

**Michela Graziani e Annabela Rita [coord.],
« Revoluções em Flor. 50 Anos Depois do 25
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Revoluções em Flor. 50 anos depois do 25 de Abril de 1974 [Blooming Revolutions. 50 Years After April 25, 1974] marks, in a particularly significant way, the launch of a new Portuguese and Lusophone Studies Collection, directed by Professors Michela Graziani and Annabela Rita and published by EDIFIR, the prestigious Florentine academic publisher. The collection germinated with the purpose of promoting the study of modern and contemporary Portuguese literature in the Italian university space, as well as welcoming monographs and volumes organized by Portuguese, Italian, and other international researchers dedicated to the study of Portuguese Culture and Literature. It is supported by its own Scientific Committee, with experts from Italy, Portugal, and China, highlighting Italy's strong Lusophone studies and Lusophile tradition.

The volume presented is a commemorative book, organized on the occasion of the fiftieth anniversary of the April 25, 1974 Revolution. It results from an institutional collaboration between the Fernando Pessoa Chair of the University of Florence (Camões Institute), the Center for Global Studies (CEG) at Universidade Aberta (Lisboa, Portugal), and other institutions, under the scientific coordination of the aforementioned Professors Michela Graziani and Annabela Rita. It brings together forty contributions from poets, writers, essayists, and academics from Portuguese, Brazilian, and Spanish universities and institutions, building a plural, intergenerational, and interdisciplinary corpus that mirrors the diversity of voices, styles, and critical perspectives that characterize the Lusophone cultural space.

The collection includes testimonies, poems, short stories, and essays, organized around a common thematic axis: the reflection on the values, ideals, and historical legacy of the Carnation Revolution and its impact on Portugal and the Lusophone world. This reflection opens to other revolutions, in other times and places, but also in other areas (e.g., aesthetics), as announced in the opening "In Portico", strategically epigraphed by Thomas Kuhn. From historical, philosophical, literary, and artistic approaches, the texts

evoke the revolutionary experience not as crystallized memory, but as a problematic space for questioning the present and projecting the future. The work concludes with the photographic exhibition “50 Stones for Freedom” [“50 Pedras pela Liberdade”], organized by Ernesto Matos, inaugurated on January 18, 2024, at the 25 de Abril Association in Lisbon, the Portuguese capital.

The introductory text, authored by Michela Graziani, explicitly dialogues intertextually with the thought of Eduardo Lourenço, who, in *The Labyrinth of Saudade* [*O Labirinto da Saudade*], underlines the rare nature of true revolutions, understood as those that profoundly alter the way of being, thinking, and seeing of an entire society and era (1989, p. 8). Following this idea, April 25 emerges as a singular revolution: viewed not only as a political event, but as an ethical and symbolic mutation that diachronically redefined the Portuguese collective imagination and its relationship with freedom, citizenship, and the word, whose effects extend into the present and require continuous critical reinterpretation.

The essays gathered in the volume – including contributions by Annabela Rita, Carlos Fiolhais, Daniela Marcheschi, Isabel Ponce de Leão, Ivanor Luiz Guarnieri, Ana Lúcia Ferreira and José Eduardo Franco, Maria Teresa Amado, and Renato Epifânio – place April 25 on both a national and international scale, emphasizing its relevance in the context of European and global democratization and the construction of the Rule of Law. The historical dimension of the event is illuminated, among other texts, by Guilherme d'Oliveira Martins, who frames April 25 within the broader context of global democratization, identifying it, following Samuel Huntington, as the inaugural milestone of the so-called Third Wave of Democratization, with profound repercussions, especially in Europe, as seen in Greece in 1974 and Spain the following year. Moreover, as the coordinators state, although under the sign of the political revolution enshrined in its title, the work contemplates others, “composing a kaleidoscope of intersecting views

and reflective, lived, and creative approaches on the theme, the event(s), the time(s), and the area(s) of this phenomenon [the revolution]" (p. 10), offering us its "shards of eternity" ["compondo um caleidoscópio de cruzamento de olhares e de enfoques reflexivos, vividos e criativos sobre o tema, o(s) facto(s), o(s) tempo(s) e a(s) área(s) desse fenómeno [a revolução]" (p. 10), oferecendo--nos os seus "estilhaços da eternidade" (Eduardo Lourenço).

Regarding the construction of the novel in the post–April 25 period, Michela Graziani evokes the reflections of the philosopher Miguel Real and draws attention to the importance of this theme in works by authors like Teolinda Gersão, Mário de Carvalho, António Lobo Antunes, José Saramago, Mário Cláudio, and Lídia Jorge. And, because ideologies influence life and art, we borrow words from Annabela Rita, who, regarding the Revolution of Almada Negreiros, emphasizes the "transformation of and in Art. (R)evolution, in life, in knowledge, and in aesthetics!" ["transformação da e na Arte. (R)evolução, na vida, no conhecimento e na estética!"] (p. 203).

