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ABSTRACTS | RESUMOS



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39th APEAA Meeting
26-28 April 2018



ABSTRACTS | RESUMOS



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KEYNOTE SPEAKERS

Éilís Ní Dhuibhne

“Why I write short stories” – Lecture-cum-reading by **Éilís Ní Dhuibhne** (University College Dublin - UCD)

Discussion of the short story as a genre, with reference to examples of short stories by Irish and other writers, e.g. James Joyce, ‘The Dead’, Frank O’Connor, ‘The Mad Lomasneys’, Alice Munro ‘Tricks’, and other stories by Alice Munro. Outline of my history as a short story writer, with readings from a selection of stories written since the 1970s.

Éilís Ní Dhuibhne (eilis.nidhuibhne-almquist@ucd.ie) is a novelist and story writer. She has written several collections of short stories and novels, plays, books for young people, as well as scholarly articles and literary criticism. A bi-lingual writer, she writes in both Irish and English. Ní Dhuibhne was born in Dublin in 1954. She attended University College Dublin (UCD), where she studied Pure English, then Folklore. She was awarded the UCD Entrance scholarship for English, and two post graduate scholarships in Folklore. In 1978-9 she studied at the University of Copenhagen, and in 1982 was awarded a PhD from the National University of Ireland (NUI). She has worked in the Department of Irish Folklore in UCD, and for many years as a curator in the National Library of Ireland. Also a teacher of Creative Writing, she has been Writer Fellow at Trinity College, Dublin and is currently Writer Fellow at UCD. She is a member of Aosdána.

Rui Carvalho Homem,

“A Dilettante’s Lie’? Poetry, Visual Culture, and the World Out There” – by Rui Carvalho Homem (University of Porto)

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This lecture will offer a discussion of some of the ways in which contemporary Irish poets have addressed public concerns – often not directly, but rather through the indirections afforded by intermedial reference. Such indirections have not been a form of escapism: on the contrary, I will be arguing that the strategies pursued by the poets in question, characterised by the mediation of non-verbal art forms, have rather enhanced the cogency of the public concerns that pervade their writing. This enhancement operates partly through the apparent unlikelihood of the poets’ chosen strategies, once the implications of genre and object are considered. Indeed, the lyric, tailored for a focus on subjectivity, is made in their writing to address another art – rather than an external reality marked by a sense of urgency; and this easily arouses those suspicions of an ivory-tower seclusion from the world that ordinarily beset inter-art referentiality. Setting off from a brief consideration of the manner in which such issues were confronted in the work of mid- to late-20th-century Irish poets (from Louis MacNeice to Seamus Heaney), the lecture will ultimately focus on recent (and markedly diverse) work by Paul Muldoon and Sinéad Morrissey.

Rui Carvalho Homem (rchomem@netcabo.pt) is Professor of English at the University of Porto, Portugal. He is the author of two monographs – *Shakespeare and the Drama of Alterity* (in Portuguese; 2003); and *Poetry and Translation in Northern Ireland: Dislocations in Contemporary Writing* (Houndmills: Palgrave Macmillan, 2009) – and the editor of several collections, among which *Translating Shakespeare for the Twenty-First Century* (Amsterdam and New York: Rodopi, 2004) and *Relational Designs: Page and Stage, Canvas and Screen* (Amsterdam and New York: Rodopi, 2012). He has published extensively on contemporary Irish poetry, Early Modern English drama, Translation Studies, and intermediality. As a literary translator, he has published annotated versions of Shakespeare (*Antony and Cleopatra*, *Love’s Labour’s Lost*, *Richard III*) Christopher Marlowe (*Hero and Leander*), Seamus Heaney and Philip Larkin. He is currently the Chair of ESRA, the European Shakespeare Research Association.

Alessia Cogo

“Why Should We Engage with ELF as a Field of Research? Language, Culture and Pedagogy” – by Alessia Cogo (Goldsmiths, University of London

Research into ELF is a relatively new phenomenon but strongly developing in different directions. In this talk I will cover three aspects of this research that may be of interest to both sociolinguists, engaging with the diversity of English in the world today, and to language teachers who may need to address these aspects for their classroom and pedagogy. I will first address the diversity of English in terms of the linguistic research on English as a Lingua Franca as part of Global Englishes, before moving on to research on the cultural aspect of ELF and finishing by exploring the research concerning teachers and their views as well as practices to include ELF in their pedagogy. I will reflect on the rationale behind this research, its ideological and identity-related motivations, and show how ELF is not only a very exciting field of investigation but also an ethically-sensitive development in English studies.

Alessia Cogo (a.cogo(@gold.ac.uk) is a lecturer in applied linguistics/sociolinguistics at Goldsmiths and convenes the MA in Multilingualism, Linguistics and Education. Her research investigates the diversity of English, especially transcultural and transnational phenomena like English as a Lingua Franca and translanguaging. She focuses on the tensions between the use of different linguistic resources and the impact of attitudes, identities and ideologies on linguistic practices. She is currently working on super-diversity and internationalization in migration and business contexts, as well as pedagogical applications and implications. She is founder and co-convenor of the AILA Research Network on English as a Lingua Franca and Editor of the English Language Teaching Journal.

Sherry R. Truffin

“Schoolhouse Gothic: Unsafe Spaces in American Fiction” – by Sherry R. Truffin
(Campbell University, North Carolina).

Undertaken by insiders and outsiders to the academy alike and embodied both in literature and in academic discourse, the “Schoolhouse Gothic” draws on Gothic metaphors and themes in representing and interrogating contemporary Western education and those to whom it is entrusted. Schoolhouse Gothic suggests, for example, that the academy is “cursed” or “haunted” by persistent hierarchies and power inequities (of race, gender, class, and age) and—rather ironically—by the Enlightenment itself. It presents school buildings, classrooms, and/or offices, as Gothic “traps”—analogues to the claustrophobic family mansions, monasteries, and convents of old. It also suggests that this physical incarceration has a parallel in the metaphorical trap of academic objectivity, an ideological stance that blinds scholars and teachers to their own prejudices, enmeshes them in mystified power structures, and ensures their complicity with those structures. In the Schoolhouse Gothic, the combined power of curse and trap produces paranoia, violence, and monstrosity. Schools turn students into psychopaths, zombies, or machines even as they produce discourse that freezes and reifies the epistemic violence they have perpetrated. A review of this literature, including works by Flannery O’Connor, Stephen King, Toni Morrison, Joyce Carol Oates, David Mamet, and Donna Tartt, reveals anxieties about the role of the academy in American life and the suspicion that something sinister may lurk beneath its benign exterior.

Sherry R. Truffin (truffins@campbell.edu) is an Associate Professor of English at Campbell University in Buies Creek, North Carolina, where she teaches courses in Rhetoric, Writing, and American Literature. In addition to her monograph, *Schoolhouse Gothic* (2008), she has published essays on the fiction of James Baldwin, Edgar Allan Poe, Donna Tartt, Stephen King, Bret Easton Ellis, Chuck Palahniuk, and Joyce Carol Oates as well as on popular culture topics such as television (postmodern storytelling in *The X-Files*) and music (the songwriting of The Pretenders’ frontwoman Chrissie Hynde). In addition, she has delivered papers at regional and national conferences on works by Lydia Davis, Flannery O’Connor, Walker Percy, Toni Morrison, and Alice Walker.

Mário Avelar

“Challenging the Silences on the Walls - Ekphrasis and the Museum” – by Mário Avelar (Open University of Lisbon)

The Public Museum allowed different dialogues between poetry and the visual arts, namely painting. Either in single instants - e.g., Rossetti's "For Our Lady of the Rocks"-, or in more systematic encounters - e.g., Pat Adams' *With a Poet's Eye*, Dannie & Joan Abse's *Voices in the Gallery*, or Rita Dove's *Museum* -; either zooming on the edges - e.g., Annedda's *La vita dei dettagli*-, or focusing on a genre - e.g., Fernandes Jorge's "Retrato de jovem cavaleiro" -; either approaching a genre - e.g., landscape painting in Wordsworth's "Elegiac Stanzas..." -, or a topic - e.g., the sacred in Cernuda's "Atardecer en la catedral" -, Modern poetry has enhance a wide range of approaches to the visual arts, thus allowing a rich and heterogeneous kernel of insights that often linger silently in front of the beholder.

Mário Avelar is Professor of English and American Studies. (Portuguese Open University – CEAL/ULICES). Director of the Chair Cascais Crossroad of the Arts, supervisor of the Thematic Commission of Higher Education, Science and Technology of Community of Portuguese Speaking Countries, member of the Portuguese Academy of History, of Arts Section of the Portuguese Navy Academy, and of the board of the Lisbon Geographical Society. He has translated poetry and prose of Robert Lowell, Virginia Woolf, Herman Melville, Lewis Carroll, Sylvia Plath, Mary Renault, G. M. Hopkins, among others. He is the author of several works on his main research fields. His latest book of essays is entitled Poetry and Visual Arts – Confessionalism and Ekphrasis [*Poesia e Artes Visuais – Confessionalismo e écfrase* (Imprensa Nacional, 2017)]. He is the author of the Envy – An Academic Novel [*Inveja – uma novela académica* (Assírio & Alvim)]. His collected poems were published by Imprensa Nacional (2018), under the title *Choreographing melodies under the rumor of images* (*Coreografando melodias no rumor das imagens*).

Panel Sessions

The Contemporary Short Story in English: Exploring New Boundaries

(coord. Ana Raquel Fernandes, U. Europeia, and Teresa Casal, FLUL)

Session I

Adriana Bebiano, “Sinning Against the State: Éilís Ní Dhuibhne’s Outlaw Women”

“A writing wanderer, a textual roamer”, in Giovanna Talone’s definition, since the late 1970’s Éilís Ní Dhuibhne’s has been writing plays, tv scripts, children’s books and short stories, some of which published both in English and in Irish. Her fiction comes in different genres, quite often reworking and transgressing each genre’s boundaries and conventions: collections such as *Blood and Water* (1989) and *Midwife to the Fairies* (2003) experiment with tales from the Irish oral tradition, the kind of fantasy one associates with the marvellous and the fairy world of Irish oral culture, while collections such as *The Pale Gold of Alaska* (2000) could be called realist, whereas the more recent *The Shelter of Neighbours* (2012) plays on the borders between the two modes. On the other hand, Ní Dhuibhne’s female figures are quite often moral outlaws – “sinning against the state”, as one character puts it –, women who do not fit in with the community’s mores. In this paper, I will be addressing a few of these figures from *Midwife to the Fairies* and from *The Pale Gold of Alaska*, bringing together the Irish traditions of realism and fantasy as (both) possible modes to tell the tales of very real and normal women which were erased from the hegemonic discourse of the nation.

Adriana Bebiano (adrianabebiano@gmail.com) has a PhD on English Literature. Senior Researcher at Center for Social Studies, Auxiliary Professor at the Faculty of Letters, and director of the Feminist Studies PhD Programme at the University of Coimbra. Research and teaching focus on contemporary women fiction writers as well as feminist theory. Publications include the essays “Gayatri Chakravorty Spivak: a teoria como prática de vida”, in *Correntes do Pensamento Crítico Contemporâneo* (Lisboa: 2014); “Mad, Bad, and Dangerous to Know: The Stories of Chicago May and Eliza Lynch”, in *Irish Women Writers. New Critical Perspectives*. (Frankfurt: 2011); “Meninas, senhoras e galdérias: representações das mulheres em língua portuguesa”, in *The Edge of One of Many Circles* (Coimbra, 2017).

Alexandra Cheira, “And they Lived Unhappily Ever After: A. S. Byatt’s Uncanny Wonder Tales”

In the wonder tale “The Thing in the Forest”, two girls evacuated during World War II encounter a very sinister, yet unspecified life form dragging itself through the woods, which sweeps up a younger girl who had followed them. Significantly, the horror of this experience does not cease when the war is over since the two survivors never get over their own role in the younger girl’s untimely death. In “Doll’s Eyes”, Byatt portrays dolls as both incarnate creatures and motionless handicraft, in part living human beings and partly lifeless objects. One of the dolls even transgresses bodily borders since it eerily comes to life upon her owner’s wish for revenge, of which it will be the willing instrument. Both stories highlight the disturbing, uncanny nature of the anthropomorphic representation of inhuman figures as female *Doppelgängers* who are

instrumental in punishing betrayal by scarring the duplicitous female friends/lesbian lovers for life, both emotionally, as in “The Thing in the Forest”, and physically, as in “Doll’s Eyes. In both stories, the uncanny element – the way a sluggish beast and an inanimate doll are active instruments in punishing disloyalty – is examined as a strategy Byatt has used in order to intensify the moral element so typical of traditional wonder tales by turning it into an eerie, supernatural cautionary tale open to the reader’s speculations.

Alexandra Cheira (alexandra.cheira@gmail.com) is a researcher at ULICES (University of Lisbon Centre for English Studies, Portugal) and a PhD candidate at the University of Lisbon. Her current areas of research include contemporary women’s writing, women’s studies and, particularly, gender issues and wonder tales in A. S. Byatt’s fiction. She has published articles and book chapters on A. S. Byatt’s fiction, *The One Thousand and One Nights*, the *conteuses*, Victorian women writers and contemporary gendered sexual politics. She is the editor of *(Re)Presenting Magic, (Un)Doing Evil: Of Human Inner Light and Darkness* (Inter-Disciplinary Press, 2012). She translated into Portuguese and wrote an introduction to A. S. Byatt’s tale “Cold” for the book *Contar um Conto/Storytelling* (eds. Ana Raquel Fernandes and Mário Semião, Textos Chimaera, 2014), an anthology of short fiction by contemporary British and Irish authors.

Bernardo Palmeirim, “Literariness and Sausages in Lydia Davis”

Lydia Davis has been on the cusp of exploring new directions in short form fiction. One of her literary traits is her apparent candour: most of her ‘stories’ seem not to be stories at all but simply regular snippets of everyday life, where a sense of literary style or literariness (whatever we might take that to mean) has been replaced for a taste for the ordinary and the banal. We shall therefore start by looking at some examples of her deflation of literariness. We will next carry out a more careful analysis of “A Story of Stolen Salamis” (from *Can’t and Won’t*, 2015) in order to identify, recover and argue for Davis’s sense of literariness, namely by reading that short story through Heidegger’s concepts of ‘care’ and ‘idle talk’.

Bernardo Palmeirim (bpalmeirim@campus.ul.pt) is currently a lecturer in English at the Faculty of Letters of the University of Lisbon, where he also teaches Creative Writing. He is a researcher at ULICES (University of Lisbon Centre for English Studies). He has a PhD and an MA in Theory of Literature (University of Lisbon), respectively titled *What is Poetic Attention* (2014) and *Two Ways of Transcendence - An Essay on Poetry and Prayer* (2004). His research interests include poetry, short stories, theory of literature, philosophy of religion and philosophy of language. Passionate about literature and music, he is also a songwriter and has two bands.

Elena Bollinger, “The Plethora of Choice as a Double Shift Retrieval in Julian Barnes’ *The Lemon Table*”

Reading experience of *The Lemon Table* envisages our memorial function either to sustain the ‘dead’ text or to withdraw it from the further reaches or links: “But as we mock these genteel fumlbers of a previous era, we should prepare ourselves for the jeers of a later century. (...). We believe in evolution, at least in the sense of evolution culminating in us. We forget that this entails evolution beyond our solipsistic selves.”

(LT: 92). A creative intertextual way which drives a contemporary impetus for the multiplicity of choice, its exclusive all-inclusiveness, becomes a metaphor for a nightmare vortex. A detailed literary analysis of the text shows how memory exercise, active and human, located between experience and imagination, is constantly counter-balanced by a possessive/passive consumption, leading towards postmodern obsessive knowledge heave. Thus, the double helix of an old cliché – ‘pure’ or ‘applied’ – is revealed in the intentionally translinguistic transfer (Kristeva), performed by the text's construction: “Our knowing age rebukes its predecessor for its platitudes and evasions, (...), its imprecise scorchings. Love isn't a bonfire, for God's sake, it's a hard cock and a wet cunt, we growl at these swooning, renouncing people. *Hand-kissing!*” (LT: 91). The artificial intelligence of a modern character is challenged by a secular philosophy of mind through an emphasis on memory as a complex process of permutation and insider-outsider grasp into the ‘dead’ text and the ‘dead’ author (Barthes).

Elena Bollinger (elenabollinger81@gmail.com) is currently a PhD student in English and American Studies, with a specialization in Comparative Studies, at the University of Lisbon. She has an MA in English Literature (2008), with a thesis focusing on Virginia Woolf's short fiction in a dialogue with Turgenev's *Sketches from a Hunter's Album*. Her research interest lies in exploring cultural, historical and thematic intersections between English postmodern narrative and Russian literature of the XIX century.

The Contemporary Short Story in English: Exploring New Boundaries

Session II

Margarida Martins, “All Writers Are Translators of the Human Experience’: Intimacy, Tradition, and Change in Samrat Upadhyay’s Imaginary”

Samrat Upadhyay has written three novels and four books of short stories in English, being the first Nepali writer to be published internationally. When asked how he would describe himself in an interview to the *Nepali Times* he replied: “While I don't know how much I emerge from a Nepali literary tradition, I'm an American-educated, creative writing school product. I am very much a Nepali writer who writes in English, whose physical and emotional geography is Nepal.” (2001) Both his short stories and his novels deal with the problems of contemporary Nepalese society; tales of love, family, marriage, tradition and the social customs of people in Kathmandu. Upadhyay explains he expresses in English what his characters are feeling, experiencing and living in a Nepali social, cultural and linguistic context, defining himself as a “translator of human experience” (2014). It is precisely this bridging between two cultural, social and emotional realities that is interesting to note and further analyse in his stories: in the fictional content and the narrative style, but also taking into consideration the author’s experience. For the purpose of this paper I am going to use two of Upadhyay’s short stories from his book *Arresting God in Kathmandu* (2001), “The Limping Bride” and “Deepak Mishra’s Secretary” to look into how Nepali customs are represented in the characters’ intimate lives and in their social and romantic interactions, to understand

tradition and change in Nepalese society and how it is worked into Samrat Upadhyay's imaginary.

Margarida Martins (magspm@gmail.com) is a researcher at ULICES (University of Lisbon Centre for English Studies) and an online lecturer in English language and culture at the Universidade Aberta in Lisbon. She has a degree in Social Anthropology and Ancient History (University College London), a Masters in American Literature and Culture (Keele University, UK) and a PhD in Literary and Cultural Studies (University of Lisbon) with a thesis on the novels of Arundhati Roy and Kiran Desai. Her main research interests focus on contemporary literature, mainly postcolonial and diasporic, working with theories from social anthropology, cultural studies, literary criticism and language studies in an interdisciplinary approach to the narrative.

Teresa F. A. Alves, “Beyond Boundaries: The Stories of Bharati Mukherjee”

Taking the cue from the acknowledged status of Bharati Mukherjee as a theorist of American multiculturalism, this essay argues that, as a novelist and short-story writer, she draws fiction beyond mere immigrant experience and the intercultural dialogue between East and West, such as a good number of critics have chosen to describe the literary output of this renowned Indian-born American author. The argument does not ignore that, together with the culture in which this writer exercises her literary talent, the native Bengali culture will ever be present as one of the components that go into Mukherjee's vision of the world, but, without neglecting the nature of the binary cultural stance, the focus of the essay will fall on the negotiations that this writer achieves in order to bring the opposition between the native and the adopted cultures into a particularly interesting aesthetic vision, which sheds light on the writer's concept of a multicultural identity. The analysis will be illustrated by *The Middleman and other Stories* (1988), a collection published when debates on American multiculturalism were lively and engrossing, aiming to highlight the fictional strategies used by Bharati Mukherjee to move stories beyond the sphere of mere cultural dualities and, in such a process, to enter the broader avenue of American writing.

Teresa F. A. Alves (tfaalves@gmail.com) is Emeritus Professor and Researcher in RG 3 “Interfacing Cultures and Identities” at the University of Lisbon International Center for English Studies - ULICES. Her published work reflects her interests in the cultures of the USA, with a particular emphasis on Portuguese American culture along the past decade. Among her favorite research areas are autobiography, fiction, poetry, cinema and the visual arts, which she explores in interdisciplinary approaches. She is a Founder Member of APEAA and a current Board Member of the Society for the Study of the Short Story.

Ana Raquel Fernandes, “(Re)Imagining Contemporary Short Stories”

Ali Smith's short stories are both intriguing and defying. The present paper aims at discussing form, language and recurrent motifs transversal to Smith's short story collections, in particular: *Free Love and Other Stories* (1995), *Other Stories and Other Stories* (1999), *The Whole Story and Other Stories* (2003) and *The First Person and*

Other Stories (2008). Smith's treatment of the short story genre allows for a close examination of parallels, continuities, shifts and transformations in the writing of this author. Smith's wider preoccupations with identity fluidity and the dialogue between fiction, art and history become recurrent themes in Smith's fiction and shed light to the ongoing debate on the short story genre nowadays.

Ana Raquel Fernandes (ana.fernandes@universidadeeuropeia.pt) is Assistant Professor at Universidade Europeia, Lisbon, Portugal. She is a full researcher at the University of Lisbon Centre for English Studies. She was the PI of the Research Project *The Reception of British and Irish Short Fiction in Portugal and Portuguese Short Fiction in the United Kingdom and Ireland (1980-2012)* (CC/ST – Contar um Conto / StoryTelling). She is the author of *What about the Rogue?* Peter Lang, 2011 (Honourable Mention ESSE Book Award 2012). Dr Fernandes has published a range of journal articles and book chapters on aspects of British and Portuguese contemporary fiction. She has also co-edited two anthologies on translated short fiction: *Contar um Conto*, 2014, and *Storytelling: Memory, Love and Loss in Portuguese Short Fiction*, 2016.

