



## **Anita Garibaldi: A Brazilian Heroine in a Traditional Perspective**

**Marina Luísa Rohde<sup>1\*</sup> and Gilmei Francisco Fleck<sup>2</sup>**

<sup>1</sup>*Western Paraná State University São João, 5836. Apt 31, Toledo, Paraná, Brazil.*

<sup>2</sup>*Compared Literature and Translation, Western Paraná State University, Rua Pio XII, 296 – Apt 504, Cascavel, Paraná, Brazil.*

### **Authors' contributions**

*This work was carried out in collaboration between both authors. Both authors read and approved the final manuscript.*

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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 the fact that this fictional writing has been used to corroborate the historical past. So as to achieve these goals, the romance studied was written by Lisa Sergio in 1969 and it is called *I Am My Beloved: The Life of Anita Garibaldi*. With a rather clear language, the author was able to present a piece of fictionalization of History, praising what has so far been recorded as the truth. In a nutshell, this novel aims at reassuring the official past, nothing is reviewed and nothing is retold, Anita keeps being seen as a heroine solely because of the love she felt for Giuseppe Garibaldi (1807 – 1882). As for the theoretical resource, the study is based on the researches conducted by Lukács (2011), Márquez Rodríguez (1996), Albuquerque and Fleck (2015) and Fleck (2017). This study seeks to pay attention to the figure of Anita Garibaldi as well as the different modalities of historical novel, especially the traditional one, and the defining features of this category of novel.

\*Corresponding author: Email: [marinaluisar@gmail.com](mailto:marinaluisar@gmail.com);

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## 1. INTRODUCTION

Ana Maria de Jesus Ribeiro (1821 – 1849) comes to the official History as Giuseppe Garibaldi's wife (1807 – 1882) who she followed for a period of ten years in battles in Brazil, in Uruguay and in Italy. Her image gets recognition and starts to be valued in Brazil only from the 20th century, once the paternalist system of that time ruled the mentions to this historical character by her performance in a male extent, mainly.

Fairly little is known about her life, her birthday is not accurate, being linked to 1821 by the exclusion of other options. The record book of Laguna – her hometown – from the years of 1820 – 1824 has not been found as there is also no information concerning her birth certificate. The researcher [1] in her biography argues exactly about that: "Why, strangely, this book is missing, the one from 1820 to 1824. And why this, when there are in the Episcopal Archives all the others? Who has it? Where is it?"

When it comes to her youth, it is known that Anita had nine other siblings, she was the third oldest child. Her dad, called Bentão, dies before her first wedding.

In August 30th 1835, Anita gets married to Manoel Duarte de Aguiar. Little is the information available about her first husband. We can only know that he was a discreet and hardworking man, who worked as a shoemaker. It is also very likely that he fought during the Revolution period in Rio Grande do Sul – Brazil, in the so called "Ragamuffin Revolution". The biographies tell us that Anita's matrimony was thought by her mother, Anita herself did not feel anything for her fiancé. In [1] words,

*"...and for the millionth time on earth one of these "arranged" marriages was held for convenience. The interests at stake were of modest proportions, yes; But convenience was aimed and duly endorsed, as always, by human society!"*

The documents related to Manoel present us with a conservative and jealous man. Therefore, in less than three years the marriage comes to an end. In the book called *The memoirs of Garibaldi* (1998) written by Alexandre Dumas,

there is a laconic mention to the fact of Anita being married. There are not more details, only the attribution of some assumed fault to Garibaldi, as in [2]: "If any mistake was made, for it alone shall I answer. And a mistake has taken place if, as they become entangled, two hearts have torn the soul of an innocent person."

When it comes to the Ragamuffin Revolution (1835 -1845), Anita Garibaldi gets in touch with the war even before Garibaldi's arrival, when her uncle had all his belongings burned by imperial forces in a way to intimidate all the republic ideals sympathizers.

Giuseppe Garibaldi comes to Brazil on December 1835, after being convicted to death in Europe. In Rio de Janeiro, Garibaldi soon gets involved with politic discussions and, when it comes to his knowledge what was happening in the south of Brazil, he offers his services to Bento Gonçalves and to the Ragamuffin cause. In Laguna, Garibaldi arrives, in 1839, after a land endeavor, aiming at reaching a part of open sea which was not blocked to the revolutionaries. When they finally reach the sea, Giuseppe wrecks and many of their partners drown. [1] describes the approximation of "Seival" – ship commanded by John Grigg, who can make it to the course –: "Enormous concussion was produced among the legal ones of Laguna by the unexpected and mysterious apparition of the "Seival", considered then a true phantom ship, which had not transpired the Barra, by them watched carefully."

