 and I again return to lead them. (...)” (BRYANT, 1993, p. 146). This passage makes reference to the book *The Memoirs Of Garibaldi* written by Alexandre Dumas (1961) and as the narrator continues talking, he comments about some intentional distortions done by him of the historical facts, as in:

“Nevertheless, I acceded to my friends. I wrote the story of my life, the story of all my defeats, and, whenever and however I could, I turned them into victories. I extolled the courage of all the men who died. (That much was true; they were often desperately courageous as well as desperately brutal.) I used the word “honor” over and over again, especially when I wrote about my first year as an officer in the Uruguayan Navy, which did not even exist at the time of my appointment. (...)” (BRYANT, 1993, p. 146).

The critical aspect of the Bryant’s writing shows how the aforementioned work was possibly done. Anita, Anita (1993) provides the reader with an alternate possibility of the historical fact, inciting that the book of Garibaldi’s recollections was probably placed to some biased distortions.

The sixth characteristic of the Contemporary Historical Novel of Mediation is the “Use of metanarrative resources or the narrator comments on the production process, yet, these do not constitute the global sense of the text. (...)” (FLECK, 2011, p. 93). *Anita, Anita* (1993) does not present this trait in its narration. One of the reasons might be the fact that the story is written partly in the format of a confession – in the first person of the singular – and partly in the third person of the singular, creating two distinct polarities that have succeeded in showing the plot of a historical couple through two kinds of narrators and in a critical way.

#### 4. FINAL REMARKS

*Anita, Anita* (1993), by Dorothy Bryant, contributes to the recent aspects of the American Historical Novels in a way that it provides the public reader with a distinct prospect of the Brazilian historical character of Anita Garibaldi. Classical and Traditional Historical Novels about this subject have been written in concordance with the historiography speech, seeking for the legitimacy of its heroes. What happens in the writing of Dorothy Bryant (1993) is a critical subversion of the former narrative, following the Contemporary Historical Novel of Mediation pattern, established by Fleck (2011). Anita Garibaldi would be involved in the war even if she had not married Giuseppe Garibaldi, only for the sake of having a political mindset determined to act fairly.

History and fiction have been seen and faced as unconnected modalities – the historian is in charge of the fact and the writer is responsible for the literary quality –.

Nonetheless, the hybrid novels have been constantly offering a tenuous line between “fact” and “fiction”, filling out spaces the historical speech cannot fill itself, contributing, then, to the fact that possibly forgotten and subjugated individuals by the positivist approach may be at this time realized and valued. Carlos Mata Induráin (1995, p. 37) underlines that: If in History, a man can seek his own identity, the historical novel helps him to avoid the amnesia of the past at a time that also needs roots and hopes. Thus, in this interlude, in this expectation, this is the place of the mediation standard in America. It gives the reader a new breath in the face of official speech, allowing all possible conditionals to become reality in the literary universe.

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