American Creative Imaginations

(coord. Margarida Vale de Gato, FLUL, Maria Antónia Lima, UÉ, and Teresa Botelho, UNova)

Session I

Teresa Botelho, “Bound for Freedom: The Underground Railroad in Contemporary Neo-Slave Narratives”

Post-bellum accounts of the Underground Railroad offered narratives of self-sacrifice and heroism that magnified the contribution of white abolitionists while neglecting the roles of their counterparts in the free black population and of the escaped slaves themselves. This framework of understanding, fed by subsequent studies such as Wilbur Siebert’s multivolume work in the 1890s, became part of an implicit strategy of national redemption grounded on two pillars – an exaggerated and romanticized view of the capabilities and scale of the support network afforded to runaway slaves, and a slanted perception of its heroes. This popular outlook has since been interrogated and clarified by historians who have confronted its simplicities, but it is in works of fiction that the reconstruction of the experience of slavery and of the drive to escape from it has been given emotional texture and actuality. This is particularly the case of literary works that Rushdy (1999) describes as neo-slave narratives, i.e. contemporary works of fiction that invoke and reconfigure the conventions of the first person ante-bellum slave and escape texts, to create new spaces of possibility and subjectivity. This paper will discuss two very recent works that use and modify the format of the neo-slave narrative to reimagine the Underground Railroad and relate it to the present – Colson Whitehead’s *Underground Railroad* (2016) and Ben H. Winter’s *Underground Airlines* (2016) – focusing on their violations of realistic circumscribed formats and on their crossovers with speculative fiction, in line with the pioneering work of Octavia Butler in her examination of slavery in *Kindred* (1979). It will, in particular, analyse the potential of the investment made by the two texts in the topos of the alternate history genre, to weave a new understanding of the connections between past and present and to expose the lingering marks of a historical landscape which, even when presentified, has never ceased to be one of many possibilities of America.

Teresa Botelho (Tbotelho@mail.telepac.pt) is Associate Professor of American Studies at The Faculty of Social and Human Sciences, New University of Lisbon. She is also a member of the research group Mapping Dreams: British and American Utopianism (CETAPS) and of the Alimentopia Project. She has published extensively on African-American, and Asian-American culture and literature, theatre and drama, science fiction and dystopian literature. Her current interests include technological utopias/dystopias and the post-human, post-black literature, identity theory in its intersections with utopia, visual culture and cinema, the collaboration between sciences and literature, especially in drama, and literary and visual representations of 9/11.

Mário Cardoso, “Cultural Trends and the Absence of Contemplation in Don Delillo’s *Cosmopolis*”

When reading contemporary philosophers and thinkers from different fields approaching the main issues of contemporary society, two particular aspects may start calling the reader’s attention, time acceleration and absence of lingering. If we take Aristotle’s, and more recently Cassirer’s, view of art as imitation into consideration, then Delillo’s *Cosmopolis* is a very good example of how contemporary life is leaving hope and sense behind, privileging quickness and inevitably fated to superficiality. Eric Packer, the main character of the story, is the 28-year-old founder and head of a large financial firm called Packer Capital. In terms of work, he is completely devoted to capitalism; in love, he perfectly fits the words of the German philosopher Byung-Chul Han in his *The Agony of Eros*: “One stays the same and seeks only the confirmation of oneself in the Other.” The action takes place mainly in a car, a machine made to take people from one place to another, where one cannot contemplate or linger properly for a moment. Contemplation is what brings sense and meaning to whatever individuals do since they are the temple of the idea behind the action and the beholder of its product at the same time. Money cannot emanate as an end but as a means to an end because it’s unable to establish this link between the ideal and the substantial.

Mário Cardoso (mariocardoso@campus.ul.pt) is a Ph.D. student and researcher at the ULICES (University of Lisbon Centre for English Studies), holding a scholarship from the same university. For the last two years he has been studying aspects of the contemporary culture, mainly the dominance of the “vita activa” over the “vita contemplativa”. He has also been studying British authors such as Henry J. Newman, G.K. Chesterton, T.S. Eliot, among others. His research interests include philosophical anthropology, philosophy of culture and contemporary philosophy.

Pelin Bilici, “From Kubrick’s *Full Metal Jacket* to Pontecorvo’s *The Battle of Algiers*: The Joint Adventure of States and their Militaries”

The manufacturability of a state is highly and mostly practiced by violence and its continuity is maintained either through the practice of a subjective or objective form of violence. In this respect, the military stands out as the most vital element for this form of continuation. Having existed in cooperation for centuries, the couple feeds off each other in various ways. This paper argues that while militarization operates with order, discipline and sameness in order to preserve a state’s existence, this process results in a sexually romanticized fetishized portrayal of the military. Moreover, militarization also acts as a wellspring of objective violence. Methodologically, the argumentation of this paper is corroborated by three core concepts which are fetishization, romantization and sexualization of the military. In this sense, the paper addresses the problems caused due to the extent of the militarization present in certain cultures and argues that a state prolongs its life by using the military in a sexual, romantic and fetishistic way. This paper, with its interdisciplinary approach and its emphasis on the merging of cultural, social and political matters, is of value to a conference which welcomes cultural, visual and literary analyses. Focusing on a wide range of sources, the paper aims to be a part of the ongoing dialogues in these fields.

Pelin Bilici (pelin.bilici@ug.bilkent.edu.tr) was born in Denizli, Turkey in 1995. In 2017 she received her B.A. degree from Bilkent University in Ankara, Turkey. She had her major in American Culture and Literature and her minor in English Language and Literature. She participated in The 37th Meeting of the Portuguese Association for Anglo-American Studies as a panellist and presented her paper called *Gender and Patriarchy in a Post-Apocalyptic World*. Currently, she is an M.A. British Studies student at Humboldt-Universität zu Berlin.

American Creative Imaginations

Session II

Ana Barroso, “Slow Time and Tragedy in Gus Van Sant’s *Gerry*”

This paper aims to discuss how the film *Gerry* (2002) values time as the most important and striking feature of cinema. The entropic contamination of the individual and tragedy, body and space is a central idea to the film and shapes all the films of the “Death Trilogy” (*Elephant*, 2003, *Last Days*, 2005). The film is not concerned with facts or events but it evolves in long takes as the spectator follows two friends wandering through the desert before inevitable death. Borrowing from Kracauer’s idea of “found story”, the film lacks a traditional plot and has a short time span. Paradoxically, the spectator can experience the absolute need of time in cinema, not as a time of action but as a time of thought. In the beginning the viewer is confused about whom or what “Gerry” means as the word seems detached from some material being and assumes an abstraction and poetic experiment in both meaning and materiality of cinema. The dialogues are sparse and corrode the lines between presence and absence, closeness and distance, communication and silence. The spatial representation of the infinite desert evokes the body performance as interior disquiet and human anxiety about death. The observable situations go hand in hand with radical ellipsis turning the film into an elusive and fluid quest for identity and the meaning of death in a fast and mediated world where it seems there’s no time for reflection and contemplation. The aesthetic realm of *Gerry* is thinking film as a new and creative space for the perception (and slippage) of different levels of reality.

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Elisabete Lopes, “Edgar Allan Poe’s Gothic Revisited in André Øvredal’s *The Autopsy of Jane Doe* (2016)”

The Autopsy of Jane Doe (2016), directed by André Øvredal, is a horror film that was quite acclaimed by the critics and audiences alike, due to the originality with which it tackles horror and manipulates both its gothic features and the supernatural. The plot is quite simple, but its underlying implications are far more complex. Two men, father and son, both coroners, are asked to examine the body of a young woman whose origins are unknown. The corpse, named Jane Doe, is supposedly connected with a crime, since it was found partially unburied in the cellar of a house whose owners appear to have been brutally murdered. What contributes to render Øvredal’s cinematic narrative interesting is the *mise-en-scène* of gothic tropes and the references to the American Gothic they entail. Eerie ambiances, psyches on the verge of disintegration, latent family tension, *doppelgängers*, and the house itself seem to carry echoes of Edgar Allan Poe’s tales, such as “The Fall of the House of Usher”, “Ligeia” or “The Black Cat”. Moreover, we must not forget that at the centre of this visual narrative, lies the inert body of a young woman, recently unearthed, an image that is quite recurrent in Poe’s literary works. Within this suggestive framework, the purpose of this paper is to underscore the gothic influence of Poe’s fiction upon Øvredal’s film, highlighting the relevance of the feminine presence (connoted with a female monster) as a crucial engine that propels the visual narrative forward turning the beginning of a medical act, an autopsy, into a horror tale.

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Maria Antónia Lima, “Kiki Smith or Kiki Frankenstein: The Artist as Monster Maker”

Very concerned with mortality and interested in the subjects of birth and death, Smith called herself Kiki Frankenstein. In fact, she seemed to be as seduced by anatomy and natural science as Victor Frankenstein. Following the death of her father in 1980, the themes of mortality and decay were very present in Kiki Smith’s work. She offered clinical treatments of human organs in her sculptures of the period, including *Glass Stomach* (1985), *Untitled (Heart)* (1986), and *Second Choice* (1987), a bowl of lungs, liver, spleen and heart. *Hand in Jar* (1983) – a latex hand, covered in algae and submerged in a mason jar filled with water – resulted in a morbid and poetic sculpture. The mad scientist’s laboratory is evoked by the disembodied part, showing a preserved decadence and an inevitable sense of isolation due to the long periods of disconnection with the outside world. Therefore, it is natural that Smith’s main artistic purpose is concentrated in mending our fractured existence through the careful assembling of dispersed and lost parts of ourselves. Some of her hauntingly anthropomorphic puppets, in which her role as an artist is to metaphorically heal and reanimate the dead, allude to Smith’s Frankenstein fantasy. We can feel this artistic purpose reflected in her main

topics such as anatomy, self-portraiture, nature, and female iconography. Considering the physical self as the primary means of experiencing the world, Smith depicts the fragmented body, exposing organs and body parts in a shockingly and nonhierarchical way. Her intention strives to show how our body is perverted, mutated or corrupted by the dangerous forces of society, science, technology and medicine. Frankenstein personifies this primal fear of having our body invaded by unknown forces that can totally subvert and violate our identities.

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Maria Clara Dunck Santos, “Memórias Beats: autorrepresentação e subversão na prosa de Diane di Prima”

Na formação do cânone *beat*, a crítica literária negligenciou a participação feminina, considerando a homossexualidade masculina uma das características mais marcantes do grupo de escritores. Apesar de estarem em menor número, em virtude do contexto de desigualdade que privou as mulheres da “vida na estrada” – matéria poética para muitos destes escritores –, as mulheres fizeram parte de toda movimentação artística contracultural da segunda metade do século 20. Entretanto, a literatura *beat* de autoria feminina revela características distintas da masculina, como a escrita memorialística. Em *Memoirs of a Beatnik* e *Recollections of my Life as a Woman*, memórias publicadas em 1969 e 2001, respectivamente, o testemunho existencial de Diane di Prima revela a trajetória de formação de sua identidade, bem como a negociação da presença feminina dentro de uma comunidade que, por um lado, toma partido de grupos sociais renegados pela política do *american way of life*, mas, por outro lado, mantém convenções que destinam as mulheres a um lugar de subalternização. Diane di Prima desafia os padrões de gênero ao trazer o corpo e a sexualidade feminina como potência transgressora. Nesse sentido, as suas memórias levam a questionar sobre as bases em que estão engendradas as convenções da poética *beat*, porque perturbam a homossexualidade masculina, além de radicalizar o discurso *beat* da escrita honesta, expandindo as suas fronteiras. Portanto, este trabalho propõe uma leitura das memórias de Diane di Prima alinhada com as discussões teóricas sobre o problema da subjetividade feminina e da representação literária.

Maria Clara Dunck Santos (mdunck@gmail.com) is a Brazilian scholar writing a thesis on the Beat writer Diane di Prima, focusing on the study of women in the Beat Generation, affective politics, space in fiction and feminist geography. Her MBA dissertation was about the Beat writer Jack Kerouac in a comparative analysis with the Brazilian Nicolas Behr, a poet of the Brazilian literary movement called Geração Mimeógrafo (Mimeograph Generation) or Poesia Marginal (Marginal Poetry). She is currently studying at Universidade de Brasília, in Brasília, Brazil.

American Creative Imaginations

Session III

Carlos Henrique Alves de Souza, “Driving Towards the Periphery: Liminality in Elizabeth Bishop’s Brazilian Poems”

The fact that many important American poets shared the condition of expatriates seems intriguing. Indeed, some are claimed to have set the pillars of what scholars define as American modern poetry. The case of Elizabeth Bishop, however, is unique since an important part of her poetry was produced while she lived in Brazil, a country that historically and culturally was in the antipodes of her Canadian upbringing and American academic background. Though the question of influence that Brazilian literature might have exerted on her works was denied by Bishop herself, as well as underestimated by scholars (most of them with a poor or null command of Brazilian literature), it is possible to find in Bishop’s poetry clues of a formal and thematic influence of Brazilian writers such as Clarice Lispector, Jorge de Lima, Joao Cabral de Melo Neto or Manuel Bandeira. Questions of race, gender and class emerge and become more evident after Bishop’s Brazilian experience, dislocating the poet’s initial white-American-erudite position towards a more liminal space in which landscapes, people and their identities (including the poet’s) acquire a richer and more dynamic character. My research aims to evince the marks that attest this dynamism in Bishop’s poetic development and, eventually, to promote discussions on how ethnocentric criticism can condition academic studies when the assessment of different entities is based on cultural asymmetries and bias.

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Cecilia Beecher Martins, “To Read Fiction or Non-Fiction – Now that is a Question!”

In “The Mind and the Book” considering psychoanalytical theory to investigate how contact with literature influences minds, Norman Holland wrote “To me, the most significant breakthrough was the recognition that our relationship to a literary work is to a transitional or transformational object. Literature exists in potential space” (2000: 15). Adding neuropsychanalytical findings to this question, he concluded that because literature operates in a potential space between mind and book, it expands readers’ actual living experience and thus “helps us to live better” (2009: 330). The report “The impact of reading for pleasure and empowerment” commissioned by the British NGO The Reading Agency extends Holland’s proposals, concluding that reading for pleasure

enhanced “empathy, understanding of the self and the ability to understand one’s own and other’s identities” (2015:11). While the above refer to fictional literature, over the last years, creative non-fiction has become an increasingly popular literary genre. The same trend can be seen in cinema with two biopics winning best film already this decade *12 Years a Slave* (2013) and *Spotlight* (2015). But is there a difference between the potential space created when reading fiction and literary non-fiction? To gain insight into this question, I carried out a preliminary study with volunteers reading three texts – a journalistic opinion article, a memoir extract, and a novel extract – all written by the same author – journalist and novelist Juliana Garey – covering the same subject – bipolar disorder – to determine how they reacted to each form. The initial outcomes will be discussed in this paper

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Isabel Oliveira Martins, “Western Comic Books in Portugal: Presentation of a Project”

The American West has had a major importance in the formation of what one may name as an American identity (Frederick Jackson Turner’s theory and his followers), even if during the 20th century that idea has been put into question by several authors (Patricia Nelson Limerick among others). However, one cannot deny that in spite of that (or because of that) the American West has been the object of copious studies in the United States and abroad, particularly in areas such as history, literature and cinema, and its interest and allure have not severely decreased. Nevertheless, the representation of the West in comic books has been somewhat neglected, although, in the course of their history in the United States (since the 1930’s), the Western comic books constitute an absolute plethora, since there are literally hundreds of different titles, some of which appear and reappear a number of years later, while others keep the same title but completely change their cast of characters, or even modify their numbering system without any justification. In Portugal, the number of publications is also rather extensive and varied but there is no study of how the American West was represented in comic books. In this paper, I will attempt to present a preliminary study of how Western comic books published in Portuguese, mainly after the Second World War until nowadays, represented that place and its main characters and how that very same representation may have helped in the creation of an archetypical image of the United States of America and its main iconic heroes or anti-heroes.

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but also the reception of American culture and literature in Portugal), Portuguese-American Studies, North American Literature and Literary Translation. She has published and taught in these areas since 1983.

American Creative Imaginations

Session IV

Alice Carletto, “American Pastoralism: Between Utopia and Reality”

Since the time of the first settlements in the part of the North American territory which would become the United States of America, there was the idea of a promised land, where Man, particularly Europeans, could find a world of opportunities. Moreover, “America”, as it became to be recurrently named, or the “New World”, was almost immediately connected to a pastoral ideal. America was considered as a place in which utopian fantasies could be fulfilled. As Leo Marx states in *The Machine in the Garden: Technology and the Pastoral Ideal in America*: “The pastoral ideal has been used to define the meaning of America ever since the age of discovery, and it has not yet lost its hold upon the native imagination.” (1976:3). Thus “pastoralism” is strongly connected to America’s origins and it has contributed to the creation of the mythical framework of the nation, including the idea of the American dream and American exceptionalism. The aim of this paper is to attempt to briefly describe and analyse American pastoralism and how it is depicted in Philip Roth’s work *American Pastoral*.

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Isabel Maria Fernandes Alves, “Ill Bodies and Vibrant Birds: Terry Tempest Williams’ *Refuge: An Unnatural History of Family and Place*”

Like Richard Mabey’s *Nature Cure*, Terry Tempest Williams’ *Refuge* (1991) intertwines an emotive narrative of disease into her reflections of environmental health. Also, like Rachel Carson’s *Silent Spring*, Williams’ analogy of personal and ecological health leads to environmental politics in the sense that her readers are expected not to content themselves with personal safety, but to force them to inquire into the sources of pollution, which are often also places of social and political power. Accordingly, I will frame my reading of *Refuge* within the critical inquiry developed by ecocriticism and ecopsychology, giving prominence to the presence of birds throughout the narrative. My proposal is that parallel to the death of Williams’ mother due to breast cancer, the structure of the book — arranged around a bird — functions as a subtext exposing human vulnerability while promoting environmental consciousness amongst readers.

Moreover, affiliating ill bodies and vibrant birds, this work allows us to understand the bond between health and the environment. In this sense, if on the one hand *Refuge* may be understood as a narrative underlining the right to protest against systemic bodily and environmental degradation, on the other hand, it evinces a longing for restorative places, for connection with the natural world, the otherness of birds, their healing grace and mystery.

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João Paulo Guimarães, “Sleeping Together: Antiquarianism, Natural History, and Kate Colby’s Narco-Poetics”

In *Beauport*, Kate Colby poses the question of whether the fictions that orient our daily lives are necessarily less real, natural and true than the more visceral, complex and historically subtle world revealed by experimental poetry. Colby provocatively revisits and re-evaluates the bourgeois spheres of domesticity, tourism and memorabilia, often dismissed in vanguardist circles for suggesting inauthenticity, ignorance and conservatism. Although never directly referencing William Carlos Williams, Charles Olson or the Language poets by name, numerous passages in *Beauport* make it clear that Colby wishes to chime in on their conversation about poetry and realism. As a guide to her investigation, the poet enlists the aid of Henry Davis Sleeper, an antiquarian who rose to prominence with the life-long construction of “Beauport” in Gloucester, Massachusetts, a castle he used to house and display his immense collection of bric-à-brac. With a luxurious arrangement of decorative floral shapes as its cover image, Colby’s *Beauport* hazards the idea that the clichéd designs common to consumer culture and antiquarianism can promote intimacies of a more genuine kind than those traditionally fostered by experimental poets, affinities which the latter, driven by a desire to enlighten and mobilize their audience, have snootily left untapped. With its exploration of the unthinking stasis that consumer products promote and antiquities materialize, the question Colby’s book asks us is: what if, instead of waking us up, poetry’s goal was to lull us to sleep?

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Marta Soares, “Reconstructing Nature: Lucia Perillo’s *I’ve Heard the Vultures Singing*”

The memoir *I’ve Heard the Vultures Singing: Field Notes on Poetry, Illness, and Nature* (2007) gives us a look into Lucia Perillo’s thoughts about literature, wilderness, memories of a past self, and her experience with chronic illness. An award-winning poet, Perillo worked as a park ranger before she was diagnosed with multiple sclerosis in her thirties. Populating the author’s inner landscapes, nature is, in this sense, an essential feature of her identity, not only because of her personal experience as a ranger, but also due to the quintessential idea of nature that permeates American literature and culture, as originated from Ralph Waldo Emerson’s “Nature” (1836) and Henry David Thoreau’s *Walden* (1854), and which associates nature with physical stamina and solitude. In addition to being a biographical disruption that alienates past and present self, illness is here a threat to Perillo’s identity by depriving her of experiencing nature in solitude, her disabled body imposing a physical dependence on caregivers that clashes with the able-bodied self-reliance implicit in the American ideal of nature. This paper explores Perillo’s reconstruction of nature through writing and literature, focusing on her redefinition and renaming of wilderness so she can continue to experience it, albeit haunted by the memories of the body she once had.

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Pain, Loss, and Trauma in Literature and Arts

(coord. Carla Castro, UÉ)

Session I

Izabella Kimak, “Making Sense of Loss in Dionne Brand’s *What we all Long For*”

Dionne Brand, a Canadian author, in her 2005 novel *What We All Long For* paints a poignant picture of family loss and trauma. The novel centers on a Vietnamese family, who lost a small son while fleeing the war-torn Vietnam as boat people. This tragedy has left an indelible mark on their family and even decades later, when safe in Toronto, they still continue to be haunted by the absence of the missing son. The most interesting approach to family trauma is, in my view, evinced by the youngest daughter, already born in Canada. Tuyen is a young conceptual artist who in her art tries to make sense of her family’s troubled history as well as of the complex tapestry of multicultural Toronto. In my paper I would like to read the representations of Tuyen’s visual art in Brand’s novel vis-à-vis parallel accounts by contemporary North-American women writers, especially those of an ethnic minority background. Like in these other narratives (e.g. of Meena Alexander, a South Asian American author based in New York), visual art in Brand’s novel seems to be imbued with the potential to help articulate and heal both personal and communal traumas.

