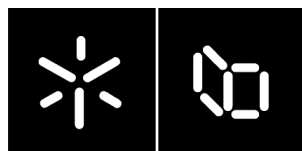


38th APEAA Conference

27-29 April 2017



ABSTRACTS | RESUMOS



Universidade do Minho

Plenary speakers:

Prof. Ethan Johnson (Portland State University), “Teaching about the Black Experience during the Trump Candidacy/ Presidency: A Social Historical Perspective”

This paper through an exploration of my educational, teaching and research experiences considers the ways a sexualized system of racism is at the center of historical and contemporary political, cultural and economic practices and process. While I was surprised I also was not surprised of the election of Trump as President of the United States. I watched as many White people including my wife were shocked. For the first time many White people were confronted with the reality of what many non-White people have known. How did the American people reward Donald Trump with the highest political position of the United States who is recorded stating profoundly sexist comments? Many of us think Trump’s comments should have undermined his candidacy. However his election examined within the socio-historical context is not an aberration at all, but falls squarely in line with US politics and culture.

Prof. Carlos Azevedo (Universidade do Porto), “Revisiting Transcendentalism: Thoreau in Austerland”

Taking as its starting point the process of rewriting in contemporary American fiction, this paper seeks to explore Paul Auster’s singular appropriation of the great American literary tradition, established by F. O. Matthiessen as the American Renaissance. Specifically, it discusses how Thoreau’s texts shape, and are shaped by, Auster’s fiction. It will be argued that American Transcendentalism offers a lens through which to examine Auster’s ongoing intertextual dialogue with one of his literary forebears and with a whole set of values and notions that define American cultural mythology. As a matter of fact, Thoreau looms large throughout Austerland, the contemporary writer’s fictional spaces and places. In Auster’s *oeuvre*, steeped in literary allusions, we can see him paying tribute to Thoreau’s work and yet simultaneously introducing changes and deviations in what Harold Bloom would define as an attempt ‘to clear imaginative space.’ As Maria Irene Ramalho persuasively puts it, “ Paul Auster seems to have chosen to unsay the quintessentially American literary anxiety...and deny the difference that originality brings, by stubbornly thriving on borrowed wit.’ Revisiting Thoreau and Transcendentalism, Auster takes on – and critically revises – the realm of American letters, and of literature generally.

Prof. Irma Taavitsainen, University of Helsinki, “Genre Dynamics in English: Essay Writing from Bacon to Magazines and Medical Reports”

A new genre was created in French by Michel Montaigne’s *Essais* (1580) and introduced into English in 1597 by Francis Bacon. Essays had a position between non-literary and literary writing, and common to them all is a subjective viewpoint and personal touch. The genre gained in popularity in the following centuries, and various trends emerged. They include periodical essays in magazines and journals by famous authors like Daniel Defoe, Richard Steele and Joseph Addison, experimental Royal Society essays in *The Philosophical Transactions* and monographs printed under that title. The different traits developed into different directions in the course of time.

The aim of my talk is to describe the genre of essays in newspaper discourse and medical writing from Bacon until the nineteenth century. I shall begin by discussing genre theory and charting the outlines

of development by the method of metacommunicative expression analysis. Texts under this genre label are then studied with corpus linguistic and discourse analytical methods. There is a great deal of variation in their stylistic features, e.g. in the use of personal pronouns, and how the readers are taken into account. The prevailing text types of essays are instruction and argumentation; the audience parameter seems to be important. My focus is on the historical contexts of the genre, its various forms and, more generally, how essays contributed to genre dynamics in the seventeenth and eighteenth centuries.

Dr. Seán Crosson, Huston School of Film & Digital Media, NUI Galway, “‘A New Ireland Rises’?: Sport, Cinema, Gender and Commemoration in Contemporary Ireland.”

This paper has emerged from a larger study examining the representation of the indigenous Irish sports, Gaelic games, in film and visual culture. Whether in films made outside Ireland or within, Gaelic games have repeatedly provided a resonant motif through which (perceived) aspects of Irish identity have been encapsulated and represented. This process extends to the contemporary context wherein Ireland has experienced huge changes, economically and socially, over the past twenty years. While Gaelic games are less a prominent feature of contemporary fiction film (with notable exceptions), the cinematic has now been incorporated and integrated into major sporting occasions themselves, including the Laochra pageant, one of the largest and most viewed commemorative events held in Ireland in 2016.

Laochra was organised by the Gaelic Athletic Association (GAA) (the organisation responsible for the promotion of the indigenous Irish sports, Gaelic games), and broadcast live by the Irish medium broadcaster TG4 on Sunday April 24th, exactly one hundred years to the day after the first shots were fired in the Easter Rising, a key revolutionary event in defining modern Ireland. The GAA was a key force in defining Irish identity in the late nineteenth and early twentieth centuries and it was one of the most active organisations in 2016 in evoking that period and commemorating events surrounding the Rising. I have included a question mark, however, in the title of this paper – taken from the title of the penultimate scene in the Laochra pageant – as I want to raise questions in this paper as to the new Ireland that is being configured through commemorative events such as Laochra, both in terms of how ‘new’ these configurations actually are (given their indebtedness to older Irish iconography) and the problematic manner in which Irishness is being configured, particularly in terms of gender and militarism.

Dr. Cecelia Alvstad, University of Oslo, “The Proliferating Paths of Jorge Luis Borges’ Work in Translation: The Resistance to an Innovative Trait”

Drawing upon translation studies and world literature studies this presentation focuses on selected translations of and scholarly writings about Jorge Luis Borges’ “El jardín de senderos que se bifurcan”. It shows how both translators and scholars sometimes spell out something that was not explicit in the source text, and thus choose one interpretation over others. It also indicates that translators and scholars in non-linear ways influence the interpretations made by others, and draws attention to the fact that some books only exist in translation. Because interpretations become dated it is crucial to retranslate key literary texts.

Parallel sessions

Thursday, 27 April 2017

11.00 – 13.00

Transnational Feminism, Gender and the Arts – Chair Ana Gabriela Macedo (UMinho/ CEHUM)
Auditorium B1 | Auditório B1 [CPII]

Eleonora Federici, “From Hyphenated to Transnational Identity: Jhumpa Lahiri’s self-translation into Italian”

Jhumpa Lahiri born of Bengali parents in London and grown up in the United States is considered a ‘hyphenated identity writer’, juggling between Bengali and American language and culture. Lahiri won the Pulitzer Prize in 2000 and she has recently published two works in Italian: her last novel, *In altre parole – In Other Words* (2015) and an essay *Il vestito dei libri* (2017). The paper wants to give an answer to these questions: can we define this author as transnational? Can we consider Lahiri as a transnational writer because of her choice to write in Italian, a language acquired late in life because of by her love of and passion for Italian culture and language? How much gender influences her linguistic and creative choices in the acquired language? The methodological starting point of my paper is the recent debate on Transnational Literatures and writers together with a rethinking of the various definitions of self-translation. My aim is to demonstrate how Lahiri is one possible example within the Italian panorama of writers who become translators of an in-between identity, emblems of a country where different languages can be heard and where other cultures can be seen.

Natalie Ferris, “Making *Herstory*: Displaced Women and Creativity in Post-War London”

This paper will consider the challenges faced by a select number of female writers in the post-war period, and the imaginative ways in which they came to terms with their identities as migrants in an adopted land. By the 1960s, mid twentieth-century understandings of female creativity and the male-dominated literary canon were being contradicted by a small number of migrant voices largely situated in London: Christine Brooke-Rose, Eva Figes, Anna Kavan, Doris Lessing, Ann Quin. For the purposes of this discussion, I take as focus the representations of female creativity both in and through the work of Eva Figes (1932-2012), placing particular emphasis on the award-winning novels *Winter Journey* (1967) and *Days* (1970). An imagination for language had become extremely important for Figes, not only as she was forced to learn English as a small child fleeing Nazi-controlled Germany in 1939, but also as a woman remonstrating against the structures put in place by patriarchal culture. Figes felt this intensely, caught in what she called a ‘double’ marginalisation as both woman and as migrant. Did her migrant experience prompt a certain degree of literary innovation? What was at stake if one was not only a woman novelist, but an experimental woman novelist?

Teresa Gibert, “Imagining Pocahontas: 400 Years of Visual Representation”

The year 2017 marks the 400th anniversary of the death of Pocahontas, who in her own time was also known by the names of Matoaka, Amonute, Rebecca Rolfe and Lady Rebecca. This commemoration provides a good opportunity to analyze in a revisionist mode how she was portrayed over four centuries in various and sometimes contrasting forms. We will start with “Matoaka alias Rebecca” by the Dutch engraver Simon van de Passe, one of the illustrations in Captain John Smith’s *General History of Virginia*

(1624) which is believed to be based on a life portrait made in England a few months before the death of the young woman. This portrait, which would suit the commercial needs of the Virginia Company, emphasizes her distinctive racial features and presents her posing as a “civilized” Indian princess: a static, rigid figure, in a tall hat, wearing an elaborate Elizabethan gown with a stiff lace collar, and holding an ostrich feather fan. The process of distorting the original in subsequent portraits deserves careful attention. Additionally, we should examine the reverse trend, intended to offer an accurate image of Pocahontas, reacting both against the idealized artworks which prevailed in the nineteenth century and against less finely crafted artifacts used for all kinds of utilitarian purposes, from advertising tobacco to adorning merchant ships. Modern versions of Pocahontas have broken with conventional images in many different ways, but probably no visual representation of her has been as controversial in our time as the one produced in 1995 by the Disney Studios, the best known among our contemporaries though rejected by critics mainly because of its sexualized nature.

Márcia Oliveira, “Intimate politics, or the ethics of disrupting identity in Adrian Piper’s meta-art”

North-American artist Adrian Piper (b. 1948) has, since the beginning of her activity as an artist, developed a practice on the threshold between art, theory and philosophy. In her work, that began to change in the 1960s when she committed strongly with conceptual art and was particularly influenced by the work and the thinking of Sol LeWitt (USA, 1928-2007), auto-biography, self-consciousness, personal experience and the body intertwine in a such a way that the identity of the artist (that involve the perception of gender and race issues) and of the artwork (“How I Can Call It Art When There’s No One There To See It”, says Piper) get to a point where they are completely disrupted. Piper thus uses herself as an art object; she explores the relationship between herself and the world by continuously thinking of ways through which to realize aesthetic concerns and ideas. By looking at (printed) works such as *Food for the Spirit* (1971), *Talking to myself: the outgoing autobiography of an art object* (1973), *Political Self-Portraits* (1978) and *Aspects of the Liberal Dilemma* (1978), we intend to consider Adrian Piper’s ‘intimate politics’ as an ethical process of disrupting different identities that emerges from her original concept of “meta-art”, that is, a way to “make explicit the thought processes, procedures and presuppositions of making whatever kind of art we make” (Piper, *In Support of Meta-Art*, 1973).

Orquídea Cadilhe, “Celebrity Commitment in Fighting Oppression: Cher’s Contribution in and off Screen”

This paper will explore how the pop icon Cher can make a major contribution to transnational feminism by systematically placing herself at a liminal space. Talking to CNN on the Woman’s March on Washington Cher comments how she fears we are going back the 50’s by losing the rights we struggled to earn. We will be looking at the third segment of the made for television film *If These Walls Could Talk* (1996) to which Cher gave her contribution as an actress (playing the role of a gynecologist who works at an abortion clinic) and as a director. Its creators and cast won the Lucy Award for Innovation in Television, which recognizes creative works that have enhanced the perception of women through the medium of television. The film is divided in three segments, each of them telling the story of a woman who has to cope with an unplanned pregnancy. They are designed to expose the mainstream views of society on the issue in different social climates. We will be showing how the film is both a strong wakeup call to the negative role religion can play in undermining certain human rights, as well as a powerful appeal to women to fight for their causes. By participating in such “marches”, pop icons such as Cher are placing themselves in a non-comfort zone and envisioning a heterotopian community at the end of the tunnel. They are in a privileged position to transcend borders of countries and reach international communities with their messages.