It is at this time that Anita, who was already separated, and Giuseppe met and started a relationship which would last for a decade, ending with Anita's premature death. In 1841, the couple leaves Brazil and goes to Uruguay, staying there for six years. In this period, Garibaldi gets involved in the defense of Uruguay, which meant battles against Argentina and it is not until 1847 that they go, in distinct moments, to Italy.

The couple had four children: Menotti (1840), Rosa (1843), Teresa (1845) and Ricciotti (1847). Rosa died when she was two, and the cause was, probably, diphtheria. With the exception of Menotti, who was born in Brazil, the other three children were born in Uruguay. In Italy, in 1849, Anita, being pregnant of her fifth child, decides to

join Garibaldi in the battles against the Austrians. At this interim, Anita gets sick and dies.

As for, The story of Anita and Giuseppe, it has instigated historians and novelists who notice a singular aspect in this relationship, which is the fact that Anita was present in the public social sphere at a time when such presence was a primarily male condition. The separation from her first husband, the participation in battles and the departure of the country where she lived to accompany Giuseppe have made Anita a distinguished and respected personality in her country of origin, in other countries of America and also in European countries attributing to her image countless literary representations.

When it comes to her importance during the years, we can highlight two distinct moments in which this historical character was represented in a national context. Firstly in 1939, Laguna, the city where Anita was born celebrated the centenary of the Republic once established there during the war on July 24th 1839, and as a mean of drawing attention to the government to a possible lack of care to the port activities of the city - installing a crisis moment to the city -, hence, Anita's image was used as Laguna's heroine.

Another occasion when Anita's figure is in the spotlight is in 2009, during the fifth centenary celebrations of Brazil's discovery, there is the remembrance of Anita's 150 death anniversary. In this way, biographic works and historical novels are released with a view to updating this Brazilian character.

## **2. FICTION AS A HISTORY MIRROR: IDEOLOGICAL AND SCRIPTURAL PREMISES OF THE TRADITIONAL MODALITY OF HISTORICAL NOVEL**

In order to better understand the specificities of the historical novel, we firstly start from a brief review concerning the novel as a narrative genre, and, in the sequence, we intend to focus on the historical particularity, which is the source of this study.

The novel genre, thus, starts in Europe, in the 18th century with the rise of the bourgeois class. It is also during this period that literacy – which came more recurrently from the access to education that the other social classes had – as well as the access to reading, reach a more relevant part of the population, not only to the

aristocratic ones. [3], in *The rise of the novel*, affirms that “[...] The novel is the logical literary vehicle of a culture that in recent centuries has conferred an unprecedented value on originality, on novelty.” (2010, P. 13). In this way, due to its edification along with a new social arrangement – the bourgeois – the narrative genre losses its closed and homogeneous aspect, giving space to a new settling of this modality, a distinct way of portraying the social relations.

[4] in his work entitled *Theory of the Novel* highlights that “The novel is an epic of an era to which the extensive totality of life is no longer given as self-evident, to which an immanence of meaning to life has become problematic, but which nevertheless intends the totality.” It is in this modality that a more individualized perspective of hero starts to be built, constituting, thus, a smaller idealization as for the fate idea. In [4] words (2000, p. 91), The romance is the form of the adventure of the proper value of interiority; Its content is the story of the soul who goes on site so as to get to know itself, who seeks adventures for them to be proved and, by putting herself to the test, find her own essence.

Therefore, we understand that the singularity of the novel consists in the fact that it is, as [5] points out, a space where beliefs, values, ideals, dreams and frustrations were treated and portrayed.

The novel as a genre replies to a need of a period which cannot be predetermined anymore. The happenings, in this way, would not be relegated to the wishes of gods, but, now, subjected to a constant unpredictability. The man's fate is no longer reserved to the community fate, as it happened in the epic period, where the inside and the outside world flowed in harmony, constituting, thus, a totalizing reality. The man finds himself responsible for his own choices, being the modernity in charge of the individual subjection – in other words, the awareness to a more satisfactory understanding of his place in the world which comes from his inner perspectives and his own references – the comprehension of the irrevocable split between an absolute reality and a variable one, which is in a constant search for its own definition.