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Jesús Bolaño Quintero, “Coping with Trauma and Loss through Transcendentalist Intuition: Jonathan Safran Foer’s *Extremely Loud & Incredibly Close*”

Many scholars consider the terrorist attacks on the Twin Towers as the events that mark the demise of postmodernism. The dream is over. The age of irony makes way for the era of earnestness. Suddenly, the banality of postmodern games does not fit inside the frame of the sense of loss of the American society. American authors must account for a new reality. In fact, they have to start creating that new reality to be able to manage the void of the era post 9/11. Many writers follow the path opened by David Foster Wallace in the previous decade in order to find a voice to speak about the sense of trauma and loss. Wallace uses honesty and sincerity to cope with the pervasive and destructive postmodern irony, and he borrows many of the ideas from the American transcendentalist movement. We argue here that many of the novels dealing with the loss and trauma of the era post 9/11 inherit that sincerity from Wallace and rely in

American transcendentalism to be able to understand the new American reality. We will study Jonathan Safran Foer's novel *Extremely Loud & Incredibly Close* (2005) to exemplify this theory.

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Terriann Walling, "Trauma and Reformulation Poetry"

In order to understand the general question of how discourse of trauma helps us understand our contemporary world, we have focused on literary trauma theory through the lens of poetry reformulation. Reformulation poetry is a new theory of collaboration which goes beyond the original prominent literary trauma theories of Cathy Caruth, Shoshana Felman, and Judith Herman. We look at trauma in a collaborative deconstructivist way, one in which we see unity in the fragmentations of human trauma. Unity is acquired through a new collaborative process of poetry writing which is based in the original ideas of Caruth and Herman, but goes well beyond the end point of testifying and witnessing. The concept of trauma, as something that fragments the human psyche and continues to penetrate individuals personally without an awareness of the occurrences, serves as metaphorical grounding of our new theory of reformulation. In this paper, we examine the work of the modernist writer, T.S. Eliot, focusing specifically on the *Wasteland* and Eliot's belief that humans of the 21st century would not be able to move progressively past the fragmentation of WW1 and WW2. Eliot's point is relevant, society was definitely fragmented after the travesties of these world wars, to the likes that no one had witnessed before. As scaffolding, we have also used the work of poet Torquato Tasso as a metaphor for how trauma is a penetrating force that has been inflicted on all people at a subconscious level. Our paper is a piece that not only opens up discussion about the contemporary world and how trauma is a catalyst for this, but moves forward into rebuilding fragments of trauma in order to offer a practical way of doing so.

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José de Paiva dos Santos, “Trauma, perdas, violência: rituais de cura e regeneração na ficção de Toni Morrison”

Os romances de Toni Morrison são amplamente conhecidos por revisitar a história dos Estados Unidos e por mostrar, de uma perspectiva mais afrocêntrica, o drama de homens e mulheres negras lidando com as consequências da escravidão, violência, racismo e negação de suas subjetividades. Para enfrentar esses múltiplos ataques, tanto físicos quanto psicológicos e epistemológicos, comunidades negras tiveram que desenvolver mecanismos de sobrevivência e enfrentamento à ideologia eurocêntrica dominante que as aprisionavam e as colocavam às margens da esfera política, religiosa e cultural. Tendo como objeto de análise os romances *Amada* (1987) e *Volta pra Casa* (2012), esta comunicação se deterá num exame de como as comunidades negras criaram, adaptaram ou reformularam ritos ou rituais, tanto de origem africana como judaico-cristãos, para fortalecer laços comunitários, desenvolver espiritualidades próprias e restaurar identidades fragmentadas pela desumanização e violência epistêmica a que foram expostas. Rituais são aqui definidos como aquelas atividades que ao serem repetidas, ganham contornos quasi-religiosos ao proverem o fortalecimento de laços comunitários, alívio, catarse ou mesmo cura física e psicológica em momentos de crise individual ou coletiva. Utilizando como aparato teórico conceitos oriundos da antropologia e sociologia da religião, especialmente, essa apresentação terá como foco o modo como Morrison explora a dimensão social dos rituais em suas mais variadas formas, manifestações e contextos socioculturais.

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Pain, Loss, and Trauma in Literature and Arts

Session II

Diana Gonçalves, “The Specter of Disaster: Loss and Trauma in Robert Polidori’s and Frank Relle’s Post-Katrina Landscapes”

Hurricane Katrina was a catastrophe that profoundly scarred many Americans, not only because of the geophysical damage it caused, leading to the destruction of an extensive part of the American southern territory, but especially due to its deep social, cultural, political and economic reverberations. Departing from a critical visual analysis of a selection of pictures taken by Robert Polidori (*After the Flood*) and Frank Relle (*Nightscares*) after Katrina, this paper proposes to look at the cultural impact of the hurricane and investigate how photos function as important tools to understand how the disaster has been understood, represented and remembered. Polidori and Relle, despite approaching the subject in different ways, highlight the enduring quality of catastrophe, whose impact may extend over a long period of time. Instead of focusing on the event unfolding, their photos explore the spectral presence of Katrina, presenting scenes where the catastrophic event is latent but only in the form of its aftermath. By means of

frozen, ruined and unpeopled landscapes, both Polidori and Relle depict the traumatic essence of Katrina. They reveal how Katrina affected New Orleans and its inhabitants by featuring what was left behind. Above all, they compel viewers to look beyond what is shown and to think about what was lost when the hurricane hit and the waters came.

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Guilherme da Silva Braga, “‘Nothing Was Real but Torture’: Denton Welch’s Journey through Pain in *A Voice through a Cloud*”

After being hit by a car while riding a bicycle at the young age of 20, the aspiring English painter Maurice Denton Welch (1915-1948) was faced with the reality of living with a broken spine and several other long-term injuries and disabilities. The journey Welch embarked on after the accident which destroyed his body eventually led him to become a writer, and the autobiographical, posthumously published novel *A Voice Through a Cloud* is entirely focused on his first-hand experience with a shattered body “crying out for stillness and relief”. This paper aims at presenting an in-depth textual analysis of *A Voice Through a Cloud* while at the same time heeding the novel's status as a work of literature. A corpus-driven, contrastive analysis of the complete text of *A Voice Through a Cloud* against Welch's two other novels, *Maiden Voyage* and *In Youth Is Pleasure*, will be followed by a stylistic analysis of the literary devices employed in *A Voice Through a Cloud* to create an artistic rendering of bodily suffering. The objective is to comprehend what strategies Welch employed in – and ultimately what he achieved with – the aesthetic representation of this “terrible maze of pain”.

Guilherme da Silva Braga (guizomail@gmail.com) holds a PhD and an M.A. in Literature Studies and has twelve years of experience as a literary translator. With over fifty published translations of works by world-class authors from English, Norwegian and Swedish into Brazilian Portuguese, he has been an appointed literary translator in residence in Hungary, Ireland, Norway and Switzerland, and has offered postgraduate lectures on literary translation at PUC-RS (Brazil) and Trinity College Dublin (Ireland). In 2016, he was nominated for the prestigious Prêmio Jabuti for best literary translation published in Brazil. He is currently doing post-doctoral research at the University of Coimbra, Portugal.

Cláudia Coimbra, “Under the Top: Trench Humor and Trauma from *Journey’s End* to *Blackadder Goes Forth*”

In 1928 R.C. Sherriff published his seventh play, *Journey’s End*, set in the trenches near Saint-Quentin, Aisnes. The Great War is almost at an end and tension builds as the waiting for the so-called Spring Offensive becomes unbearable. The officers of a British army infantry company are confined to a dugout, bordering on insanity, vice and

melancholy and the reader/spectator is prompted to share in their experience. These are actors in a play, and doubly so, as I will try to explain – for the theatre of war seldom closes curtains. In this paper it is my aim to survey the traumatic, and yet phlegmatic, instance of Sherriff's oeuvre as one that offers a unique insight into the courage, comradeship, farce and horror that the event fostered in its "mad with fright" protagonists. Concomitantly, an approach to such a claustrophobic landscape through the medium of comedy is not to be discarded as one that sublimates the sense of impending doom pervading the soldiers' psyche. A case in point is the BBC series *Blackadder Goes Forth* which aired in 1989. Side-splittingly funny and thought-provoking, with its satirical treatment of stock characters, it also stands today as a testament to the absurdity of the conflict and the sheer waste of human lives. It is my intention to assess how aspects of both the play and the series (such as moral ambiguity, politics or matters of class distinction) interblend and convey the poignant universality of war's meaninglessness and how both works counter home front jingoism and the rhetoric of senior officers, "that old lie".

Cláudia Coimbra (claudialamorak@yahoo.com) holds a BA degree in Portuguese and English Studies. She just finished her MA degree with a dissertation on the eighteenth century English novel, namely the work of author Samuel Richardson. Her main research areas of interest include Early Modern Drama, Cultural Studies, Romanticism, Poetry of the Great War, Modernism and Gender Studies.

Carla Ferreira de Castro, "Turning Pain, Loss, and Trauma into Art: David Bowie's *Blackstar* and *Lazarus*, and Nick Cave's *Skeleton Tree* and *One More Time with Feeling*"

The year 2016 was a profitable one in terms of music, poetry and film production when we consider David Bowie and Nick Cave. This paper will analyse the works of David Bowie in *Blackstar* and the musical and the book *Lazarus* (written by Bowie and Enda Walsh) and Nick Cave's *Skeleton Tree* and *One More Time with Feeling*. In Bowie's case the pain of enduring a slow death, watching the decaying of his body, he at the same time tried to hide that suffering from the rest of the world, was used as an engine to propel him to write his testament work, accompanied by the writing of the musical, *Lazarus*, and the filming of the videos and photoshoot for the promotion of his last album. Bowie managed to convert the decrepitude of his body in art. In Nick Cave's instance the untimely death of his 15 years old son, Arthur, who fell to his death from a 60ft cliff in Brighton, on July 2015, was converted into the production of an album, *Skeleton Tree*, and a film *One More Time with Feeling*. This paper aims at addressing the metamorphosis of tragedy in beauty and art, through music, theatre, film and poetry in a technological world.

Carla Ferreira de Castro (ccastro@uevora.pt) was born in Lisbon. She holds a Degree in Modern Languages and Literatures (Portuguese and English), a Master's Degree in Compared Theatre Studies and a PhD in English Literature. She is a Tenured Assistant Professor at the University of Évora where she lectures English Literature, English Literature and Arts, Literature and Theatre, Translation Studies and ESP. Her teaching, academic research areas and publications dwell on Contemporary Portuguese and English Literature, Arts, Performance, Visual Culture and Translation Studies.

Life Writing: Discourse, Identity, Representation

(coord. Ana Clara Birrento and Olga Gonçalves, UÉ)

Session I

Zsófia Gombár, “Personalized Histories Censored in Estado Novo Portugal and Socialist Hungary”

Published memoirs and eyewitness accounts often have a more direct and emotional impact on readers than many other sorts of historical sources. The immediacy and approachability of the first-person narratives add more credibility to the texts and connect readers to political or historical event in a most compelling and unique fashion. Thus, the propaganda potential of such literature is enormous, which, of course, can be of good service (see: *Mein Kampf* by Hitler) as well as a cause for concern to undemocratic administrations (cf.: Koestler’s *Spanish Testament* or Orwell’s *Homage to Catalonia*). Accordingly, the present paper aims to compare two diametrically opposed dictatorial regimes’ attitude towards published memoirs, autobiographies and first-hand testimonies in English. The study will concentrate less on what was published, but more on what was not allowed to be published in Salazar’s right-wing Portugal and Communist-ruled Hungary. Based on the Portuguese book censorship reports issued between 1934 and 1974 and the index card records of the (ex)-Sealed Department of the National Széchényi Library of Budapest along with reader’s reports commissioned by the Hungarian Európa Publishing House, it will be possible to list the works whose circulation was hindered in the two countries, thereby highlighting the differences and/or similarities in their cultural and publishing policies.

Zsófia Gombár (sofiagombar@gmail.com) received her MAs from Eötvös Loránd University, Budapest, and was awarded her PhD on *The Reception of British Literature under Dictatorships in Hungary and Portugal* from the University of Aveiro. She has been a researcher at the University of Lisbon Centre for English Studies (ULICES) since 2011. Her main research focus is on literary and theatre censorship. She is the director of the Hungarian research project *The Reception of English-Language Literature in Hungary, 1945-1989*, housed at the University of West Hungary, and has also participated in various Portuguese research projects, including *Intercultural Literature in Portugal (CECC/ULICES)*, *IndirectTrans: Indirect Translations of English Literature published in Portugal (1901-1950) (ULICES)*, and *TETRA: Theatre and Translation (CEC)*.

Ana Cristina Mendes, “The Cumulative Victorian and Neo-Victorian Fandoms of *Penny Dreadful*”

Given the remarkable speed at which adaptations are being made, the new formats of adaptations in the digital age, and the more active role of audiences, assuming authorial contours, the participatory dimensions of the adaptation process are ever more in need of tracking and continual analysis. Operating in a very competitive market of cultural and entertainment offerings, in a fast-changing media environment which is increasingly fragmented, and in a context of TV online and in-the-hand, where the contents produced by broadcasters compete for the attention of audiences, creators and

producers have to cater for the growing participatory dimensions of screen products. Already heightened in an age of participatory and collaborative web cultures, adaptations of neo-Victorian texts duplicate the participatory role of audiences and encourage user-created content. The active engagement of audiences in the neo-Victorian TV series *Penny Dreadful* (Showtime/Sky 2014–2016), directed by John Logan, with acts of multiplatform consumption of the Victorians, via social media, online discussion forums and open source wikis, makes the series exemplary of spreadability that characterize uncentralised nexuses of content creation and circulation (Jenkins, Ford and Green 2013). This paper argues that Logan’s TV series relies on the fact that the fandom of Victorian period drama is enduring. Various thoughts mediate the reception of this period TV series – thoughts about the conventions of Victorian screen adaptations and broader textual conventions of Victoriana – to the extent that *Penny Dreadful*’s fan following results from cumulative Victorian and neo-Victorian fandoms.

Ana Cristina Mendes (anafmendes@gmail.com) is Assistant Professor of English Studies at the School of Arts and Humanities of the University of Lisbon and a researcher at the University of Lisbon Centre for English Studies (CEAUL/ULICES). Her areas of specialization are cultural and postcolonial studies, with an emphasis on the representations and reception of alterity in the global cultural marketplace. Other research interests cover Victorian afterlives (the global/postcolonial dimensions of Victorianism and neo-Victorianism), visual culture and critical theory (the theorization of aesthetics by the Frankfurt School), and Indian cinema and literature in English. Her latest publications on adaptation studies include articles in ‘adaptation’ and ‘continuum’.

Ana Cláudia Salgueiro da Silva, “Viajar com Jane Austen: a representação do espaço na obra romanesca austeniana”

O presente trabalho visa analisar a representação do espaço na obra romanesca de Jane Austen (1775-1817), que reproduz não só o quotidiano e os costumes da época oitocentista em Inglaterra, mas também as relações pessoais e sociais coevas, particularmente vivenciadas no espaço rural. Na verdade, os romances austenianos elegem o cenário campestre como ambiente promotor de regeneração individual e de preservação dos laços amorosos como elos de sustentabilidade e de progresso, assim como de aperfeiçoamento moral do país. Sendo o espaço uma das mais importantes categorias da narrativa, “[...] pelas articulações funcionais que estabelece com as restantes categorias, mas também pelas incidências semânticas que o caracterizam [...]” (Reis & Lopes, 2011, p. 135), a obra de Jane Austen privilegia o espaço rural que, conservando, de modo mais genuíno, a instituição ‘casamento’ – um dos principais pilares da sociedade –, constitui um ambiente primordial: por um lado, como representação da paisagem e, por outro, como contextualização de personagens e factos. Aliás, naquela época, “[...] crescia o interesse pela calma patriarcal da vida campestre [...], em desfavor da artificialidade e das multidões dos meios urbanos [...]” (Furtado, 1994, p. 30). A natureza torna-se, assim, local de encontro entre o ser humano e a ambiência natural e entre os próprios sujeitos, num espaço em que convergem relações e de onde decorrem as histórias de quem nele habita, podendo “[...] ser encarada como o espaço de existência do Homem puro e natural, espaço paradisíaco feito de espontaneidade e harmonia [...]” (Reis, 2001, p. 96).

Ana Cláudia Silva (anabssilva@gmail.com) é doutorada em Literatura pela Universidade de Évora e licenciada em Ensino de Português/Francês pela Escola Superior de Educação de Portalegre. Tem desenvolvido trabalho de investigação na área da Literatura, sendo autora de comunicações e artigos, publicados em revistas científicas. É membro da Associação Portuguesa de Literatura Comparada (APLC), da International Comparative Literature Association (ICLA) e membro colaborador do Centro de Estudos em Letras da Universidade de Évora (CEL-UÉ). Tem participado em colóquios, jornadas, conferências e congressos.

Paula Rama Silva, “18th Century Hogarthian Children: Another Disturbing Contrast in the City of London”

Never in the history of London had the gap between the rich and poor been so wide as in the 18th century. With the changes caused by the industrial revolution and the populations in the cities growing rapidly, the social impact was inevitable. If Plumb states that the second half of this century was the “new world of children” (with all the good things attached to it), it is nonetheless true that the children from lower classes and the numerous orphans who wandered London streets alone had a different story to tell. Of every 1000 children born in early-18th-century London, almost 500 died before they were 2, of course this was nothing that bothered upper classes that led a privileged grand life. As Porter defends “in some ways the discovery of childhood amounted to little more than fresh opportunities for pampering in newly intensified domestic settings”. Alongside these scenarios with children working on every corner of the streets of London, selling or stealing whatever they could, cleaning chimneys or simply wandering, William Hogarth also depicted the ‘other’ children who had access to music, play and social gatherings. This paper aims at giving an insight into the way children led their lives in Hogarthian London with a special emphasis on the difference between higher and lower social ranks. Furthermore, it intends to highlight how Hogarth represented the infants, being it in family pieces like *The Graham Children* or *The Four Stages of Cruelty* so as to define life in 18th-century London.

Paula Rama Silva (paula.silva@eshte.pt) is Lecturer in English Language and Culture at ESHTe (Escola Superior de Hotelaria e Turismo do Estoril).

Life Writing: Discourse, Identity, Representation

Session II

Sarai Adarve, “(Re)Writing the Self: *Summertime* by J. M. Coetzee”

Since its earliest stages, the modern age has witnessed the spread of the memoir genre; e.g. diaries, memoirs, or travel books among others. A new understanding of the self began to be built during the Renaissance – man is now seen as free, the owner of an inner reality, and master of his own fate subject. This new notion led to great development in self writing. From the 1960s on, self writing experienced a great increase of production that was frequently supported by the concept of autofiction. Doubrovsky coined the neologism autofiction in 1977 to describe his book *Fils* (which was subtitled as a novel). This term led to great controversy about the descriptive

scope of this phenomenon –that of a literary work that is both a novel and an autobiography and whose main character, fictionalised, shares the same identity as the author. We propose to explore how the current self is represented and how it appears in the contemporary literature. In order to achieve this goal, we rest on the concepts of postmodern era and of autofiction, as well as on the relation that exists between them. In addition, we analyse a practical example of autofictional literature in which we can see in action the theories of the self previously exposed, *Summertime* by J. M. Coetzee.

Sarai Adarve (saraiadarve@ugr.es) is graduated in Hispanic Philology and Literary Theory and Comparative Literature from the University of Granada. She also holds a Master in Literary and Theatre Studies from the same university. At present she carries out her doctoral studies and writes her PhD work, entitled: *Memory and fiction: rewriting of the self at the turn of the century (20th to 21st centuries)*. Predoctoral researcher at Granada University (Spain).

Edward Belleville, “‘That is an Old, Old One’: Anecdotal Retelling and Collective Focalizations in Sam Selvon’s *The Lonely Londoners*”

In his discussion of political and social consciousness in post-independence states, Fanon dissects the psychological effects of colonial ideology, which “forces the people it dominates to ask themselves the question constantly: ‘In reality, who am I?’” (Fanon, 2001) It is the repeating nature of this question, and the attempt to answer it, that my paper on Sam Selvon’s 1956 novel *The Lonely Londoners* will address, as I suggest how the performance of retelling is deployed to contest a space of collective, if at times chafing, Black post-war identity. I show how the novel develops a narrative economy of the anecdotal, in which identity is circulated by the sharing of public characterizations that alternate between habitual and incidental event. This collective temporality, as ‘archive’ of future (re)telling, leads me to suggest a narrative mode of postcolonial becoming that is at once empowering and vulnerable to stereotype and stagnation. Through Genette’s model of focalization, and the fateful question of who speaks and who sees, I further develop a close reading of the performative identities of telling and being told. Charting the text’s mobile relation between diegetic and extradiegetic voices, I suggest how the diasporic act of storytelling emerges from this unruly division, of speaking self and unreal narrator, of native subjectivity and collective hybridity. Ultimately, the text’s fictive Creole voices another question: in the retelling, who are we?

Edward Belleville (bellevie89@zedat.fu-berlin.de) is a DAAD scholarship holder, completing the Master program in English Studies at the Freie Universität Berlin. Forthcoming publications are included in a special edition of *On Curating* and his research interests include literary representations of the body, contagion discourses, narrative theory, queer and postcolonial studies.

Daniel Matias, “‘The Kind of Family We Are’: Fatherhood in Coetzee’s Jesus Novels”

Traditionally linked to a cultural imagery of violence and aggression, as well as privileged access to political and domestic authority (Connell, 2005; Vigarello, 2011), masculinity’s main cultural tenets have been shaken to their core, due in large part to the efforts of gender and scholarly critique from the 1980s onwards. The discourse of a purported “crisis of masculinity” has currently given way to general, culturally accepted notions of “masculinity in change” or, indeed, “new or alternative masculinities” (Carabí and Armengol, 2015). Directly connected to the culturally mandated codes of masculinity, fatherhood as a “sociohistorical institution” (LaRossa, 1997) has undergone particularly transforming changes, due mainly to the metamorphosis of family structures and women’s entry in the workforce (Furstenberg 2014). Such social shifts implied the transition from a cultural model of fathers as breadwinners to a purportedly new, involved fatherhood, with fathers being actively present throughout the child’s development and in family life (Lamb 2010). Fatherhood then increasingly becomes a locus for cultural discussion of the place of affects and emotions in the building of the polity and of human subjectivity. This paper seeks to analyze the representations of fatherhood in J. M. Coetzee’s most recent work, namely his “Jesus novels”: *The Childhood of Jesus* (2013) and *The Schooldays of Jesus* (2016). We argue that Coetzee launches a complex critique to the notion of fatherhood as resting in rationality and power; instead, we venture that the author may be hinting at different conceptions of the father’s relation to authority, informed by a particularly nuanced understanding of the predicaments present in the making of fatherhood, in itself already a staple of his fictional work.