Katarzyna Strzyżowska, “Literature in Service of Politics. Some Remarks on the Consequences of Political Involvement of the 18th century Men of Letters”

It is neither surprising nor uncommon that politics often serves as a popular theme of literary texts, especially in the 18th century England when it was virtually impossible to separate literature from political considerations. The incidents of the Restoration and the Glorious Revolution were still fresh in the minds of English people who would habitually gather in coffee houses to discuss everyday matters of which they would often learn from literary texts or the press, which coincidentally flourished at that time. Consequently, many men of letters often felt obliged to take stance and raise their voice on social matters and political life in their country which gave a vast array for discussion, with numerous articles, essays and pamphlets. Literature of the Augustan Age was thus not only to express wit and elegance but it was also expected to be utilitarian. It is thus of my interest here to discover what issues the Augustan writers dared commenting on and to examine the motifs of lending their pen to express views which might have been considered politically unfavourable or even hostile towards the ruling party or individual politicians who could have caused troubles or even inflicted punishment on writers as it was in the case of Daniel Defoe who stood in the pillory for his controversial texts.

Cláudia Coimbra, “Rooms of Their Own: Authorship and Authority within (and around) the Bluestocking Circle”

In the course of the long eighteenth century a considerable shift took place that fostered a new perception of the female mind. Following the lead of the French *salonnières*, women intellectuals in England attempted to move beyond the enclosed walls of domesticity and dismiss that private sphere they had been ascribed to for centuries. Elizabeth Montagu, Elizabeth Carter and Hanna More are but few of those women. Just how far the Bluestocking Circle – as it was dubbed – extended its network of friendship and patronage and whether its members, if published, had the inward desire to be exposed as learned, creative and professional women are issues this paper will address. What causes urged them to become engaged and autonomous, as well as fully aware of their own talents, overcoming the constraints and prejudices of society? What praises and diatribes were they the recipient or the target of, being, as they were, emancipated muses? And, finally, what room is there for an assessment of their trials and achievements as a unique contribution towards the more radical feminist stand that later generations of writers, artists and thinkers have come to advocate? Such questions, in my view, cannot but bear undeniable weight within the wider context of coeval patriarchal politics, economics and culture.

Jorge Bastos da Silva, “*De gustibus disputandum*: Um Simpósio em Edimburgo (Sobre *Noctes Ambrosianae*, n.º 48)”

O folhetim *Noctes Ambrosianae*, de autoria partilhada por John Wilson, John Gibson Lockhart, William Maginn e outros intelectuais escoceses, teve publicação nas páginas do *Blackwood’s Edinburgh Magazine* entre 1822 e 1835. Representando uma espécie de clube que se dedica, humoristicamente, a comentar as mais diversas realidades da época, tem como principais membros dos seus relatos e diálogos as figuras de Christopher North (*alter-ego* do próprio Wilson) e o Pastor de Ettrick (que representa James Hogg). Os comensais reúnem-se nas tabernas de William Ambrose para discutir literatura, política, pintura, costumes,

filosofia... Num número como o 48, de Abril de 1830, a mesa opípara e a bebida generosa marcam o ritmo de uma conversa que tem como convidado o Opiómano Inglês (Thomas De Quincey) e se debruça, entre outros temas, sobre o conceito de imaginação, os atributos que compõem um bom poema e as diferenças culturais entre a Escócia e a Inglaterra.

Maria Zulmira Castanheira, “Windows into Portugal opened from afar: Robert Southey’s reviews of travel books on Portugal for the British periodical press”

The Lusophile Robert Southey (1774-1843) shared with many contemporary fellow Britons, and with other noted figures of English Romanticism, the pleasures of travel and a taste for travel writing. Not only did he write accounts of his travels in Continental Europe and Britain itself, he also practised literary criticism on travel writing. *Letters Written During a Short Residence in Spain and Portugal* (1797), the result of Southey’s first journey to Portugal, became the seed of his interest in the history and culture of Portugal, which he would go on to cultivate for the rest of his life. The reputation he would gain as an authority on matters Portuguese grew thanks to the major historiographical works he published (*History of the Peninsular War* and *History of Brazil*), and also thanks to the many articles on Portuguese history, politics and literature that he wrote for the British periodical press, to which he contributed intensively. Given their popularity, the periodical press of the time gave pride of place to ‘Voyages and Travels’ and retained writers, some of whom renowned, like Southey, to produce reviews on the subject. This paper will focus on Southey’s reviews of travel books on Portugal which had recently been published in Britain. These were a stage on which he was able to make his vision of Portugal heard, thus also promoting his image as a specialist on Portuguese affairs. Furthermore, reading the books resulting from the travel experiences of other foreigners and writing about them constituted for Southey a way of *returning* periodically to the Iberian country he had come to love.

Paula Guimarães, “‘Looking *backwards* in order to be *forward-looking*’, or Just how *Modern* were the Romantics? “

Although there may be little agreement on what exactly constitutes ‘Romanticism’, there is no denying that our contemporary discourse is still driven by many of those greater ‘questions’ first raised at the beginning of the nineteenth century. Goethe, Schiller and Schlegel had posited the classic homogeneous spirit of the ancient world against the ‘romantic’, that they call ‘*modern*’ because of its intrinsic dialectical characteristic or union of opposite or discordant qualities. We may perceive this phenomenon as a permanent and *transnational* aspect of the human spirit, and thus use the term in the singular (René Wellek), or rather as a plurality of ‘Romanticisms’ (A.O. Lovejoy), but we should not discard the wider non-literary aspects as indeed it affected *all* the other arts (Beethoven and Turner), and it was a political, religious and philosophic phenomenon. At the root of all romanticism is the belief “that man, the individual, is an infinite reservoir of possibilities” (T.E. Hulme). This had already been foreseen in the mid eighteenth century by the ‘Poets of Sensibility’ or the ‘Graveyard School’: The major changes from the previous paradigm are assembled in Thomas Gray’s ‘Elegy written in a Country Churchyard’ (1751) – a poem combining all the *brighter*, and all the *darker* aspects, of what Romanticism was soon to become. Thanks to the bitter-sweet fruits of this Romantic *Agon*, in the 21st century we have a granted, even if not always recognised, access to *modernity*: democratic and independent nation-states, pedagogical responsibility and universal education, ecological and zoological consciousness, creative freedom and philosophical speculation, *but* also religious scepticism, political disillusionment, fragmentation and alienation of the self, hallucinatory addiction, morbidity and Satanism.

Reinaldo Francisco Silva, “Henry David Thoreau’s Walden: Immigration, Ecocriticism, and Otherness”

This essay aims at revisiting Henry David Thoreau’s *Walden* (1854), especially the episode in chapter X, “Baker Farm,” where Thoreau introduces the reader to an Irish immigrant, John Field. A hard-working farmer, Field thinks he is moving his way up the American social ladder and, presumably, dream, when, in fact, Thoreau tells us he is toiling just to feed unnecessary body needs. Whereas Field views his coming to America as a blessing for he could purchase these commodities, Thoreau notes that “the only true America is that country where you are at liberty to pursue such a mode of life as may enable you to do without these.” This episode will assist me in my discussion of Thoreau’s environmental concerns by way of focusing on Otherness – in this case, an Irishman, a victim of the Hungry Forties. Prompted by famine and poverty, millions of Irishmen immigrated to North America. Southern Europeans also followed them – the Italians and the Portuguese – especially the Azoreans to work on the whaling ships sailing out of New Bedford and Nantucket. Due to several economic changes, these older Portuguese immigrants applied for jobs in the New England textile industry, the fisheries or the dairy industry, in California. While this Irishman is criticized for his mentality, Thoreau would have certainly praised these Portuguese pioneers for their frugality and simplicity – and perhaps deplored them for their illiteracy and subsequent attachment to materialism once the difficulties of adaptation had been overcome. With such a rural world behind them, older generations of Portuguese are depicted in contemporary American writings by American writers of Portuguese descent (Katherine Vaz, Frank Gaspar, and Arthur K. Rose) as still holding on to such a parochial mentality. This is manifested through their growing of vegetable gardens (East coast) and farming in California. These gardens provide them sustenance in times of hardship but also help them maintain some spiritual connection with the Old World they left behind. Agrarianism and Otherness will be the lens through which I will revisit recent scholarship on ecological concerns in Thoreau’s writings.

Isabel Fernandes Alves, “In favor of trees: a comparative study of Thoreau’s *Walden* and Cooper’s *Rural Hours*”

In the last decades ecological movements have been denouncing human destructiveness of the natural world. Simultaneously, the Humanities have been trying to illuminate what it means to dwell on the earth and to be part of ecosystems where various species co-exist in complex, integrated relationships. Framed by the general theoretical approach of ecocriticism and considering Thoreau’s *Walden* (1854) and Cooper’s *Rural Hours* (1850), this paper aims to express how these two authors instigate their readers to pay attention to trees, to their specificities and meaning. Based on careful observation during their walks around Walden Pond and in the environs of Otsego Lake in New York, the two authors have contributed to a new way of envisioning the natural world — one that we now call environmental —, that is, both Thoreau and Cooper have contributed to foster a language that combines scientific, aesthetic and spiritual effects, and, therefore, investing nature with metaphysical significance. Bearing in mind that the two texts depict human beings in relation to nature, I would like to highlight how, despite different styles and perspectives, both aim to sensitize their readers to the fact that trees are connected not only to the physical transformation of the American landscape, but also to the shaping of American moral and aesthetic values. Accordingly, I claim that the two texts are examples of the way natural world — trees in particular — were seen as inextricably connected to the American landscape and history.

Jorge C. Pereira, "Thoreau and the self-contained power of Nature"

Thoreau's criticism of industrialism and his plea for a return to Nature fit within a more general sense of unease regarding the transformation of the country during the first half of the 19th century. The disappearance of pre-industrial America was lamented in artistic circles and its bleak future likewise foretold. Thoreau's goal to re-centre his countrymen around a certain idea of early America cannot be separated from the wider awareness about the rise of abstract forces dominating Man and the social and economic effects of industrialisation and urbanisation. The period was marked by a number of utopian projects - of both secular and religious inspiration - aiming to offer an alternative to the social and moral decay brought about by the Industrial Revolution, but having in common certain features that pointed toward a form of communitarianism among likeminded individuals. Thoreau's approach was of a more personal tone; he sought to address the individual moral and spiritual consequences of the isolation prompted by the sweeping changes taking place. The failure of the utopian communities stimulated a return to Nature. The solitary contemplation of the immanent dimension of Nature would give rise to the conservation movement that sprung in the second half of the 19th century into the current environmentalism with its view of Nature's intrinsic value as the source and repository of mankind's ultimate common heritage.

Simona Vermeire, "Plant(e)scape in Thoreau's work"

Printing the landscape with poetical steps onto free walking is one of the most emblematical engagement of Thoreau with the natural world. His seminal lecture, *Walking*, insert a proto-ecologist perspective about human motion and emotion in a plenary botanical background. "Sauntering" is the lexical option for Thoreau to describe this *escape* by walking into a "non-human" order of the being: the world of the Plants. Our hermeneutical proposal configures this *Plant(e)scape* as a possibility to actualize the reading of Thoreau text through an emergent science of walking: *Spaziergangwissenschaft*. Translated from German into English as Strollology or Promenadology, this term was introduced in the field of aesthetics and cultural studies by the Swiss sociologist Lucius Burckhardt in the 1980s and accepted in the official *curriculum* of the Universities from Germany and Austria. The aim of this new approach of the walking is 'to validate' through the human body the environment in order to reach a higher awareness related to anthropogenic intervention in the natural order of the world. So that, the essential human movement becomes not just a "tool" to explore everyday living environment, but also a way to relieve content and knowledge. This epistemological new turn of the human steps, seen as a new creative trajectories within the cultural norm, gives the possibility to a deeper understanding of literary texts from the past. Applying this modal reading of "sauntering" in *Walking*, we consider the text of Thoreau in its potential to be a library of the wanderings, a sensorial repository of the literary images of the human patterns. In that sense, making a way is a design of the not knowing where to go, patterns of the intuition or steps unfolding the awareness displayed by the resonance with the plants. Various stances of the walking patterns give a complex lecture of Thoreau's "sauntering", providing a multi-sensorial groundwork of human "bewilderment" in its highest mode of civilization to reach the oneness with the nature.

