

## Resumos/ Abstracts

### **Diogo Alcoforado**

“Henry Miller. Pintura e escrita. Algumas notas breves em torno de *To paint is to love again*”

Taking some of the main aspects of H. Miller’s confessional essay *To paint is to love again* as a departure point, in the present text the author tries to expose the relationship that can be established between painting and writing, and even philosophy, in the work of the American novelist, not only from the perspective of a mere categorial classification, or as a simple exercise for the understanding of the meaning of his books and paintings on the basis of thematic analogies, but as a process of continuous and radical anthropological and *poietic* implications.

So, Miller’s work – novels, essays, ... – are taken here not only as an object of a specific literary approach, but as an example of the difficulties, and also the possibilities, that each modern author, if a great one, introduces in the field of contemporary culture.

### **Diana Almeida**

“Vislumbres fotográficos em “Viewfinder”, de Raymond Carver”

In "Viewfinder" Raymond Carver uses the rhetorical strategies of ellipses and parataxis to fragment both the narrative and the syntactic structures, thematizing his characters’ inability to communicate. At first, voyeurism seems to set the terms by which the first person narrator relates, but the specular nature of the polaroid he later contemplates inverts these parameters. In fact, photography plays a major role in this short story, for it promotes a reflexive process and enables the protagonist to rebuild his shattered identity, while engaging in a ritual performance. Thus, communication becomes possible, since verbal language gives way to the photographic sign, which alters the perception of temporality and functions as an exegetic instrument, foregrounding the metatextual nature of Carver's texts.

### **Isabel Alves**

“‘Somethings cannot be taught’: Criatividade e imaginação em *The Professor’s House*”

The main focus of this paper is to highlight the fruitful and interdependent relationship between Professor St. Peter and his student, Tom Outland, in *The Professor’s House* (1925) by Willa Cather. In this novel, as in many other texts by Cather, teaching

is an activity that involves creativity and imagination, performed by individuals who, like artists, live insulated lives entirely dedicated to their task.

In *The Professor's House*, St. Peter is the emblem of the teacher/ artist living a spiritual crisis. Drained of energy and vitality, now that he is in his fifties, it is the consoling and invigorating memory of his most brilliant student, Tom Outland, that allows Professor St. Peter to recognize and cherish his lost self, a primitive self. At the end of the novel, one comes to believe that what becomes really painful to Professor St. Peter is the acknowledgement that he is leaving behind the essential sources of energy and enthusiasm: teaching, creativity and imagination.

#### **A. João Seabra do Amaral**

"O sussurro e o grito em Mary Wollstonecraft"

Our purpose is to look at the ways Mary Wollstonecraft deals with the feminist condition and women's struggle for equality in both her first novel, *Mary*, and her most popular work, *A Vindication of the Rights of Woman*. The comparative focus is intended to emphasize her opposite strategies for the same issue. Three aspects will be considered: familiar, educational, and sexual.

In *Mary* she subtly exposes and condemns the heavy female burden while the main character painfully suffers male dominance and patriarchal prejudices; in *Vindication* she raises her voice, openly questions the feminine condition, denounces women's oppression, and cries for liberty.

Having lived in a revolutionary era when freedom and civil rights were claimed, yet not including women, Wollstonecraft could not help pleading for her sex by strongly criticising Rousseau's *Émile*, rebelliously fighting for equal rights, sensibly suggesting ways to reshape the female identity, and wisely demanding new attitudes from the male world.

#### **Mário C. Fernandes Avelar**

"Voices of Absorption: Reading Karl Kirchwey's *A Wandering Island*"

Neste ensaio adapto as estratégias analíticas expostas em *Absorption and Theatricality* pelo crítico de arte Michael Fried, ao livro de poemas de Karl Kirchwey, *A Wandering Island*. Começo por sintetizar as noções de absorção e teatralidade em Michael Fried, e demonstro, em seguida, como elas podem ser operativas na análise da dimensão dramática da poesia de Kirchwey, através de uma leitura de "An Irish Girl on the Lake of Geneva."