Daniel Matias (danjobpt@gmail.com) holds a PhD in Cultural Studies from the New University of Lisbon, with a thesis on masculinities in J. M. Coetzee’s work. With a background in Psychology, his research interests have centered in gender and postcolonial studies, with a focus on the formation of subjectivities and democratic masculinities. He works as a psychotherapist in private practice.

Life Writing: Discourse, Identity, Representation

Session III

Isabel Ermida, “Forms of Bystander Intervention in Social Network Polylogues: The Role of Third Parties in Situations of Verbal Abuse”

This paper discusses the linguistic and discursive construction of explicit disagreement and the emergence of communicative conflict in the comment panels of the English tabloid *Daily Mail Online*. The focus is on the humanitarian crisis arising from the Muslim Rohingya minority’s exodus from Myanmar to Bangladesh. A set of news pieces, published in September 2017, and the comments from online readers constitute the corpus of analysis. The tripartite disagreement model of Scott (2002) and Walkinshaw (2011) will be applied, according to which lexical-semantic and pragmatic signs of divergence and discordance on the issue of refugees will be examined, where

discourtesy and disrespect (including insult) are present. In particular, the paper intends to look at the emergence of corrective interventions by third parties (“bystander intervention”, Kádár and Márquez-Reiter, 2015, Kádár and De La Cruz 2016) in dialogical exchanges between discordant commentators. It will try to show how the identification of symptoms of prejudice and ethnic and religious discrimination, which sometimes constitute what is called “hate speech”, leads to the emergence of voluntary attitudes of discursive and interpersonal moderation on the part of some hitherto passive readers. This analysis will try to discuss issues such as the management of face — be it the speaker’s or the interlocutor’s — and the maintenance of ethical principles in conversational situations endowed with an anonymous, public, asynchronous and non-presential character. The paper is expected to contribute to the understanding of the discursive expression of ideological conflict around the concepts of religion, ethnicity, nationality and, crucially, what it means to be human.

Isabel Ermida (iermida@ilch.uminho.pt) is Associate Professor with habilitation in the disciplinary area of English and North American Studies of the University of Minho. She received her doctorate in 2002 in the specialty of English Linguistics, with a thesis on the linguistic mechanisms of literary humour. Her current research interests include online news discourse and the language of social media on the Internet. Applying pragmatic and sociolinguistic instruments, she has tried to understand how analytical variables such as age, gender, nationality, ethnicity and social class, among others, affect the expression (or, strategically, the cover-up) of prejudice and discrimination.

Toni R. Juncosa, “(Sero)Positive Textual Terrorism: HIV, Discourse, and Humor in Brontez Prunell’s Work”

Every year, approximately 40 000 people are diagnosed with HIV in the United States alone (HHS Statistics). However, to upcoming generations the days of the AIDS crisis might feel like the faint memory, lost to a new era of assumed immunity and pharmacoprophylaxis (Pocius, 2016). In this context, Brontez Purnell’s transgressive account of sexual dissidence and HIV in *Johnny Would You Love Me* (2017) bears witness to the persistent ostracism and stigma unrelentingly victimizing seropositive people, even within allegedly LGBTQ-friendly spaces. The aim of my research is to defend the relevance of Purnell’s text both as a testimony of the recurring pathologization of seropositivity, and as an exculpation of the promiscuity with which this condition continues to be associated. Purnell’s transgressive style and use of humor problematize the current validity of Cady’s (1993) distinction between “immersive” and “counterimmersive” writing about AIDS. Thus, I want to analyze the subversive strategies through which the book attempts to destabilize the hegemonic discourse. To pursue my argument, I will examine Purnell’s writing as an example of “textual terrorism” (Barthes, 1972) and as an insurgent voice in the hypermodern experience (Lipovetsky, 2006) illustrating Sedgwick’s (1993) performative use of shame. In the face of the continuous increase in HIV case detections among homosexual men of color like Purnell, which contrasts with the drastic budget cuts to HIV/AIDS programs recently carried out by the US administration, Purnell’s text is a much-needed source of critical thought further calling into question ideas about American identity.

Toni R. Juncosa Currently enrolled in an MA course in Creation and Representation of Cultural Identities at the University of Barcelona, my research projects include analyses of modern and contemporary US literature, with a special focus on American identity

and thought. After graduating in Translation and Interpreting Studies at UAB (Barcelona) and the University of Kent (Canterbury), I studied an MA in Modern and Contemporary Literature, Culture and Thought at the University of Sussex. Additionally, I have worked as an interpreter, literary translator, and ESL teacher for adults in the UK, Portugal and Spain.

Elsa Simões, “Slices of Life and the (Re)Presentation of Identity in Lifestyle Television Advertising Campaign: The Case of George Clooney’s Nespresso Ads”

Ads are great examples of how condensed forms of narrative can be extremely effective but also rewarding and amusing for viewers. Despite advertising’s inherent lack of discursive credibility, it is possible to enjoy an ad campaign, (which includes several related ads on the same issue) as carefully planned, fast-paced and well devised narratives - very similar, in fact, to mini-films, with a plethora of cinematic devices and resources that are wonderfully orchestrated in order to make viewers enjoy the experience just for the sake of being entertained. This aesthetic purpose often surpasses the primordial discursive function of enticing us into buying something. That is the case of the “Slice of Life” Nespresso campaign starring George Clooney, where we watch the actor depicted as someone who is aware of his star-quality but, surprisingly, who is always seen by the other shoppers as a regular Nespresso client. All the subsequent ads of the campaign focus on the whimsical play between fact and fiction (is he supposed to be George Clooney the man? Is Clooney portraying a fictional, but plausible, version of himself)? How are the viewers expected to react to the playful stance he seems to assume when the punchline comes? In this puzzle that keeps going back and forth, with pieces and elements being added with every new ad, identities and forms of representation become entwined and increasingly more attractive, turning the whole campaign into a never ending story that tells us about multiple lives lived by just one man.

Elsa Simões (esimoes@ufp.edu.pt) holds a PhD in Linguistics and is an Associate Professor (Fernando Pessoa University). She researches in English Studies, discourse analysis and intersemiotic translation. She is the author of “Taboo in Advertising” in *The Language of Advertising* (Routledge 2007), *Taboo in Advertising* (John Benjamins 2008), “Advertising the Medium” in *Intermediality and Storytelling* (De Gruyter 2010), “Advertising and Discourse Analysis” in *The Routledge Handbook of Discourse Analysis* (Routledge 2011), “Language of Advertising” in *The Routledge Companion to English Studies* (Routledge 2014), and “Crude and Taboo Humour in Television Advertising” in *Taboo Comedy: Television and Controversial Humour* (Palgrave-Macmillan 2016).

Ana Clara Birrento & Olga Gonçalves, “The Representation of London in Margaret Thatcher’s Political Autobiography”

The paper is framed by the project ‘Landscapes of the Self’, a project that develops from discourse analysis and cultural studies critical agendas and researches the representation of the self in several types of media. It looks for tropes of self-definition regarding, among others, issues like emotions, relationships and locations. Our paper will discuss tropes of location in the two volumes of the political autobiography of

Margaret Thatcher, *The Path to Power* and *The Downing Street Years*, tropes that provide the ground for the Iron Lady's political and self-definition. Incorporating into the core concept of identity the dimension of place it analyses the ways the author maps London in the private and in the social, political and historical context. By means of a cultural practice of signification of her autobiogeography, Margaret Thatcher creates a narrative texture which allows us to understand the strategies she uses in the construction of her identity through the places she mentions. The paper presents Thatcher's geographic placement as an axis of subjectivity and explains how the places she mentions exceed the bounds of individual subjectivity as they intersect with the logic of state power. In the process of generating meaningful spaces for her to inhabit, writing about places in London reveals as much of herself as it does about the worlds she represents.

Ana Clara Birrento (birrento@uevora.pt) is a tenured Assistant Professor of English Literature and Culture at the University of Évora, Department of Linguistics and Literatures, and member of CEL-UE. Her research focusses on the study of the novel of the 19th century, using a critical cultural studies perspective. She coordinates the interdisciplinary research project "Landscapes of the Self: The Political Autobiographies of Cavaco Silva and Margaret Thatcher – a comparative study at CEL-UE, working on questions of life writing, identity, representation, memory and discourse. She has published individual and co-authored articles on self-representation and the relation of the self with society.

Olga Gonçalves (obg@uevora.pt) is a tenured Assistant Professor at the Department of Linguistics and Literatures of the University of Évora and an integrated member of CEL-UE. Her main research area is Discourse Analysis, namely political and autobiographical discourse. She is the co-author of the research project "Landscapes of the Self: The Political Autobiographies of Cavaco Silva and Margaret Thatcher – a Comparative Study". She supervises and co-supervises Master and PhD dissertations in Translation and Linguistics.

English in the 21st Century: Current Approaches to English as an International Lingua Franca

(coord. Luís Guerra, UÉ, Lili Cavalheiro, FLUL, Ricardo Pereira, IPLeia)

Session I

Olesya Lazaretnaya, “Exploring a Linguacultural Component of ELF Communication”

“English as a lingua franca is deeply intercultural” (Baker, 2018), since it is now used as the most common means of intercultural communication between speakers from various linguacultural backgrounds. Unlike the traditional definition of the term ‘lingua franca’, it is claimed that ELF is not culturally or identity neutral in the sense that ELF communication is as any communication a social practice that involves participants, whose cultural identities and L1s are present at any time. As such, ELF communication involves unique linguacultural L1 markers at all levels of the language. The focus is thus on the multiple meanings that may be attributed to a number of words by participants, coming from different L1 backgrounds. As it may be argued, virtually every lexical item can bear expressive and evaluative meanings, characteristic of a specific linguacultural community. The connotative component of lexis is analyzed from the cross-cultural perspective. However, as it has been observed in the ELF research, lexical items never cause serious communication problems due to the fact that ELF speakers are constantly engaged in meaning negotiation and accommodation. Diversity of connotative meanings attributed to lexical items is thus seen as language enrichment, rather than as a source of potential misunderstanding in ELF communication. Finally, a learning activity that develops multilinguacultural communicative awareness is proposed.

Olesya Lazaretnaya (ck_str@mail.ru) holds a PhD in English Linguistics from the University of Lisbon. She is a researcher of the University of Lisbon Centre for English studies. Her main research interests are English as a Lingua Franca, the linguacultural aspect of ELF communication and teaching of English as an international language.

Rúben Constantino Correia, “Intelligibility: When Different Linguistic Backgrounds Meet!”

The spread of English worldwide has led to a shift in paradigm concerning language instruction. Traditional structural approaches (Audiolingualism) to teaching English as a Foreign Language (ELF), which aimed at achieving native-like accuracy have steadily gave way to intelligible communication goals. In a globalised world, where Non-native Speakers (NNS) clearly surpass their native counterparts in number and totalise almost 80 per cent of all spoken interaction in English, the hegemony of native-like models seems debatable. Most (Portuguese) language learners have the sheer, but realistic, desire of having the ability to communicate efficiently and, therefore, being understood by their interlocutors (mutual intelligibility). Research in applied language settings widely refers intelligibility as a measure to determine the oral proficiency of any given

individual in English, as well as states its importance in the context of cross-cultural communication. It, then, could be argued that intelligibility is key to be communicatively competent. In this talk I will elucidate the notion of intelligibility by introducing a definition of the terms currently used to address this construct in an attempt to avoid any impressionistic understanding of the concepts. Consecutively, the factors that are deemed to affect intelligibility the most will be highlighted and, thus, the required changes both in instructional perspectives and teaching practices discussed.

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Luís Guerra, Lili Cavalheiro & Ricardo Pereira, “English as a Lingua Franca Awareness: An International assessment of Teachers’ Perceptions”

At present, English is mostly used among non-native speakers of the language to communicate in a wide variety of settings. This ever-growing reality has contributed to intense debates on developing novel practices in the English as foreign language (EFL) classroom. In view of this, it is worth analysing how EFL teachers across different countries view English and its use and impact in each of their educational contexts. Teachers may therefore rethink their aims, namely on what issues should be developed in the classroom. If the aim is to achieve successful communication, should attention be given to native-like proficiency and accurate grammar, or should emphasis be placed on intercultural communicative competence and a “neutral” intelligible accent? These choices will obviously have an impact on the materials adapted/created. Accordingly, this presentation is based on an Erasmus+ study for the ILTERG (International Language Teacher Education Research Group) Project, which includes teachers from Portugal, Poland and Turkey. A questionnaire on English as a Lingua Franca (ELF)-awareness was disseminated at the beginning of 2018 to EFL teachers in these countries, so as to assess and compare their views on the role of language awareness in the EFL classroom. The presentation is divided into four main parts: a) defining the concept of ELF and its implications, b) describing the ILTERG project and its objectives, c) analysing comparatively issues of language awareness in the questionnaire, and d) raising awareness to how ELF-related issues may be implemented to promote more successful communication.

Luis Guerra (lspg@uevora.pt) holds a PhD in Applied Linguistics/English Language Teaching from Warwick University, UK, and has taught English and Applied Linguistics in Brazil, US, UK, Spain and Portugal. He is an Assistant Professor at the Department of Linguistics and Literatures, Director of the Language Centre of the School of Social Sciences, at the University of Evora and researcher at ULICES – University of Lisbon Centre for English Studies. His research interests are ELF/EIL, native/non-native varieties, intercultural communication and the role of English in the Expanding Circle.

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Ricardo Pereira (ricardo.pereira@ipleiria.pt) is an Associate Professor at the Polytechnic Institute of Leiria (Portugal) and a researcher at the University of Lisbon Centre for English Studies. He has a PhD in Applied Linguistics and has been working as an English and Portuguese teacher for over two decades, having taught in Basic, Secondary and Higher Education. His research interests include English as a Lingua Franca, language teacher education, native and non-native varieties of English, as well as intercultural and computer-mediated communication.

English in the 21st Century: Current Approaches to English as an International Lingua Franca

Session II

Agnieszka Grząsko, “On Honey, Sweetheart, and Darling: A Few Remarks on Terms of Endearment in English”

The language of love is one of the most universal languages in the world and with the exception of a handful of languages in which terms of affection are a rarity, the vast majority of cultures may boast of having rich and diverse collections of terms of endearment. Some love-isms are very common and can be employed in a number of languages, for example ‘baby’, ‘princess’, ‘sweetheart’, ‘angel’ or ‘darling’. Therefore, the main aim of the presentation is to discuss the semantic development of the most popular terms of endearment in English from the cognitive perspective. We shall divide all endearments into groups (for example, food-terms, royal terms or lexical items whose meanings are connected with, for example, the realm of animals or plants) and trace their semantic development.

Agnieszka Grząsko (mgrzasko@op.pl) graduated from the University of Rzeszow (Polish and English Studies) and the Jagiellonian University, Poland. She received her PhD degree in linguistics from the University of Rzeszow. Her academic interests include cognitive semantics, terms of endearment, and the language of flirtation.

Alcina Maria Pereira de Sousa, “Communicating in Madeira: Identity, Cosmopolitanism, Heritage (Evidence from the Field)”

This paper intends to discuss the role of language(s) chosen for communication in a context as Madeira, featured for its cosmopolitan dimension, markedly reported from the 18th century onwards. Drawing on a comprehensive account of the use of English

across domains on the Island (e.g. diachronic perspective, 1998-present, learner corpora, service encounters, business and professional domains) this study broadens the range of discussion of notions of mother tongue (Portuguese and language varieties), heritage language and additional language(s), more than lingua franca (Jenkins 2006, 2007, Seidlhofer 2001, 2004, 2006) /economica, to multilingua franca (Makoni & Pennycook 2012). English plays the role of a broader communication code whereas the Portuguese language stands for the hegemonic code used to account for the local/national culture, identity and traditions. Building on the claims on English as a lingua franca in the mainland, shared by Cavalheiro (2008, 2015) and Leslie (2009, 2016), communicating in English in Madeira seems to have provided “additional identities”, to borrow from Berns, de Bot and Hasebrink (2007: 118), in the dialogical encounter between the local/national and supranational cultural realms. Evidence points thus to the reassessment of language policies and language identities, particularly relevant in the scope of the discussion raised in the European Year of Cultural heritage.

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Karen Bennett, “International English and its Implications for Translation”

At first sight, the presence of a powerful global language like English would seem to negate the demand for translation. After all, if everyone can communicate in it, why is translation necessary at all? However, the reality is not quite as simple as this. Translation interacts with the lingua franca in a number of ways, offering fertile ground for Translation Studies research. This paper discusses some of the most recent contributions in the field, including sociological studies of global translation flows and their implications for translation practice and training; linguistic studies into the use of English as relay or pivot language in different translation situations; the development of controlled forms of English and their applications to translation technology; and of course the ideological implications for translation practice.

Particularly significant is the way the very ubiquity of English is now undermining how translation has traditionally been conceptualized. Amongst other things, it has led to a blurring of the boundaries between source and target language, author and translator, producing a range of paratranslational activities that have recently come under the purview of Translation Studies. The final part of the talk will address the many hybrid Englishes that have sprung up around the world and the long-term implications of their new respectability. What does this heterolingualism mean for translation practice? And what does it indicate about the future of the English language? Might it be about to fragment into an array of new languages, as Latin did before it, or are the centripetal forces at work in the world enough to hold it together for a good while yet?

Karen Bennett (karen.bennett@netcabo.pt) has a MA and PhD in Translation Studies from the University of Lisbon, and lectures in History and Theory of Translation, Scientific Translation and Translation Research Methods at Nova University, Lisbon. She is also a member of the Centre for English, Translation and Anglo-Portuguese Studies (CETAPS), where she coordinates the Translationality strand.

Dialects in Fiction: Representations of Non-Standard English in (Translated) Literature and Film

(coord. Rita Queiroz de Barros, FLUL/CEAUL, and Alexandra Assis Rosa, FLUL/CEAUL)

Ayse Irmak Kaleli, “Accented Time and Relative Dimensions: Varieties of English in *Doctor Who*”

Doctor Who is the longest-running TV series in Britain: it was aired uninterruptedly from 1963 to 1989, taken up in 2005 and has been broadcasted ever since. Its protagonist, the Doctor, is an alien from a fictional planet, travelling in time and space with the spaceship T.A.R.D.I.S. (Time and Relative Dimensions in Space). Despite his provenance, the Doctor spends most of his time in Britain and, thanks to fictive processes of regeneration, overcomes serious injury and old age. Given its longevity, the series has been considered to mirror British society and its recent transformations and was described as “a ‘receptacle’ for multiple forms of history, memory and identity” (Holdsworth, 2011: 127). In the classical series (1963-1989), and despite being an alien, the Doctor spoke like an upper-class Englishman, i.e. in Received Pronunciation. Interestingly, however, his linguistic profile changed after 2005. He has been portrayed in various ways and used different accents of English (namely, the 9th Doctor’s Northern accent and the 10th Doctor’s Estuary accent). Since “language is not only a tool for communication of facts between two or more persons” but also “the most salient way we have of establishing and advertising (...) social identities” (Lippi-Green, 1997: 5), differences in the linguistic characterization of the Doctor may indicate recent social and sociolinguistic changes in Britain. The purpose of this paper is to examine the use and representation of non-standard accents in the fictional world of *Doctor Who* and their relation to the changing perception of social and regional dialects in Britain.

Ayse Irmak Kaleli (irmakkaleli@hotmail.com) was born in 1993 in Istanbul, Turkey. After finishing the Bachelor’s Degree of English Language and Literature in Istanbul University in 2015, she has been continuing her education in University of Lisbon, MA in English Language and Literature. Currently, she is writing her thesis on female travel writing.

Hilda Eusébio, “Phoneshop: Da Real Ting. Identity and Status through the Use of Multilingual London English”

The purpose of this paper is to prove that Phil Bowker's British television show *PhoneShop* (2010-2013) portrays a South London 'High Street' world where a character's status and power are expressed and perceived through a working class, multicultural accent matched with an informal and stereotypically masculine speaking style. Indeed, the characters that appear in the show are of differing classes, ethnicities, ages and genders but all believe that status and power can only be achieved through sounding and behaving ‘urban’, i.e. young, ethnic and working class. For example, characters with ‘posher’ accents strive, when deemed necessary, to sound more working class; certain female characters attempt to – or successfully – adopt aggressive speaking styles and postures in order to rise in status; older characters longing to be younger try to adopt a communication style/lifestyle normally associated with younger people;

certain White-British characters attempt to use, when necessary, a Multicultural London English (Kerswill, 2016) or Patois/Jamaican accent. In other words, regardless of a given character's 'actual' ethnicity, class, gender or age, covert prestige is always sought after through the use of: 1) a non-standard English accent, predominantly MLE; and 2) an informal, aggressive speaking style with ample use of Roadman lexicon (i.e. what London youths refer to as 'slang'). In short, the more urban, ethnic and aggressive the characters from *PhoneShop* sound and look, the more respect and status they can potentially enjoy in Phil Bowker's fictional microcosm.

Hilda Eusébio (hilda.eusebio@campus.ul.pt) completed her BA in Portuguese and Brazilian Studies at King's College London, University of London. She later went on to complete a PGCE in Citizenship and Humanities with Exeter University having worked in Inner London schools as a primary and secondary school teacher, drama teacher and anti-bullying workshop leader for twelve years. She is currently teaching English Language at the Faculdade de Letras da Universidade de Lisboa and is halfway through her Masters in English and American Studies.

