

DOM CASMURRO'S CRITICAL LEGACY IN ENGLISH: STATE OF THE ART

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Abstract: *Dom Casmurro*, long canonized in Brazil, conquered a discreet, but solid place in the anglophone community, with dozens of articles, book chapters, and dissertations focused exclusively on it. It also enjoys a significant presence in journalistic criticism and even in pop culture. This study, the result of ten years of systematic literature survey as a means of organizing an annotated bibliography, gathers a relevant part from the critical legacy of the Brazilian novel by Machado de Assis in the English-speaking world, highlighting the impressive variety of approaches, which range from stylistic to postcolonial considerations, from relations to other titles of the Western canon to interpretations about the characters and their social *milieu*.

Keywords: *Dom Casmurro*; criticism; English language.

FORTUNA CRÍTICA DE *DOM CASMURRO* EM INGLÊS: ESTADO DA ARTE

Resumo: *Dom Casmurro*, cânone consolidado no Brasil, conquistou um lugar sólido, ainda que discreto, na comunidade anglófona, sendo assunto de dezenas de artigos, teses e capítulos de livro focados exclusivamente nele. Há, ainda, uma presença significativa desse romance na crítica jornalística e até na esfera pop. Este estudo, fruto de dez anos de revisão de literatura sistemática com o intuito de organizar uma bibliografia anotada, reúne uma parte relevante da fortuna crítica do romance brasileiro de Machado de Assis em língua inglesa, de modo a destacar a variedade de abordagens, que vão de estudos estilísticos a considerações de cunho pós-colonial, das relações com outros representantes do cânone ocidental às interpretações de personagens e de seu meio social.

Palavras-chave: *Dom Casmurro*; crítica; língua inglesa.

An indisputable exponent of the Brazilian literary canon, the novel *Dom Casmurro* (1899) has also established itself as a Latin American classic in the English-speaking sphere, albeit with discretion. This study seeks to gather critical interventions relevant to the history of this important work by Joaquim Maria Machado de Assis (1839-1908) in the anglophone world. It presents an overview of academic criticism in the English language by mapping representative studies and commentaries published mostly in the United States and in the United Kingdom, from mid-twentieth century to present times. The results suggest the main trends of Machadian criticism in English in circulation today.

Dom Casmurro seems to illustrate Italo Calvino's assertion regarding the inexhaustible quality of classics (CALVINO, 2009). Covering all the criticism published in Brazil would be an inglorious task to say the least. As Marta Peixoto (2005) observed, it is quite possibly the largest critical legacy of a novel in Brazilian fiction. The sum of studies in English does not come close to this magnitude, but it is vaster than one might assume at first.

The effort to gather sources about *Dom Casmurro* in English began a decade ago, with the important support of selected bibliographies published by Machadian scholars (BAGBY Jr., 1975; PATAI, 1999; HATJE-FAGGION, 2001; JACKSON, 2006; FITZ, 2009; FREITAS, 2012; FREITAS & COSTA, 2015). As for the methodology, the author has followed the guidelines for literature survey and annotated bibliography: a systematic literature review has been undertaken; references were collected and described after being found in academic databases, digital libraries, university repositories, and bookstores.¹ This descriptive survey covers literature from 1953, when *Dom Casmurro* was first published in English, to 2022. It adopts co-word analysis (MORESI; PINHO, 2021) and a quantitative approach (see BRYMAN, 2006; CRESWELL, 2007) by gathering sources found in a specific time interval as a means of indicating production peaks and/or events triggering a more intense critical production. As an annotated bibliography, it also has a qualitative

¹ Among the main databases surveyed are the physical and digital collection of the Fundação Biblioteca Nacional, in Rio de Janeiro; the collection of the New York Public Library; the libraries of the University of São Paulo, Yale University, and Harvard University; the academic databases JSTOR and ProQuest Historical News & Newspapers, the latter to search for mentions in journalistic sources. As commercial research sources, Amazon and AbeBooks were systematically searched. In the search spaces of all these sources, the search terms adopted were "dom+casmurro", "machado+de+assis+dom+casmurro", and "machado+de+assis+novels" (this is based on the notion of "words co-occurrence" (see MORESI; PINHO, 2021). Brief mentions of *Dom Casmurro* without any further comment were not considered. Mentions that involve at least some descriptive or critical comment were considered significant and included in the survey.

aspect, as it undertakes both a cross-sectional thematic analysis, approaching different sources by finding similarities between them, and an individual analysis of the enunciation of each text, seeking to understand each critical approach in its individuality. Sources found are chronologically organized – as they are presented here – and interpreted in order to separate them in groups and thus point to critical phenomena tendencies (these are gathered and presented in the “Brief discussion and final remarks” section). The main objective of the study is to observe innovations and changes in critical standards, as well as to keep the circulation of the novel in the English-speaking sphere under constant scrutiny.