#### **Carlos Azevedo**

"On Modernism in William Faulkner: *As I Lay Dying*"

This article offers a reading of *As I Lay Dying* which takes into account the historical and cultural context of William Faulkner's narrative fiction. The focus is both on the author's tendency to see his fiction as shadowed by the repressed myths and stories of his (Southern, Victorian) culture and on the refracted techniques of Modernism, to which he was introduced as a young man.

As this study attempts to demonstrate, it was by linking the classic Southern romance with the modern sense of experimental form, by merging a deep-seated sense of regional history with an awareness of the fracture of historical time, that Faulkner became a major novelist, drawn to write in a way that was as old as storytelling and, at the time, as new as Cubism.

As a matter of fact, it is in the works of the end of the Twenties and Thirties, after having invented Yoknapatawpha County as a fictional setting for his fiction, that we can feel the writer's experimental power at full force, for example in *The Sound and the Fury* (1929) and *As I Lay Dying* (1930). The latter is discussed as the story of the funeral journey of a clan of poor whites, which is told through fifty-nine interior monologues, reflections on living and dying, a moving wagon, and the complex and grotesque panorama of life surrounding it.

This paper also argues for Addie Bundren as the absent presence in the novel, a mother and wife who obsesses the other members of the family, someone who tends to exist for her creator outside the conventional parameters of language. After having systematized Addie's dichotomy between words and deeds and its projection on the 'stream-of-consciousness' of the Bundrens, a more detailed analysis of the main characters' thoughts, actions and language is undertaken, while the mother's soliloquy is explored as a 'provincial' (i.e., from the Yoknapatawpha province) version of a modernist manifesto.

### **Gualter Cunha**

"A Philosophy for the Faculty of Letters"

This text aims at articulating some ideas concerning the present state and the perspectives for the future of literary studies, and, in general, of humanistic studies within the university. Considering there is a hegemonic framework in the evaluation of human actions and artefacts whereby the old cognitive, ethical and aesthetical standards have been replaced by criteria of efficacy (as input-output *ratio*), it is argued that there might be a future for literary studies in a relocation of human meanings and values – truth, good, beauty – at the now empty centre of human creativity and its results.

### **Jeroen Dewulf**

"Por vezes nunca dantes ouvidas": A viragem pós-colonial nas ciências humanas"

This article focuses on Post-Colonialism. We start with an analysis of important changes in anthropology in consequence of the colonial era and the so called "the others speak back"-movement. We then switch to Edward Said and his revolutionary work *Orientalism* (1978), the real beginning of Post-Colonialism as an academic topic. The importance of postcolonial studies is illustrated by two major works: Said's *Culture and Imperialism* (1993) and Homi Bhabha's *The location of culture* (1994).

### **Maria de Deus Duarte**

"A story with a twist: Cunningham responde a Woolf – *Mrs. Dalloway* e *The Hours*"

Virginia Woolf's *Mrs. Dalloway* (1925) is widely perceived as an object of study, par-

ticularly, though by no means exclusively, in the fast growing area of women's literature. Michael Cunningham's novel *The Hours* (1998) is based on this novel, where Woolf uses an ordinary day in the life of a relatively ordinary woman, Clarissa Dalloway, who scours the streets of London always alert to transcendence's capacity for inhabiting what might look, to the untrained eye, like nothing more than a woman shopping.

Woolf was revolutionary as she insisted that the experience of a fifty-two-year-old woman going to buy flowers on a summer day, with a fine-grained attention to the unlimited worlds and changes a single hour can contain, was a more than sufficient subject for a modern novel. The post-modern *The Hours*, progressing in a fuguelike fashion, but controlling the three related, intertwined stories of Mrs. Woolf, Laura and Clarissa, opens with the chilling description of the writer's suicide, in 1941. Revealing Cunningham's identification with his mentor, whose dead he dramatizes, *The Hours* is not a replica of Woolf's style, nor a sequel, but a passionate homage to the brilliant British writer, and an attempt at osmosis with the spirit of the quest for perfection in her novel-writing strategies. The questions she asked about *the novel* remain urgent and actual, in spite of the apocalyptic views that foretell its end.