Rita Faria, “‘The Red Plague Rid You for Learning Me Your Language!’: Standard and Non-Standard Usages in English and in Portuguese”

The aim of this paper is to examine how non-standard usage of the English language has been translated into European Portuguese so as to build a qualitative dataset comprised of non-standard English usage and its equivalent in non-standard Portuguese. Dialects and non-standard English usage are often the object of what Milroy (1999:176) calls “symbolic revalorisation (...) whereby discrimination against particular social groups is implemented by assigning negative values to their language”. Similarly, Leith (1983:42) points out that “non-standard speech is equated with simplicity or roughness”. Non-standard usage is not confined to regional deviation but it also seems to imply ideological and social attitudes sometimes linked to social class – “in general, the higher people are on the social scale, the fewer (...) regional forms their speech will exhibit” (Hughes *et al.*:18). If standard and non-standard English usages are thus imbued with a set of ideological beliefs, what are the social attitudes and ideologies embedded in non-standard European Portuguese usage? We believe that an examination of how non-standard English is translated into Portuguese could provide a suitable answer. This paper will thus attempt to a) constitute a corpus of non-standard English usage drawing from literature and cinema and b) match and analyse the instances of non-standard usage with their respective translation to Portuguese in order to c) constitute a qualitative dataset comprised of translation strategies and choices to illustrate the ideology and social attitudes embedded in both non-standard Portuguese and English usages.

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address; im/politeness and computer-mediated communication, language and politics, im/politeness and social class.

Rita Queiroz de Barros, “Heteroglossia and ‘Liberation Linguistics’: Matches and Mismatches”

The use of different language varieties in fiction, a stylistic device encompassed by the concept of heteroglossia introduced by Bahktin (1941), is present in literary texts written in English at least since the 14th century (Tolkien, 1934). This long tradition, outlined in Blake 1981, has been definitely enriched since the last decades of the 20th century, thanks to (i) the emergence and continuing indigenization of World Englishes, i.e. extraterritorial forms of English that have developed in former British colonies spread around the globe (see e.g. the use of Indian specificities in Roy’s *The God of Small Things*), (ii) the development of new types of hybrid linguistic usage, native and non-native, which have appeared especially but not only in post-colonial settings (see e.g. the use of Spanish in Chicano literature), and (iii) the growth of audio-visual fiction, in which the use of different varieties of English is recurrent (as in American crime TV series). According to Kachru (1991: 214), the use of non-standard varieties in creative writing in English has very often contributed to make those varieties valuable linguistic tools and has thus supported the recognition of the legitimacy of new varieties of English spread through the globe, a movement identified by Quirk as “liberation linguistics” (1989). However, heteroglossia can contribute, on the contrary, to reinforce standard language ideology and linguistic discrimination (as shown by the analysis of the voices in Disney films presented in Lippi-Green 2012, or Kollamagi’s 2016 study of the use of Jamaican Creole in Smith’s *White Teeth*). The purpose of this paper is to discuss matches and mismatches of fictional heteroglossia and “liberation linguistics” and thereby introduce the panel “Dialects in Fiction: Representations of Non-standard English in (Translated) Literature and Film”.

Rita Queiroz de Barros (ritaqb@netcabo.pt) has an MA in Sociolinguistics (1994) and a PhD in English Linguistics (2004). She is Assistant Professor at the University of Lisbon, where she teaches various courses within English Linguistics. Her main research interests lie within English (Historical) Sociolinguistics. She is a member of the Linguistics research group of the University of Lisbon Centre of English Studies.

Silene Cardoso, “Language and Discrimination in the Film *Crash* by Paul Haggis”

Common in literary texts since the 14th century, the use of dialect to portray characters is also a common stylistic device in audio-visual fiction and has thus been the object of previous research (e.g. Hodson, 2014; Lippi-Green, 2012; Bleichenbacher, 2008; Bucholtz, 2011; Punyanunt-Carter, 2008; Watkins, 2000). The main purpose of language variation within a film or TV series is to help audiences construct their image of the characters, which implies that authors and audiences share particular sociolinguistic stereotypes. This study briefly analyzes how regional, ethnic and foreign accents are used and portrayed in *Crash*, an American film released in 2004. The immediate purpose was to identify the varieties of English depicted in the film (African-

American Vernacular English, Asian English, Iranian English) and to assess their relative prestige. Interestingly, this analysis showed that, although the film intends to criticize a racist and typically American urban society, it not only relies on some stereotypes and ethnic stigmatization (e.g. the lower status of African-American Vernacular English in comparison to the prestigious variety spoken by characters of upper classes) but also seem to reinforce them. It was also possible to verify that the characters portraying immigrants who do not have strong accents seem to be “less” discriminated than those with strong foreign or ethnic accents. Besides contributing to describe the use of language variation in audio-visual texts, it is expected that this brief analysis can help increase awareness of the growing intolerance in modern societies.

Silene Cardoso (sileneec@gmail.com) has an MA in English and American Studies from the University of Lisbon, where she is also a researcher at the University of Lisbon Centre for English Studies. She also has a post-graduate degree in English – Advanced Studies (Unibero/Unian – Brazil) and a BA in Portuguese and Italian Languages and Literatures (University of São Paulo). She has experience in translation and in teaching English/Portuguese. She has also worked with publishers, namely as an ELT material’s editor in Brazil and has written ELT digital activities in Portugal.

From the Civil Rights Movement to Black Lives Matter

(coord. Isabel Caldeira ,UC, and Maria José Canelo, CES)

Session I

Isabel Caldeira, “From the Civil Rights Movement to Black Lives Matter”

On the 50th anniversary of the Civil Rights Movement in the United States, we can recall its legacy, commemorate its achievements, or feel outraged before all the shortcomings and backlashes. But we certainly feel that also that revolution was never completed. Trayvon Martin, a 17-year-old African-American, was killed in February 2012. The killer was found not guilty of second degree murder and acquitted of manslaughter. A collective feeling gained momentum after the verdict was known, a year later, and triggered the BLACK LIVES MATTER movement (BLM). Other shootings, mostly of unarmed black men, other acquittals, protests and “freedom rides,” and the so called 21st-century civil rights movement was in full speed, fueling all the anger and impatience against prevailing social injustice, racism in its many forms, police harassment, and brutality. Opal Tometi, co-founder of BLM, said the movement is about much more than civil rights. He advocates that it is, in fact, a human rights movement, but it is also about the full recognition of the rights of African Americans as citizens. The papers included in this panel access parallel struggles, and reflect on the inspiration and legacy drawn from those calls to action by African Americans, the advances and retreats in the Obama and now the Trump era, as well as the artistic expressions that give voice and image to the struggle through their own representations.

Isabel Caldeira (mic@ci.uc.pt) is associate professor of English, American and Feminist Studies at the Faculty of Letters and senior researcher at the Center for Social Studies, at the University of Coimbra. Her research interests include African American Literature and Culture, Inter-American studies, literatures of the African diaspora and ethnic women. She has several publications in these areas. She is the president-elect of the International Association of Inter-American Studies.

Antonia Sagredo Santos, “A Civil Rights Pioneer: Mary McLeod Bethune”

Mary McLeod Bethune was an extraordinary African American woman who had a remarkable political and social relevance during the first decades of the 20th century. She was a prominent social and political voice who contributed in the fight against discrimination in the United States. She played a key role on the basis of the Civil Rights Movement. Mary M. Bethune walked the first steps of the social justice for women and men of color in the American society. She was convinced that true social justice could be achieved through education, which for her was, not only the most powerful weapon, but the only one in the fight against racial discrimination. Mary wanted to see African-Americans fully integrated into American life. She insisted on the right of blacks to make their own decisions and in hundreds of public appearances, she

always strived to improve the status of her people. To do that, Mrs. Bethune needed solid support. She was a brilliant speaker and soon she attracted the attention of white political leaders, serving as adviser on black educational and racial affairs in the Calvin Coolidge, Herbert C. Hoover administrations. Bethune worked as a special advisor on minority affairs to President Franklin D. Roosevelt. From 1936 to 1944, she was the Director of the Division of Negro Affairs of the National Youth Administration in the Roosevelt's New Deal, making her the first African-American woman to become head of a federal agency.

Antonia Sagredo Santos (asagredo@flog.uned.es) holds a Ph.D. in Philology (Complutense University of Madrid) and a Master of Arts (History) from Autónoma University of Madrid. She is a Lecturer in History and Culture of the English Speaking Countries (Universidad Nacional de Educación a Distancia, UNED). Fields of research: culture, history, United States society and politics, and women studies. She has published articles on different aspects of Contemporary American History, such as: "Molly Yard. Political activist and Feminist Leader"; "Mary M. Bethune. Defender of Afro-American Women's Rights" and "Eleanor Roosevelt. First Lady and Defender of Human Rights" in *Voices of American Women* (2011).

Baltasar Jesús López Ruiz, "Minorities within a Minority: Civil Rights of Black Francophones in North America"

North America has been often regarded as an example of pluralistic and multicultural society where there is not just the 'majority' on one side and the visible minorities on the opposite one. In such a linguistic and cultural diverse society, new flows of immigrants continuously arrive in the United States with the intention of fitting into the complexity of the American melting pot. As a consequence, the need for inclusion of the Black Francophone minorities within the mainstream society has derived into their assimilation into the English speaking community, being their mother tongue and their cultural heritage relegated to a less relevant position. The racial tensions between French origin citizens and West African French speakers have contributed to a unique sociological phenomenon characterized by the presence of a Black francophone minority within the Francophone community in the United States. Taking as our point of departure the fight for the civil rights of these Black Francophones initiated by groups of educated "free persons of colour" who attempted to establish their own cultural identity in order to seek privileges of status, economic power and education - denied to non-Whites-, the present paper aims at reflecting the hardships that African-Americans endured living in a society that enslaved them. The analysis of those philosophy and literary movements- Harlem Renaissance or La Negritude- previous to the passage of the Civil Rights Act in 1964 are also discussed in order to shed light to the controversial themes of "noireism" and race relations.

Baltasar Jesús Lopez Ruiz (baltasarlopez@invi.uned.es) holds a PhD in English Philology and a Master's Degree in Physical Sciences. He has taught linguistic and scientific disciplines at University and Secondary School levels. Currently, he is collaborating with the National University at Distance (UNED) as an external professor in subjects related to intercultural projects and new technologies applied to language education and processing. He has participated in international conferences concerning

Bilingualism, Education and Minority Groups in North America. Acculturation processes and socio-linguistic strategies used by minority groups in North America constitute his main fields of research.

Gonçalo Cholant, “Perspectives on Black Lives Matter: Ta-Nehisi Coates and Wesley Lowery”

The relevance of the Black Lives Matter movement is central to the understanding of the political climate found in present day United States. After the Obama era, a period that reshaped the ways the country was able to make sense of its national identity, and the subsequent election of Donald Trump, the preeminence of racist (state) violence demonstrates that the racial chasm is an open wound that seems to have been freshly inflicted once again in the American collective psyche. The works of Ta-Nehisi Coates and Wesley Lowery are two examples of how the Black Lives Matter Movement is present in the conversations regarding racial equality, police violence and white supremacy that are at the core of America today. Coates’ *We Were Eight Years in Power - an American Tragedy* and *Between the World and Me*, in addition to Lowery’s *They Can’t Kill Us All*, are the main titles that are going to be used to try and better understand how this decentralized movement is the new face of protest in the United States and possibly abroad. While Coates deals with the implications of the fragility of the black body and how it is implicated in structural forms of violence, Lowery investigates how the movement took shape and evolved over time, exposing the intricacies of injustice and oppression experienced by African Americans who envisioned a new form of civil resistance.

Gonçalo Cholant (gcholant@gmail.com) holds an MA (2012) in Feminist Studies by the Faculty of Humanities at the University of Coimbra (FLUC), Portugal, and a BA (2008) in English Language and Literature by the Federal University of Pelotas (UFPEL), Brazil. Currently, he is a PhD candidate in Modern Languages: Cultures, Literatures, and Translation at FLUC/CES. He has several publications in the areas that pertain to his research interests: African-American Literature, Caribbean Literature, Autobiography, Women's Writing, Feminist Studies, Representations of Violence, and Trauma. He holds a scholarship granted by FCT.

From the Civil Rights Movement to Black Lives Matter

Session II

Liliana Santos, “The Role of Protest Music in the Civil Rights and Black Lives Matter Movements”

Music has always had an important role throughout African American history. During slavery black people would sing in the plantations to make forced labour and punishments a little more bearable. Later, music also played a huge part in the Harlem Renaissance. But, perhaps most importantly music has had the purpose of self-expression, forging unity, and establishing identity among the black community (Carawan, Candie, 2007; Rabaka, 2016; Sanger 2015). Thus, a straight connection

between African American types of music and the struggle for freedom has been there from the start. From Gospel to Jazz, R&B, Negro Spirituals, Freedom Songs, Rap and Hip Hop, they can all convey their messages literally, symbolically, or factually. Music also helps in expressing concern toward social and political views and in producing cultural and social meanings. Its role in political intervention was particularly important during the Civil Rights Movement, when music gained a bigger and deeper meaning than when associated to entertainment. Presently protest music is rising again and many see a parallel or an extension of the Civil Rights songs in the soundtrack that is emerging from the Black Lives Matter Movement. This presentation aims to explore the role of protest songs in both these citizen movements while trying to understand the similarities and differences that unite and/or separate some songs of each movement.

Liliana Santos (lilianacostasantos@gmail.com) graduated in Modern Languages (English and German Studies), at the Faculty of Arts and Humanities, University of Coimbra, Portugal, in 2017. She has been a PhD student in Modern Languages: Cultures, Literatures and Translation since last September at the same Faculty. Liliana's current academic research interests are U.S. Southern culture, contemporary American literature, and African American narratives and their cultural issues.

Maria Eduarda Gil Vicente, “Black Self-Representation and the Struggle for Citizenship: Claudia Rankine’s *Citizen: An American Lyric*”

Throughout its history, the United States of America has been permeated by episodes of extreme violence, strong prejudice, and shocking injustice, particularly where non-white minorities are concerned. Within this context, Afro-Americans occupy a central role, both for the suffering endured and the effort to fight the imposed subjugation. Since the Civil Rights Movement much has been accomplished by this community as far as legislation goes, but its struggle against discrimination has proven ineffective. The problem is deeply rooted in the narratives and images associated to blackness since the times of slavery. Representation is thus a key-element: it has the power to obscure the problem or to expose it, perpetuating a prejudiced mentality or paving the way for possible changes. *Citizen* (2014), published amidst strong racial turbulence in the USA, is a book by Afro American writer Claudia Rankine. It shows not only that racism is profoundly ingrained in people’s thoughts and behaviors, but also that the effects on its victims are traumatic. This paper aims, firstly, to explore Rankine’s strategies in the representation of the black subject and, secondly, to examine how these strategies engage readers in an analysis of their own role within the system that perpetuates racist attitudes.

Maria Eduarda Gil Vicente (eduarda.gilvic@gmail.com) graduated in Modern Languages (Anglo-American Studies), at the Faculty of Arts and Humanities, University of Coimbra, Portugal, in 2017. She has been a MA student in Studies in Cultures, Literature and Modern Languages since last September at the same Faculty. Eduarda's current academic interests are contemporary Anglo-American literature and the cultural role of literary narratives.

Maria José Canelo, “Protest and Race: Passivity and Agency in Photographs of the CRM and BLM”

As a genre, documentary photography has evolved around the notion that images have the power not just to document reality but to change it. They go way beyond mere aesthetic contemplation, creating a mix of emotion and rationality in the viewer (Scott 1986) that moves the imagination and prevents the spectacularization of the scene depicted. The U.S. Civil Rights Movement actions of protest were widely covered in the media, so visuality was one of the most powerful components of that form of documenting reality circulating both in the US and worldwide. The other crucial component was race: iconic Civil Rights images tend to generate meanings that associate the African American community to passivity in face of ostensive white violence, even when struggling for freedom. This meaning making process has been contested by critics who alerted to the normalizing potential entailed in such representations (Berger 2011). In line with this critique and by means of analysing contemporary images of Black Lives Matter demonstrations, this presentation proposes to test if the current efforts to document the Black Lives Matter Movement in photography subscribes to the same conceptual framework and elicits similar meanings to those of Civil Rights Movement photographs, or if protest and race are now represented and signified differently.

Maria José Canelo (mcanelo@uc.pt) is an Assistant Professor of English and American Studies at the Faculty of Humanities and researcher at the Center for Social Studies (Univ. of Coimbra). She holds a PhD in American Studies from NYU. Her research interests include cultural studies; national narratives and national identities; citizenship and representation; literary magazines; Inter-American studies; visual studies; and issues of interculturality. She has several publications in these areas.

María Luz Arroyo Vásquez, “The American Civil Rights Movement through Iconic Works of Art”

In this paper, we will explore the Civil Rights Movement in the United States through the analysis of iconic works of art. We will use art as a reflection of African American History. In 1954, the US Supreme Court declared that "separate educational facilities are inherently unequal" and in 1955 ordered states to desegregate "but with all deliberate speed". Jacob Lawrence's *Soldiers and Students* (1962) documents the difficulties in the desegregation of schools in the South, where racism remained (Rockwell's painting "The Problem We Live With", 1964). In 1956, The Supreme Court ruled against bus segregation. King led peaceful marches (See Faith Ringgold, Moneta Sleet Jr. and Ernest Withers). However, violence followed those demonstrations (Jack Whitten's "Birmingham 1964" and John Biggers' "Shotgun, Third Ward" [1966]). In 1964, President Johnson signed the Civil Rights Act that forbade discrimination in public places (J. Lawrence's "Bar and Grill"). The next step was voting rights. During the "Freedom Summer" campaign of 1964, when Fannie Lou Hamer (painted by Calvin Bournet in 1977) and the SNCC fought for black enfranchisement, three men were murdered ("Murder in Mississippi" [1965] by N. Rockwell). In 1965, the *Voting Rights Act* was signed and led to some hope (see Ernest C. Withers). In summary, this paper will examine some key moments in the history of the Civil Rights Movement in the United States through emblematic artistic representations.

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Session I

Reinaldo Francisco Silva, “Revisiting the Spirit of Prometheus and the ‘Velho do Restelo’ in David Oliveira’s *As Everyone Goes*”

Strategically placed at the end of sections two of David Oliveira’s (1946-) collection of poetry, *As Everyone Goes* (2017), the poems “Map of the Known World,” and four, “As Everyone Goes,” are as if an atlas of the physical, psychological, cultural, and poetic world Oliveira has inhabited up to now. The figure of Gerardus Mercator (1512-1594), in “Map of the Known World,” becomes a symbol for the poet’s personal life atlas. The elegiac poem, “As Everyone Goes,” instead, could be subtitled “Map of the Unknown World,” where Oliveira ponders his own death, what lies in such an uncharted, unknown world. In my view, these two cardinal points from Oliveira’s life are quintessentially Portuguese, taken by his ancestors from Terceira to the California diaspora and later on, by him, to Cambodia, where Portuguese navigators also visited this part of the globe. My aim is, therefore, to show how this dichotomy suggests this author as being, on the one hand, an heir to the Promethean spirit of his ancestral forefathers from Portugal during the Age of European Discoveries in the fifteenth- and sixteenth- centuries but, on the other hand, the late medieval and Renaissance imagination, which conceived the world as being flat, populated with monsters and phantoms, and navigators’ fear of falling into an abyss, left stranded or dying in the uncharted world of the time, as shown by the figure of the ‘Velho do Restelo’ in Luís de Camões’s *The Lusiads* (1572). This new volume, thus, focuses on the poet’s life experiences and poetic interests while attempting to fathom the unknown. These themes are discussed within the context of the physical diasporic *milieux* Oliveira, an American poet of Azorean/Portuguese descent has spent his life – California and Cambodia.

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Luís Henriques, “Manuel de Serpa da Silva: entre a Horta, Massachusetts, a indústria baleeira e a construção de órgãos”

Uma figura muito pouco conhecida, Manuel de Serpa da Silva foi um dos muitos açorianos que ao longo do século XIX emigraram para a Costa Leste dos Estados Unidos da América a bordo dos veleiros da Indústria Baleeira. Uma realidade hoje desconhecida foram estes veleiros cenário de um universo literário muito próprio que teve muito provavelmente a máxima expressão em *Moby Dick or The Whale* de Herman

Melville. Longe de quaisquer romantismos, as viagens na frota baleeira americana eram para as gentes açorianas de oitocentos o meio mais eficaz de garantir passagem para a costa americana. Terá sido este o itinerário seguido por Manuel de Serpa da Silva, artífice marceneiro natural da cidade da Horta na ilha do Faial, que emigrou na década de 1880 para a região de Boston e New Bedford a bordo de um navio baleeiro. Após meia dúzia de anos, regressou à sua ilha natal onde desenvolveu importante actividade no seu ofício sendo também um dos mais importantes construtores de órgãos do arquipélago no final do século XIX, ofício este que aprendeu em terras americanas. O presente estudo perspectiva a figura de Manuel de Serpa da Silva a partir dos escritos de quem o conheceu, nomeadamente do jorgense Padre Manuel Azevedo da Cunha que lhe dedicou várias páginas nas suas *Notas Históricas* (1924). Também vários autores frequentes da imprensa da Horta lhe dedicaram alguns textos, onde frequentemente é referido como “o Serpa”, e que expressam a centralidade da cidade numa cultura marítima Atlântica do final do século XIX.

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Ana Aguilar Franco, “Miguéis – *Gente da terceira classe: From Immigration to Integration*”

As a work in progress of a project relating to short story cycles (sequences, linked collections, novels in stories) which has been significantly influential in recent US literary history, this paper focus on José Rodrigues Miguéis’s cycle from Portuguese immigration to subsequent integration into USA life and culture. Centered on *Gente da terceira classe*, the 1962 short story collection which George Monteiro edited and translated into English under the title *Steerage and Ten Other Stories* (1983), it is composed of eight stories about USA immigrant experience, the remaining ones about other places. I will explore the American stories in *Gente da terceira classe*, highlighting Miguéis polyedric, intercultural world as well as the shift from e/immigrant condition to that of a supreme observer, witness and painter of New York mores and cultures.