In the case of *Dom Casmurro*, the interference of foreign critics has been playing a relevant role in its critical history, as we see in the much-cited case of Helen Caldwell, the American scholar who revolutionized the reading of the novel. Caldwell questioned the collective assumption that this was yet another book on female adultery (GUIMARÃES, 2019), a cliché of 19th century psychological realism. Instead of believing in the unreliable narrator’s certainty about his wife’s deception, as Brazilians seemed to do at the time (cf. MIGUEL-PEREIRA, 1936; MACHADO, 1953), Caldwell presented a case against Bento Santiago by emphasizing the novel’s intertextual link with Shakespeare’s *Othello*.

As it is well-known, in *Dom Casmurro* Bento Santiago is the sole narrator of the rise and fall of his love for Capitu, the poorer neighbor he marries and probably the most celebrated female character in Brazilian literature. While Capitu’s (in)fidelity still inhabits popular imagination, studies from various domains are proof that the novel has an impressive capacity to reinvent itself according to when, where and by whom it is read.

I. 20th century: introduction and ascension

Dom Casmurro was translated into English by Caldwell (1953), Robert L. Scott-Bucleuch (1991), and John Gledson (1997). It enjoys thus the advantage of having been translated by two of its most important critics, Caldwell and Gledson. A fourth translation by Margaret Jull Costa and Robin Patterson has just been published by Liveright in May 2023.²

² The translations of the novel and their paratexts have already been explored at length (see COSTA, 2016). The present study excludes digital editions, since they are often presented without any reliable information about authorship, translation and editing process, or place of origin. Currently, there are at least five editions of *Dom Casmurro* in English on Amazon with insufficient data. Brazilian bilingual

As already mentioned, Caldwell's devotion to Machado's literary talent and her effort to disseminate it constitute a fundamental divide in the writer's history. Long before Caldwell's interference, however, others had mentioned *Dom Casmurro* in passage or in academic works that are now difficult to access, such as theses and dissertations. An exception is Isaac Goldberg's *Brazilian Literature*, published in 1922, in which he cited an excerpt to demonstrate that Machado's method consists in "giving short feet to long ideas" (GOLDBERG, 2015, p. 115). Also, more than two decades later, Samuel Putnam (1948) elected *Dom Casmurro* as Machado's masterpiece.

The decisive turn came however in 1953, when Caldwell's *Dom Casmurro* became the second novel by Machado to be released in the United States and in England, after William L. Grossman's translation of *Memórias Póstumas de Brás Cubas*. Overall, the book was well received by the press, which covered it as a novelty – at least two dozen American and British newspapers commented on the publication (see COSTA, 2016). In *The Washington Post*, Mary Jane Hopkins (1953) questioned the delay for the novel to appear in English and favored Machado in a comparison to anglophone foremost writers, such as Thomas Hardy and Henry James. The same enthusiasm can be perceived in Harvey Curtis Webster's commentary in *The New York Times*: "The extraordinary virtue and charm of the novel is the consequence of de Assis' skillful blending of his own original insight and sensibility with the technique he learned from Sterne" (WEBSTER, 1953, p. BR24). There were unreceptive reviews as well, all somewhat condescending in tone, judging *Dom Casmurro* monotonous and/or pretentious (CHARQUES, 1953; TYLDEN-WRIGHT, 1953). In *The Observer*, famous journalist Marghanita Laski called the novel "amateurish" (LASKI, 1953, p. 7).

The Brazilian Othello of Machado de Assis, Caldwell's (1960) pathbreaking study, was then released in 1960, and soon enough English-speaking scholars started showing signs of its impact. Keith Ellis (1962) argued that Capitu's possible guilt increases the imaginative participation of the reader. Ellis (1971) would later return to *Dom Casmurro* to compare it with Tolstoy's *The Kreutzer Sonata*. Demetrius Basdekis (1964) traced affinities between Machado and another Russian, Dostoyevsky. At the release of the second edition of Caldwell's translation of *Dom Casmurro*, a statement by poet, translator and scholar Dudley Fitts was used to promote the book: "I do

edition by São Paulo-based publisher Landmark (ASSIS, 2020), with Sávio Ramos Silva's translation, is not considered in the present survey as it circulates in the Brazilian market only.

not see how a man who has thoughtfully read *Dom Casmurro* can ever be quite the same as he was before” (ASSIS, 1966).