### **Isabel Fernandes**

"To be, or not to be, is still the question': Identity and 'Otherness' in D. H. Lawrence's work"

No poema "Manifesto" (1916), de que se retirou a frase constante do título desta comunicação, D. H. Lawrence (1885-1930) enuncia uma espécie de credo pessoal tomando de empréstimo ao seu compatriota William Shakespeare a célebre fórmula hamletiana: "to be or not to be". Segundo Lawrence, a questão mantém-se pertinente mas uma nova exigência se perfila para que se possa atingir a plenitude do ser: a aceitação do outro, do não eu – "the terrible other".

Antecipando enfoques muito posteriores que têm dominado recentemente o âmbito dos estudos culturais anglófonos, dos estudos pós-coloniais e de gênero, Lawrence evidencia na sua obra ficcional, poética e ensaística essa preocupação com o outro, seja ele entendido como o que é sexualmente diferente, o que se distingue pela raça e pela cultura ou o que pertence a uma espécie diferente...

Nesta comunicação, proponho-me ilustrar o modo como se concretizam no texto lawrenciano essa atenção e esse respeito pelo outro e também como a alteridade é indissociável do conceito de identidade.

### **Luísa Maria Rodrigues Flora**

"Manacled to a rock he was': Exhausted Patriarchy in *Between the Acts*"

Se toda a obra de Virginia Woolf revela uma consciência inquieta do tempo histórico (filtrada através das angústias que atormentam as suas personagens), perante a 2<sup>a</sup> Guerra Mundial a artista manifesta de modo mais veemente a urgência em transformar a matriz patriarcal de uma civilização que parece condenar toda a humanidade à barbárie. Em *Three Guineas* (1938) Woolf associara a situação nos anos 30, e em particular o nazismo, à violência inerente a uma sociedade em que o poder é masculino;

denunciara a tirania doméstica e defendera a necessidade de as mulheres cultivarem política e socialmente a marginalidade que lhes fora atribuída como meio para promover a paz. Em *Between the Acts* (1941) as personagens masculinas descobrem-se sem poder; impotentes perante o horror anunciado, sofrem a fragilidade que se habituaram a impor às mulheres, não sabem conviver com as emoções contraditórias que tal condição lhes provoca nem imaginar o futuro. Apoiado nos recentes estudos sobre masculinidade, o ensaio recorda o carácter cultural e contingente do ideal masculino que Woolf vinha interrogando. O romance sugere que, a haver saída para o impasse civilizacional, ela terá de nascer de uma nova relação entre os sexos.

### **Elsa Simões Lucas Freitas**

“A inveja nas relações sociais e familiares em *The Mill on the Floss*”

It is the aim of this article to analyse some of the occurrences of envious feelings in the familiar and social life depicted in George Eliot's novel *The Mill on the Floss*. In this 19<sup>th</sup> century novel, the heroine is either the envious agent or the subject of envy on the part of the surrounding community. In both situations, she is seen as an outsider. In fact, she does not fit the pre-established social patterns when she yearns for the artistic expression of her emotions, and she transgresses the boundaries of rigid moral impositions when she willingly refuses to fulfil her appointed role as a legally married woman, which would be the only decent outcome for her seduction of a previously engaged man. This heroine is thus shown under the light of a continuous dissatisfaction with her lot, a fact that will prevent her from ever being happy in the society where she has to live. Her positive envious feelings that could open new horizons separate her from her peers, whereas the power of negative envy felt by others harness her to a sense of property that cannot accommodate her inner richness of passion and emotion.