Queer crossing: transgressing boundaries of sexuality, gender and ethnicity – Chair: Francesca Rayner
ILCH Auditorium | Auditório ILCH

Francesca Rayner, How much do queer lives matter? André Murraças' *50 Orlando*

André Murraças' performance piece *50 Orlando Ouve* was written for the opening of the Queer Lisboa cinema festival in 2016 and commemorated the fifty queer lives lost in the Pulse nightclub shooting in the U.S.A earlier that year. It translated memorial material published about the victims on the Internet and combined this with other fragments from films, poems and songs in order to celebrate those who lost their lives. This paper analyses the Pulse nightclub as a queer utopian space, building on the critical work of José Esteban Muñoz and Jill Dolan dealing with theatrical and queer utopias. It explores the way in which diverse queer identities met and interacted in a space that confounded divisions between private and public and suggests that it was this utopian space that was under attack in a political climate where queer, Latino and trans lives were seen to matter less than those with normative sexual identities. The paper argues that Murraças' dramaturgy of queer fragments extended solidarity networks beyond the local context in which the shooting took place in order to establish a new queer utopia through staging personal testimony in a collective performance context.

Ana Bessa Carvalho, "War is a man's game": the conflict between Maori masculinities and homosexuality in Witi Ihimaera's *The Uncle's Story*.

Witi Ihimaera's *The Uncle Story* shifts from present day to the years of the Vietnam War, as the past is traced by Michael, a young Maori gay man, through the photographs and the diary of his uncle, whose existence is never mentioned by his family. As Michael comes to terms with his own sexuality, and against the inability of his family to understand homosexuality as co-existent with Maori identity, he discovers the family's secret: Sam, his uncle, was rejected and completely obliterated by the family for being homosexual, for he fell in love with an American soldier during the Vietnam War. This paper aims at analysing this friction between sexual and national identities, as they either co-exist or are forced to be suppressed by external social and family conventions. Michael and Sam's stories intertwine, revealing the cyclical history of the Mahana family, as tradition and masculinity try to co-exist with various types of sexual identification, in what is mentioned in the book as "a double colonization". Besides Michael and Sam, the book also glosses on the life of Auntie Pat, a lesbian spinster who stands at the margin of the family and the person who discloses the existence of Sam to Michael. In *The Uncle's Story* Sam's past is recuperated and made visible through Michael, who takes on the responsibility of speaking for the silenced uncle. The book also analyses the hyper-masculinised space of the battlefield and the repression of homosexual identities within that space. Sam's ultimate rebellion against patriarchy and his family, which culminated in his ultimate silencing, recalls the ubiquitous marginalization and erasure of LGBTQI identities.

David Klein Martins, "Things [are] happening to me – I don't know if I can handle it" – *Cruising*: The Queer Victim Turned Victimizer under Patriarchal Oppression.

After the tumultuous and queer-embracing 1970s, William Friedkin's *Cruising* (1980) laid the groundwork for the demonization of queer characters of the unfolding decade, right at the dawn of ultra-conservative Reaganism. The movie presents the story of Steve Burns (Al Pacino), a police officer who accepts an undercover assignment to infiltrate New York's gay male sadomasochism and cruising subcultures to solve a number of murders connected to these scenes. By resorting to queer killers, *Cruising* thus becomes part of a long lineage of films that conflate queerness with violence, degradation, and murder. Although the movie was widely criticized for being hurtful to the LGBT community in the early 1980s, a deeper look will reveal that underneath the superficial layer of homophobia there is also a blatant critique of a heteronormative, patriarchal two-gender system present. To some extent, the movie will thus be shown to

sympathize with those who, having been ostracized by society, resort to violence as an act of self-defense. This will become most apparent when taking into consideration the film's deliberate deconstruction of the voyeuristic male gaze, its critique of corrupt authority figures, and its subversive and conscious engagement with gender performativity.

Daniel Matias, *New Plots, New Promises: Duiker and the Politics of South African Sexualities*

A *milieu* intensively regulated regarding its possibilities of relating to social reality, South African literature has generally been understood as particularly engaged with political intervention, not only within the temporal specificities of apartheid, but also in the era of the rainbow nation. Political hopes nascent with the rise of democracy in 1994 would, however, prove to be particularly difficult to accomplish, with critic Leon de Kock arguing that South African literature, as reflexive of the wider compass of society, has lost its plot of furthering social emancipation. In this work, we analyze de Kock's argument while positing it in the field of literary representations of sexuality and gender. Focusing on work by K. Sello Duiker, while also engaging with works by Fiona Melrose and S. J. Naudé, we suggest that a newer generation of South African writers, whose works are firmly located in a post-apartheid time, acknowledges the continuous tensions between modernity and tradition in terms of the norms regulating the gendered subject. Drawing on the intersections of feminist and postcolonial theory, we seek to indicate some of the modes that Duiker and other writers employ to enact a dialogue with the contradictions that assist social formulations of gender and sexuality, formulating new terrains of understanding on such matters that, while perhaps difficult to understand at first, may indicate the value of the literary imagination on reshaping social institutions.

**Panel JRAAS FLUP (1) - Identity in Crisis: Constructing and Deconstructing the Self in the 20th century" –
Chair: Jorge Silva Bastos (FLUP)
CEHUM Researchers' Room | Sala de investigadores do CEHUM**

Ana Isabel Noronha da Costa, "Not that kind of man — the de(con)struction of Gabriel Conroy's personality in "The Dead""

The majority of research on the works of James Joyce frequently dwells on studies of his language and formal idiosyncrasies, but similarly addresses the construction of the psyche and the literary portrait of the mental flow. The main purpose of this paper is to examine the identity of Gabriel Conroy, the protagonist of Joyce's "The Dead", not only to determine in what way it is constructed and on what grounds it is founded, but also to determine its process of dismantlement throughout the story. This analysis is conducted resorting firstly to a close reading of the short story, based on the technique put forward by I. A. Richards and William Empson, a method which allowed a detailed interpretation of the corpus, focusing on aspects such as characters' syntax, forms of address, or the order in which the narrative unfolds. Secondly, the analysis invokes the theoretical contributions of French thinker Jacques Lacan in order to interpret how Gabriel's prominent identity relates to and opposes the other characters' identities. My findings illustrate how Gabriel's unparalleled personality and consequent authority are based both on a fixed and institutionalised social position as a man and on his closeness with the narrator. Furthermore, the analysis also evinces the impact and importance of the opposition to his identity. By looking at the progression of the narrative, it is possible to interpret the encounters with the three women as a crescendo of challenges to the gentleman's identity, leading to its unavoidable de(con)struction.

Daniel Damasceno Floquet, “ ‘Warring sons of warring sons’: violência e identidade em *Wild Decembers*, de Edna O’Brien”

Esta comunicação explorará as representações da violência no romance *Wild Decembers* (1999), da escritora irlandesa Edna O’Brien, destacando o modo como essa temática é associada na narrativa ao passado histórico da Irlanda, renovando-se por meio de conflitos que atravessam séculos. O’Brien, conhecida principalmente pela abordagem da sexualidade feminina nos seus romances e contos, ampliaria o escopo de suas preocupações temáticas a partir dos anos 1990, com especial destaque para a problemática da identidade nacional e os conflitos dela decorrentes para a experiência individual de seus personagens, conferindo assim uma dimensão política ainda maior e mais diversificada às suas obras. A fim de entender esse novo ciclo na escrita da autora, a análise proposta utilizará como ferramenta de leitura os estudos de Cathy Caruth e Roger Luckhurst acerca das explorações do tema do trauma na ficção contemporânea, bem como os recentes ensaios do filósofo Slavoj Žižek dedicados à problemática da violência.

José Pedro Pereira, “Shifting identities: failing to impose an “organic body” in Samuel Beckett’s *The Unnamable*”

In this presentation I will dwell upon the disintegration of the subject’s identity in Samuel Beckett’s third and final book of his trilogy: *The Unnamable*. My take on the way Beckett perceives identity and meaning is that it is fundamentally impossible to hope for meaning in a meaningless universe. To corroborate my point, I shall employ the use of Leibniz’s *Monadology* and Deleuze/Guattari’s *Capitalism and Schizophrenia*, works that give a new dimension to this question. In doing so, I will make present a reading of the multilayered voice found in the narrative, Worm/Basil/Mahood, and analyze his/its shifts of identity through both the Leibnizian concept of the “organic body” and the Deleuzoguattarian concept of the BwO (Body without Organs). By looking at Worm/Basil/Mahood as one single entity, him/it becomes a good example of the “BwO”, in which any attempt to impose an ordinary “organic body” to him/it will ultimately fail. He/It is simply far too complex and split apart even as he/it remains a single creature. Ultimately, I aim to show that while Beckett’s sense of identity is one of hopelessness, he still maintains a glimpse of hope in the use of language as a tool which purports to justify the use of destruction and deconstruction of signification, organism and subjectivity as a means of survival. In merging these two ideas, I shall demonstrate how an interdisciplinary approach to *The Unnamable* affords a much richer analysis to one of Beckett’s most cryptic characters than a strictly pure literary one.

17.15 – 19.00

**Caring for women in the long nineteenth century – Chair: Joanne Paisana (UMinho)
Auditorium B1 | Auditório B1 [CPII]**

Daniela Daniele, “The right tone for the hardest moments: Louisa May Alcott’s Benevolent Tales”

My paper in many ways parallels the one presented by Prof. Paisana and relocates the fictional account of Louisa May Alcott’s philanthropic tour in mid-Seventies America. She chose Christmas time to visit a large number of benevolent institutions in New York City, including shelters for newsboys, orphans and prostitutes. Most of her attention was given to shelters especially conceived for young street vendors. As she often did, she started from those accounts from real life to turn them into stories for boys and girls. I will study her written reports and benevolent tales within the frame of the urban genre of benevolent

literature, which Alcott re-elaborated in a non-saccharine but charming form addressed to adolescents. She meant to educate her nephews and readers to the hardship and destitution of city slums in Victorian America: These stories are interestingly modeled on the novels by Rebecca Harding Davis in their ability to incorporate the gritty realism of street lingo and slangs. However, she never reached the naturalistic peaks of her fellow writer and, in realizing the deep need of the most disadvantaged children to be entertained even in the most traumatic and daring circumstances, she embraced a Dickensian, tragicomic tone, never devoid of hope, charm and kindness.

Joanne Paisana, "A helping hand?"

At a time when the British welfare state is creaking under financial pressure, this paper examines two nineteenth-century solutions for societal ills: Isabel Somerset's Home for Inebriates and Charles Dickens' refuge for fallen women, Urania Cottage. In the context of generalized philanthropy during the Industrial Revolution, and with the New Poor Law of 1834 in mind, the *modus operandi* of the two institutions will be examined and conclusions drawn as to their efficacy.

Beata Kiersnowska, "Angels on Wheels – the Role of Cycling in the Emancipation of Women in Victorian England"

The paper discusses the role of cycling in women's emancipation in late Victorian England. Victorian sporting revolution which resulted in the creation of nationwide sports culture, combined with the fascination with technology, elevated cycling from a fad into one of the epoch's most popular recreational activities. The popularity of the sport lay in its unique combination of mobility, the possibility of exploring the countryside, healthy physical exertion and an element of competition. For women, the bicycle became an important instrument of breaking away from the constraints of the androcentric paternalistic culture, stereotyping women and casting them in passive roles. Perceiving women as pathologically weak and driven by their menstrual cycles helped to sustain male-dominated culture with clearly defined gender roles in society. Cycling, more than any other recreational activity, helped women to free themselves from the social limitations that the 'Angel in the House' stereotype of womanhood imposed on them. Often faced with the resentment of male cyclists and derision of the less progressive male and female members of society, the wheelwomen insisted on being allowed to participate in cycling races and excursions. Thus, they gained self-awareness, psychological resilience and awareness of their body and its physical limitations. Cycling also gave women the freedom of movement they had not had before and became conducive to the revolution in women's clothing, invigorating the rational dress debate in late Victorian Britain.

Inês Tadeu FG, "'Scribbling' the Witch Heroines of Salem"

After the 1830s several relatively unknown female American authors, summarily dismissed by Hawthorne as "a damned mob of scribbling women", turned to the exploration of the romantic potential of dramatic episodes of colonial American history such as the battle between the Puritan orthodox views on evil and witchcraft, and the regional theme of the 1692 Salem witch trials. They engaged creatively in retrieving and exploring the distinctive and often contested prevailing historical and testimonial narratives that maintained the cultural memory of the women-as-witch of the Salem witch trials, by (re)creating, (re)presenting them as Romantic (witch) heroines. We would like then to provide a few examples of how

this was achieved in the works of Romantic historical fiction by such nineteenth-century women writers as Eliza Buckminster Lee, E.B. Condit, D.R. Castleton, E.T. Disosway, C.G. DuBois, A.C. Watson and P.B. Mackie.