From the late 1960s onwards, scholars from various American colleges and universities divulged their views on the novel, either to relate it to other well-known Western literary works, or to contribute to interpretative studies. Henryk Zyomek (1968) drew parallels between *Dom Casmurro* and *Don Quixote*. Charles Param (1970) elected *Dom Casmurro* as the pinnacle of the jealousy *motif* in Machado’s body of work. That same year, Caldwell (1970) returned to Machadian criticism with *Machado de Assis: The Brazilian Master and His Novels*, an informative literary-biographical essay. She named *Dom Casmurro* as the culmination of Machado’s six previous novels and the greatest vehicle of expression of his art.

In the next decade, Alfred J. Mac Adam (1972/1973), from Columbia University, classified Machado as a satirist. Maria Luisa Nunes (1975; 1978), then a professor at Yale University, examined Machado’s experimentative audacities, such as the peculiar use of unreliable narrators. Years later, Nunes would argue that it is not the plot that matters the most in *Dom Casmurro*: “This is the story that Casmurro tells, but the way it is told makes it much richer and more complex” (NUNES, 1983, p. 56).

Doris J. Turner (1976), from the University of Indiana, drew attention to *Dom Casmurro*’s “strange chapters”, while Sharon Smart Kellum transformed her master’s thesis into the book *The Art of Self-incrimination: Studies in Unreliable Narration*, in which she approaches Casmurro as a selfish narrator. The following year, in “*Dom Casmurro* and the Opera Aperta”, John P. Dwyer (1977) argued that this “nearly perfect novel” is self-admittedly open for interpretation, which is suggested by the narrator himself when declaring that he might amend it in a second edition.

Linda Murphy Kelley (1978) then examined Virgília, Sofia, and Capitu – a work that would inspire Ingrid Stein (1984). The next year, David J. Vieira (1986) presented “Time in Machado de Assis’ *Dom Casmurro*”, in which he discussed the influences of Laurence Sterne and Henri Bergson. The same year, *Memórias Póstumas* and *Dom Casmurro* were featured in *Adultery in the Novel*, by Tony Tanner (1979). In an essay also first published in 1979, Masao Shimura (2008) crossed coincidences between Barth’s *The Floating Opera*, Faulkner’s *The Sound and the Fury*, and *Dom Casmurro*, to which Barth’s novel is admittedly indebted (BARTH, 1988). Comments on the novel then occupy several pages of 1983’s *The Fiction of Reality*, by Pakistani American writer and professor Zulfikar Ghose (1983).

In 1984, Gledson broke with the narratological and psychological lines of study and advanced the sociological approach adopted by Robert Schwarz in his *The Deceptive Realism of Machado de Assis: A Dissenting Interpretation of Dom Casmurro*, a highly praised book (PERKINS, 1985; HABERLY, 1985). Gledson showed how the novel can be read as a historical testament, emphasizing the patriarchal aspect of Brazilian society in the Second Empire and the relationships of favor and dependence rooted in it.

In a literary-philosophical approach, Kevin S. Larsen established parallels between *Dom Casmurro* and Goethe's *The Elective Affinities*, partially based on *O enigma de Capitu*, by Eugênio Gomes (1967). In the text later published in the *Luso-Brazilian Review*, Larsen (1991) approached the novels through the theme of the offspring's origin, since in both the child's appearance seems to denounce physical infidelity in a context of imaginary infidelity. Patricia D. Zecevic (1994) later deepened this discussion.

Shortly after, another Casmurrian dive brought about a refreshing outlook, this time by Paul Dixon (1989), from Purdue University, who published the book *Retired Dreams: Dom Casmurro, Myth and Modernity* after a decade of studies on the novel. He investigated the mythical discourse traced under the surface of the text, rejecting the thesis that it is pure realism; Bento would be on a quest for answers and, in that sense, on an epic-style adventure. Dixon also supervised works on Machado, such as that of Leslie Thomas Dale (1991), who compared *Dom Casmurro*, *Lolita* and *Aura*, highlighting the transgressive nature of the narratives – before her, Anne-Marie Gill (1987) had already established a relation between *Dom Casmurro* and *Lolita* under the argument of metafiction.