### **Margarida Vale do Gato**

“Edgar Allan Poe in Portuguese: A Case-study of ‘Bugs’ in Translated Texts”

A história da tradução de “The Gold-Bug” (“O Escaravelho de Ouro”) de Edgar Allan Poe em Portugal testemunha o interesse de várias gerações pela sua leitura. Trata-se, no entanto, de um conto em que a sobreposição da linguagem a uma paisagem territorial específica coloca vários problemas ao tradutor, quer na reconstituição contextual, quer na interpretação meta-textual de uma história saturada de momentos auto-referenciais relativos à cultura e ao uso da língua (e falares) no Sul da América oitocentista, convocando variação linguística, jogos de linguagem e mensagens cifradas. Nos limites do traduzível, estes casos são os mais susceptíveis de interferências (ou “bugs”) resultantes da emergência da voz co-autoral do tradutor na orquestração do texto de chegada. As estratégias de resolução dessas dissonâncias serão analisadas preferencialmente em três traduções portuguesas, num estudo cuja orientação se filia na tese de Venuti (1995) acerca da responsabilidade ética do tradutor mas que, ressaltando a natureza fundamentalmente híbrida do texto traduzido, rejeita um posicionamento axiológico (tradução estranhante *vs.* domesticadora), e enfatiza o concurso dialógico de estratégias diversas para a negociação de sentidos e de actos ilocutórios.

**Rui Carvalho Homem**

“*Hamlet*: A peça e o livro”

It is the purpose of this article to reconsider the terms on which a centrally canonical play like *Hamlet* can be read today as a *book*, as a text to be encountered on the page for a reading experience that can hardly be unaware of *Hamlet*'s place in the history of *literature*. The present study thus takes part in the tendency, manifest in a number of publications in recent years, to reassess the page / stage duality in Shakespeare studies – following and querying the critical hegemony enjoyed by stage-oriented criticism in the past few decades. Further, it argues on behalf of the insights to be derived from approaches to Shakespeare, such as those supported by textual scholarship, whose rescue from a reputation of arcaneness has in recent years been initiated, prompting a renewed sense of how intrinsic such approaches are to any critical design with a bearing on texts.

As a parallel concern, the article highlights the divergent forms of attention which Shakespeare (and *Hamlet*) have obtained respectively inside and outside the academic world, focusing on the perplexities aroused by the highly various discourses thus generated, and discussing prominent aspects of their institutional and cultural histories.

**Daniela Kato**

“Justice or Iniquity?: Lei e carnaval em *Measure for Measure*”

Bakhtin's theories concerning the notions of dialogism, heteroglossia and carnivalesque laughter have opened up significant interpretative possibilities for the study of Shakespeare's dramatic works. In his book *Carnival and Theater* Michael Bristol develops Bakhtin's arguments within the context of Renaissance England through an analysis of how in Elizabethan and Jacobean drama we find a forceful critique that demystifies power and unmasks its strategies of legitimation.

The present essay aims to discuss some of the ways in which the ideas put forward by Bakhtin and Bristol can be relevant in the interpretation of *Measure for Measure*, one of Shakespeare's plays that most exemplarily problematizes the foundations and limits of political authority. Ultimately, it will be argued that the presence of carnivalesque elements, though not itself anti-authoritarian, decisively contributes to a relativisation of the seemingly rigid social and moral distinctions apparent in the beginning of the play and, in this way, emphasises the artificiality of all disruptive radicalizations of social life imposed by ruling elites.

**Martin A. Kayman**

“America Again?” Locating ‘Global Culture’”

Poderá falar-se de “cultura global”, ou será a globalização apenas uma máscara para a americanização? Este artigo examina os modos como a “globalização” desafia os quadros disciplinares e teóricos estruturados, no âmbito da modernidade, pelas noções de nação e império. Quais são, em suma, os enquadramentos relevantes para a discussão da cultura no contexto da “globalização”? Como se pode, em particular, encarar a questão da língua e da cultura num contexto “pós-nacional”?