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Session II

Zuzanna Sanches, “Peoples in Diaspora: The Modern Condition: Teju Cole and his *Open City* (2011)”

The novel *Open City* (2011) depicts the process of translating an imaginary experience of a city into a lived home through physical movement represented by strolling. Teju Cole uses the paradigm of an observing *flâneur* as a vehicle for getting to know the city, for imagining and re-imagining the home that in Cole’s case was lost in early childhood and solely recorded through photos. Having a thorough knowledge of the city’s landscape reinforces the sense of belonging because moving is like conquering land. The transition from the city as an imaginary homeland into a familiar palpable space happens in a dialogue that the strolling *flâneur* constructs with his own and the cities’ past narratives weaving into them the thread of the present. Home, belonging and identity happen in diaspora, the condition of modern men. This paper will present Teju Cole, his writing and photography, and their theoretical implications on the plot of his *Open City* and his *oeuvre* in general.

Zuzanna Sanches (Zuzanna.Sanches@campus.ul.pt) (PhD, Post-Doc) is a researcher at ULICES/CEAUL. She was a visiting scholar at NUI Maynooth, Ireland and University College Dublin under the supervision of Professor Margaret Kelleher working towards her post-doctoral degree on Irish women’s contemporary writing. Her research interests include Irish and British literature and culture, feminisms, gender and identity studies, ageing studies. Her field of work spans from performance studies, corporeality and yoga as a practical philosophy of life to visual culture. She is a member of the Narrative and Medicine project. Sanches teaches at the Department of English Studies at the University of Lisbon.

Rita Ribeiro de Carvalho, “The Search of Self through Family”

The purpose of this paper is to analyse how people try to find themselves through their own family diaspora with the example of Rebecca Solnit’s *A Book of Migrations*. The presentation also strives to understand human diaspora as a historical and natural phenomenon that to this day causes fear-eliciting hostility. Most diasporas have their origins in social and economic factors that force people to migrate. Somehow these reasons are not seen as valid as so many migrants are being rejected by their host countries. Consequently, they see their liberties limited and they find themselves enclosed within imaginary boundaries of the host countries and of home, a pattern difficult to break through. Everybody has their own diaspora and their own way of traveling through life, narratives of which will be analysed in this talk.

Rita Ribeiro de Carvalho (ritarc_26@hotmail.com) graduated from high school with a professional course in Tourism. She is currently attending the last semester of the BA in Translation at the Faculty of Letters of the University of Lisbon, having English and French as the main languages. She also has training in subtitling and in proofreading.

Malgorzata Martynuska, “Process of Transculturality in the Mexican-American Celebration of Quinceañera”

The rapid growth of the Hispanic population in the USA is leading to Latinization of many areas of American social life. The presentation concerns the tradition of the *quinceañera*, a social and religious celebration of a girl's transition to womanhood upon her 15th birthday. The practice which is widely celebrated in Latin America, has become increasingly popular in the USA. Hispanic culture is becoming a significant part of American culture. It is part of a larger trend of a broader reawakening of ethnic identity in America. The ritual includes a mixture of indigenous and Christian traditions e.g. procession to the church, girl's prayer to God. This event not only makes a girl into a woman, but more importantly, it makes her into a Mexican woman. In Hispanic communities, the popularity of the *quinceañera* parties has grown as Latinos have become more financially secure. Moreover, *quinceañera* has become a blend of tradition and commerce as parties organized in the USA tend to be more elaborate and reliant on professional service of bakeries, florists, photographers and tuxedo rental shops. Even Disneyworld offers packages of *quinceañera* parties, adding Disney's fairytale touches to traditional celebrations. The celebration serves as a kind of space where Mexicans position themselves outside of and within dominant mainstream culture. This important event for the Hispanic community demonstrates American commitment to diversity.

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Jean Page, “Revisiting the Maze: Dystopian Views of Home in James McAuley's *The Hero and the Hydra* (1947-48), and Mohsin Hamid's *Exit West* (2016)”

This paper addresses the related tropes of “maze” and “door” used in the representation of the theme of “home” in times of crisis, in two literary works from the English-speaking diaspora — an Australian poem (1947-48) and a contemporary British-Pakistani novel (2016). Australian poet James McAuley's modern neo-classical long poem “The Hero and the Hydra” presents a dystopian rewriting, from the turmoil of post-World War II, of fragments from Greek myths concerning Prometheus and Heracles. The focus on goddess Hera's ongoing conspiracy against Heracles presents disorder in both ancient and modern worlds. Heracles' fatal wearing of the poisoned vest, at his homecoming, shows the modernist hero entering: “a second Cretan maze/ In which the bellowing monster was himself [...]” The 2016 novel by British Pakistani novelist Mohsin Hamid, *Exit West*, drawing on contemporary narratives of war, insurgency, forced migration and exile, imagines both recognisable and futuristic worlds in which two protagonist exile figures travel through successive, unexplained

“doors” to new countries, potential homes and communities. Hamid poses questions about the value of place, relationships, community, safety, self-realisation and the nature of home. This paper explores the two different encounters with the trope of labyrinth: energised by experiences of chaos spanning nearly 70 years: one a rewriting of a modernist internal struggle, the other a seeming fairy-tale about dislocation in contemporary times, which raises questions about individual agency. It asks whether the tropes of “maze” and “doors” might offer useful perspectives for understanding home and the self in the early twenty-first century.

Jean Page (jean.page@mac.com) is a candidate for PhD in the Department of English and American Studies at the University of Lisbon. Her dissertation addresses the dynamic and motif of transformation in the work of Australian poet James McAuley (1917-1976). She is a researcher in the University’s Centre for English Studies (ULICES), having completed a Master of Arts in Australian Literature at the University of Sydney, on the poetry of John Shaw Neilson. She is a member of the European Association for Australian Studies (EASA), the Portuguese Association for Anglo-American Studies (APEAA) and the Association for the Study of Australian Literature (ASAL), and has published articles and reviews in European and Australian journals.

Ergodic Texts

Cansu Ylmaz, “Ergodic and Unfamiliar: The Objectified Self in Frank O’Hara’s ‘F.Y.I. #371a (Haiku Day for the Nuns)’”

Frank O’Hara’s poetry is typically thought to emphasize the immediacy and directness of everyday life in everyday speech that defies finality or closure. Experimental and at times even distant, its form is often overshadowed by the dynamic nature of its content. O’Hara’s poem “F.Y.I. #371a (Haiku Day for The Nuns),” however, puts notable emphasis on its own ergodic form, requiring the reader to undertake physical action and engage in extranoematic difficulty in order to traverse the text. In an attempt to offer a fresh perspective and meaningful insight into both O’Hara’s poetry and the ergodic, this paper explores the impact of ergodicity on both the poet and his reader. In it, I argue that O’Hara employs ergodic elements in the poem to establish an objectified self, one that is initially engendered by the poem’s content and then perpetuated by its ergodic form. Such an approach is enabled by self-observation, which lends first-person subjectivity an air of third-person objectivity and thus apparent legitimacy. The poem’s ergodicity, I maintain, disrupts conventional approaches to it, prompting the reader into a process of defamiliarization, which opens up spaces for the renewal of perception.

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Beyza Dabak, “The Ergodic Unbound: Time, Memory, and Narrative in B. S. Johnson’s *The Unfortunates*”

B. S. Johnson’s *The Unfortunates* (1969) is an experimental novel consisting of twenty-seven unbound chapters that all come in a single box. While the first and last chapters are predetermined, the other twenty-five are designed to be ordered in any way that the reader wants. The chapters vary in length from one paragraph to twelve pages, with each depicting one of Johnson’s memories. The novel mainly consists of the author’s recollections of his friend Tony who died of cancer, but it also explores issues of marriage, betrayal, parenthood, and grief. These themes, while seemingly disconnected, are bound together by the novel’s conception of time and memory, as well as by its ergodic structure. While on some level time passes chronologically, we do not always experience our lives in a linear order, nor do we recall memories in such a fashion. To more accurately represent this experience for his reader, Johnson crafts a nonlinear narrative intended to reflect the nature of memory. In this sense, I argue that, through its ergodic structure, B.S. Johnson’s *The Unfortunates* performs memory as a narrative of time unbound by linearity or chronology.

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Efsun Kavaklıoğlu, “An Ergodic Experience: Grief and Otherness in Anne Carson’s *Nox*”

Ergodic texts are those that require more than a trivial effort to traverse them. There are many characteristics that can make texts ergodic depending on their type and genre. This paper explores the concept of ergodic texts in regard to their unique effects on readers, arguing that such texts are able to induce a deeper and more profound experience than their traditional counterparts. Anne Carson’s *Nox* (2009), an ergodic text itself, constitutes an epitaph in the form of a book, a replica of the handmade version that the poet crafted after the death of her brother, Michael. A troubled and elusive figure, Michael flees his native Canada in 1978 to avoid going to prison on drug-related charges. He travels Europe and India for twenty-two years with forged documents, ultimately dying unexpectedly in 2000 without his family’s immediate knowledge. Unique in its form and structure, *Nox* is written on interconnected, accordion-style pages covered in facsimiles of handwritten notes, torn letters, shadowy photographs, and mixed media art. Paralleling Carson’s own elegy is her word-by-word translation of the elegiac “Catullus 101,” written by the Roman poet Gaius Valerius Catullus, which like her own brother remains blurred and imprecise throughout. The book’s lack of page numbers and most other conventional navigational devices encourages readers to lose themselves in the profound depths of a sister’s mourning. This paper argues that, through its effective use of ergodic elements, particularly typography, structure, and image, *Nox* uniquely conveys the complexities of grief and the ultimate unknowability of others.

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Nashiha Ahmed, “A Discourse on Ergodic Life via Mark. Z. Danielewski’s *House of Leaves*”

Manifold in style, structure, and subject matter, Mark Z. Danielewski’s *House of Leaves* (2000) evades the confines and walls of meaning much like the physical pages and stories within it. It follows a film called *The Navidson Record* about a family that moves to a seemingly regular house on the outside that, within, defies laws of space. The story itself is written by a blind man named Zampanò and was discovered by Johnny Truant, whose narratives simultaneously unfold as we learn more about the Navidson house. Like the house, *House of Leaves*, a seemingly regular book from the outside, contains within it pages that through their graphic devices play with the confines and walls of the book. Like other ergodic texts, the novel employs the physical aspects of the book to stimulate interaction and to require effort and participation, enabling readers to uniquely experience the story and the characters in it. I begin this paper with an analysis of the characterizations of Will Navidson and Robert Holloway, respectively, focusing particularly on their interaction with the house and its impact on their individual transformations. Based on that analysis, I then propose the possibility of an ergodic life,

a guiding philosophy that applies the characteristics and values of ergodic texts to one's personal, daily life. Finally, I argue that living life in such a way has the potential to offer productive responses to issues of intolerance, extremism, and absolutism through empathy, innovation, and creativity.

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Frankenstein and Northanger Abbey: Setting the Rules of the Postmodern Gothic

(coord. Ana Daniela Coelho and José Duarte, CEAUL, FLUL)

Ana Daniela Coelho, “Beauty and the Beast: *Northanger Abbey*, Austen’s Hideous Progeny?”

2018 marks the 200th anniversary of the first publication of *Frankenstein: or, The Modern Prometheus* (1818), a work which would unquestionably link Mary Shelley’s (1797-1851) name to the Gothic/Horror universe. Less associated with that same universe is the name of Jane Austen (1775-1817), whose intriguing Gothic experiment novel *Northanger Abbey* was also published posthumously in 1818. While *Frankenstein* crystallised many of the elements which would bring Gothic into modernity, *Northanger Abbey*’s self-questioning in terms of genre and readers’ expectations added a new depth to a literary category frequently deemed as inferior and popular. Our paper pretends to introduce this panel’s theme: questioning the Gothic in its multiple forms and media, ranging from (but not exclusive to) literature, cinema and new media, with a special interest on post-modern interpretations of both *Frankenstein* and *Northanger Abbey*.

Ana Daniela Coelho (anaalcobiacoelho@gmail.com) is a PhD candidate with a funded project on Austen adaptations in the new millennium, under the supervision of Professors Alcinda P. Sousa (Universidade de Lisboa) and Deborah Cartmell (De Monfort University, Leicester). She is a researcher at the University of Lisbon Centre for English Studies (ULICES), holds a degree in Modern Literatures and Languages, and concluded her MA in 2013, with a dissertation titled *Pride and Prejudice in two adaptations for film and television*. Besides adaptation, her research interests include Fantasy Fiction (literature and film), zombies and other undead fictional creatures, and past/present dichotomies in Postmodernity.

Ana Rita Martins & José Duarte, “‘Your Dog is Alive!’: Monstrous Bodies in Tim Burton’s *Frankenweenie* (2012)”

Since its publication in 1818, Mary Shelley’s *Frankenstein* has influenced several other works, not only in literature, but also in cinema, as many directors took different approaches to adapting the novel to the big screen. Such is the case with Tim Burton who, in his numerous creations, has been highly influenced by Shelley’s monster, from *Vincent* (1982) to more recent films like *Frankenweenie* (2012). In this film, not only does Burton rework some of the Gothic tropes, but also explores the significance of monstrous bodies. Both Victor and his pet dog, Sparky, are “constructions” that stem from literature and cinema as well as creations that put into perspective a new definition of monstrosity. This paper aims at exploring the idea of monstrosity starting with Shelley’s novel and then looking at how the very concept of monster has changed and in what ways Tim Burton’s anomalous bodies have contributed to our understanding of what it means to be a monster/monstrous.

Ana Rita Martins (anna.rita.mart@gmail.com) is an English lecturer in the Department of English Studies at the School of Arts and Humanities (Universidade de Lisboa) and a

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José Duarte (joseaoduarte@gmail.com) teaches North-American Cinema and History of Cinema at the School of Arts and Humanities (Universidade de Lisboa). He is a researcher at ULICES (University Lisbon Centre for English Studies) where he is developing an FCT (The Portuguese national funding agency for Science, Research and Technology) funded project on Cities and Cinema. He also co-coordinates the project *Messengers from the Stars* dedicated to the study of Science Fiction and Fantasy and his essays have been published in several international journals.

David Klein Martins, “‘A Very-Queer Looking Old Gentleman’: The Monstrous Queer in Whale’s *Frankenstein* and *Bride of Frankenstein*”

Throughout most of 20th century film history queer individuals were commonly portrayed as either literal monsters or given predatory signifiers in order to highlight their supposed deviancy and the threat they allegedly represent to society. This trend of linking queerness to monstrosity mainly came into being in the 1930s through the emerging of American horror film. In particular James Whale, the father of American cinematic horror and an openly gay filmmaker, introduced a substantial degree of queerness to the genre. This paper aims at a close analysis of Whale’s 1931 screen adaptation of Shelley’s *Frankenstein* and its follow-up sequel *Bride of Frankenstein* (1935) – a merely cinematic variation with no literary basis. As will be shown, these two movies epitomize many fears regarding homosexuality that were, in turn, greatly based on gothic ideas regarding villainy and monstrosity. Seeing that the portrayed queerness is always limited to connotation and subtext and bearing in mind the historic context in which the films were produced, issues such as censorship, particularly represented by the Motion Picture Production Code, will be taken into account. Accordingly, it will be argued that while in *Frankenstein* the monster serves as Dr. Frankenstein’s (Colin Clive) destructive queer doppelganger, the monstrous queer nuance of the sequel, *Bride of Frankenstein*, is displaced onto the character of Dr. Pretorius (Ernest Thesiger), a flamboyant scientist intrigued with the idea of creating a female mate for Frankenstein’s monster.

David Klein Martins (tafittafit@gmail.com) holds an MA degree in English and American Studies with a specialization in Queer Theory. His particular research interests include Gender and Queer Studies, (Horror) Film Studies, and American Popular Culture. As an FCT scholarship holder, he is currently working on his PhD thesis centred on the male body and homoeroticism in American independent cinema.

Jorge Bastos da Silva, “‘Haunted by One(s) Creatures: The Scientist and the Beautiful Monster in *Battlestar Galactica*”

Mary Shelley’s *Frankenstein; Or, The Modern Prometheus* has been hailed as the first novel of science fiction and is undoubtedly one of the most influential, its depiction of the bold experimenter resonating not only in fictional narratives across several media but also in contemporary debates on the achievements and the ethics of scientific

inquiry and technological progress. Among the avatars of Frankenstein and his “fiend” that have emerged in the past few decades stand the story of the TV series *Battlestar Galactica*, which involves the creation of android/bionic forms of intelligent life capable of developing their own social order and worldview, including a specific form of religion, and which/who return to terrorize, indeed to exterminate, their creators. The “monster” is here all the more uncanny as it/he/she has claims to being more civilized, perhaps more human, than humans; and in that the lure of physical attraction – as opposed to the repulsiveness of the creature in Shelley’s novel – is instrumental to its/his/her pretensions to moral superiority, all the more so as such pretensions are connected with the possibility of loving as well as being loved.

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Anglophone Speculative Fiction: England, Scotland, South Africa, and the United States – JRAAS (UNova)

Mariana Cruz, “‘Tusitala’ and the Travelling Monsters: Fantasy and Postcolonial Gothic in Stevenson’s South Pacific Fiction”

The rise of Gothic fiction in the late Victorian period marks the development of new non-mimetic literary forms that emerged as a response to the *fin-de-siècle* anxieties and fears of degeneration. The supernatural dimension of Gothic imagery paved the way for different genres that would develop and intertwine throughout the 20th century, giving shape to the field of speculative fiction. The increasingly problematic questions raised by the nineteenth century colonial enterprise led British authors who lived in the colonies to transfer some of the most notable Gothic tropes to narratives written in and about the Empire. Between the year of 1888 and his untimely death in 1894, Robert Louis Stevenson was based in the South Pacific Islands, a region which was under the political and economic siege of a number of Western imperial powers. Inspired by the diverse and transcultural reality of the South Seas, a culturally hybrid territory where global and native forces met, struggled and merged, Stevenson turned the last six years of his life into the most prolific period of his career. Both in his travel writing and in his short fiction, the Scottish author voiced his concern about the potentially damaging impact of the Western presence in the Pacific upon the lives of the indigenous populations. The aim of this paper is to ascertain how Gothic conventions employed in Stevenson’s fairy tales “The Bottle Imp” and “The Isle of Voices” can function as vehicles to convey a challenging and critical attitude towards both imperialism and globalization. By combining Western and Polynesian traditions of storytelling, as well as by adding elements of horror and fantasy, Stevenson produced two cultural and political allegories which are open to a postcolonial approach.

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Jéssica Fortunato, “Laughter from Desperation: Satire as a Form of Social Criticism in Kurt Vonnegut’s Work”

More than a science fiction writer or a dark humourist - although he has been described as both - Kurt Vonnegut is one of the most influential voices of the post-war era. With a life and a body of work shaped by the trauma of World War II, Vonnegut has dedicated his writing to the betterment of society through the condemnation of its flaws, delivered through satire. Like most science fiction authors, Vonnegut has used the speculative nature of the literary genre to explore society’s biggest issues. Through the creation of realities that, although fantastic and humorous, mirror our own, he reflects the anxieties of his time, such as post-traumatic stress disorder in veterans and the possibility of nuclear conflict. This paper aims to discuss Kurt Vonnegut’s use of humour in the science fiction genre as a tool for social criticism by analysing the satirical elements present in his books *Slaughterhouse-five* (1969), *Cat’s Cradle* (1964), and *Timequake* (1997).

Jéssica Fortunato (jessica4fortunato@hotmail.com) has previously completed a BA in Languages, Literatures and Cultures (Anglo-American Studies) at Nova University of Lisbon, where she is currently completing a Modern Literatures and Cultures MA. Jéssica Fortunato's research interests are Postmodernist Literature, Gender Studies, Speculative Fiction, Game Studies and Marginal Literature.

Rui Martins Mateus, “Defying Categorization in China Miéville’s *Un Lun Dun* Gender”

With the genre of fantasy achieving a more significant role in literature over the past few decades, there have been many authors trying to expand the genre by testing its borders. This leads to new perspectives on the studies of fantasy as well as an attempt to identify certain archetypes within the genre itself. In addition, it becomes important to categorize fantasy in order to organize it and know its boundaries. Taking into consideration the method of categorization developed by Farah Mendlesohn in *Rhetorics of Fantasy*, we can see that China Miéville’s *Un Lun Dun* defies it by subverting the tropes of what is called portal-quest fantasy, but does so in order to mix all categories in one novel. Therefore, we find different characters standing for different types of fantasy in *Un Lun Dun*. The aim of this paper is to understand how Zanna, one of the main characters, represents the model of portal-quest fantasy and Deeba, the other main character, represents the subversion of the very same model. Thus, *Un Lun Dun* constitutes a criticism of a type of fantasy that has been recurrent ever since Tolkien published *The Lord of the Rings*. At the same time, this censure of the portal-quest also proposes a set of parameters for a different kind of fantasy, one that is not bound to the common paradigm of a hero who is prophesied to save the world by defeating a Dark Lord.

Rui Martins Mateus (rui.mm.mateus@gmail.com) has a degree in Languages, Literatures and Cultures in the field of English and Portuguese Studies from Nova University of Lisbon and has finished his master program in English and North-American studies at the same university with a dissertation on fantasy literature.