Earl E. Fitz (1989), from Vanderbilt University, published the book *Machado de Assis*, in which he echoed Dwyer in defining *Dom Casmurro* as an "almost perfect" work. He would return to the novel several times throughout his vast Machadian critique. As Dixon, Fitz has also been supervising various works on Machado. Under his guidance, James Krause – a ferocious critic of Scott-Bucleuch's translation (KRAUSE, 2010; 2015) – would become another active Machadian critic. He has been guiding new scholars into the Machadian path as well – among others, Dania Genine Ellingson's (2019) master's thesis has recently presented an innovative look on the reading of *Dom Casmurro* as a structured emotional experience.

Returning to the 1990s, Cambridge professor Maria Manuel Gabão Lisboa (1996) promoted a relevant step toward feminist readings in her dissertation turned later into the book *Machado de Assis and Feminism*, in

which she considers the end of Capitu as a murder symbolically committed by Bento.

Imagination as a crucial element of the novel set the philosophical argument of José Raimundo Maia Neto (1994), whose study *Machado de Assis, the Brazilian Pyrrhonian* was published in English by Purdue University Press. Contradicting the thesis that Casmurro writes the novel to convince the reader of his truth, Maia Neto suggested that, by presenting his belief without any objectivity or evidence, the narrator expresses fragility.

Gledson (1995) wrote specifically about Capitu, while Lori Ween (1997) compared Caldwell's and Scott-Buccluech's renderings – an important step towards Casmurrian reception outside Brazil, since it demonstrates a concern with how the novel circulates among the anglophone audience. More than a decade later, Karen Sherwood Sotelino (2008), translator of *Resurreição* into English (as *Ressurrection*, 2013), also defended a dissertation about Caldwell's and Gledson's translations.

Richard Graham (1999) then edited *Machado de Assis: Reflections on a Brazilian Master Writer* with two of the four chapters focused on the novel. Gledson (1999) resumed his thesis on the realism built by Machado, while João Adolfo Hansen (1999) had an essay previously published in Brazil translated as "*Dom Casmurro: Simulacrum and Allegory*", approaching authorship and fiction. He had also authored the afterword of Gledson's translation of the novel, intitled "*Dom Casmurro, the Fruit and the Rind*" (HANSEN, 1997). Mac Adam (1999) returned to the novel that same year, addressing the theme of jealousy based on Rousseau's considerations on this emotion.

By the end of the 20th century, criticism was gradually amplifying, deepening, and turning towards a postcolonial bias, as the next section illustrates.

II. 21st century readings

A century had passed since the first publication of *Dom Casmurro*, and its criticism was palpably intensified in English. Since the early 2000s, *Dom Casmurro* has also been featured on "books you must read before you die"-type checklists (see BOXALL, 2011; READ, 2015) and cited as a favorite book or an influence by literary celebrities (see GRIFFITH, 2007; APOSTOL, 2022), a symptom of dissemination on the margins of pop culture.

Three chapters were centered on *Dom Casmurro* in the voluminous *The Author as Plagiarist*, edited by João Cezar de Castro Rocha (2006), a collection of 45 essays by contemporary Machadian critics. Each of the entries offered a different interpretation. German professor Karl Ludwig Pfeiffer (2006) analyzed the novel through contemporary theories about sensations and emotions, proposing that Capitu, Escobar, and José Dias are better equipped to deal with feelings than the pampered Bentinho. Kathrin Rosenfield (2006), translated into English by Paulo Henriques Britto, approached the irony of the novel as an anti-tragic resource, arguing that Machado gives a burlesque tone to a Flaubertian narrative. Finally, in "Strategies of Deceit: *Dom Casmurro*", Marta de Senna (2006) collected literary references cited in a distorted manner by the narrator, proving this to be one of his stratagems to manipulate the reader.