**Maria Antónia Lima**

“A metáfora da peste na obra de Charles Brockden Brown”

Charles Brockden Brown (1771-1810) is a prophetic voice for a long time ignored. He is considered the founder of the American fiction and the first writer of horror stories in America. He is recognised by his importance in the process of Americanisation of the Gothic, and also by his influence on the famous author of “The Masque of the Red Death”, Edgar Allan Poe. It’s widely known that the pest theme has been largely explored in Literature. Some examples are *A Journal of the Plague Year* (1722) by Defoe, “King Pest” (1835) by Poe and *La Peste* (1948) by Camus. Charles Brockden Brown was also very interested in this theme turning it into the most representative metaphor of the tragic destiny and of the presence of evil in human life. His interest in this particular subject, more directly expressed in *Arthur Mervyn* and *Ormond*, results from a personal experience during the period between 1793 and 1798, when Philadelphia and New York were invaded by the plague of yellow fever that caused many victims. Associating art and illness, Brown was aware of the knowledge that may derive from the experience of evil. The contemporary reader can find in his works the same modern consciousness of the dangers of new kinds of physical and psychological virus.

**João de Mancelos**

“Mestiçagem, linhagem e sexo nos romances de Rudolfo Anaya”

What does it mean to be a half-breed in New Mexico, amongst so many ethnic, linguistic and cultural cross roads? What historical and social importance is given to lineage? Where does the crossbreed woman stand? In this essay I will analyse the way in which the father of Mexican American literature, Rudolfo Anaya, perceives the mixing of races lineage and sex in his novels *Heart of Aztlán* (1976), *Albuquerque* (1992), *Rio Grande Fall* (1996) and *Shaman Winter* (1999). My main purpose is to demonstrate that Anaya’s fictional universe echoes, in a precise way, the values and prejudices that still exist in Mexican American society by revealing the contradictions and exposing the changes. In order to do this, I will refer to specific episodes of those novels and interpret them in light of sociology and feminism, solicit the opinion of distinguished thinkers, such as Angel Vigil, Rafael Pérez-Torres and Gloria Anzaldúa, among others.

**Rosa Maria Martelo**

“Duplos e metades: funções da complementaridade na construção da personagem queirosiana”

Destacando alguns fios da rede de subtis afinidades e desfasamentos em que Eça de Queirós envolve algumas das personagens de *O Primo Bazílio* e *Os Maias*, procura-se mostrar que a articulação de personagens como duplos ou como metades, no romance queirosiano, amplia tanto o que cada uma delas por si só significaria quanto o significado global que, através delas, podemos atribuir ao romance em que se integram. Trata-se de uma estratégia de superação, por duas vias diferentes, do princípio monológico que, de acordo com o pensamento bakhtiniano, podemos pressupor como

inerente à aplicação do método naturalista, alicerçado em proposições ordenáveis de modo sistémico e aplicáveis com o objectivo de demonstrar uma tese perfilhada pelo autor.

**Adriana Alves de Paula Martins**

“Entre o poder da palavra e a palavra do poder:  
A importância da imprensa na ficção histórica pós-moderna”

With a view to showing how post-modern historical fiction discusses and problematizes the political and ideological power of the press, I will compare two novels: *Empire* (1987) by Gore Vidal and *O Ano da Morte de Ricardo Reis* (1984) by José Saramago. My aim is to examine how different approaches to the discussion on the making and the reception of newspaper articles influence the fictional modelization of historical figures. Thus, I will attempt to demonstrate how this process contributes in different ways to the revision and rewriting of the historiography of relevant historical personalities through the novels.

**Ana Paula Coutinho Mendes**

“Katherine Vaz e a reinscrição de Mariana Alcoforado na História Literária”

This essay on *Mariana* – the book written by Katherine Vaz, a Luso-American novelist, based on the life of Mariana Alcoforado, and also a rereading of the well-known *Portuguese Letters* – attempts not only to unveil the net of relationships which may be established between this novel and other fictional works on the same character, written by women in Portugal during the twentieth century, but also to equate its several ways of revising traditional historiography, thus functioning as an example of what one might call "an ex-centric literature", to borrow Linda Hutcheon's formulation.