We turn our attention now to a discussion about the historical novel and its first appearances in the beginning of the 19th century. Since its inaugural productions, the interweaving between fiction and history has been the most evident trait

in this modality, involving both speeches without setting a limiting space with one or another. The historical material, therefore, is the common source for all the novels with this nature.

We shall mention it yet that this interweaving between history and fiction has not been only a characteristic of this narrative production, once all literary production reflects its historical period as well. [6] comments that poetry and history were set apart in Aristotle by means of the concept of mimesis. On that account, literature and history have received distinct connotations; the former would be related to the arts field and the latter to the science field. What we can depict, however, is that the historical representation has not taken use of the literary production in a relevant matter, whereas, nothing impedes the fictional production to represent the historical.

Hence, we understand that this proposition of interweaving history and poetry is not a characteristic which belongs solely to the historical novel genre, but, also, to all the literary production throughout the centuries. What's more, the most relevant detail which differentiates one speech from the other lies in the commitment that one has to the historical truth while the other seeks the sensitive representation which comes from historical phenomena.

In this way, we aim at considering the most noticeable details when it comes to the first period of the historical novel, the uncritical phase. This, initially turns its attention to a perspective which [7] calls it "classic". The most recognized theorist of this first phase is [8] when he analyses, from Walter Scott's works, some of the most substantial peculiarities which characterizes this genre. In Lukács' words (2011, p. 51), Scott's greatness lies in giving human life to historical social types. Before Scott, the typical human traits, in which the great historical currents are evidenced, had never been figured with such grandiosity, unicity, and conciseness. And, above all, this tendency of figuration had never been consciously brought to the center of the representation of reality.

As for the protagonist of this narrative, we observe that the "hero" of Scott's novels is always a medium English gentleman. So, this "hero", differently from the epic one does not get evidence by his greatness, but by his medium personality. In the classical modality,

historical characters are not the protagonists in the plot, all the story, therefore, is fictionalized and organized so as to suit this representation to a historical period which came before the author's life.

Later on, [9] lists the main characteristics which guide the production of Scott's model of writing, some of them had already been noticed by Lukács, but they had not been systematized by then. The aspects are:

1. A kind of great background, of rigorous historical character, built of episodes which certainly occurred in a more or less distant past from this novelist.
2. In this background, the novelist puts a fictitious story that is invented by him, episodes and characters that do not exist in reality but whose character and meaning are such that they could have existed.
3. As a general rule, Scott's novels, and all those that have followed his guidelines, present – usually, but not necessarily, within fictional history – a love story, almost always unhappy in the course of the novel, whose ending may be sometimes happy - as in *Ivanhoe*, by Scott, or Manzoni's *The Bride and Groom* - but it can also be tragic - as in Flaubert's *Salammbó*.
4. The fictitious story constitutes the first plane of the narrative, and it focuses the central attention of the novelist and the reader. The historical context is just that, context, context as above.

Thus, by analyzing the classical historical novel, and its peculiarities – well presented by [9], we realize that the use of the historiographical resource in this modality does not imply a revisionist choice, but, a tendency to approximate history and fiction, corroborating in literary writing, what the annals of History had already recognized. The historical resource was solely used to complement the plot. There was no space whatsoever given to any sort of criticism.

A second modality, also located in the uncritical phase of the historical novel concerns those works which present some innovation to the basis of Scott's historical novel throughout the years. The main distinguishable innovation is the use of historical characters as the protagonists of these narratives, besides the recurrent narrator in first person. According to [10] "[...] the first

changes in Scott's model of the historical novel began. The tradition imposed, at first, by the Scott's successors in the hybrid genre of the historical novel gives way to other forms of hybrid literary expression. These will become the modality of the traditional historical novel."

This innovation happens concomitantly in 1826 with productions made in the American and European Continent with the writings of *Xiconténcatl* written by an anonymous author and *Cinq Mars* by Alfred Vigny. In this way, a change of perspective would take place. Since then, the use of historical personalities in the plot of the narrative would become commonplace. These first writings are known as "rupture works" and are not possible to be classified once they do not constitute a modality, they simply guide the following productions to a distinct perspective.