Utopia Studies – Chair: Fátima Vieira (UPorto)

ILCH Auditorium | Auditório do ILCH

Jonathan Lewis, “Of Otherworldly Spaces: *Utopias and Heterotopias in Huxley’s mystical enlightenment*”

Following the 500th anniversary of *utopia*, 2016 marks the 50th anniversary of *heterotopia*. It was in 1966 that Michel Foucault gave his now famous lecture *Of Other Spaces: Utopias and Heterotopias*, in which he introduced the idea that within the networked space informing human life there exist certain “different spaces” which are quite separate from the surrounding space yet reflect or contest it in a way that is often disruptive. Heterotopia has come to be used as a conceptual tool in human geography and more recently in literary studies. 2016 also happens to be the 70th anniversary of the UK publication of Aldous Huxley’s *The Perennial Philosophy*, a comprehensive study of mysticism through time and across the major religions. This paper aims to apply the lens of Foucault’s concept to Huxley’s notion of a universal mystical truth underpinning all existence. It will argue that mystical enlightenment, as described in unequivocally spatial terms by Huxley in *The Perennial Philosophy*, can be interpreted as heterotopia, and that such an analysis helps clarify the spiritual beliefs imbuing Huxley’s later works, especially his final novel *Island*. This discussion of metaphysical transcendence as a heterotopia, disrupting space and time while holding up a mirror to society at large, also reveals how in essence it can be viewed as a kind of utopia.

Liam Benison, “Knowledge and Expectation in Early Modern Utopias Set in *Terra Australis*”

Marlowe’s hero Tamburlaine voiced hopes of finding a cornucopia in *Terra Australis Incognita* ‘more worth than Asia and the world beside’ at the end of the sixteenth century. The Dutch made the first recorded European landing on the Australian continent in 1606, but for the next 150 years, their repeated attempts to explore the land for commercial opportunities were disappointed. Meanwhile, in the later seventeenth century, *Terra Australis* became a space in which English, French, and Dutch writers imagined utopias that addressed social, political, and religious problems, including the question of how ‘to know’ *Terra Australis*. How was the gap between expectations of cornucopia and their disappointment treated in utopian fictions set in *Terra Australis*? In this paper, I will propose some answers to this question by considering some examples from Denis Veiras’s *The History of the Sevarites or Sevarambi*, published in English and French between 1675–79, and Hendrik Smeeks’s *Beschryvinge van het magtig Koningryk Krinke Kesmes*, published in Dutch in 1708. I will argue that the way in which these two utopias deal with findings that contradicted the vision of cornucopia can help shed light on the rise of early modern empiricism, and the role of knowledge in the European imaginary of *Terra Australis* on the eve of the Enlightenment.

João Cachada, “A Storied Sunset: Reading *White Noise* as Critical Dystopia”

Should *White Noise* be read as simply a depiction of a postmodern society, or as a critical postmodern dystopia? The former is the dominant reading; the latter, which we attempt in this paper, allows us to find a clear utopian impulse within the novel. Reading *White Noise* as a critical dystopia, then, allows us to tackle the frequent criticism according to which the novel is simply an overly bleak and fatalistic description of postmodern American society. Instead, reading it in this way means understanding that it is by no means simply descriptive, and instead couples the attentive diagnosis of the problems characteristic of

postmodern societies with a possibility of subverting them, namely by recovering structures of meaning that have been lost to the postmodern tradition. We argue, then, that reading *White Noise* as a critical dystopia provides a reading of the novel that is more hopeful than most, and particularly important now that society tends ever closer to DeLillo's dystopia.

Jéssica Moreira, "The Role of Art in the Utopian Genre - Art as a passive agent in utopias and subversive agent in dystopias"

"Does art play an active role in utopias and dystopias and if so, what is that active function?" can be depicted as the main preoccupation of this essay: a preoccupation that targets both the role of art and the spaces of art concerning utopian narratives. Art, here analysed in its diverse forms – and mainly in its utopian form –, will be used to support the thesis that art and its spaces have a passive role in utopias, yet an active – subversive – one in dystopias. In order to support this, we will look upon a utopian – *Looking Backward* – and a dystopian example – *Equilibrium* – to highlight this relationship between the disregard of art and its passiveness and staticity in utopias and a not so unexpected concern with art with its subversive role in dystopias. The final objective of this essay is, this, to "create" a space for art and its spaces through critical utopias.

Panel JRAAS NOVA (FCSH-UNova de Lisboa) – Chair: Teresa Botelho (UNL)
CEHUM Researchers' Room | Sala de investigadores do CEHUM

Natalia Telega-Soares (FCSH), "Bodies that speak resistance: Jamaica Kincaid's *The Autobiography of My Mother*"

In this paper we propose to critically examine one of the novels written by Jamaica Kincaid at the end of the 20th century, *The Autobiography of My Mother* (1996), with the purpose of analysing strategies of resistance and subversion employed throughout this literary work. We are particularly interested in understanding how the author builds her protagonist's (Xuela Claudette Richardson) identity as a poor, black woman living under the British colonisation. We shall see what tools the author hands in to Xuela so that she can make use of them as survival weapons in the colonised world lacking love and which proves to be hostile. We shall also focus upon the body as a colonised female subject's site of resistance, identity construction and inner strength. However, it is of the utmost importance to highlight that our approach does not aim at depicting the novel's protagonist as a mere victim of the complex system of imperial, racial and gender oppression as that would mean labelling the colonised women as ahistorical and timeless beings at the mercy of western feminism. Quite the contrary, our interest lies in proving that colonised women do have agency, resist and subvert dominant culture and construct their identities from within, rejecting identities and representation imposed on them by white colonisers. A methodology we propose to use to analyse *The Autobiography of My Mother* stems from post-colonial studies.

Margarida Cadima (FCSH), "'Unsocial Sociability' in George Lamming's *The Emigrants*"

The concept of cosmopolitanism dates back to Antiquity, namely to the Cynic philosopher Diogenes. However, since then the concept has remained malleable, it has changed and evolved over time and continues to be very relevant today. In his 1784 essay, entitled "Idea for a Universal History with a Cosmopolitan Purpose", German philosopher Immanuel Kant discusses the concept of cosmopolitanism and in the process develops this new notion: "...the *unsocial sociability* of men, that is, their tendency to

come together in society coupled with a continual resistance which constantly threatens to break this society up.” But how and where does this ‘unsocial sociability’ manifest itself in postcolonial literature? George Lamming’s second novel, *The Emigrants*, published in 1954, details the journey and arrival of West Indian emigrants to the metropolis. London is not what the emigrants imagined it to be and they are faced with their own marginality within the British Empire. It is the capital of the empire, but it is also a colonial city with its inherent tensions. How does this ‘unsocial sociability’ manifest itself in Lamming’s novel? This paper hopes to shed some light on George Lamming’s novel itself, to show how and where Kant’s notion of ‘unsocial sociability’ is present within *The Emigrants*. Furthermore, it will also to examine the tensions that arise in the capital city when the West Indian arrive in the metropolis, that same metropolis they had been taught to admire and revere.

Alice Carletto, FCSH, “*Caucasia: From Racial Binaries to Freedom*”

Blackness, or any other identity, is not something fixed; there are several ways of “being someone”. As Touré points out in his book *Who’s Afraid of Post-Blackness? What It Means to Be Black* (TOURE’: 2012, p.1), there are “Forty Million Ways to Be Black”. *Caucasia* is a novel written by the Afro-American writer Danzy Senna and it shows, by the eyes and experiences of the main character Birdie Lee, how in the end she embraces her own way of being, her own identity “black like me, a mixed girl” (SENNA: 1998, p.411). Before this self-awareness, Birdie is made feel uncomfortable by the people who surround her; she does not fit in their expectations and in the racial binary black/white. People classify her just from what she looks like and they do not understand her deeply. This paper will discuss how Birdie is seen by the others, what she performs to be and in the end how she free herself from any classification and espouses her multiple identity.

Rui Mateus, FCSH, “Bards and Gleemen in Contemporary Fiction: From the Middle Ages to Robert Jordan’s *The Wheel of Time*”

In Robert Jordan’s work, *The Wheel of Time* (1990-2013), particularly in the character of Thom Merrilin, there can be found a reflection of the paradigm of the itinerant poet from medieval times. From the classical period until the invention of the printing press, Europe witnessed the existence of multiple types of poet. What is aimed at here is to understand how Jordan’s Thom Merrilin corresponds to the figure of the gleeman and bard known during the Middle Ages. However, it is essential to determine the different types of poet so they can be narrowed down to those that best resemble Thom and his condition as a gleeman and former court bard. After identifying the multiple composers and poets, it is important to know how they work; whether they are employed by a patron or wander the lands as storytellers; what materials they use, and what stories they tell. *The Wheel of Time* also presents some examples of the various types of entertainers, which will be mentioned here in order to differentiate the most renowned types, the ones employed by nobles, and the simplest ones, usually employed in inns and taverns.

Friday, 28 April 2017

9.00 – 11.00

**American Nightmares: Politics, Politicians, and Other Fictions, coordenação de Teresa Botelho (UNL/ CETAPS) e Edgardo Medeiros (ISCSP/ UL)
Auditorium B1 | Auditório B1 [CPII]**

Maria José Canelo, "Paul Beatty's *The Sellout* and the nightmare of carceral politics in the U.S."

In addition to recent readings of Paul Beatty's 2016 acclaimed novel *The Sellout* as a farce or a satire on segregation, this paper attempts to test in how far Beatty's novel supports a reading as an allegory of what has been called the US prison industrial complex (Davies), racism and the politics of incarceration of minorities in the past decades. I argue that the representation of segregation in the plot ultimately brings into evidence the effective exclusion, deprivation, and exploration of millions of US ex-citizens who are currently segregated in US prisons.

Hermínia Sol, "Laughing at Anxiety: Cold War Humor in America"

Humor has been an integral part of American public life even before the United States became a nation. Despite opposing views regarding the existence of a quintessentially American form of humor, the contributing role of humor and satire in the shaping and re-shaping of the country's collective memory seems to be an undisputed fact. As pointed out by Nancy A. Walker (1998), the U.S.A.'s democratic drive and the perception of democracy's incongruities has led to the emergence of a strong tradition of political humor. This, however, came to a halt during the 1950s partly due to the paranoia that accompanied the post WWII anti-communist feeling. With this in mind, this paper wishes to explore the conflicting perceptions of political humor that plagued American cultural productions during the Cold War, particularly throughout the Red Scare period. If on the one hand, humor was equated with freedom and liberal democracy (based on the principle that communists had no sense of humor), on the other hand it started to be regarded as politically dangerous because it challenged the Establishment (Wickberg 2015). Moreover, this period was also one of great tension and anxiety due to the omnipresent threat of nuclear annihilation. Thus, comic relief was essential to lessen the morbidity of such an outcome. Faced with this context, the entertainment industry and the mass media developed strategies to address sensitive topics in a witty manner while resisting censorship attempts. That said, some examples of Cold War humorous productions will be analyzed by way of featuring humor's potential as a political tool for intellectual disobedience.

Edgardo Medeiros da Silva, "The Tyranny of the Majority: Populism, Demagoguery, and Representative Democracy"

Although the American Enlightenment produced a generation of political leaders of exceptional ability, the forces of populism and demagoguery have been present in U.S. political life from the nation's inception. They have been part of the antinomies of aristocracy and democracy, federalism and states' rights, and strict construction and broad interpretation of the American Constitution. Drawing on Alexis de Tocqueville's seminal essay "The Omnipotence of the Majority in the United States and its Effects," in *Democracy in America* (1838), I propose to offer in this paper some thoughts on the so-called "will of the majority" and its implications for those who find themselves outside its reach. The conundrum today is in no way different from the challenges faced by previous generations of Americans: how do you prevent the ambitious, the unscrupulous, and the illiberal from capitalizing on the fears and anxieties of those who feel the system has let them down?