**Paula Mesquita**

“Vestida para matar: *The Unvanquished*, de Faulkner”

This reading of Faulkner's classic Civil War novel addresses issues of gender construction and gender subversion in the socially disruptive context of military conflict. Focusing on Drusilla Hawk's character, and drawing on women's history of the period, I intend to investigate the war in the novel as a space chosen to test out the young characters' gender (in-) conformity, as well as the extent and significance of her ability to challenge social and religious convention. Drusilla not only volunteers but practically forces her way into the army, which seems to suggest that to her the war is as much a place for social destruction as for individual construction. I am interested in Faulkner's unlikely choice of a woman-soldier who recklessly rides and shoots through the rather exclusively male battlefields of this war, and will be investigating the reasons for that option (although as a real-life military fraud Faulkner makes no secret of his fascination with the performative nature and creative possibilities of gender).



**Joana de Mello Moser**

“O Golem”

Gustav Meyrink (1868-1932) chose for the stage of *Der Golem* the Jewish ghetto of Prague, a place where people, houses and streets are quite similar.

The novel is a picture of real life mixed together with situations of the psychological forum. Much of the symbols referred to in the text express loneliness, painful anxiety and the dignity of man who has to face the struggle against inexorable forces.

I begin by casting a glance over the myth of the golem, which will be followed by an outline of the author's biography. A reflection on the complexity of the "phenomena" that take place in the fantastic world Meyrink created for his heroe is the main goal of this paper.

**Joseph Eugene Mullin**

“Emerson and the Gist of *The Conduct of Life*”

O argumento é – não obstante a atenção persistente aos ensaios “Nature”, “The American Scholar” e ao enigmático “Experience” – que *The Conduct of Life*, a última obra de maior consequência de Ralph Waldo Emerson, é a exposição mais madura, a mais compreensiva, e a mais completa da ética deste autor.

**Alexandre Dias Pinto**

“Viagem, demanda e regeneração social em *The Italian*, the Ann Radcliffe e em *Eurico, o Presbítero*, de Alexandre Herculano”

Several novels written after the French Revolution enact the conflict between the individual and society and indirectly discuss the reorganization of the existing socio-political order. Among these novels are Ann Radcliffe's *The Italian* (1797) and Alexandre Herculano's *Eurico, o Presbítero* (1844) – the latter was written shortly after the civil war that introduced the “Constitutional Monarchy” in Portugal. In both narratives, the protagonist rebels against the values and practices of the corrupt and unjust existing state of affairs and departs from the community to which he belongs.

Thus, the aim of this paper is to analyse how the motif of the journey – in *the Italian* a circuitous journey; and a linear journey (cf. Abrams, 1973) in *Eurico, o Presbítero* – symbolically depicts the objectives of either protagonist as well as the type of quest that they take part in: it represents the different strategies followed in order to reintegrate the community to which they belonged and to contribute to the regeneration of society. However, in the end of their quest their initial plans are either partially or completely foiled.

**Maria Margarida C. P. Costa Pinto**

“O silêncio em Samuel Beckett”

*O Silêncio em Samuel Beckett*, which may be translated as *The Silence in Samuel Beckett*, focuses mainly *Waiting for Godot* and *Endgame* in their English versions, translated by S. Beckett himself. This essay attempts to analyse the ‘fundamental sounds

and silences' in a both straightforward and fresh perspective. Thus, emphasis is given to the beckettian pauses in the two above-mentioned plays, a device which has a semantic and a pragmatic relevance, counteracting the lack of definition of the spoken words.