Consequently, a series of novels will illustrate the aforementioned change as a way to corroborate through the literature what History had already postulated. However, these writings still follow the classical model, it means that the narratives will not be critical and the official History will determine the plot. For this categorization, we reflect upon the approximation which exists between author and positivist historians, with their focus on the same speech. The traditional tendency, for this reason, consolidates the historical value of the characters.

When it comes to the heroes, we can infer that, by being brought to a space of evidence, they act reassuring the construction of meanings which have been attributed to them. So, characteristics which involve the appreciation of national heroes or, still, the colonizing hero find in this modality a fertile place to be expressed.

Broadly speaking, two are the productions which refer to the non-critic phase theorized by [7]. The first one is the "classic", which has no longer been a popular kind of writing. Historical novels written in the contemporaneity have not made use of this modality, once the two schemes – the fictional and the historical one – present in a narrative composed of a love triangle do not find, for now, an insertion place in the current societies. The second production is the traditional which can be verified nowadays and they seek, as we previously mentioned, the exaltation of a historical character and the things done by them as a way to reinforce the official speech by means of the fictional art. This possibility is observed in celebrations of historical

events, in which the production of a novel praises a "hero's" life, calling attention to aspects such as bravery, courage, determination, corroborating with the increase in the feelings of pride and honor in determined social spaces, making this past hero a model to be followed by the present reader.

### **3. ANITA – THE HEROINE IN I AM MY BELOVED: THE LIFE OF ANITA GARIBALDI (1969), BY LISA SERGIO**

The work *I Am My Beloved: The life of Anita Garibaldi* written by Lisa Sergio in 1969, narrates the trajectory of Ana Maria de Jesus Ribeiro from her childhood lived in the state of Santa Catarina, Brazil, to her death, in Italy. The novels cast some light on the representation of Anita as a heroine and passionate woman, willing to face challenges to be by Giuseppe's side. The character depicted in this novel cannot be questioned about the feeling she had for her lover. Her role as a mother is well performed; but, according to the aesthetic-ideological project of the novel, it is the love she felt for Garibaldi which motivated her to take part in battles so as to be with him.

The title of the novel presents an evident intertextuality with the biblical quotation in Song of Solomon. Firstly, we can give some thought to the biblical passage. "I am my beloved's and my beloved is mine, He who pastures his flock among the lilies." (Song of Solomon 6:3). Written by Solomon, who was distinguished for having a peaceful kingdom, the biblical excerpt gives attention to the reality of a relationship that surpasses the sexual encounter itself, and by being in perfect tune, connects itself with the divinity. We also point out the narration of this poem is done by a woman; it is the passionate woman who projects this feeling to the King Solomon.

Comparatively, *I Am My Beloved: The life of Anita Garibaldi* (1969) narrates the life of a female character which is similar to the love felt by King Solomon's wife. Anita Garibaldi does everything she possibly could do to be with him, Anita loves Giuseppe fully until her death. There are no reservations, she follows her lover in all the contexts and supports him unconditionally. In this novel, Anita is Garibaldi's balance and she is absolutely his.

The narration also focuses on the brevity of the couple's love, on the fully surrender by her to his

life, making her choose to be with Giuseppe during her last days, as we can observe on the following excerpt by [11], "Anita had talked to Father Bassi about her children about her beautiful Rosita who had died, and about the child she hoped would come into the world in Venice. She had said to him, as if she recognized her guilt but was in no way repentant, "I love my children, Father Ugo. They are constantly in my mind and I miss them dreadfully, but..." She paused as one who hesitates just before taking a plunge and then said firmly, "I am here, you see, because I love José more than I love any other creature in the world."

The novel is divided in three parts: Brazil, Uruguay, Italy. In the preface, the reader is introduced to the magnitude of Anita's life, which was short; she died when she was only twenty eight. [11] mentions that: "in Brazil as in Uruguay there is magic in Anita Garibaldi's name", and points out to the writing process, highlight the singularity of this historical extraction character: "The old adage that "life is stranger than fiction" finds spectacular confirmation in Anita Garibaldi's life. With only a minimum of imagination or poetic license to fill in a small gap, sharpen the setting of a scene, or bring into relief an upsurge of emotions, Anita's story is not fiction. Diaries and letters have supplied the words used in dialogue to the fullest reasonable extent and all proper names are documented. Such items as Anita's scissors, miniatures of her, a settee belonging to her father, and the brocade dress from Cetona, to mention but a few appearing in her story, are now found in museums in Europe or South America. Anita Garibaldi's life is part of history. The reader alone can judge of its effect on himself. If the effect is weak, only the writer, not Anita herself, will be at fault."