Teresa Botelho, "Re-reading American literary constructions of populist authoritarianism in alternate histories: *It Can't Happen Here* and *The Plot Against America*"

As a literary genre, alternate history interrogates the present by asking readers to imagine “what if” scenarios dependent on a moment of divergence of the registered past that carries as a consequence a reshaping of the contemporary as we know it. While historians have used a similar methodology of mapping counterfactual narratives as an exercise of deconstruction of concepts of historiographic inevitability and of identification of turning points that could have changed recorded history (Cawley 2001, Ferguson 2000, Lebow, 2010), fiction writers, reflecting an acute perception of the contingency of the given present, have tended to use this thought experiment trope to examine the domains of the possible that the recorded archive obscures, limited only by the constraints of plausibility. Rosenfeld (2002) has argued that the perhaps unintended function of most of these narratives, especially those that imagine nightmarish scenarios resulting from a point of divergence in the past, is the enactment of a reconciliation with the present, however flawed. This paper will read two American texts that invest in the formats of alternate history – Sinclair Lewis *It Can't Happen Here* (1935) and Philip Roth's *The Plot Against America* (2005) – which imagine similar points of divergence situated in the results of two Presidential elections (1936 and 1940) which are won, in both texts, not by President Roosevelt but by populist, isolationist authoritarians. It discusses how their many differences are shaped by their function, which was urgently cautionary in the case of Lewis, critically meditative on the ontological possibilities of political disaster in the case of Roth, and examines the changing reading protocols that have turned the two texts into such powerful metaphors to understand the cultural anguishes of the 2016 elections and their aftermath.

João Félix, “From Emerson to Heinlein and beyond: The libertarian myth of transcendentalist self-reliance, or how crackpots aren't so crazy after all”

The American transcendentalist movement is well known both for having a solid footing in the political philosophy of the early nineteenth hundreds and an appropriate backing by prominent figures such as Ralph Waldo Emerson and Henry David Thoreau to go along with it. In fact, the ideas promoted under this banner were predicated on the idea that individual action was not only effective, but necessary in producing social and political reform. This is a key concept that has permeated into American culture at large and can still be identified today, however diluted. A paramount example of this was the science fiction of Robert Heinlein, who drew heavily from the idea that, in spite of the ubiquitous institutional oppressions that encroach on individual liberties, one would always have the option and the ability to reject these forces. In this essay, we will trace a chronology of the concept of the self-reliant individual vs. institutionalized powers from Emerson to Heinlein and attempt to link these to some of the contemporary libertarian movements, which largely distort the original ideologies by virtue of reading them through the filter of Heinlein's fiction.

Adapting the Classics: Film, TV and other screen adaptations – Chair: Margarida E. Pereira (UMinho/CEHUM) - ILCH Auditorium | Auditório do ILCH

Daniela Coelho, “Mapping classic adaptations: the case of Austen's *Emma*”

Adaptations of literary classics have been a staple of adaptation studies ever since the relationship between cinema and literature started to be discussed inside and out of the academic sphere. Among the many literary works frequently adapted for screen, Austen's novels, despite few in number when compared to the body of work of other ‘classic’ writers, are an almost constant presence, both on TV and cinema screens. The aim of this presentation is to analyze the surviving adaptations of Austen's *Emma* (1815), namely the 1972 and 2009 BBC series, the 1996 Miramax film and the 1996 ITV film. Given the multiplicity of adaptations, the main focus of this analysis will be on the evolution of the representation of *Emma* as a

suitable heroine for TV and film audiences. For this purpose, I will develop a comparative analysis of Emma's screen recreations, with particular attention to issues such as casting, costume and script choices. This study will attempt to answer the following questions: To what degree is the novel recognisable in the adaptations, and is it relevant? To what extent do these adaptations influence each other, thus creating a multi-layered network of adaptation?

Emma Jelinkova, "Redefining Jane Austen's Male Characters in the Screen Adaptations of *Pride and Prejudice* and *Sense and Sensibility*"

Since the creed of a gentleman living in the Regency England was "never to complain, never to explain", Jane Austen's novels reveal masculine emotional restraint and silence to be the proof of a character's worthiness. However, the contemporary consumers of film adaptations based on Jane Austen's novels have been conditioned to favor display of feelings over restraint. To be understandable as positive characters, the screen versions of Mr. Darcy of *Pride and Prejudice*, and Edward Ferrars and Colonel Brandon of *Sense and Sensibility* need to undergo a major revision of their representations in terms of emotional display. The objective of my paper is to prove that the apparent internal contradiction may not necessitate reading – and adapting – the text against the grain.

Norma dos Santos Ferreira, "Castle Howard and the legacy of *Brideshead Revisited*"

Through the eyes of its narrator, Evelyn Waugh's acclaimed novel - *Brideshead Revisited, The Sacred & Profane Memories of Captain Charles Ryder* (1945) - tells the story of an aristocratic Catholic English family who live in a grand and ornate house which gives the novel its title, Brideshead Castle. The first adaptation of the book in 1981 is considered one of the greatest British television dramas of all time. Castle Howard, a magnificent stately home in Yorkshire, was chosen to be the fictional Brideshead. The success of the production catapulted the historic country house into the public eye in such a way that, for many, it remains synonymous with the iconic novel. Castle Howard reprised its role as the Marchmain's family home in 2008 when *Brideshead Revisited* was adapted to the big screen, strengthening the stately home's long-running association with Evelyn Waugh's classic. Given its popularity, this private residence saw the number of visitors increase and became an important heritage attraction in the United Kingdom. This paper aims to analyse the importance of Brideshead Castle in the narrative, the way it is portrayed in both film productions and how they have contributed to attract tourists to visit its genuine deluxe interiors and exteriors.

Ana Luísa Pires, "A room with a viewpoint: creation of narratives in the spaces of hotels"

The contemporary emphasis on mobility has been neglectful of one the most important places that serve to facilitate it: hotels. Providing a resting place in a world of fast movement, a comfortable home-like and familiar space safely removed from the unknown and possibly dangerous outside space (but still not entirely removed from it), allowing for encounters with others while fostering feelings of isolation, hotels are not neutral spaces, but rather impose a certain type of experience on their guests. This contradictory nature of hotels has fascinated filmmakers and other artists, who have devoted more attention to those tourist spaces than cultural and tourism scholars. In this presentation, we will look at films such as Sofia Coppola's *Lost in Translation* and Wes Anderson's *The Grand Budapest Hotel*, in which the space of the hotel is portrayed not as a mere setting where the plot is played out, but as a space that functions as a complex narrative instrument.

Elena Raicu, “The Count of Monte Cristo and his alter egos from Dumas to the film adaptations”

Alexandre Dumas’s *The Count of Monte Cristo* is one of the classics of both literature and cinema. A complex story, it offers a great material for cinematographic adaptations, though it may prove to be a real challenge when translated from words into images. Subjects for an analysis of the film adaptations of the novel can easily be found, given both the complexity of the original story and the many interpretations and alterations (changes, additions, cuts) in the films. My subject for this paper will be the several identities assumed by the Count and the way in which they were used in the adapted stories. In order to accomplish his destiny, Dumas’s hero passes from an experienced sailor, and yet an uneducated and simple young man, Edmond Dantès, to a superior being, master of all languages, customs and sciences, a demigod, covered in diamonds and gold, the Count of Monte Cristo. But the latter also assumes other identities: Sinbad the Sailor, Abbé Busoni, and Lord Wilmore, each of them having a clear part to play in Monte Cristo’s mission. In the twenty surviving film adaptations of Dumas’s novel (from 1908 to 2002), Sinbad, Busoni and Wilmore are often left out or reinterpreted. My intention is therefore to analyze the importance of these alter egos in the novel and also how the story is affected by the changes that regard the hero’s various identities in its film adaptations.

15.00 – 17.00

Hidden Irish Histories: celebration, denigration and erasure – chair: Filomena Louro (UMinho)
Auditorium B1 | Auditório B1 [CPII]

Teresa Caneda-Cabrera, “Women’s Letters from the Margins: Imaginative Recovery in Evelyn Conlon’s Recent Fiction”

Some of the most subversive voices in the panorama of Contemporary Irish fiction are those of women writers who have contested dominant discourses and conventional forms of representation. In strong opposition to patriarchal narratives institutionalized as forms of “Irish experience” par excellence, many Irish female authors have engaged in the production of revisionist proposals thus challenging former prejudices and exposing marginalized versions of “Irishness”. This conjunction of poetics and politics has been a prevailing feature in the work of the Irish novelist and short story writer Evelyn Conlon who has, herself, publicly acknowledged the inextricable connection between her writing and her political consciousness as a feminist. By creating fissures in traditional notions of gender roles and identity claims, Conlon’s early fiction contributed to a revolt which affected a wide-reaching and radical change in conditions, lifestyles, beliefs and attitudes for women in Ireland. More recently, she has turned her attention to women’s stories from the margins, narratives which the normative discourses had neglected, forgotten and/or suppressed because of their being “anomalies” diverging from the official versions. Thus, she has concentrated on writing as a form of “imaginative recovery”, in search for those female voices that had previously been censored or silenced. As will be argued through a discussion of specific examples from her latest fiction, Conlon transforms stories of exclusion and silence into challenging and self-affirming counter-narratives where, significantly, the retrieval of letters containing women’s hidden histories conform to a recurrent and intriguing motif.

Rui Carvalho Homem (Universidade do Porto / CETAPS), “A closed, and / Closing world!: Art, Obsolescence and Hidden Selves in John Montague”

The work of Irish poets of the generation that began publishing in the 1950s often exhibited a familiarity with the art collections of major galleries that was itself a reflection of the enhanced mobility and circulation enjoyed by writers and artists in the postwar world. A case in point is offered by John Montague (1929-2016), whose extensive oeuvre includes pieces that either involve a focus on museum spaces, or show the poet's proneness to troping his own creative circumstances in light of cognitive or procedural models derived from the visual arts. This paper will explore a particular and paradoxical strand in Montague's art-related writing: the tendency for elements from the visual arts to be invoked in order to support a diagnosis of crisis or decline. It will focus, especially, on representations of pictorial artefacts that, when verbally unveiled, are found to be images of obsolescence, instances of stasis that formally replicate the conditions of socially constrained lives.

Adriana Bebiano, "According to Brennan: an Irish Bride in New York"

The course of the history of literature never did run smooth: occasionally, a (re)discovery of some long-forgotten author happens, sometimes followed by renewed interest by publishers, academics and readers. Such is the case of Maeve Brennan (Dublin, 1917 - New York, 1993), best known in the USA, where *The Long-Winded Lady*, a collection of her chronicles for the *New Yorker*, was first published in 1969. By 1970 Brennan – who was an alcoholic and mentally ill – was no longer writing and her work was largely forgotten. However, it is now enjoying a revival: apart from new editions of her short-stories, a biography, *Maeve Brennan: Homesick at the New Yorker*, by Angela Bourke, came out in 2004; Brennan's story "An Attack of Hunger" was included in *The Granta Book of the Irish Short Story* (2012), edited by Anne Enright, while Emma Donoghue wrote a play based on Brennan's life titled "Talk of the Town" for the Dublin Theatre Festival, 2012. The attention to her short-stories and her chronicles is highly justified: they are realistic portraits of both Dublin and New York in a rather unique voice. In this paper, I shall be addressing Brennan's representations of Irish single women immigrants in the USA in the 1950's, focusing on "The Bride", included in the collection *The Rose Garden* (2000), as reconfigurations both of "the American dream" as well as of (Irish) attitudes towards marriage. I shall be emphasizing the singularity of Brennan's women, caught between epiphany and paralysis, in the tradition of the Irish short-story.

Raphaël Ingelbien, "Fallen through the cracks: recovering Thomas Colley Grattan's international fiction as part of Irish literature"

Very few histories of Irish literature mention Thomas Colley Grattan (1791?-1864), those that do only comment that he "left the matter of Ireland to look after itself" in novels and stories that mostly dealt with the numerous countries where he lived. Despite the distinguished Irish name that he bears, the attention that his figure commanded among Irish contemporaries and in periodicals like the *Dublin University Magazine*, and the popularity that his tales of travel and historical novels enjoyed in Britain (and beyond) in the 1820s and 1830s, Grattan has fallen through the cracks of that separate literary histories still largely predicated on the national model. For all the transnational turns of recent years, his eminently multi-national body work, spanning France, the Low Countries, Germany and the United States, has remained difficult to situate. After reviewing possible shortcomings of current transnational models of analysis, this paper will attempt to show how Grattan's work and its international reception can help us fill some gaps in the historiography of late Romantic and early Victorian Irish fiction, as well as explore uncharted avenues for the circulation of Romantic genres which have mostly been studied through the reception of canonical figures.