### **Maria João Pires**

"The Self and the World or the Spirit of America in Walt Whitman's *Song of Myself*"

Tendo em conta a expressão whitmaniana do eu e do mundo em *Song of Myself*, a presente comunicação propõe-se analisar a busca de identidade e certeza(s) revelada pelo autor no presente poema. Quando ele afirma – *Walt Whitman, a kosmos, of Manhattan the son* – ele está simultaneamente a sugerir uma nacionalidade e a afirmar uma personalidade e um propósito. Percorreremos pois alguns dos caminhos whitmanianos do intenso optimismo e da identificação com a humanidade.

### **Maria Irene Ramalho**

"*Todos os Nomes*: José Saramago e a poesia lírica"

In a well known passage of *O Ano da Morte de Ricardo Reis*, Saramago stages a particular encounter between a dead Pessoa and a living Reis to engage in a fascinating meditation on poetic naming, poetic identity, and poetic form. In this paper I discuss Saramago's appropriation of Pessoa's modernist heteronymy to reinvent fiction for postmodernity. Going over Saramago's fiction as a whole, and with Pessoa's *Os graus da poesia lírica* in mind, I identify Saramago's degrees (or levels) of the epic as remarkable instances of the lyric.

### **José Eduardo Reis**

"Essa rara coisa que somos, numerosa e una"

Epitomizing the German idealist school of philosophy, Schopenhauer's theory of knowledge of the world as "Representation" is articulated with his ontological view of the world as "Will". The lasting and broad influence of Schopenhauer's philosophical and conceptual "hardware", most particularly in the field of aesthetics, is acknowledged by, among many others, Jorge Luis Borges. This legacy didn't take the form of a programmatic influence, a resetting of poetic precepts, but rather emerged in his literary re-creation of some of the basic concepts of Schopenhauer's philosophy – in Borges's words the only one that allowed him to "catch a glimpse of the universe". In our essay we trace Schopenhauer's argument that led him to identify the Kantian concept of the unknowable "thing in itself" as the essential will to live, common to every being. We then apply the hermeneutical potentialities of that argument to the reading of two of Borges's short stories. We particularly focus on Schopenhauer's thesis of the intrinsic dissension of the one Will in its cyclical and endless fighting manifestations, crediting it with the capacity to model the narrative themes of both human "duels" and their tragic yet essentially illusory nature.

**Reinaldo Francisco Silva**

“Stevens and Pessoa/ Caeiro: Poetry as ‘Degree Zero’”

Completamente alheados da existência e do trabalho poético de cada um, Wallace Stevens e Fernando Pessoa (através do heterónimo de Alberto Caeiro) escreveram poemas modernistas que advogam temáticas semelhantes. Entre os poemas em questão, destacamos, por exemplo, aqueles em que ambos os poetas aspiram à utilização de uma linguagem simples e completamente desprovida de todo o tipo de recursos estilísticos e embelezamentos literários. No contexto das formulações teóricas de Roland Barthes, que advertem para a necessidade da adopção de uma “escrita zero” por parte dos escritores, deparamo-nos, em suma, com duas vozes – as de Stevens e Pessoa – a trabalhar esta estética muito antes da incitação Barthesiana. Apesar de para o primeiro a língua de trabalho ser o Inglês e para o segundo ser predominantemente o Português, os poemas de ambos, todavia, têm em comum o facto de celebrarem a simplicidade das coisas da vida. No confronto e na comparação entre ambas as poéticas destas vozes transatlânticas, a estética modernista assume-se plenamente como um movimento internacional.

**Maria Cândida Zamith Silva**

“A figura do gato como capa para considerações mais profundas:  
Lope de Vega, E. T. A. Hoffman, T. S. Eliot”

Cats have traditionally been writers' favourite pets. And writers who love cats often write about them or in their names. Among many others, Lope de Vega, E. T. A. Hoffmann and T. S. Eliot did.