Thus, we infer that the fiction in this work seeks to surround history, with the life of Anita Garibaldi being told using the resources which come from historical and fictional nature both found by the author and being not revealed to the reader which one is being used. Hence, the details that historiography has not shown, on purpose or not, find here their place of belonging. However, the essence of this novel, the historical speech is not altered.

In the sequence, we aim, with the presentation of the novel and with the theoretical reference coming from [12] and [7], to analyze the main characteristics which establishes the traditional novelistic writing and the meanings produced by

such practice, once the production of a narrative that revitalizes historical extraction character brings in its speech an ideological orientation, by its bond with historiography and, also, a more free perspective because there is, no longer, the obligation of sticking, solely, to the annals of history.

The first characteristic highlighted by [7] about the traditional novel consists in the definition of the narration axis: "The structure of the 'historical background', common in the classic novel, disappears, and the historical event and its protagonists focused on the fictional narrative constitute the unique axis of the novel." (2017, p. 32). Therefore, we can observe that *I Am My Beloved: The Life of Anita Garibaldi* (1969) follows this possibility, because the fights for liberty and independence which Garibaldi took part are, now, essential aspect of the narrative. Anita and Giuseppe star a narrative that retells, by its own means, the couple's story.

The first part of *I Am My Beloved: The Life of Anita Garibaldi* (1969) is called "Brazil". In these first pages the narrator, which tells the story in the third person singular, describes the birth of Anita in the small village of Morinhos, the financial difficulties they face in the following years, the death of Bentão, Anita's father, and the decision to move to Laguna. Following the historical sequence, we see that, when Anita turns fifteen, she is proposed by Manuel Duarte Aguiar, a shoemaker in that region, and she accepts due to the influence of her mother. According to [11] "Antonia had found the man's interest in her daughter flattering. What's more, she expected Aninha to accept a proposal that offered such a speedy and honorable solution to their increasingly serious economic plight." Married so as to minimize the harsh economical situation caused by the early death of her father, Anita, soon after the wedding finds out about Manuel's addiction and his aggressiveness as well. For [11] "When she finally yielded to him, he took her with such violence and brutality that she fainted." The novels goes on pointing that, in 1839, Manuel is summoned to support the military in the Ragamuffin Revolution and, as a result, he leaves his wife and does not come back.

Garibaldi, in the fiction, arrives in Santa Catarina after a dramatic ending to the journey, exactly as the historical speech establishes. "Thunder and lightning added more terror. Shot to the bottom of the sea like a projectile, Garibaldi surfaced,

stunned and choking, to find himself alone. [...] Of the Italians aboard, only Garibaldi had survived." [11]. In the wreck, Garibaldi loses a lot of friends and starts to live a lonely and sorrow period in his arrival in Laguna. During this time, Garibaldi meets Ana Maria de Jesus Ribeiro. The poetic license of the novel tells that when Garibaldi sees her far away, he decides to follow her and, when they meet personally for the first time, he says that Ana should be his. "He did not release her hand at once but kept her fingers pressed against his palm and blurted out, "Devi esser mia!" [11]. From this first meeting the couple does not separate anymore. The meetings become more constant in Laguna and, also, hidden, because publicly, Anita was still married. On October 23rd 1839, Garibaldi and Anita depart to new battles. Anita is presented as the wife of Garibaldi, but her behavior is similar to a sailor, she was willing to help wherever she was needed. All this sequence of actions is depicted by an extradiegetic narrator that follows what history has provided us with without questioning or manipulating in a critic way.

The narrative continues its storyline and tells that, by the end of January 1840 a powerful imperial force got in confront with Garibaldi in the river called Marombas. In this battle, Anita was captured by a captain called Gonçalves Padilha while Garibaldi and his partners who survived spend days into the wild without resources. Anita, after being arrested, decides to flee finding shelter in a family house that helped her. Later, Anita decides to come back to Lages, where she believed she would find Garibaldi. "That night, riding a sturdy horse, she went off toward Lajes, seventy miles south, through a forest beyond the mountain pass." [11]. By getting closer to Lages the couple meets again and, then, Anita tells Giuseppe she was pregnant. After nine months of intense battles, Menotti was born in the city of Mostardas, in Rio Grande do Sul. This narrative sequence follows linearly and very closely, the one depicted in the historical records.