Teresa Pereira, “South African Postcolonial Science Fiction: Reconsidering Race in *Apocalypse Now Now* by Charlie Human”

Several studies show the similarities established between science fictional and colonial alien encounters. According to Jessica Langer, the stranger and the strange land can be considered the central myths of science fiction and colonialism. While in science fiction the stranger and the strange land are respectively represented by extra-terrestrial, technological, human-hybrid or otherwise aliens and by far-away planets, in colonialism they are conveyed by others and by places that may or may not be populated by those others, often seen as savages. Some recent studies by scholars such as the aforementioned author, pair science fiction with postcolonialism. Accordingly, Langer argues that although science fiction finds itself steeped in the stranger and the strange land, postcolonial science fiction hybridizes, parodies and/or mimics such myths. While the stranger signifies sundry types of otherness, the strange land signifies sundry types of diaspora and movement. Acknowledging what has been addressed above, the present paper approaches the postcolonial aspects of the South African science fictional novel

Apocalypse Now Now, authored by Charlie Human. Some recent studies on African science fiction should be acknowledged, such as the 2016 special issue of the *Cambridge Journal of Postcolonial Literary Inquiry*, focusing on African science fiction. Moradewun Adejunmobi, who wrote the introduction of the aforesaid issue, mentions that African works frequently merge supernatural or magical elements with explorations of the effects of speculative technologies. Among such works stands *Apocalypse Now Now*. The purpose of this paper is to argue that by pairing the supernatural with technoscience – a compound which Ian MacDonald has curiously called ‘judgetech’ –, *Apocalypse Now Now* reveals anxieties regarding race regularly present in the works of writers commonly referred to as postcolonial.

Teresa Pereira (teresa.raquel.nunes.pereira@gmail.com) completed her BA and MA in Languages, Literatures and Cultures at Nova University of Lisbon, where she is currently enrolled in the same field of studies as a PhD student. Teresa Pereira’s publications and research interests centre upon Anglo-Portuguese Studies, English Literature and Culture, Neo-Victorianism, Transmedial Worlds and Game Studies. She’s particularly interested in the ways literature and video games interact with one another.

Beatriz de Almeida Santos, “Beyond the Wall: Reading Neil Gaiman’s *Stardust* According to Farah Mendlesohn’s Proposed Taxonomy”

Farah Mendlesohn’s *Rhetorics of Fantasy* explores a categorization of fantasy which is preoccupied with how the fantastic enters the story and how language services the types of narrative typical of each category. It serves primarily as tool with which one may simultaneously pinpoint the borders of a work of fantasy and where those same borders begin to blur. Neil Gaiman’s *Stardust* is a fantasy novel classifiable as a postmodern fairy tale which seems to subvert its own genre, possessing languages and tropes typical of different types of narratives. This paper aims to place *Stardust* within Mendlesohn’s proposed Taxonomy and to address its place in her theory, by analysing the possibility of its placement in each of the categories, culminating in a case for the Irregulars.

Beatriz de Almeida Santos (beatriz.s.chk@gmail.com) completed her BA in Languages, Literatures and Cultures at Nova University of Lisbon and is currently enrolled in an MA in Anglo-American Studies in the same institution. Her main research interests within English and American Literary and Cultural Studies include Speculative Literature, Worldbuilding, Medieval Studies and Postcolonial Studies.

Fábio Oliveira, “Intercultural Pragmatics 2.0: Pedagogical Approaches in the Foreign Language Classroom”

As a discipline that studies language in relation to speakers and their communicative situation, pragmatics is necessarily connected to a number of interpersonal and intercultural aspects. In order for students to develop their intercultural communicative competence (Byram), it is crucial that they learn “how to do things with words” (Austin) in different cultural and communicative contexts. This is one of the reasons why the development of pragmatic competences should be given more attention in foreign language teaching. This paper offers two examples of learning projects in the foreign language classroom that sought the development of pragmatic awareness through the potentialities of online intercultural exchange. Both projects were carried out at Colégio Marista de Carcavelos, one with 7th grade learners of Spanish and the other with 11th grade learners of English. In addition to a brief description of these projects, some evidence is presented regarding their impact on students’ perceptions of the foreign cultures and on students’ pragmatic competences. Furthermore, some reflections are offered concerning the benefits of learning pragmatics through online intercultural exchanges.

Fábio Oliveira (fabioliveira.fms@gmail.com) is a trainee teacher of foreign languages (English and Spanish) at Colégio Marista de Carcavelos. He holds a degree in English Philology from the University of León (Spain), having studied for one year at Trinity College Dublin. He is now a MA student at Nova School of Social Sciences and Humanities and a junior researcher at CETAPS. His research interests focus on second language teaching and online intercultural exchange.

Helena Mota Lopes, “Reading, Talking, Writing: Picturebooks and Citizenship in the EFL Classroom”

This paper aims to present an example of how reading picturebooks can lead young teenagers to discuss and reflect on citizenship issues. Books, such as Shaun Tan’s *Eric*, Oliver Jeffers’ *The New Jumper* or Anthony Browne’s *Willy the Wimp*, engage them in reading and motivate them to communicate with each other. They are challenged to discuss the meanings, the ambiguities and the attitudes portrayed in the stories. They learn to read the different layers of meaning, becoming more observant. Also, going beyond the texts brings new significance to their lessons and promotes criticality. Students become more dynamic as learners. They talk about their own experiences and build bridges between the meanings of the stories they have read and their own life stories, creating empathy with characters and situations. They become more engaged with relevant social and cultural issues by thinking critically and develop responsibility and creativity by building new stories themselves.

Helena Mota Lopes (h.motalopes@sapo.pt) is an EFL teacher in Portuguese state schools. She has also been involved in teacher training. She holds an MA in English Studies and is a PhD student at the Nova School of Social Sciences and Humanities,

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João Paulo Ferreira, “Promoting Intercultural Communicative Competence through a Content-based Approach of ‘My Son the Fanatic’”

This article is based on a teaching experience carried out in a 12th year English class in Escola Secundária da Ramada, Odivelas. Unlike traditional language teaching which tends to focus on form, this study proposes a content-based approach to an authentic literary text. This approach advocates the use of authentic texts in the classroom as well as the study of different topics and subjects to develop the students’ language skills. It is asserted through this study that students develop not only reading comprehension skills through a content-based approach, but also some dimensions of the intercultural communicative competence. The chosen text is “My Son the Fanatic”, by Hanif Kureishi. This short story depicts the relationship of a radicalized British Muslim youngster with his irreligious father. The current significance of the theme of the short story (the radicalization of second and third-generation Muslims in European countries) is thought to motivate the students. The data which were collected show that students were able to develop intercultural dimensions such as knowledge, skills of interpreting and relating as well as critical cultural awareness/political education.

João Paulo Ferreira (Joaopl.ferreira95@gmail.com) is a trainee teacher of English and Spanish at Escola Secundária da Ramada (Odivelas). He holds a BA in Languages, Literatures and Cultures (English and Spanish Studies) from Nova School of Social Sciences and Humanities. At the present moment, he is enrolled in the MA of Teaching English and Spanish at the same faculty. He is also a junior researcher (JRAAS) at CETAPS. His main fields of interest are textbook cultural analysis, the study of literary texts in the foreign language class as well as the promotion of the intercultural communicative competence in ELT.

Noémia Rodrigues, “Intercultural Communicative Competence and the Changing Role of Military Personnel on Missions Abroad”

The ever-increasing globalized world brings everyday challenges to every professional area. The teaching and learning of English strives to keep up with these challenges, mainly those which imply working with transnational teams, and its role has extended from mere linguistic ability to the more complex concept of linguistic interoperability. This concept of interoperability is paramount today in the specific professional context of military personnel working in multinational teams, our focus research group. It is our goal to acknowledge that military personnel need to have their language skills, competences and training updated to the changing nature of globalized conflicts in order to respond to their new role in the theatres where they are now called to operate and the tasks they are now expected to fulfil. Theatres where “combat roles start becoming secondary tasks and supplementary skills, such as negotiation, communication, tactical skills, cultural training, administration and management capacity, empathy and flexibility turn into paramount and begin to convert into a priority” (Duran and Avalos). We will present a research project analyzing the language requirements, their assessment, and their suitability to the current language needs of military personnel and

how a different approach to language education can be seen (and provided) as a military asset bearing in mind that “In situations of conflict, the outcomes of language interactions can be a matter of life or death” as “language differences subtend almost every aspect of the military experience” (Michael Kelly).

Noémia Rodrigues (nmjrodrigues@gmail.com) is a teacher of English, currently assigned to the Army Language Centre, being responsible for the Intensive Courses of Language Proficiency of military personnel appointed to go on missions abroad. She holds a degree in English and German and is now a PhD student at Nova School of Social Sciences and Humanities and a junior researcher at CETAPS. Her research interests focus on TEFL, ESP and ICC and mainly the development of teaching material which can intertwine the three fields.

Airplanes Take off Against the Wind: Study Routes in Visual Arts in Confluence with Other Knowledge Areas

(coord. Sandra Leandro, UÉ; Maria do Rosário Lupi Bello, UA)

Session I

João Paulo Ascenso Pereira da Silva, “Architecture and Urbanism in Portugal in the Middle of the Nineteenth Century: A British Perspective in the Pages of *The Lusitanian*”

Published in the city of Oporto between October 1844 and June 1845 by members of the British community in that city, the monthly magazine *The Lusitanian* contains an interesting series of travel narratives and social chronicles that, taken as a whole, transmit an image of the situation of Portuguese architecture and urbanism in the middle of the 19th century as well as the state the monumental and archaeological heritage found itself at the time. *The Lusitanian* was undoubtedly an initiative of an unusual kind as it was eminently cultural in nature and written totally in English, with its aim being to provide the British community resident in Oporto with information about Portugal. As in most earlier or coeval travel narratives, architecture and urbanism are one of the main points of interest for the magazine’s collaborators because of their obvious difference and exoticism. However, *The Lusitanian* offers us a special view of these topics since the collaborators had in-depth knowledge of both the country and the factors that determined the way Portuguese architecture had evolved and the aesthetic orientations it had adopted. In this respect, it gives an unusually well-grounded view, albeit at times cruel and sarcastic, occasionally reflecting a certain despondency when faced with the state of degradation Portugal’s archaeological and monumental legacy found itself in and with the fragility of the strategies adopted in terms of civil architecture. The authors further express their displeasure when confronted with the importation of foreign models or the megalomaniac character of some recently completed public buildings.

João Paulo Ascenso (joaoascenso760@hotmail.com) is Assistant Professor at Faculdade de Ciências Sociais e Humanas, Nova University of Lisbon, where he teaches 18th and 19th century English Literature and Culture and Anglo-Portuguese Studies. He holds both an MA and a PhD (FCSH/UNL) in Anglo-Portuguese Studies and his main research fields are Anglo-Portuguese literary and cultural relations in the Augustan, Romantic and Victorian Ages as well as British travel writing on Portugal. He has participated in national and international academic venues and published books, dozens of papers and several book chapters.

Adriana Martins, “Banksy’s *Dismaland* or Art as an Agent of Change”

This paper will discuss the subversive cultural and political meanings deriving from the construction and dismantlement of *Dismaland*, a temporary art installation created by Banksy in 2015 that addressed a wide range of evils of globalization from the effects of climate change to the refugee crisis. By considering the exhibition first and foremost as “form of resistance to sanctioned imagery” (Anna Wactawek, 2011: 73), I will examine

how through the creation of a utopia in reverse Banksy (i) challenged the construction of the social in visual terms; (ii) questioned modes of reception; and (iii) advocated social consciousness in an epoch of indifference towards the Other.

Adriana Martins (adrimartins@fch.lisboa.ucp.pt) is assistant professor of Culture Studies at the Faculty of Human Sciences at the Universidade Católica Portuguesa in Lisbon, where she teaches Culture and Globalization, Portuguese Film, Portuguese Culture and Portuguese as a Foreign Language. She is also a Senior Member of the University's Research Centre for Communication and Culture Studies (CECC). Her main research interests are Culture Studies, Film Studies and Intercultural Communication. Her last book is *Mediations of Disruption in Post-Conflict Cinema* (co-edited with Alexandra Lopes and Mónica Dias, Palgrave, 2016).

Teresa Gibert, “Illustrating *Alice’s Adventures in Wonderland*: Lewis Carroll, John Tenniel and Salvador Dalí”

At the very beginning of *Alice’s Adventures in Wonderland*, the protagonist wonders “what is the use of a book ... without pictures or conversations?” Thus, from the first paragraph of the story Lewis Carroll highlights the key role that “pictures” would play in the reception of one of the most widely acclaimed Victorian books for children, a classic which still informs our contemporary culture through a myriad of different images of Alice. The author himself illustrated a hand-written copy of the earliest version of the tale, then entitled *Alice’s Adventures Under Ground*. Over the years the book has been illustrated by numerous artists, each of them engaged in a specific process of interaction and negotiation with Lewis Carroll’s prose. At present, John Tenniel’s illustrations remain the most familiar, not only because they have been often reprinted, but also because they were the main source for many other renditions of Alice, including Disney’s animated film. Less known is the enigmatic representation of Alice and her surreal Wonderland by Salvador Dalí, who illustrated the book, printed as a loose portfolio in 1969. In 2015 the Macmillan 1897 text was issued with Dalí’s illustrations to commemorate the 150th anniversary of the publication of *Alice’s Adventures in Wonderland*. By comparing how Lewis Carroll, John Tenniel and Salvador Dalí developed the visual dimension of the dreamlike narrative, we will explore how they made up three distinct though connected creative wholes in which words and images fit together to generate all sorts of powerful meanings.

Teresa Gibert (gibert@flog.uned.es) teaches American and Canadian literature at the National University of Distance Education (UNED) in Madrid. She is the author of numerous journal articles and essays which have been published in collected volumes such as *The Cambridge History of Canadian Literature* (Cambridge UP, 2009), *Short Story Theories: A Twenty-First-Century Perspective* (Rodopi, 2012), *Traces of Aging. Old Age and Memory in Contemporary Narrative* (Transcript Verlag, 2016), *Le jardin et ses mythes aux Etats-Unis et en Grande-Bretagne* (Presses universitaires de Rennes, 2017), and *Representing Modern Wars from 1860 to the Present* (Brill/Rodopi, 2018).

Beata Kiersnowska, “In Search of National Style: The Role of Gothic Architecture in Bolstering National Identity in Victorian Britain”

The paper discusses the role of architecture in developing a sense of national and local identity in Victorian Britain. Unlike other epochs, the Victorian period did not develop a single architectural style reflecting its aesthetic character, aspirations and cultural achievements. Yet, the question of adopting a ‘national’ style of architecture was vigorously and passionately debated as it was inextricably linked to the pressing need to reaffirm a sense of identity and unity among Queen Victoria’s subjects. Large-scale migration severing previously existing social bonds and controls, a sense of alienation permeating urban communities, the spread of social radicalism and separatist tendencies, such as the Irish Home Rule Movement, which could disintegrate the union were but a few problems weakening national cohesion in the period. With the institution of monarchy discredited by Victoria's predecessors only gradually being re-established as a single unifying factor, British society needed a visible material expression of its common cultural identity. Many influential intellectuals believed that the adoption of a leading architectural style rooted in the country's cultural heritage and according important public buildings a British character would bolster the campaign for developing the national identity. For John Ruskin, Augustus Welby Pugin and other exponents of the Gothic Revival movement, Gothic possessed all the necessary attributes of a ‘national’ style as it not only represented the legacy of the country’s past grandeur but also evoked Britain’s European Christian lineage. Thus it was a style suitable for such edifices of national significance as the new Houses of Parliament.

Beata Kiersnowska (bea.city28@gmail.com) is an associate professor in the Institute of English Studies at the University of Rzeszów (Poland). She graduated from the Institute of English Studies at Maria Curie-Skłodowska University, Lublin and also holds a post-graduate diploma in British history and culture from Warsaw University and Ruskin College, Oxford. Her academic interests include British history and culture. She specialises in the Victorian period and has analysed different aspects of Victorian culture in several published articles and her doctoral dissertation. Her main research area are leisure studies.

Airplanes Take off Against the Wind: Study Routes in Visual Arts in Confluence with Other Knowledge Areas

Session II

Katarzyna Strzyżowska, “Social Life and Public Matters of the 18th Century London According to William Hogarth”

The paper aims at presenting everyday life, problems, and social conventions prevailing in the 18th century London demonstrated and commented on by a painter, William Hogarth. Similarly, to a popular literary pattern of satirising and moralising, the artist’s works create a picture of the reality, however, they do not follow a commonly accepted, Augustan canon of fine arts. Hogarth depicts, so to say, an uglier face of London life in the 18th century. In his works he very often undertakes issues that are evoking a blush of

shame, being very often unsuitable to be transferred on canvas, that is prostitution, alcohol addiction, corruption and moral degradation. It is thus of an immense importance to examine the extend of Hogarth's contribution to clearer understanding of his times.

Katarzyna Strzyżowska (katarzynastrzyzowska@gmail.com) Bachelor of Arts – Maria Curie-Skłodowska University in Lublin (2001) (British culture studies). Master of Arts – The University of Warsaw (2004) (British culture studies). PhD dissertation in progress on the influences of political writings by Daniel Defoe and Jonathan Swift (individual scholar at the University of Rzeszów). Currently, I work mainly as a teacher of practical English usage, both at the University of Information Technology and Management in Rzeszów and the University of Rzeszów, Poland. She also runs courses of contrastive grammar, and for many years she has taught History of British and American literature at the Teacher Training College in Rzeszów where I also supervised students' diploma dissertations on British and American culture and literature. Her academic research focuses on the 18th century English culture and literature.

Sandra Santos, “The Royal Botanic Gardens, Kew and the London Schools of Art and Design: A Blooming Partnership in Victorian Times”

In the mid-1800s, the interest for plants and flowers was one of the preferred subjects to occupy the curriculum of official artistic training in the United Kingdom. The rapid evolution of art schools brought with it the demand for an increasingly qualified, and varied instruction. Botanical studies and the connection between art and nature through the observation, understanding and depiction of the vegetable kingdom, was at the core of the training in the arts, including the then-flourishing discipline of Design. Drawing from copies, in the first stages of instruction, was followed by observation drawing of plants, with particular attention to foliage and flowers. For this to be a continuous practice throughout the school year, it became necessary to have an ongoing supply of fresh plants to be observed, studied and reproduced by the students. In this context, a partnership was established between the Royal Botanic Gardens, Kew and the Department of Science and Art, both in London. In 1855 the Royal Botanic Gardens were supplying the main school of art and design in London, with cuttings and live specimens of plants and flowers, for the use of the students. Written records, primarily correspondence between the directors and curators of the Royal Botanic Gardens and the Department of Science and Art, attest to this long-lasting arrangement until the year 1912, which greatly benefited the artistic training delivered by the main schools of Art and Design in Victorian London.

Sandra Santos (dolpo.pa@gmail.com) is a PhD Candidate in History of Art at Nova University of Lisbon, researching the interconnections between Art and Science in Botanical visual records, namely drawing, photography and photomicrography. She was awarded a Doctoral Grant from the Portuguese Foundation for Science and Technology; having the Institute of History of Art of the Faculty of Social Sciences and Humanities, and Central Saint Martins, University of the Arts London as host institutions. She graduated in Art History, has a Master's degree in Museum Studies, and has published work in both fields.

Sandra Leandro, Ana Telles, João E. Rabaça & Nuno de Sousa Neves,
“Telling without Shadows, Singing without Sounds, Representing without
a Place: Raquel Roque Gameiro (1889-1970), Painter and Illustrator and
her Links with British Culture”

The quartet that authorship this communication stands in the crossroad of compositions among History of Art, Music, Biology and Geography. In this work we aim to enlighten part of the history of an exceptional Portuguese Painter and Illustrator from the XX century. Raquel Roque Gameiro (Lisbon, 1889 - Lisbon, 1970) learned how to look and see the world through a Naturalist point of view. Unlike her father, the watercolour artist Alfredo Roque Gameiro who seemed to draw with water, Raquel scratched with a firm, accurate, shadowless, almost unchangeable line, a remarkable trait that gave her a distinct artistic personality. Known as the Portuguese Kate Greenaway (1846-1901), due to the recognized influence of English illustrations on her works, Raquel Roque Gameiro pictured in several watercolours and illustrations real or imaginary birds and several times assumed the angle of representation in more or less diving flight... *What sings the goldfinch* (1926) from Jane Bensaúde and Agostinho Campos is just one of several books she illustrated and where an interpretation of what we mention can be detected. How the goldfinch sounds and sings will be theme and variations that Ana Telles and João E. Rabaça will explore with an overflight. As in other representations, *Marinha* (1943) is a foggy watercolour mixing reality with morphological and biogeographical fantasies, that Nuno de Sousa Neves will be responsible for decoding. With this communication we intend to compose some variations on two universal languages – visual and sound – based on the assumption that artistic expressions always plead for multiple knowledge.

Sandra Leandro (sandraleandro7@gmail.com) holds a PhD in Contemporary Art History by UNL (2009). Sandra Leandro attended the School of Fine Arts in Lisbon (1989-1991). Assistant Professor at UÉ. She publishes and develops research in the area of Painting, Humorous Drawing and Illustration, Theory and Criticism of Art, Museology, Women Artists in Portugal, Sculpture, Cinema and Design. Her book *Joaquim de Vasconcelos: historiador, crítico de arte e museólogo – uma ópera*, was awarded with the Grémio Literário Prize 2014. She has signed the curatorship of several research exhibitions, including *Mão inteligente: Raquel Roque Gameiro (1889-1970) – Ilustração e Aguarela*, 2017-2018.

João E. Rabaça (jrabaça@uevora.pt) holds a graduation in Biology from the Faculty of Sciences, University of Lisbon and a PhD in Biology from the University of Évora. He is Assistant Professor at the Department of Biology and an Integrated Member of the Research Group on Landscape, Biodiversity and Socio-Ecological Processes of ICAAM. Coordinates the LabOr-Ornithology Laboratory and has developed his research in the fields of avian biology, ecology and bird conservation. He is the national delegate of the European Bird Census Council (EBCC) and has a special interest in the dissemination of scientific culture using birds as a model.

Ana Telles (atelles@uevora.pt) is a graduate from Manhattan School of Music and New York University, pianist Ana Telles holds a doctorate in Music History and Musicology (University of Paris Sorbonne) and plays regularly in Europe, Asia and America.

Director of the University of Évora's School of Arts, she develops research in the fields of 20th /21st centuries' Music, Portuguese modern/contemporary music, Piano music.