**"Getting away with the unsaid: allusion and outcasting in media discourse" – Chair: Iolanda Ramos (UNova/ CETAPS)
ILCH Auditorium | Auditório do ILCH**

Sandra Gonçalves Tuna, "Naturally perfect – implying a unique route to perfection in advertising for cosmetics"

Advertising discourse has frequently given rise to heated debates on its dangerously manipulative devices, often related to proposed models of behavior that lead up to stereotypes and heavy consumption conducts (see, for example Williamson (1978). Counter-arguments by other scholars, such as Cook (2001) and Myers (1998) have attempted to emphasize advertising discourse features, namely the shrewd linguistic and visual strategies, drawing attention to the audience's knowledge, or advertising literacy, which not only makes it possible for advertisers to resort to ever more complex and sophisticated devices but also exempts advertising from an almost devious character. Nonetheless, what seems to be indisputable is the power of suggestion in advertising texts, and regardless of their more or less recognized wicked intents, both – more or less critical approaches – seem to clearly acknowledge that a great deal of meaning in advertising texts relies on the audience's ability to infer and imply. As noted by Myers (1994: p.76), 'Their power [ads'] is in what is not said, what is implicit'. By looking into the way implicature and allusion are built in advertising discourse, based on the notions initially proposed by Grice (1989), this study proposes an analysis of cosmetics advertising texts, available in the sites of well-known brands. It is aimed at disclosing some of the strategies used to propose models and concepts of 'natural beauty, proposals that are rife with clues as to the features and definitions of what natural-looking ought to be, as well as with overt and covert indications of gender stereotypes.

Rita Faria, "*Words that are easy to understand can still be elegant* – the 'elegance' of im/politeness in computer-mediated argumentation"

This paper examines the links between im/politeness and argumentation in public discourse and how negotiated, discursive im/politeness as a facet of relational work (Locher & Watts 2005) can be embedded in the contents of argumentation and then prominently used to successfully establish adversarial arguments. In an increasingly digital, public sphere, argumentation is a pervasive discursive practice (Craig & Tracy 2005, Martin & Rose 2003), or a discursive genre (Hylan 1990) which deals with generating persuasive content conducive to a change of perspective (Johnson 2000, Dale 2005, Eemeren 1996 *et al*) or to the adherence of the audience (Perelman & Olbrechts-Tyteca 1969). Argumentation could therefore be seen as a verbal activity from which im/politeness is detached – an argument can be framed with more or less face attack while its content remains unaltered. The aim of this paper is to show how im/politeness cannot be subsumed under a mere discursive device with no bearing in the content of public discourse and how the usage of im/politeness in the rhetoric of argumentation shapes interpersonal linguistic behaviour to produce an adversarial standpoint. The paper therefore draws from Perelman & Olbrechts-Tyteca 1969 and their concept of "dialectical reasoning" (ie, discourse addressed to an audience whereby rhetoric plays an essential role) and André Comte-Sponville's concept of politeness as a 'virtue'. This paper draws from a cross-cultural corpus and it examines publically-available commentaries left on Portuguese and English online newspapers in response to articles pertaining to the European Union. The corpus is divided into two data sets (2012 – 2013; 2015 – 2016) which will be compared for politeness markers and polarisation linguistic markers.

Anna Dziama, “Yiddish in American advertising discourse: the case of kosher and other Jewish culinary terms”

Yiddish-originating words have been used and gained popularity in American variety of English for at least a century. Such lexical items as *matzo balls*, *nosh*, *bagel*, *lox* and, the most significant example, i.e., *kosher* have also found their place in the American advertising discourse. The aim of this research paper and the talk is to present an array of hidden meanings, one word, i.e. *kosher* can convey. Namely, *kosher* is used in the sense ‘fit’ or ‘allowed to be eaten or used’, according to the dietary or ceremonial laws, proper; legitimate. genuine; authentic. To be more precise, the paper focuses mainly on the allusive implicatures, intertextuality and intentionality concepts in the American advertising industry. Sperber and Wilson's (1986) relevance theory in advertising discourse is applied in this research paper. The research paper also presents a brief outline of the principles of the relevance theory with an application of the framework as well the illustration of the most significant characteristics of Yiddish-originating lexemes in, chiefly, the American advertising discourse. The use of wordplay and metaphors has also been examined in this research paper to show that these concepts endow any product being advertised with very positive associations. As explained by Tanaka: *by producing a metaphorical utterance, the advertiser invites his audience to process the utterance. In so doing, the audience is made to see similarities between the promoted product or service and the object or property featured in the metaphor* (Tanaka 1994: 90).

Elsa Simões Lucas Freitas, “Saying what you already know – or are supposed to: alluding to shared values and good citizenship assumptions in commercial ads with community appeals”

Assuming shared knowledge and context on the part of their target audiences is a major staple of commercial ads. Ad messages are based on the assumption that much is already known by the audiences and that some things are to be accepted as desirable or, conversely, to be avoided at all costs. In practical terms, in advertising discourse, always pressed for time and space, it is never possible to start *ab ovo* in terms of meanings to be conveyed. Also, in terms of internal functioning, it is important for ads to start *in medias res*, in order to avoid questioning of assumptions that are being proposed as basic tenets of social life. Commercial ads take for granted that we most of us yearn, among many other things, for speedy locomotive means, clothing that is plentiful and adequate for a variety of social roles or for household appliances that will make our lives more enjoyable and less strenuous. Most of their appeals are obviously based on a highly stylized ideal of manhood, womanhood and parenthood, which entail the need for acquiring the accessories required for achieving that ideal state of perfection, maintaining it and making it last as much as possible. Ads for banks and corporations are no exception to this rule when it comes to proposing a model of reasoning that is based on assumptions which are never debated or even stated (‘because everyone knows this, anyway’). It is the purpose of this paper to analyse a sample of such ads (in print format) in order to detect the recurrence of textual and visual prompts and allusions that enable the viewers/readers to infer the kind of values they are supposed to possess or to aspire to, which are never explicitly enounced, but that, in fact, constitute the basis of the persuasive strategy which, hopefully, will confirm the corporation at stake as being in full consonance with the needs and aspirations of their target-audience.

Isabel Ermida, “Paying for their Mercedes? – Outcasting UK beggars in online newspaper commentary”

This paper examines the construction of social identity, especially of class belonging versus exclusion, in the

comment boards of the British *Daily Mail* newspaper website. By looking at the readers' responses to a 2017 piece of hard news on UK beggars – many of whom are claimed to be “pocketing” State benefits while panhandling on British streets – the paper sets out to discuss the way in which the concept of social class is culturally, politically, and ethnically encoded through language. In particular, the analysis focuses on the expression of disagreement and the occurrence of conflict talk as a sign of the strong presence of different ideological standpoints. By analysing both the lexico-semantic characteristics and the pragmatic composition of these texts, the paper intends to show that the explicitness axis varies a great deal, ranging from open, conventional slurs to less obvious impoliteness markers regarding the homeless. More particularly, the analysis resorts to Scott (2002) and Walkinshaw (2009)'s threefold framework for the analysis of disagreement – backgrounded, hedged and foregrounded disagreement – and applies it to the online interlocutors' formulations of dispute over the vagrancy issue. It thus sheds light on how the bestselling tabloid mediates the expression of discrimination and hatred, as well as on how it allows for remedial discursive work to be offered. The news comment thread under focus proves to be a “polylogue” that incites the expression of vigorously ideological positions around the notions of citizenship, nationality, ethnicity and, crucially, what it means to be British.

World–Body–Text – Chair: Isabel F. Alves (UTAD/ CEAUL)
CEHUM Researchers' Room | Sala de investigadores do CEHUM

Agnieszka Grząsko, “On the horse, explosives and coffee metaphors in the language of verbal seduction”

Flirtation is a kind of swordplay in which two witty interlocutors are supposed to banter flirtatiously with each other. It is a game and entertainment accompanying us each day, and among its basic components one may find verbal and non-verbal signs. On the one hand, it is a kind of illusion, a spectacle of gestures; on the other hand, it is part and parcel of tradition and a gesture of courtesy. The phenomenon of flirtation may be observed in almost all – if not all – areas of our life, starting with various works of art (such as literature or film) and ending with mundane things, such as trade. Thus, one can hardly remain indifferent to this widespread phenomenon. The main objective ascribed to this presentation is to focus on the role of metaphor in the language of flirtation. In our analysis, we shall advert to the fundamental principles of the Conceptual Metaphor Theory (CTM) (see Lakoff and Johnson (1999), Lakoff (1993) and Kövecses (2002)). In particular, we shall be dealing with the following material: the movies ‘The Big Sleep’ (the horse metaphor) and ‘Some Like It Hot’ (explosives metaphor) and TV advertisements ‘Gold Blend Coffee’ (coffee metaphor).

Aline Ferreira, “The Gendered Politics of Meat: Becoming Tree in Han Kang’s *The Vegetarian* and Margaret Atwood’s *The Edible Woman*”

The purpose of this paper is to reflect on the politics of meat as they intersect with gender politics, using as case studies two novels that dramatize these issues, Han Kang’s *The Vegetarian* (2007) and Margaret Atwood’s *The Edible Woman* (1969). The protagonists of both books are young women who feel trapped and constricted by society’s strong patriarchal conventions, attempting to escape them by eschewing meat, equated with the exploitation of women, animals and the environment. In addition, they develop an overpowering empathy with plants, which eventually leads them to avoid eating even these. While the main character in *The Vegetarian*, mimicking the mythological Daphne, in her flight from Apollo, gradually wills herself to “become” a tree, the protagonist of *The Edible Woman* eventually extricates herself from a stultifying relationship in which she felt neutralized and instrumentalized. Accordingly, the sexual

objectification of women as meat to be consumed, a longstanding, vexed trope, will be addressed with recourse to theoretical tools drawn from a wide number of sources dealing with variations of objectification theory.

Gonçalo Cholant, “Ta-Nehisi Coates and the insecurity of the black body”

The aim of this presentation is exploring questions of identity construction and the body in a context of insecurity, violence, and trauma, as presented by Ta-Nehisi Coates. The author states: “America understands itself as God’s handiwork, but the black body is the clearest evidence that America is the work of men”. In *Between the World and Me* (2015), winner of the National Book Award (non-fiction), Coates delivers an exploration of his personal history in an eloquent letter to his son, approaching the matter of the insecurity of the black body in the United States. He questions the moral superiority of the American ideals and its exceptionalism, creating a deep analysis of blackness and Americanness, connecting the feelings of growing up in the 60s and 70s with the experience of black life in our days. The social movements of the black liberation are compared with the Black Lives Matter movement, in a complex evaluation of the alternatives of resistance of the black body in a land that does not welcome it.

Amândio Reis, “The End of Innocence: Transgressive Knowledge in Henry James and Machado de Assis”

At a time when Henry James and Machado de Assis had achieved relatively successful careers and a significant amount of public appraisal, both authors published two short stories (“The pupil” [1891] and “Midnight Mass” [1894]) centered on the relationship between a young man and an older character: a tutelary figure of knowledge, as well as a source of physical and intellectual attraction. By tackling questions of narration and interpretation from a comparative perspective, this paper aims to establish an unexpected link between an American and a Brazilian writer with no objective relation, elucidating the ways in which the texts in question emanate from both authors’ creative exploration of the notion of learning, the effects of reading, and the weight of morality and social standards. Attention is given to the thematic and formal treatment of these different aspects and to the ways they interrelate, underlining, e.g. the consequences of focusing on death and the past, as well as on memory and retrospect, in literary creation. My main argument is that, echoing a biblical model and complexifying it, the formulation of evil and the corruption of the family unit are deeply connected for James and Machado with the very process of learning about life, the world, and oneself. Thus the attainment of knowledge, associated with the transgression that ensues from it, just like its contrary, the perpetuation of ignorance and the innocence it seems to preserve, poses for them as well as for the reader a decisive moral problem.

17.15 – 19.00

<p>Theories of Reading – Chair: M^a. Amélia Carvalho (UMinho/ CEHUM) ILCH Auditorium Auditório do ILCH</p>
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Nicolas Robert Hurst, “Where is reading now? The tech – text interface: new media, new habits?”

Much has been written on the topic of declining reading habits among in various different contexts around the globe (e.g. Long, 2005, in the USA; Pandian, 2011, in Malaysia; and Yubero et al, 2014, in Portugal). Generally reading is said to declining with resultant negative consequences for education and civil society. As such, perhaps the most pertinent perspective in relation to ‘*where we are now*’ with reading is the

interface of the written text and the use of new technologies. For example, Raeymaekers (2002) concluded it is important to distinguish between different types of printed texts/media when taking about the negative impact on reading time caused by screen time (watching television in this case). This paper focusses on the results of a reading habits questionnaire applied at the Faculty of Letters, the University of Porto among a population of newly arrived undergraduates in September 2015. The emphasis of the presentation will be on how the 'the tech-text interface' is evolving in this this specific context, presenting data related to preferred text genres, motivations for reading, use of digital reading devices, internet use for reading, social network use and free time activities. Further mention will be made on elements relating to (in)consistencies with respect to reading in their L1 and reading in English (an L2).