Around the same time, José Luiz Passos (2005) returned to Caldwell by relating *Dom Casmurro* and *Othello* in *Latin American Shakespeares*, while Peixoto (2005) contributed with a chapter about *Dom Casmurro* to *The Cambridge Companion to the Latin American Novel*. Adding to an already quite diversified gallery of interpretations, Glenna Berry-Horton (2005) connected *Dom Casmurro* to Eça de Queirós's *Os Maias*, while Antonio Carlos Quicoli (2007) argued in the article "The Enigma of Ezequiel and the Covert Theme of *Dom Casmurro*" that the narrator denounces himself through the inscription on Ezequiel's tombstone, quoted in the novel as "You were perfect in your ways"; the continuation omitted by Bento speaks of iniquity, a quality of his, not his son's.

Machado then experienced a miniboom in the English-speaking community after 2008, probably related to the anniversary of his death (see ROHTER, 2008). There was a new wave of mentions in the media and a boost in criticism, including translations of texts originally published in Brazil – as "Capitu, the Bride of *Dom Casmurro*", by Schwarz (2012), translated by Gledson – and a palpable turn towards postcolonial studies.

Professor of sociology G. Reginald Daniel (2012) reinterpreted notions introduced by Caldwell, such as the disguise in the name "Casmurro" and Capitu's economic and social disadvantage in relation to the Santiagos. His considerations focused on race and social status integrate a postcolonial trend whose seed seems to have been planted as early as 1929 by Lloyd Morris in an article published in the *New Herald Tribune*, which brought attention to the fact that Machado, one of the most celebrated Brazilian writers, was black

(MORRIS, 1929, p. L6), a question later revisited by Antonio Olliz Boyd (1975; 1992) as well.

By finding support on Schwarz's proposition of the "victory of caprice" when referring to the spoilt nature of Brás Cubas and Bento Santiago, Franco Moretti (2013), in his study *The Bourgeois*, pointed to the bourgeois aspect of "Machado's eternally immature heroes" and cited Bento's annoyance "by a friend [Manduca] who has spoilt his afternoon of daydreams by – dying" (MORETTI, 2013, p. 147).

Eli Carter (2014) analyzed the novel's adaptation into the miniseries *Capitu*, by Luiz Fernando Carvalho, centered around the female character's enigma.³ Fitz (2015) then resumed his Machadian studies in *Machado de Assis and Female Characterization*, arguing that it is the lacunar discourse, which emulates the human inability to express oneself, the most interesting aspect of *Dom Casmurro*. That same year, a book by Rocha (2015) about Machado was translated by Flora Thomson-DeVeaux into English: *Machado de Assis: Toward a Poetics of Emulation*. It claimed that *Dom Casmurro* constitutes a radical reading of *Othello*, but an original one, in an apparent paradoxical hypothesis.

K. David Jackson (2015) then devoted a chapter of his *Machado de Assis – A Literary Life* to the novel, drawing from Caldwell the argument of dissimulation: "*Dom Casmurro* is a novel that documents Bento Santiago's psychological degeneration", guided by subconscious forces linked to the trauma he suffers after the drowning of his friend Escobar (JACKSON, 2015, p. 234-253).

The following year brought Peixoto's dive into "the mythic and historical dimensions of *Capitu*'s multiple characterizations" (PEIXOTO, 2016, p. 151), while Camilo Gomides confirmed the unsolvable duality of the novel in "Homoaffectivity Exemplified in *Dom Casmurro*", examining the hypothesis of how psychological roles manifest in the story: "*Capitu* is a conduit for Bento's love-desire-hate toward Escobar" (GOMIDES, 2016, p. 182). A third plunge into the psychological and social meanderings of the novel was presented in the chapter "Masculinity and Matrimonial Secrets in *Dom Casmurro*", in which Richard Miskolci (2016) discussed the decay of the marriage institution in Brazil at the dawn of the twentieth century.

³ Even though published in a Brazilian academic journal, being available on-line now allows access all over the world. The distinction between national and international becomes less relevant in the Internet age, but the language of publication still matters.

Fitz revisited the Brazilian author again in *Machado de Assis and Narrative Theory*, placing Machado as a “theoretician of the novel form” (FITZ, 2019, p. 1). In the chapter about *Dom Casmurro*, he argued that “the entire plot hangs on the question of verisimilitude” (FITZ, 2019, p. 109). Also in 2019, *Dom Casmurro* was chosen as the novel representing jealousy in the book *Affective Disorders*, by Bede Scott (2019), who returned to the issue of illusion versus reality previously discussed by Larsen and Maia Neto, but adding a sociogenic layer to it, relating Bento’s jealousy to the incongruities generated by patronage and slavery in the Brazilian society as portrayed by Machado.