The novelistic speech evidences that, in the fall of 1841, the military situation of the Republic of Rio Grande do Sul gets worse. The state of Rio de Janeiro gets to have more privileges after the emperor Pedro II takes over the government. Garibaldi, therefore, leads the first retreat to the south of the state, which turned out to be a hard endeavor because Anita had a baby in her arms now.

Supported by the historical happenings, the narrator tells that, with a new priority in life,

Garibaldi decides to go to Uruguay with the aim of providing his family some sort of safety. The sailor asks, then, to the republic president to free him to the commitments he had to the war. Garibaldi receives nine hundred livestock heads and some good horses so as to start over in a near country. In this first part of the novel, we observe the care that the narration has in setting Anita Garibaldi in a context occupied mainly by men, which is the war, besides pointing out to the facts that exalt her heroism, for instance, her escape after being captured by the imperial force. Anita turns out to be, still in Brazil, through the fictional writing, a strong woman and determined to use this strength to be by his partner's side. All Anita's actions are motivated by the deep feeling she had to be with Giuseppe, no matter how problematic the situation might be, which leads us to the second characteristic of the traditional novel according to [7], regarding the fact that,

*"...The ideology that permeates the writing of the traditional historical novel communes with that of historiography in the intention of constructing a discourse that exalts and / or mythifies the hero of the past by the acclamation of its qualities and by the value of its actions, revealing itself as the subject's model of the past for the citizen / reader of the present."*

In this way, we observe Anita's idealization since the first part of the novel and being further on corroborated. Anita Garibaldi is, in the work of Lisa Sergio, an example of woman, mother, besides honoring her social role in battles fighting for her lover's ideals, but all this motivation has its source in the love she feels for Garibaldi.

In Uruguay, always following the historical data, the character of Garibaldi tries to suit his new way of life. After six years fighting in Brazilian republican forces, the sailor sees himself, at this moment, with a family and takes pride in it. The earnings Garibaldi could get were only enough to fulfill their daily needs. During this period, the couple's life is calm and Anita gets the role of being the balance in the family, as we can see in the following excerpt, [11]:

*Not infrequently they got into long discussions over the plans he never stopped making for Italy. On occasion, when common sense was needed to temper his excessive dreaming, Anita brought him down to earth again, and he followed her with good humor.*

As the plot presents well known historical facts, we see, in January 1842, that the president of Uruguay offers Garibaldi the command of a naval squadron. In compliance with what we read in the novel, at this time, a lot of Italians who had fought for the Republic in Rio Grande do Sul, had now gone to Uruguay to come closer to Garibaldi. The novel, with its poetic license, indicates, in the sequence, the death of Manuel Duarte, Anita's first husband, declaring that in mid-March of that year, the news regarding this episode gets to their knowledge, avoiding that Anita's image gets somehow spotted. Hence, Anita, free from that commitment, can, at last, assume her relationship with Garibaldi. The narrative, in the sequence, illustrates the wedding of Anita and Giuseppe, which according to the storyline happens on March 21st. The work presents Marta, a friendly old lady who pretends to be Anita's mother, and everything goes as planned, as it follows according to [11]: "When the bride and groom had spoken their "I do" and José has slipped the humble silver band on Anita's finger, they knelt together, knowing in their hearts that their union had already been made when their destinies were joined on a ship headed out to sea."

The narrative advances explaining the historical events in its logical sequence and the reader gets to know that on June 1842, Garibaldi restarts to battle in marine expeditions. Anita does not follow him, staying with Menotti. When Garibaldi returns at Christmas, Anita gives him the news of her second pregnancy. Still in Uruguay, Garibaldi faces great battles for the defense of the country and he even gets to lead an Italian legion. In the interim, Garibaldi is arrested by opposing forces. The second child – a girl – is born by that time and Garibaldi is present at her birth.

All the linearity of the narrate events assures the work a verisimilitude condition concerning the historical fact, approaching both discourses – the historical and the poetic one. Therefore, we can affirm the evidence that this model of writing do not intend to get far from the historical speech, but, to narrow it down. According to [7], in the third characteristic for the traditional novel: "The actions narrated in the traditional historical novel follow the chronological linearity of historical events resumed in fiction to give the impression that time is a constant and uninterrupted flow and that history is incontestable because of its chronological character." The traditional narrative of [11], this way, acts in the threshold between

history and fiction, aiming at being another corroborating element of the laudatory historical annals.