Zuzanna Sanches, "The Polyphony of the Slow: the reader and the response in the art of slowing down"

This paper explores the various hypotheses posed by the philosophy of the *slow*, or as it has been denominated *the slow philosophy* (Walker 2016). The art of slow indulgence in reading, savouring art, studying and doing philosophy has great impact on the aesthetics of texts. It engages us morally and demands that we answer the question: "What is it to read?" and "What are we guilty of reading?" (Althousser, Nietzsche). Through slow we read essayistically because texts are open-ended and incomplete welcoming many different interpretations so that we have time to forge intertextual and interpersonal relationship (Adorno). It is my belief that if applied to teaching the slow philosophy can have many benefits for the students and the academics. From my classroom experience reiterative, slow reading engages students, lowers the levels of anxiety and stress and contributes to better overall end-of-semester results. There is indeed no innocent reading and there are many stories to be discovered in the art of slow, some of which we will analyse through the voices of Althousser, Adorno and Arendt forwarding our own hypotheses.

Ana R. Luís, "On modified input in ELT"

In the ELT literature, it has been widely acknowledged that reading texts in coursebooks should undergo some degree of modification so as to enhance readability and facilitate student learning (Krashen 1994). In order to make written input comprehensible, several methods for text modification have been proposed, ranging from linguistic modification (Siemenssen 1987) or text simplification (Widdowson 1979) to modified elaboration (Yano, Long & Ross 1994) and interactionally-modified input (Long 1996). Even though no consensus has yet been reached over which kind of modification is the most efficient, it is widely agreed that input must be comprehended by the learner if it is to help the acquisition process. In this study, however, we provide evidence showing that reading texts in Portuguese ELT coursebooks are effectively unmodified authentic texts which have undergone neither linguistic simplification nor linguistic elaboration. Drawing on a previously compiled corpus, this talk discusses the effects of unmodified input on L2 learners' text comprehension and makes suggestions about how to improve the reading pedagogy.

Joana Meirim, "Dicções modestas"

É possível estabelecer uma relação entre dois poetas contemporâneos que se notabilizaram na segunda metade do século XX na poesia inglesa e portuguesa respectivamente, Philip Larkin e Alexandre O'Neill. Esta aproximação é feita a partir do conhecido comentário de Donald Davie a propósito da "poesia de expectativas reduzidas" de Larkin, uma crítica de 1973 que se adequa também à personalidade literária de Alexandre O'Neill. Este, por sua vez, condensou o sentido do seu projecto poético, também nos anos 70, na

palavra francesa *dégonfler*, que traduziu por “desimportantizar”. A presente comunicação pretende assinalar a coincidência dos seus pontos de vista em relação a determinados assuntos, tais como a poesia, o meio literário e a posteridade, descrevendo a forma como estes configuram o seu projecto poético, mas também fazer o escrutínio de algumas diferenças. É propósito essencial mostrar que ambos privilegiam um projecto poético modesto, i.e., reduzem as expectativas sobre si e sobre a poesia que escrevem; servem-se da auto-depreciação como tom dominante, deflacionando quer o seu projecto poético quer a sua imagem enquanto poetas; e rejeitam grandes temas. A modéstia de ambos privilegia o tratamento de pequenos assuntos e elege uma dicção comedida, como justamente notou Joaquim Manuel Magalhães a propósito de Larkin: “tudo longe de abstracções, insídias retóricas, desconexidades sintácticas, abismos de psiquismo desordenado, fogo-fátuo de pretensões culturais esmagadoras.” A presente comunicação tentará responder a questões como: o que é uma dicção modesta? Em que medida Larkin e O’Neill elevam a modéstia a tópico da sua obra? O que os aproxima e o que os afasta?

Painel JRAAS FLUP (2) - Muddled Boundaries: Questioning the private and the public – Chair: Adriana Bebiano (UCoimbra)
CEHUM Researchers’ Room | Sala de investigadores do CEHUM

Susana Correia, “Cold War Performances in *The Bell Jar*”

The quest for identity and for a distinctively American self are key concepts in North-American Literature and Culture. Nevertheless, in the aftermath of World War II, the American individual could no longer rely on an optimistic Emersonian attitude towards the self, but needed to reconstruct a lost sense of identity in a specific time and place. However, the 1950s and the 1960s were also times of contradiction: there was peace, economic profit, and extended opportunities for black people and women, but the Cold War anxieties and the threat from the communist Soviet Union highlighted a sense of vulnerability experienced in the United States. Consequently, in a period characterized by uncertainty, surveillance and suspicion, a dissolution of the private and the public spheres occurs, alongside with the emergence of a new confessional poetry and an autobiographical mode of writing where the subject’s personal trauma accounts for collective fears. In this paper, I intend to evince how Sylvia Plath depicts instances of crisis, fragmentation and shifting identities, followed by a “narrative rite of rebirth”, as a way to reconstruct identity. In order to reflect upon this topic, I will connect Sylvia Plath’s representations of a spectacle of female subjectivity with Judith’s Butler theory of identity as performance. At the end, by resorting to a close reading of *The Bell Jar* and selected poetry, I will focus on the notions of performance, repetition and ritual, aiming to suggest that, in Sylvia Plath’s oeuvre, identity is an instrument of power over political and patriarchal dominant discourses.

Jaime M. M. Soares, “‘I am the place’: private and public rituals in Don DeLillo’s *The Names*”

This paper intends to explore the meaning and the consequences of ritual as a noteworthy motif in Don DeLillo’s *The Names* (1982). This motif will be interpreted both sacramentally and secularly, so it can articulate with the idiosyncrasies and decisions of some preeminent characters of this novel. Indeed, Don DeLillo’s oeuvre is fertile in elusive dialogues and conceptual apparatuses. Nevertheless, this paper will highlight the way a few examples of ritual relate to the complexity of human reality. It will be a reading of *The Names*’s “ritualistic” dimension. I will be focusing on key arguments of critics and theorists such as Catherine Bell, Orrin E. Klapp, Richard Schechner and René Girard regarding the nature of ritual. In order to question the private and the public sphere in DeLillo’s narrative, by creating a sort of original discourse, I

will apply the *close reading* method. Moreover, aiming to describe some of the spaces and their significance in the novel *The Names*, I will resort to selected aspects of Edward W. Soja's perspective on spatiality. On the whole, the ultimate aim of this paper is to evaluate the possibilities and characteristics of this DeLillian novel regarding ritual dynamics.

João Fernando Santos "An Issue of 'Fidelity?' Intermedial Transit in *Harry Potter and the Half-Blood Prince*"

My purpose with this paper will be to analyze and compare the book form of *Harry Potter and the Half-Blood Prince* with its film adaptation. For a very long time the adaptations of the famous saga have been deemed insufficient to express the depth of meaning contained in the books themselves, something which caused *Harry Potter* aficionados around the globe to sigh in discontentment. In this paper I will be focusing on the sixth installment of the series, since, in my view, it is the one whose film adaptation presents itself as the most incomplete of all the movies related to the saga. For this purpose I shall use a few key moments of the sixth book, which I believe could have made an appearance in its respective movie form, but didn't. These examples will display key plot moments and important character development. I shall make use of names such as Werner Wolf and Irina Rajeswsky, both experts in intermediality studies and whose theories will help me conduct a thorough analysis of the passage from book to movie. However, I will also demonstrate that movie adaptations aren't as straightforward as they seem and, to make this point clearer, I shall also make use of names related to cinema studies such as Robert Stam and David Bordwell to provide a short explanation of the process behind a movie adaptation and why it is done the way it is.

Saturday, 29 April 2017

10.45 – 11.15

A labour of some kind of love: The dynamics of translation in and between cultures (1) – Chair: Fernando F. Alves (UMinho/ CEHUM)
ILCH Auditorium | Auditório do ILCH

Alexandra Lopes, "Growing up cosmopolitan. Imagining the world in childhood through translation"

Growing up in the Portugal of the 1950s on to the 1970s has meant to be raised on a diet of translations. Even though there was a considerable tradition of children's literature in Portuguese – many major writers have at one time or another produced poems and/or narratives for the young –, certain genres were conspicuously absent. Adventure stories were virtually inexistent. Therefore, publishers relied heavily on translations of foreign works by authors such as Enid Blyton, Erich Kästner, Lieutenant X, Jules Verne and Emilio Salgari. My paper will focus on the controversial British author. Blyton soon became a favourite, having her major series translated into Portuguese: the Secret Seven, the Famous Five, the Mystery series, as well as the boarding-school narratives, such as *The Twins* and *The Mallory Tower* books. Along with other collections – the Library for Girls and the Library for Boys amongst others –, these series have shaped the imagination of generations of children at a time when the world was still not global(ized) to the extent it is today. These books opened up a window to the world, acquainting children with different peoples, institutions, habits, gastronomy. By raising awareness to diverseness and fostering a taste for the foreign, this experience of a world not of 'one's own' – English breakfasts and boarding schools figuring predominantly as adventures in themselves – produced a community around translation (Venuti, 2000), an almost cosmopolitan conviviality amongst young readers. The contribution will discuss the role these translations have played in the imagination of their readers, and how the translations have dealt with differentness at a time of uniformity in Portuguese culture. No matter how 'askew' and/or 'familial' the

translations, these narratives have fostered a kind cosmopolitan imagination that may have impacted on the worldview of generations of young readers.

Karen Bennett, "Agency and ethics in the translation of the migration crisis"

To what extent does the translator have the power and the right to intervene in texts for political or ideological purposes? This question has been discussed in relation to post-colonialism and feminism, where translations done by 'committed translators' (Brownlie 2003, 2010) are used as a form of activism alongside other more conventional methods, and also as a way of combating the insularity of the Anglo-American worldview (Venuti 2005). However, it has received much less attention in the world of professional translation, where the agents in question are constrained by market forces and the need to earn a living through their work. This article looks at translator agency and ethics in the light of the current migration crisis, focusing on two concrete situations, one from the legal sphere and from news translation-reportage. The first discusses how irresponsible choices in the translation of legal documents can proliferate in the online environment, generating a kind of 'lexicoprudence' (Guia 2016) that produces alarming consequences in the real world. The second concerns the reportage of speeches by foreign politicians in the British press concerning the problem of unaccompanied 'child migrants' in the wake of the dismantling of the Calais 'Jungle'. Both will be discussed in the light of recent theoretical reflections about the nature of translation agency and ethics.

M. Amélia Carvalho e M. Filomena Louro, "Translating hybridity: Katherine Vaz - a case study"

The title of this paper stems from a wider endeavour which consists in the attempt to analyse the reconstruction of the hyphenated identities of second and third generation women writers of the North-American continent through the recuperation and preservation of memories from a distant, imagined country. De-localized communities preserve the country of origin's national collective memory through the recuperation of ancestral imagery which more often than not, become crystallised constructs of a national identity conceived by an anxiety, a desire for a sense of double-belonging. These images are only distant recollection retrieved by fragments... We propose to show that the preservation of untranslatable and untranslated words which appear in Katherine Vaz's works, preserved and made present through intergenerational storytelling, especially relevant in the oral narratives from grandmothers and mothers to daughters and granddaughters) are evinced in the hybrid language of diaspora/ immigrant descendants through heterolingualism. In the first part of our presentation, we will refer to the use of the term and demarcate 'heterolingualism', in contrast to the use of other terms such as code-switching. Secondly, 'The performativity of heterolingualism' will allow us to discuss the scattered/interspersed use of Portuguese words in the works of American writers and its purpose; we will claim that it is an effective means of resisting amnesia and the erosion of migrant collective cultural memory that derives both from time, distance and inevitable acculturation in the host country. Thirdly, we would like to discuss the translation strategies that have been used in Portuguese translations of some excerpts of Katherine Vaz's works.