The collection also opens to other geographies and memories, such as the reflections of historical novelist Deana Barroqueiro or the short story "A Mother's Love – Guinea 1974" ["Amor de Mãe – Guiné 1974"], by Sílvia Quinteiro, which evokes the experience of war, reminding us that the freedom won in April extends beyond continental territory, crossing stories of pain but also hope in the Portuguese-speaking African countries. The texts by Alexandre Honrado and José Viale Moutinho reaffirm the ongoing nature of the Revolution as an unfinished process, requiring civic vigilance and ethical responsibility in a daily process of construction. Many contributions, more intimate or symbolic in nature, reinforce the indissoluble association that, among freedom, childhood, memory, and hope, is established as a recurring image in the imagination of April 25:

"I let the garden / embrace the horizon / of my house / with the corners of hope," ["Deixei que o jardim/ envolvesse o horizonte/ da minha casa/ com os recantos da esperança,"], announces Samuel Dimas (p. 61). In Natália Constâncio's imagination, "True Freedom / yearns for a landscape / of Childhood / in each promising / and illuminated dawn, / the guardian / of days and dreams." ["A verdadeira Liberdade/ anseia por uma paisagem/ de Infância/ em cada despertar/ promissor/ e iluminado da Aurora,/ a guardiã / dos dias e dos sonhos."] (p. 70).

Many thinkers have reflected on the Revolution. Many authors have narrated April. Many poets have sung the resplendent day that then emerged from darkness. We could cite and evoke various works that mapped these narratives. One reference is *Walking Through the Revolution: A Spatial Reading of Literary Echoes* (Queiroz & Alves, 2015). *Blooming Revolutions. 50 Years After April 25, 1974* [Revoluções em Flor. 50 anos depois do 25 de Abril de 1974] stands out as a work of high academic, literary, and cultural value. By bringing together multiple voices, different writing styles, and various fields of knowledge, the collection not only commemorates the Carnation Revolution, but also critically interrogates it, reaffirming it as a living process whose legacy demands continuous reflection, democratic vigilance, and ethical commitment:

"Let's not cheat with history," ["Não se faça batota com a história,"], declares Isabel Ponce de Leão. "Let us joyfully celebrate the fiftieth anniversary of April 25, but let us not obliterate what was left undone, nor the persistence and resilience of previous generations that also made it possible, including through literary art." ["Festejemos, alegremente, o quinquagenário do 25 de abril, mas não obliteremos o não feito bem como a persistência e a resiliência de anteriores gerações que o agilizaram também através da arte literária."] (p. 228).

The testimonies that cross this landscape invite us to emancipate the words that evoke the fragrance of dreams and make possible the construction of a luminous and serene day. In *The Bird of Secrets*, by João Morgado, the taste of freedom is emphasized, metaphorically associated with the color red and the tousling of hair in the winds that then blew favorably:

“Now my house was in color — it had the color of carnations — not that some special joy lived there, but simply because now, the whole street where I lived, my village, my country, was like that. There was a mantle of hope covering our lives. We seemed to be a reborn people tousling their hair in the renewed winds that blew.”
[“Agora a minha casa era a cores — tinha a cor dos cravos —, não que por ali habitasse alguma alegria especial, mas simplesmente porque agora, era assim toda a rua onde vivia, a minha aldeia, o meu país. Havia um manto de esperança que cobria as nossas vidas. Parecíamos um povo renascido a despentear os cabelos aos renovados ventos que sopravam.” (p. 79)]

It should be noted that the highlighted work also gives special prominence to the poetic dimension of the Revolution, bringing together in its articles both established and contemporary voices. *Women of April*, *Mulheres de Abril*, by Maria Teresa Horta, inscribes the revolutionary gesture in the feminist struggle, turning “the cry” and “insubordination” into lived and shared symbols. Sophia de Mello Breyner Andresen affirms April 25 as an auroral instant of History, in which freedom becomes a sensitive experience of time. Amadeu Prado de Lacerda announces a “clear and crystalline” dawn and the birth of “a future yet to be invented” (p. 71). The poet Medina de Gouveia (p. 63) associates freedom and light, in perseverance, and in the search for truth:

LIBERDADE
Manhã clara
Que promete
Aos recantos da vida
Toda a claridade
Os frutos frescos
Da procura
Incessante
Da Verdade!

FREEDOM
Clear morning
That promises
To the corners of life
All the clarity
The fresh fruits
Of the incessant
search
For Truth!

More than a commemorative volume, it is a space for critical thought and aesthetic creation that reaffirms April 25 as living, transmissible, and reconfigurable heritage, and places it within the framework of transformation inherent to life, a transformation whose surprising and epic strangeness already inspired Ovid's *Metamorphoses* (1st century AD). *Bringing together different forms of writing, multiple generations, and perspectives of authors, the collection pays homage to the Carnation Revolution in particular and to Revolution(s) in general as a transversal theme, especially relevant in times of crisis*². *And, in the words of Filomena Barradas (p. 101), the perpetuation of the ideals of April is metaphorically linked to our interior, the garden of ideals: “– What do we do now? – Now, we continue to water our garden.” [“– Que fazemos agora? – Agora, continuamos a regar o nosso jardim.]*

Bibliography

² In a framework that highlights the reflection of authors such as Christopher Hill (*The Century of Revolution 1603-1714*, 1961), Hannah Arendt (*On Revolution*, 1963), François Dreyfus (*The Time of Revolutions 1787-1870*, 1968), Eric Hobsbawm (*The Age of Revolution: 1789–1848*, 1968) and Enzo Traverso (*Revolution: An Intellectual History*, 2021) and the encyclopedic approaches of Edward Hyams (*Dictionary of Modern Revolutions*, 1973), Jack A. Goldstone (*The Encyclopedia of Political Revolutions*, 1998), Ricardo Pinto dos Santos and Paulo Roberto de Almeida (*Encyclopedia of Wars and Revolutions of the 20th Century*, 2004), among many others.

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