It is fascinating to analyse how three very different authors, living centuries apart in distinct countries, and writing different kinds of poetry or prose, found a similar way to express their opinions or secret grievances about women's inconstancy and the fallacy of love vows. The three of them lent life and expression to communities of cats who acted as their mouthpieces in the development of their respective subjects, in a very literary but peculiar form.

Lope de Vega re-wrote, in a new poem, the story of his ill-fated love experience; Marramaquiz, the hero of *La Gatomaquia*, is his disguised *alter-ego*. Hoffmann built one more of his fantastic semi-autobiographic tales, choosing this time a cat to take his own place and express his own thoughts in *Lebensansichten des Katers Murr*. T. S. Eliot created Growltiger in his *Old Possum's Book of Practical Cats* to tell a similar tale of feminine volubility and masculine defeat both in love and in self-assurance.

**Filomena Aguiar de Vasconcelos**

“Absurd Language in the Theatre and Arts in the 20th Century”

Questiona-se a noção de absurdo no contexto das linguagens artísticas da segunda metade do século XX, com especial ênfase para os sentidos de ‘pós-moderno’ no âmbito da expressão cultural anglo-saxónica, tanto britânica como norte-americana. No plano literário, privilegiou-se o drama, tendo sempre em conta a sua vertente teatral, destacando-se a centralidade do Teatro do Absurdo na temática proposta. No plano das

artes plásticas, a atenção recaiu sobre a problemática da Arte Pop, como eixo de articulação inevitável de toda a revolução artística que caracterizou as últimas décadas novecentistas. No entanto, muito embora se traçassem pontos de contacto e afinidade entre as correntes artísticas abordadas, não pode deixar de salientar-se a sua intrínseca diferença nos modos como cada qual lê, interpreta e exprime a sua própria visão do absurdo, atribuindo-lhe dimensões que remetem directa ou indirectamente para as linhas de tradição estética e ideológica que as fundamentam.

### **Mary Gaultney Vaz**

“In the Gap: Space, Language and Feminine Roles in *The Playboy of the Western World*”

Esta análise da peça, *The Playboy of the Western World* (1907), de J. M. Synge, divide a peça em três partes, que correspondem às três etapas na relação entre a vida e a arte descritas no ensaio, “The Decay of Lying”, de Oscar Wilde. No ensaio, a arte é pura e autónoma na primeira fase, mistura-se com a vida na segunda fase, e finalmente é “driven into the wilderness” pela vida na terceira. Na primeira etapa da peça de Synge, quando a caracterização do crime de Christy feita pelos camponeses é absolutamente diferente da realidade, há também divisões radicais entre espaços interiores e exteriores, palavras e os seus efeitos e senhores e escravos. Na segunda etapa, quando a realidade de Christy se mistura com os acontecimentos imaginados pelos camponeses, estas divisões desfazem-se e em sua vez é criada uma fenda. Nesta fenda, ou espaço liminar, interiores e exteriores, palavras e acções, senhores e escravos misturam-se e fundem-se. Na etapa final da peça quando a vida assume o controlo e a realidade da acção de Christy é compreendida, a fenda fecha e as divisões reaparecem. Esta análise sugere que, ao contrário do que muitos eruditos têm argumentado, no fim da peça não há nenhum triunfo, nem o retórico é transformado em realidade.

### **Fátima Vieira**

“A verdade do socialismo Segundo William Morris”

A insistência, por parte de Morris, na definição do “verdadeiro socialismo”, encontra eco numa série de textos onde o autor, apesar de não mencionar explicitamente a ideologia marxista, se lhe refere de forma sub-reptícia, através da alusão ao conceito de verdade. A metodologia que utilizarei para a verificação desta hipótese será a da análise, por ordem cronológica, de alguns dos mais significativos textos de Morris em que a “verdade” assume estatuto de adjectivação dos conceitos à volta dos quais o escritor constrói o seu edifício socialista. Procurarei, por fim, demonstrar, que esses textos são as peças do *puzzle* que, quando completo, nos oferece o retrato da única e verdadeira sociedade.