The beginning of the 2020s indicates that there might be another decade of intense Casmurrian studies. *Comparative Perspectives on The Rise of Brazilian Novel*, edited by Ana Cláudia Suriani da Silva and Sandra Guardini Vasconcelos (2020) and published in London, brought a chapter signed by Silva intitled “Capitu against the Elegiac Narrator”. Silva had already approached the novel in the article “The Elegy of *Dom Casmurro*” (SILVA, 2018) and would more recently approximate *Dom Casmurro* to Graciliano Ramos’s *São Bernardo*, claiming that in both novels “the female voice is intermediated by the narrator’s, therefore, is his (re)construction and a product of his fantasy” (SILVA, 2022, p. 6).

The fourth book in English specifically about the novel, *Fashion and Irony in Dom Casmurro*, by Geanneti Tavares Salomon (2021), a translation of a Brazilian edition, was published in London in 2021. And, in 2022, a new comprehensive study about Machado was published by Mario Higa, professor at Middlebury College in Vermont. In *Machado de Assis: The World Keeps Changing to Remain the Same*, Higa (2022, p. 29) writes: “The novel *Dom Casmurro* produced two heroines: the main female character, Capitu, who is arguably *the* most notable female character of Brazilian literature; and Helen Caldwell, who is responsible for changing the way we read Machado’s book”.

III. Brief discussion and final remarks

As generally happens in the dissemination of a peripheral author in the English-speaking literary system, Machado has been introduced and reinforced through the years by key players – translators, editors, writers, and scholars endeavored to make his work available and well-known. The number of articles and book chapters is significant, but it is the diversity of approaches that is most striking.

To cite the main aspects vastly present among the well-crafted studies on *Dom Casmurro*, there are the psychological and psychoanalytical readings (CALDWELL, 1960; JACKSON, 2015; GOMIDES, 2016; MISKOLCI, 2016); the sociological ones, which emphasize the portrait painted by Machado of the Carioca society in the transition between Empire and Republic, which includes the relations of favor sewn into the intricacies of our social fabric (GLEDSON, 1984; SCHWARZ, 2012; DANIEL, 2012; MORETTI, 2013; SCOTT, 2019); the narratological ones, which are mainly concerned with the unreliable narrator, plus studies focused on style (ELLIS, 1962; MAC ADAM, 1972/1973; NUNES, 1975; 1983; TURNER, 1976; KELLUM, 1976; DWYER, 1977; GHOSE, 1983; HANSEN, 1997; ROSENFELD, 2006; PEIXOTO, 2005; 2016; ROCHA, 2015; SILVA, 2018; SALOMON, 2021); those that investigate intertextuality, covering the numerous direct and indirect references to other works and to Western art as a whole (ZIOMEK, 1968; ELLIS, 1971; BASDEKIS, 1964; VIEIRA, 1986; GILL, 1984; 1987; LARSEN, 1991; DALE, 1991; ZECEVIC, 1994; BERRY-HORTON, 2008; PASSOS, 2005; SENNA, 2006; SHIMURA, 2008; SILVA, 2022); those specifically about Capitu and/or feminist readings (KELLEY, 1978; GLEDSON, 1995; LISBOA, 1996; CARTER, 2014; FITZ, 2015); translation criticism (WEEN, 1997; SOTELINO, 2008; KRAUSE, 2015); investigations on jealousy, adultery, and dissimulation (PARAM, 1970; TANNER, 1979; ZECEVIC, 1994; QUICOLI, 2007; SCOTT, 2019); mythical and philosophical (DIXON, 1989; MAIA NETO, 1994; PEIXOTO, 2016); based on cognitive approaches and studies on emotions (PFEIFFER, 2006; ELLINGSON, 2019). Evidently, some of these cross or ally more than one approach.

Despite the long list of sources cited, this survey by no means exhausts the reflections published in English about *Dom Casmurro*. It does demonstrate, however, that 120 years after the Brazilian publication of the novel and 70 years after its introduction into the anglophone world, it continues to motivate scholars, involving them in its elusive intricacies. From a relatively late discovery in the 1950s on, there has been a slow and gradual expansion and deepening of its critical legacy.

In addition to maintaining this continuous survey of sources published in English, future studies may cover *Dom Casmurro's* critical legacy in other languages. By crossing references, they can also promote associations between approaches distant in time, place, or language.

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