The novel points out that the following times were of great difficulty to the couple. Basic needs could barely be fulfilled. Nonetheless, Garibaldi's moral recognition increased each day and the second national legion of Uruguay was installed. [11] mentions that: "The daily military bulletins praised the Italian commander's feats and exalted the heroism of his men. His wife, walking back and forth to the legion hospital, was stopped incessantly and congratulated for her husband's courage and his defense of the city."

Anita waits for their third child, another girl, Teresita, and becomes a housewife, spending her time on housework and raising their children. Garibaldi joins an expedition which leaves Montevideo on August 1845. During this period, Rosa, the second child, dies and Giuseppe is warned as soon as possible. Anita and the other two children leave home to meet Garibaldi in an attempt to find some comfort to their sorrow. "Only after the evening meal, alone with José for the first time since her arrival, did she fall into his arms, both happy and desperately sad." [11]. The facts which follow in the novel are linear and chronological established, just like the history itself. The events are narrated in a soft way with a flowing language. When there are alterations in the facts, they are to contribute in an edification of an idealized image of the protagonists, connecting with the exalting historical speech.

The fourth aspect of the traditional novel, proposed by [7] concerns the narrator, which, in this perspective, is more common to be seen in the first person singular. Such characteristic is not observed in *I Am My Beloved: The Life of Anita Garibaldi* (1969) which has an extradiegetic narrator depicting thoughts and actions of all the characters. This perspective is settled in concordance with the historical speech and, because of that, the narrative of [11] reassures the unilateral construction of the official historical speech, which has always made use of this perspective in its production.

Finally, the novel indicates, the ceaseless wish Garibaldi has to come back to Italy. On February 1847, their fourth child is born, while at the battles, there were two important victories to Uruguay which increased, even more, the visibility of Garibaldi in Europe, what makes him urge to regress to Italy, what soon happens.



Anita goes first with the children, Giuseppe goes three months later, leaving Uruguay sadly due to all the affection he felt for the country.

The narrative continues, focusing on Anita who also experiences the great fondness the Italians had when it came to Garibaldi's representation and importance. The period when Garibaldi arrives in Italy is a moment of severe political conflicts. Giuseppe soon joins the Italian forces so as to fight against the Austrians and expel them from the Italian territory.

According to this part of the novel, the battles became constant at this time, so Garibaldi used to be far from his family. As the novel tells, through letters, Anita received news from her husband who was fighting for the Italian independence. Garibaldi's return to Nice, the city where he was from, happens after a misunderstanding with the king Charles Albert e he gives orders to his troops to chase Garibaldi and arrest him. Garibaldi was able to run away, assuming a distinct identity, meeting, at last, his family.

The plot reveals at this moment the popularity that the sailor had increased considerably making him lead more battles, each time with a greater number of volunteers. "All of them, also, were ready to die, all of them bound by a common faith in the future of Italy as a united country capable of restoring its great past." [11].

The narrator shows that, when Anita finds out that Garibaldi was in Rieti and there would be for a few weeks in order to increase the number of followers besides planning an attack against the Austrians, she decides, then, to meet her partner. "If she could not join José, life would be intolerable for her and those around her." [11]. When she gets the money to afford the trip, she goes, leaving everything behind to meet Garibaldi.

So, the novel portrays that Anita remains with Giuseppe as long as she could, helping men in the troops, "Enthralled though she was by the beauty, Anita was not born to leisure and soon was doing at Rieti what she had done for José's encampments in South America." [11]. After getting to know that Anita had the temperature and was expecting another baby, Garibaldi asks Anita to come back to Nice where their children and his mother were.

The narrative points out to some historical data concerning the existence of a papal appeal for

France, Spain and Austria to act against the newly-installed republic in Rome, so, because of that, the situation of Garibaldi and his troops gets more difficult and delicate. Using the literary resource, the news reaches Anita by means of some legionnaires who frequently visited her and her children. Thus, she cannot wait anymore and leaves again to meet Garibaldi wherever he was.

Anita knew next to nothing of these harrowing details, but she could not remain in Nice any longer. She felt she must reach Rome at any price. Despite Donna Rosa's agonized pleading and the tears of her children, Anita tore herself from her family one morning at dawn [11].