Cultural Contexts and Literary Intertexts – Chair: Joanne Paisana (UMinho/ CEHUM)
CEHUM Researchers' Room | Sala de investigadores do CEHUM

Miguel Ramalheite Gomes, "A hell of a lot worse than waterboarding": *Titus Andronicus* and the Barbarians at the Gates

If the pro-immigrant speech written by Shakespeare for Anthony Munday *et al's Sir Thomas More* was recently used as an exercise in empathy towards refugees, asking its audience to imagine itself in their shoes, Shakespeare's *Titus Andronicus* can be partly looked at as a dramatization of anti-immigrant fears and hate. In fact, it provides us with a terrifying textbook narrative of how foreign barbarians, after they are brought into the imperial centre, are first oppressed, then welcomed, and finally go on to rape daughters and kill sons, while benefiting from imperial protection. Its catalogue of horrors and its updatable fantasy of the terrorist immigrant are easily imaginable in the mouths of Donald Trump, members of the alt-right and of the German movement PEGIDA. But, as Hölderlin writes in "Patmos", "Wo aber Gefahr ist, wächst / Das Rettende auch" [Where danger lies, grows / Also that which saves]. This paper proposes not only to reflect upon *Titus Andronicus* as a representative version of anti-immigrant hate speech, whose roots and ramifications we must do our utmost to understand, but also to study it for internal elements that deconstruct this same narrative. Taking the lead from a song by The Smiths, I will suggest that in *Titus Andronicus* and elsewhere, instead of coming from abroad, "Barbarism begins at home".

Małgorzata Martynuska, Cultural Hybridity Presented in Mexican Celebrations of Our Lady of Guadalupe in the USA

The term 'hybridity' refers to the heterogeneous aspects of cultural formation, the intermixtures of language, culture, politics and race, which emerge through contact and uneven exchange. The process has been more intense and widen in its scope as people has become more mobile. The rapid growth of the Hispanic population in the USA is leading to Latinization of many areas of American social life, producing cultural hybridity, e.g. Spanglish language or Tex-Mex food. The presentation concerns the hybridization of Mexican celebrations of Our Lady of Guadalupe in the USA. The Guadalupe ritual in a transcultural process bridges different ethnic groups; The Aztecs and the Spaniards in the past; The Mexicans and Americans in the present. American newspapers publish numerous articles reporting Guadalupe celebrations in American towns. Hispanic culture is becoming a significant part of American culture as part of a larger trend of a broader reawakening of ethnic identity in the USA. The ritual includes a mixture of indigenous and Christian traditions e.g. performances of traditional Aztec dances and Catholic mass. This important event for the Hispanic community demonstrates American commitment to diversity. However, the image of Guadalupe has become so popular that is printed on everything from key chains, candles, T-shirts, potholders to calling cards, drawing objections that the patron saint of Mexico has become an American art commodity. Many of those products are sold alongside the Santa Claus merchandise. It appears that the Mexican religious icon has been incorporated into the repertoire of other Christmas symbols popular in the USA.

Noelia Malla García, "The myth will come back to us': An eco-critical reevaluation of Lawrence Durrell's *The Black Book*"

Following the awareness of an environmental crisis of modernity where the rejection of the pastoral tradition establishes a resolute condemnation of the romantic idea that authenticity might be found by retreating to an idealized image of nature, reclaiming myth might provide the precondition to lead to a new holistic perception of reality. In the light of this circumstance, and in keeping with eco-criticism theory, this presentation will examine how Lawrence Durrell's *The Black Book* (1938) represents a sense of "yearn[ing] for the holistic integrity of the loss of mythic consciousness" (Scholtmeijer 1993:221), that might make life in the modern civilization more bearable. Indeed, it is in explicit acknowledgement of this yearning that the various artist figures of *The Black Book* insist that "[t]he world is crying for it to be restored, but we are offering it only regression—an escape out of the geometrical rat-trap which is really only temporary. It is

not only a question of going back to myth. The myth will come back to us" (BB: 151). At a time when the human relation to nature is questioned, Durrell's novel concurs with many Modernist artists in affirming that myth might provide a highly effective device for creating a new vision of nature and culture.

11.30 – 11.45

A labour of some kind of love: The dynamics of translation in and between cultures (2) – Chair: Filomena Louro - ILCH Auditorium | Auditório do ILCH

Martín Urdiales Shaw, "Bernard Malamud's *The Fixer* in Iberia: Jewishness lost and found in Spanish and Portuguese translations"

Malamud's only historical novel, *The Fixer* (1966), a work based on a well-established case of institutional anti-Semitism (the Beiliss case, Kiev, 1911) and one very critical of the ambivalence of Christian tradition and ethics, poses thought-provoking questions in relation to its translation and reception both in Spain and Portugal, countries differently influenced by Jewish cultural heritage and history, but also sharing a deeply-ingrained Catholic tradition. This presentation will aim to discuss comparatively the three translations of *The Fixer* into Spanish (*El hombre de Kiev*, 1967; *El reparador*, 2007 and 2011), and, as far as my competence will allow, the Portuguese translation (*Será Crime Ser Judeu?*, 1968), in the context of the sociopolitical and cultural backgrounds in which Malamud's novel was brought to Iberian readerships throughout these different eras, considering aspects such as domestication and foreignization, implied or explicit forms of censorship, historical and sociocultural reception. My discussion of these translations will also take into account that Malamud intended *The Fixer* to function as an allegory for other anti-Semitic crimes and atrocities in other European regions, a layer of the text that has been unevenly "lost and found" in these translations, which reveal that a historical narrative like this never undergoes a totally transparent, unpolitical rendering into the target culture.

Cláudia Martins, "A labour of love – Accessibility in Audiovisual Translation"

'A labour of love' is one of many metaphorical neologisms that stemmed out of the King James Bible, which presented us with numerous examples of the power underlying translation not only as an engine for lexical innovation, but also for the defence of vernacular languages, as opposed to classical and sacred languages. Therefore, translation as intercultural and inter-language mediation has always pushed the boundaries of what was commonly accepted and considered necessary. Audiovisual Translation (AVT), traditionally included in Translation Studies, has been no different. From the era of silent films and their intertitles, which led to the birth of subtitling, to what was once considered to be challenging modes (Gambier, 2003), AVT has crossed borders and mainstream conventions and it presently allows to make cultural events accessible to people in general, as well as people with impairments. This is accomplished, for instance, by means of subtitling for the deaf and hard-of-hearing (SDHH) and audiodescription for the blind and visually-impaired (AD). Bearing this in mind, we intend to present a historical overview of the contexts in which these two modes have been used, attempting to reach tentative conclusions as to the

Elena Alexandrovna Malinovskaya Bollinger, "'The wonderful eye observes everything': Woolf translating Tolstoy"

Abstract: In her review on "Tolstoy's 'The Cossacks'", published in 1917, Virginia Woolf curiously observes: "And thus we end by thinking again of the unlikeness between ourselves and the Russians; and by envying

them that extraordinary union of extreme simplicity combined with the utmost subtlety which seems to mark both the educated Russian and the peasant equally." ("Tolstoy's 'The Cossacks'": 78). The main purpose of this paper is to establish a critical relationship between Woolf's passionate reading and laborious translation of Russian fiction of the XIX century, including some works and letters of, and talks with such a writer as Leo Tolstoy. It seems very relevant that Woolf, working on a translation of, for instance, "Talks with Tolstoy", consciously probes into the complex linguistic process of the Russian language, trying to comprehend the way a different language works in order to transmit "the very intensity of its life" (Woolf, "The Russian Point of View": 188). Analysing Tolstoy's works, Woolf seems very much concerned with "the sound, weight, and accent of the words", ("The Russian Point of View": 182), trying to go not only beyond the linguistic border, but also the cultural context. By looking forward to understanding the way the Russian language proceeds in order to create a character, or its deep psychological development in literature, Woolf is also searching for alternative methods of a composing her own works, thus establishing a dialogue between two literatures and two cultures.

Texts/ Intertexts – Chair: Margarida Pereira

CEHUM Researchers' Room | Sala de investigadores do CEHUM

Ana Raquel Fernandes, "Re-Sketching Tales: Paula Rego's dream worlds and the quest for identity"

The aim of the paper is to focus on Paula Rego's artistic work and the literary tradition she draws on, in order to understand illustrations, etchings and paintings as a way of not just reinterpreting, but also rewriting/ reworking narratives, questioning in particular identity and gender politics. Rego's keen interest in fairy tales and folktales becomes manifest throughout the 70s. The enchanted world of stories lost in time and space but revisited throughout time by writers and artists alike becomes a fertile ground for Rego's imagination and creativity. The exhibition *Paula Rego The 70's – Folk Tales and Other Stories (Paula Rego Anos 70 / Contos Populares e Outras Histórias)*, held at Casa das Histórias Paula Rego (9 Sept 2010 – 30 Jan 2011, Cascais, Portugal), evinces the significance of these literary forms in the artist's work. Indeed, Rego pays tribute to founding authors of the literary fairy tale, such as the seventeenth-century French *conteuse* Marie-Catherine d'Aulnoy, when she creates illustrations to the famous tale 'La chatte blanche' ('The White Cat') in 1993. More recently, in a joint venture with the Portuguese artist Adriana Molder (b. 1975), Rego draws from the historical tale entitled *A Dama Pé-de-Cabra: Romance de um Jogral (The Goat-Footed Lady: Romance of a Minstrel)*, Casa das Histórias 7 July – 28 October 2012). Thus, Rego reinterprets the tales and offers her own view of the stories narrated, creating her unique aesthetic, interweaving motifs of the fairy tale literary tradition with an acute perception and critique of contemporary social and political issues, such is the case with cultural constructions of femininity.

Margarida Vale de Gato, "Poe and Modern(ist) Poetry"

Poe was a cornerstone of the development of Modern(ist) Poetry in a transnational scale. Complementing his poetry with a poetics that was as comprehensive as varied, Poe was the pivot of unique literary encounters through translation and other kinds of rewritings. From Baudelaire's seminal reception to Mallarmé's shift into the prose poem, from Pessoa's elaborations on rhythmical versions of the original to Jakobson's emphasis on paranomasia in "The Raven," translational negotiation, along with defamiliarization, would inform Modernism(s). The essay will review not only how Poe's impact on European Symbolism prompted US poets — expatriates (Eliot, Pound) and natively grounded (Williams) — to rehash Poe's literary import, but also how the influence of diverse perceptions of Poe (the visionary, the literary histrio, the anti-didactic) extended to poet(ic)s of the Americas, eventually transcending their

borders (Martí, Borges, Bishop). It will finally address the effacement of the erudite and the popular, and the echoes of Poe in countercultural movements such as Concrete Poetry, Surrealism or the Beats. This approach aims to provide a scattered mapping to assess not only the “‘poetic consciousness’ that, by studying Poe, found its ‘modern idiom’” (as recently phrased by McGann 2014), but also the paradox of ironic subversion and earnest demise, whereby Poe is projected into the “poetics of postmodernism.” The latter take, arguably fundamented by the ambivalence of Poe’s own normative theory of poetry, namely in “The Philosophy of Composition,” allows for a literal leap of faith from the romantic hoax to the current-day relativity of voice, point of view, reference and sensation, permanently upsetting the equation of poetry and the genuine.

Jaqueline Pierazzo, “A Memória do Terror ou o Terror da Memória: Tempo e Espaço em Edgar Allan Poe”

Esta comunicação tem como objetivo mostrar como tempo e espaço se unem na ficção gótica, especialmente na obra de Edgar Allan Poe, para a obtenção do efeito de terror. Edgar Allan Poe, um dos grandes mestres da literatura de terror, sempre deixou claro em seus textos teóricos a preferência pelo texto em detrimento do contexto. O escritor de “The Raven” defendia a limitação da consideração de determinada obra à consideração do texto per se, excluindo, assim, do âmbito literário, a ponderação acerca de uma conjuntura mais abrangente que envolvesse aspectos políticos, sociais e morais. Estudar a obra de Poe do ponto de vista da área dos Estudos de Memória e dos Estudos Espaciais (Memory Studies e Spatiality Studies) implica, pois, contrariar a perspectiva de Poe, mas esse será um empreendimento em que, como tentarei tornar claro na minha comunicação, valerá a pena investir. Recorrendo à ferramenta conceptual destas duas áreas de estudo, bem como à teoria do terror gótico (prestando especial atenção aos estudos assinados por Ann Radcliffe, Jerrold E. Hogle, David Punter, Michel Foucault e Sigmund Freud, com destaque para os conceitos de terror, horror, *uncanny* e heterotopia), proponho-me analisar os aspetos góticos presentes na obra do escritor e evidenciar como espaço e tempo se justapõem para a criação do efeito de terror, especialmente através do espaço do corpo.