Nuno de Sousa Neves (nneves@uevora.pt) holds a PhD in Geography from University of Barcelona. He is an Assistant Professor at University of Évora and an Integrated Member of the CICSNOVA. Since 1992, when he integrates the research team of the National Centre for Geographic Information, he co-ordinates and develop research and consulting projects in the fields of spatial analysis and geographical modelling, creation of new spatial metrics and models on spatial processes. He is director of the master in landscape ecology and a member of course board of landscape ecology and ecology and environment.

Politics, sex, violence and other ordinary stuff in Contemporary British and American Drama

(coord. Rui Pina Coelho, FLUL, Christine Zurbach, UÉ, and José Alberto Ferreira, UÉ)

Cátia Faísco, “Não és tu, sou eu, ou a vontade de desejar o outro – uma leitura de *Wanderlust* de Nick Payne e *Spur of the Moment* de Anya Reiss”

Desejar o outro como um dispositivo localizado na ponta da palavra dramática e do seu exponencial dramático, são duas das fórmulas adotadas por Anya Reiss e Nick Payne. Em *Spur of the moment* e *Wanderlust*, respetivamente, a apropriação da tensão emocional e sexual entre casais, desagua num desejo pelo desconhecido ou na procura constante de novos estímulos externos. Reiss e Payne são dois dramaturgos de uma nova geração de autores britânicos abaixo dos 40 anos. Rodeados por uma sociedade climatizada onde o núcleo central familiar representa uma esfera disfuncional, os dramaturgos expõem as vísceras da procura emancipada e da descoberta do desejo sexual dos jovens em rebuliço hormonal. Da mesma forma, tornam visível a tormenta dos pais, incompletos e sempre à beira de um ataque de nervos, procurando reorganizar a vontade do querer o outro. Numa procura constante do novo e da apologia do *New Writting*, o teatro londrino Royal Court tem sido o palco de vozes emergentes como Reiss e Payne e de temáticas que exploram visões mais pessoais, onde a intimidade derruba fronteiras. Procura-se também, por isso, relacionar a criação de novas peças em função de um público que procura o Royal Court pela sua estética de programação. Purgando a necessidade do questionamento das formas dramáticas contemporâneas, estes “novos” dramaturgos reciclam a cronologia da dramaturgia britânica e apontam para um regresso ao poder da narrativa, enquanto possibilidade de contar uma história.

Cátia Faísco (cfaisco@ilch.uminho.pt) frequenta o doutoramento em Estudos de Teatro, da Faculdade de Letras, na Universidade de Lisboa, onde desenvolve investigação acerca do desejo sexual na dramaturgia contemporânea britânica, sob a orientação do Prof. Dr. Rui Pina Coelho. A sua área de pesquisa contempla ainda o período do “in yer face”, e mais concretamente, do trabalho de Sarah Kane. É bolsista da FCT. Assistente Convidada na área de Escrita Dramática e Dramaturgia, na Universidade do Minho, desde 2013. Foi assistente da direcção da Licenciatura em Teatro, na mesma instituição. É cronista da Revista *R U A*, onde escreve acerca da civilização do espetáculo.

Christine Zurbach, “O teatro americano numa revolução: O Teatro Campesino de Luis Valdez em Portugal em 1975”

As relações entre teatro e política no teatro português após o 25 de Abril de 1974 mudaram de maneira significativa com o fim da censura. Abolidas as dificuldades sentidas pelos artistas no acesso a textos ou autores relevantes para o seu repertório, tornou-se possível desenvolver objectivos discursivos e artísticos por vezes fortemente marcados pelo contexto político. Nesse domínio, nota-se o papel importante da leitura de revistas de teatro estrangeiras ou da participação em festivais internacionais que proporcionavam contactos com outras dramaturgias fora de Portugal. Tal fenómeno permitiu a importação de um repertório de obras inovadoras postas à luz das transformações que se pretendiam introduzir no cumprimento do programa lançado pelo

novo regime. Foi o caso com a revista francesa *Travail Théâtral* que, em 1972, tinha publicado um dossiê sobre os “actos” do Teatro Campesino de Luiz Valdez, expressão de um teatro de contestação política anti-americana, cuja recepção em Portugal teve lugar em dois momentos: com um excerto da peça *As duas caras do patrão*, enquanto cena isolada na revista política *Liberdade Liberdade*, apresentada em 1975, em Lisboa; com a peça inteira, articulada com um outro texto do Teatro Campesino, no mesmo espectáculo, alusivo à guerra do Vietnam: *O soldado raso*. Esse espectáculo surgiu no contexto da criação em 1975, em Évora, de um projecto de descentralização teatral inovador, baseado em textos com vínculo a problemáticas da actualidade como a reforma agrária e a guerra colonial no caso em análise, mantendo os traços políticos dos textos importados.

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Rosa Figueiredo, “‘Proverbs are the horses of speech’: The Creative Word in Soyinka’s Theatre”

The Yoruba have a saying that “proverbs are the horses of speech: if communication is lost, we use proverbs to find it”. The real master of proverbs is one who is able to summon the entire cavalry at will and make them spontaneously perform precisely those tricks he has in mind.. Wole Soyinka, Nigeria’s most talented playwright, is one of these. No other African writer has displayed so much agility in manipulating verbal formulae. As a dramatist he must put all his words into the mouth of his characters, yet even this formal limitation does not prevent him from getting literary mileage out of African oral art. Soyinka returns folklore to the folk, and in doing so, enriches his theatrical art immeasurably. Soyinka frequently weaves proverbs so intricately into the fabric of dramatic action that they become a vital part of the total artistic design, a part which could not be altered or eliminated without destroying the complex patterns of human interaction upon which the drama itself depends. In this paper we intend to examine their dramatic function in *Death and the King’s Horseman*, Soyinka’s major play, which best embodies the multiplex dimensions of the playwright’s construct of an African poetics simultaneously polarizing the conflict between a traditional African, organic vision of life and an alien system of discrete laws and social polity, with tragic results for the indigenous system.

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The Horror of the Human Mind: Perverseness and Power Structures JRAAS (UPorto)

Alice Gonçalves, “From Africa(n) to America(n)? Issues of Mobility in Toni Morrison’s *Home*”

The experience and the narrative of the African-Americans’ journey are hugely affected by the damages and traumas caused by racism. In this essay, I intend to talk about how the social and physical spaces to which the characters in Toni Morrison’s *Home* belong are subjected to their race. In order to do that, I will use the theory of the Spatiality Studies, highlighting that the black community is prohibited to access certain spaces, either physical or social, due to legal constraints derived from the institutionalization of racism. I will also analyze the contradiction between the fact that some of the characters are in a constant wandering, even though they are restricted from being part of many physical spaces. Besides dealing with the spatial restrictions that are faced by the African-Americans in Toni Morrison’s novel, I aim to show that this promotes the creation of heterotopic spaces of resistance for the black community, not forgetting to mention that this space is, very often, seen as a dystopic one. Thus, after conducting this analysis of Morrison’s work, I will be able to show the impacts of racism in the form of spatial restraints. It is by restricting and imprisoning that the American society of the 21st century turns the spaces to which black people are subjected into a heterotopic space with dystopic characteristics.

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Jaqueline Pierazo, “Terror, Violence, and the Male Figure in Edgar Allan Poe’s Works: Thoughts on ‘The Spirit of Perverseness’”

In “The Black Cat” (1843), the male narrator asserts that the spirit of perverseness is “one of the primitive impulses of the human heart”. Perverseness is later on described in more or less the same terms in “The Imp of the Perverse” (1945) by another male narrator. The concept has already appeared, named or not, and will keep appearing throughout Poe’s works usually related to male figures. If, on the one hand, the narrator of “The Black Cat” describes perverseness almost as a spiritual and innate thing, on the other hand, its manifestation appears in a quite physical and external way. In this sense, the so called “spirit of perverseness” manifests itself in male figures through terror and violence, usually against female figures. Considering the already mentioned “The Black Cat” and “The Imp of the Perverse” as well as some of Poe’s major short stories, such as “Ligeia”, “The Fall of the House of Usher”, and “The Tell-Tale Heart”, this paper aims to investigate the relation between male characters and this spirit of perverseness.

In order to provide a better approach to the subject, this paper will consider not only the works of scholars within the so called Poe Studies, but also some of the most important names in the theory of Terror and Horror literature, especially in regard to the importance of violence. The paper will also consider psychological and philosophical approaches to the theme of perverseness as well as works that consider this theme within Poe's works.

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Juliana Lopes, "Mother, Wife, Mad: Social Roles in *The Hours* and *To Room Nineteen*"

The madness of women, specially of those facing marriage and motherhood, is a recurrent theme in literature. Even though most of them are portrayed as hysterical (like Jane Eyre's Bertha Mason, for instance), there are also those whose strong depression leads to suicidal thoughts – or even to actual suicide. The present essay, thus, establishes a comparison between Laura Brown, one of the main characters in Michael Cunningham's novel *The Hours*, and Susan Rawlings, the suicidal mother and housewife in Doris Lessing's short story "To Room Nineteen". More specifically, this work aims to discuss the inflexibility of the social roles destined to women – the triad mother, wife and housewife – and how it can gradually lead them to mental instability. In order to do so, I will use theories of the feminist studies around the female madness, such as the works of Elaine Showalter, Sandra M. Gilbert and Susan Gubar. This essay also intends to search for possible escapes from these social roles, if there are any. Even though these two stories reflect the lives of women who lived around sixty years ago, the social roles destined to women, even if way more flexible nowadays, still find echoes and connections to the mentality of the 1950's and 1960's. Therefore, it is necessary to reflect upon these roles in order to go on deconstructing them.

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Tânia Cerqueira, “Where are you Kate?”: Trauma in Victoria Schwab’s *Monsters of Verity*”

After the United States of America are disbanded due to the unrest over the Vietnam war, supercities are born. In *Verity*, a fractured city since the “Phenomenon” took place, violent acts are transformed into physical monsters that hunt the humans in the dead of night. Kate Harker, the daughter of the man that runs North Verity, has lived in this world of violence and monsters for as long as she can remember. Physically and psychologically wounded after her mother’s death when she was only a child, Kate hides her vulnerability under rebellion. In this essay, I will explore Kate Harker’s trauma –how it affects her actions and identity. I will also discuss the part played by the new power structure that emerged, enforced by her father and the monsters that roam free, on it. Trauma is analyzed in light of some of some key concepts from Cathy Caruth’s literary trauma theory.

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What is the Meaning of this?!: Dismantling Traditional Discourse – JRAAS (Uporto)

Jéssica Moreira, “Re-imagining Eros and Thanatos: Self and Cultural Exchange in Philip Roth’s *Everyman*”

Departing from Baudrillard’s account on economic exchange and symbols, this paper’s aim is to show how Philip Roth’s *Everyman* can be regarded in terms of exchange – cultural instead of economic – between mainstream culture and Jewish subculture, and how death and sex play a symbolic part in these exchanges, representing, in themselves, cultural tendencies. By regarding the novel in terms of the paradigms between mainstream and Jewish culture, one can regard *Everyman* as a new form of discourse on traditional forms of reading the dynamic between Eros and Thanatos. These exchanges will be interpreted mainly as exchanges between Self and Other for, in the same way, Self defines itself through reference to what is Other, so these tendencies will be defined – or tried to be defined by the protagonist – as existing only insofar the Other opposes to it. Such attempt, ultimately results in failure – and disenchantment – of ascribing the Self through “badges of difference” and ends expropriating the protagonist out of his own body, centre of selfhood. What I intend to be proving is that the plot of *Everyman* can be read as the story of a man trying to escape historicity by trying to ascribe meaning through the utopic creation of a psychological theory/border of Otherness and differentiation just to realize it is inescapable, stressed by the many instances in which circularity annuls meaning and imposes time’s indifference towards human affairs.

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João Cachada, “Sad! The Architecture of Belief and Online Discourse”

In this paper, I will conduct an investigation on the specificities of online discourse in relation to “traditional” forms of discourse. To do so, I sketch a general theory of belief systems and how they are built. I will give examples in American culture and in contemporary American literature to validate this belief system structure. I will then focus on online discourse surrounding a recent crisis that took place on the Internet – namely, the Gamergate controversy – a crisis of discourse, online journalism and language – that began in August 2014. By comparing the discursive behaviours in literature and in the context of the Gamergate controversy I will attempt to pinpoint, or at least expand on, the ways in which online discourse behaves differently from traditional forms of discourse. This approach focuses on making clear the differences between the two modes of discourse to clarify what is specifically characteristic of online discourse. Understanding these specificities will hopefully help point the way for critical theory of discourse to adapt its principles in a way that allows for the effective analysis of new forms of discourse and discourse in the technological era.

João Cachada (jmcs.cachada@gmail.com) is a M.A. student, currently studying Anglo-American Studies at University of Porto's Faculty of Arts. Before that, I completed an undergraduate degree in Philosophy at the same Faculty. I have always been passionate about literature, and I have always been particularly fond of American literature. Recently I've taken an interest in studying the literary expression of the issues inherent to postmodernity: to name a few, the collapse of the idea of progress, the loss of structures of meaning, and feelings of disenfranchisement, “lightness of being” and disconnectedness from the world.

João Santos, “Reading Between the Lines: Is Albus Dumbledore an ‘Evil’ Character?”

Regarding the issue of ethics and the character of Albus Dumbledore in the Harry Potter series there has been a lot of questioning and doubt as to whether Dumbledore is truly an ethical character. Despite being one of the most beloved wizards in the series for his defence of Muggles, his tutoring of Harry and his immense magical prowess, some of his actions can be seen as slightly questionable at the very least. Dumbledore manipulates Snape through his heartfelt passion towards Lily, Harry's mother, and tells him his true intentions near the end of his life. Furthermore, Harry is also manipulated by Dumbledore, because in the Deathly Hallows, Harry learns that he is to sacrifice himself to Voldemort for the sake of the Greater Good (a concept with different

meanings when it comes to the almighty wizard) and Harry does so willingly in the end. Thirdly, although Dumbledore explains why he left Harry at the Dursleys all those years, Harry still suffered a lot at the hands of his uncle and aunt. This leads to a few questions regarding Dumbledore's cold-blooded choices, the main question being: was there not truly another way? With this paper I will be discussing the concept of goodness and ethics and I will be presenting some of the pros and cons of Dumbledore as a character and try to reach a conclusion regarding Dumbledore's true nature. Could he be good or bad? Or is there a grey area in which Dumbledore fits and which everyone can accept?

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Viviane Fontoura da Silva, "Between Here and There: Irishness, Wanderings, and a sort of Homecoming in Sinéad Morrissey's Poetry"

The term Parallax – the title of Sinéad Morrissey's award-winning poem collection – is defined as an "apparent displacement, or difference in the apparent position, of an object, caused by actual change (or difference) of position of the point of observation". Morrissey's body of work is characterised by elements of movement, transition and adjustment (Collins, 2015). Having been raised and earned her academic degrees in Ireland, she has travelled extensively and lived abroad – namely, in Japan, New Zealand and China – for long periods. Her travelling experiences are strongly reflected in her work, which features a marked visual element, mainly photography. Like other so-called "new Ulster poets", who speak from a post-Troubles point of view, Morrissey moves away from the most commonplace renditions of Belfast as a city traumatised by terror and violence, focusing on new concepts such as female empowerment and environmental consciousness. In this paper, I will examine Morrissey's unique perspective on the city of Belfast and how she portrays her sense of Irishness in her poems. To do so, I will make use of spatiality theories, mainly those formulated by Robert Tally Jr., and Bertrand Westphal's concept of geocriticism. My intention is to establish a connection between these theories and Morrissey's body of work, thus demonstrating how the city plays a major role in her poetic production.

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Open Panel
Texts / Intertexts

Maria Zulmeira Castanheira, “Os excêntricos filhos da ‘famosa Albion’: estereotipização do inglês na escrita humorística de Camilo Mariano Fróis”

No âmbito dos Estudos Anglo-Portugueses, domínio de investigação que se debruça sobre as relações históricas, literárias e culturais entre Portugal e a Grã-Bretanha, numa perspectiva interdisciplinar, têm-se multiplicado nas últimas décadas os estudos centrados nas percepções mútuas das duas nações, nos processos de construção da imagem do Outro nas letras portuguesas e britânicas e no modo como se configuram as representações de identidade nacional em termos de caracterização e estereotipização. Se a Escrita de Viagem se tem revelado um terreno particularmente fértil para este campo de pesquisa apoiada na metodologia e nos conceitos operativos da Imagologia, muitos outros géneros e modos literários se oferecem, evidentemente, ao investigador que trabalha nesta área. Para a presente comunicação foi seleccionado um conjunto de textos breves do escritor oitocentista Camilo Mariano Fróis (1836- ?), colaborador assíduo da imprensa periódica e uma voz que cultivou o estilo humorístico que, à época, tanto marcou o discurso sobre a velha aliada Inglaterra, simultaneamente elogioso e detractor. Far-se-á uma análise desses textos tendo em vista a forma como em todos eles a representação da figura do inglês assenta numa característica nacional essencialista que lhe é atribuída, a excentricidade, estereótipo cultural há muito cristalizado no imaginário colectivo português e que foi larga e jocosamente explorado nos jornais e revistas do nosso século XIX.

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Mariza Martins, “A cura dentro das montanhas e dos jardins: natureza em *Heidi* e *The Secret Garden*”

Privilegiando a Literatura Infantil como sendo pertinente para os Estudos Literários, este trabalho centrar-se-á numa das temáticas mais usadas nos textos dirigidos a crianças: a Natureza. Assim, será analisado o papel fundamental da Natureza enquanto Cura para as crianças em *Heidi* de Johanna Spyri (1881) e em *The Secret Garden* de Frances Hodgson Burnett (1911). Partindo de uma *close-reading* e através das personagens, serão identificados os problemas/doenças de que as crianças de ambas as obras padecem, tornando-se clara a necessidade de uma cura. Com esta finalidade, será

demonstrado como é que Heidi e Mary Lennox atuam como catalisadores de Cura, de que forma é que Clara Sesemann e Colin Craven representam as vítimas da doença e ainda como Peter e Dickon Sowerby são personificações da Natureza. Concluir-se-á de que forma a Natureza, o ar fresco e a boa alimentação são essenciais para a transformação das crianças de ambas as obras em análise.

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Maria Teresa Santos, “Rethinking the Crisis of Humanities Through Martha Nussbaum”

This paper discusses a carefully reasoned Martha Nussbaum's idea: the contemporary, massive and global educational crisis requires an alternative human development paradigm. She criticizes the goal that changes are taking currently: economic profit rather than the furtherance and strengthening of democratic institutions. Indeed, the economic vision is too narrow and unfair regarding the distributive benefits. However, educating for responsible democratic citizenship is not incompatible with economic growth. Martha Nussbaum proposes a balance between competence and cooperation. So, to support this competence and cooperation, a critical and creative thinking is needed as well as an empathic human relationship or a “narrative imagination”. How to do it and how to articulate education with global politics? First, it is necessary to outline curriculum reforms focused on the value of education in the humanities and art. Second, the educational paradigm of vulnerability must take place instead of the perfectibility one. These two challenging tasks, in order to provide a solution to the current acute asymmetries, are the inquisitive ground to open up and encourage discussion on the Philosophy of Education. One decisive question: how to relate the philosophy of education to the well-being of humanity?; another one, how to care about without falling into the empty or uncritical universalism?

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Katarzyna Pisarska, “Reversed Food Chains: Monstrosity, (Post)Humanity, and an Evolutionary Dystopia in the *Spider World* Novels”

Colin Wilson (1931-2013), philosopher, novelist and an “Angry Young Man” of British literature, is best known for his works on true crime, mystery and the paranormal. He is also the author of several science fiction novels, among them the cycle *The Spider World*. Set in a distant future, the cycle begins as a post-apocalyptic vision of Earth

governed by giant spiders where surviving humans are hunted, eaten or forced into slavery, and those who are allowed to live are subject to selective breeding and all forms of social surveillance. Gradually, however, this sinister depiction assumes a critical edge, as it shows the possibility of communication and inclusion between two distinct species in a world in which only the fittest stay alive. This paper analyses the manner in which the novels that make up *The Spider World* cycle challenge current conceptions of monstrosity and of what it means to be sentient/intelligent, moral and human through the depiction of a world in which evolution and adaptation have dictated a radical shift in the natural hierarchy, a shift which is emphatically represented through the reversal of a worldview that conventionally places humans at the top of the food chain. The paper accordingly interrogates the porousness of the boundaries separating the established notions of the human, the animal, the normative, the monstrous, etc.

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Danielle Ferreira Costa, “Tecnologia, relações e coações de gênero no romance *Conto da aia*, de Margaret Atwood”

Esta pesquisa parte da premissa que o romance *O conto da Aia*, de Margaret Atwood, configura-se como uma “tecnologia de gênero”, ressignificando as relações de gêneros em nossa sociedade e fazendo emergir coações estruturais que enclausuram os gêneros em um pensamento patriarcal e heterossexual. Por isso, investiga de que maneira as relações contemporâneas de gênero são estruturadas narrativamente, ou de forma alegórica, neste romance, e como essas alegorias buscam explicar as lutas quotidianas, individuais ou coletivas, que visam transformar ou conservar o que Pierre Bourdieu denominou de coações estruturais. Dentro desse caminho investigativo, serão utilizados como aporte teórico o conceito de tecnologia de gênero, de Teresa de Lauretis, de espaço social, de Pierre Bourdieu, e de relações de poder, de Michael Foucault. Ao final de tal investigação espera-se comprovar a hipótese de que o romance distópico de Margaret Atwood, ao se apresentar enquanto uma alegoria do Espaço Social que o gênero feminino ocupava em nossa sociedade, denuncia o poder simbólico do pensamento metafísico que desconsidera a mulher como um ser autônomo. Assim, além de contribuir para a desconstrução e reconstrução desse espaço tão opressor, a distopia de Margaret Atwood possibilita o surgimento de uma narrativa utópica.



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