The narrator uses the historical fact highlighting that, by meeting Garibaldi, Anita does not go back to Nice. Her fevers increased and so did her difficulties in the battles led by Garibaldi. On August 1849, being carried by the legionnaires and taken by the fever, Anita dies. The novel ends with the death of Anita and the getaway of Garibaldi and his legionnaires from the Austrians who were coming closer. The last chapter advances ten years, casting some light on the wish Garibaldi had of bringing Anita's mortal remains to Nice by the side of his mother. "So now, on the summit of the Janiculum, boldly outlined against the Roman sky, she leaps her horse, not as an Amazon, but as a wife and mother who had turned warrior for the sake the man she loved and of the freedom she learned to love." [11].

The fifth characteristic of the traditional novel, exposed by [7], concerns the ideology of this modality: "It is prevailed, in the narrative of the traditional historical novel, the intention to teach the historical hegemonic version of the past to the reader. This often entails a strong didacticism to the novel and the overlapping of historical elements in the flowing of the narrative. In this context, the historical content to be taught to the reader in the novel gains the support of an often quite convincing perspective, anchored in the narrative focus chosen as the enunciating voice of the discourse."

In this way, it becomes evident the attempt to consecrate, also in the fictional atmosphere, the positivist version of history already spread in records and documents which deal with the facts that involved the lives of Anita and Giuseppe. History and fiction get together in this modality of historical novel so that the past is presented again and the heroes can be revitalized from a prism that is uncritical.

When it comes to the sixth aspect of the traditional novel, [7] focuses on the configuration of the characters: "The romanesque characters are, in most cases, those already consecrated as the great heroes in historiography, and the purely fictional ones may even disappear entirely from the writing. By focusing attention on well-known characters and their actions, the fictional account re-elaborates the past recorded by history with effusive tones and thus enshrines the version perpetrated by the historiographic discourse."

Thus, historical characters are revisited, the fiction allows a revitalization so that historical views are corroborated in literature. Consequently, another possibility of historical novel starts to be written, the classical modality is no longer possible, history and literature converge in order to value e affirm speeches historically asserted.

#### 4. CONCLUSION

[5] when proposing a brief trajectory of the historical novel, comments that,

*"...In our continent, the historical novel has found fertile soil. In the minds of our writers, it not only emerged but acquired new characteristics, besides those already incorporated into the model by the European representatives. The ruptures that have been given here are, in part, also a consequence of the kind of history that we live. Just over half a millennium ago the Europeans arrived here and started the process of conquest and colonization. Our story then goes to be written by them, with their way of seeing, feeling, analyzing and recording. The 'visions' they consigned, considered as historical sources, are, among others, a relevant factor for the literary production in the context of the Latin American historical novel, especially in the works that refer to the period of discovery, conquest and colonization."*

It is possible, therefore, to understand that the reasons which justify such alterations in the historical novel are also a result of the experiences lived in America, once all Latin America suffered a hard process of colonization, which has configured in the symbolic resizing of all these peoples. The literary corroboration of the historical fact serves, in this period, as a tool so that historical personalities become effective

as fictional heroes. In *I Am My Beloved: The Life of Anita Garibaldi* (1969), some reservations can be made because this is an American novel, however, the attention is focused primarily on the protagonist of a Brazilian character: Anita Garibaldi, which is in agreement with what [12] calls "novelized biographies" in which no more archaeological aspects related to the space of realization of historical fact are sought, it is evident, in this moment of realistic literary manifestation, the historical lives, the representations of the personalities recorded by historiography.

[10] also point out that the traditional modality allowed "the production of novels that, through fictional discourse, have got the endorsement of literary art in its reproduction of assertive historiographic assumptions."

In this way, we can observe that [11] novel (1969) matches the specificities proposed for the traditional historical novel, since the use of Anita Garibaldi in the protagonism of the narrative throws light that reaffirm what history has already recorded. This possibility of portraying personalities that actually existed and putting them in consonance with the historiography when treating them in an apologetic way, corroborate with the maintenance of the current ideology. The traditional historical novel still continues to be written in Latin American contemporaneity. Its acriticity, revealed by the corroboration of national heroes, finds space of signification in some situations that seek to consolidate historical truths.

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#### COMPETING INTERESTS

Authors have declared that no competing interests exist.

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