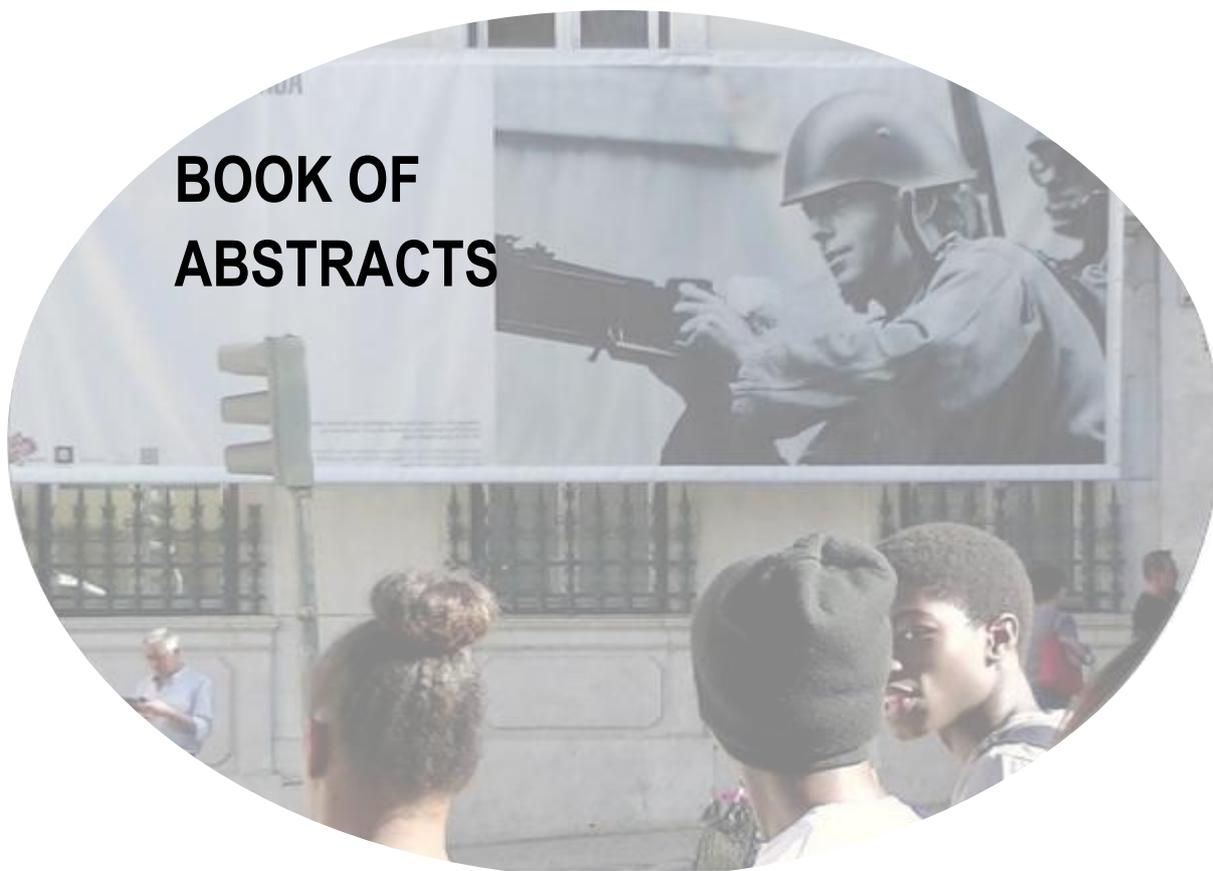


**VI International Conference of the Association of British and Irish Lusitanists  
(ABIL)  
7-8 September 2015  
University of Exeter**

**BOOK OF  
ABSTRACTS**



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## PLENARY LECTURES

**David Treece (King's College, London)**

**Loose tongues, speaking bodies, black noise: the politics and aesthetics of música negra in Brazil**

The lecture will explore the relationship between musical practice and the black experience in Brazil, and the challenges and implications of making the case for a black musical aesthetic in the context of Brazil's model of racial politics. It will question some key assumptions about the supposed correlation between "bodily" and "cerebral" functions and an imagined division of labour between the African and European sources of Brazilian musical culture. As an alternative, it will argue for thinking of black musical identity in terms of a dialectics of repetition, rupture and transformation, and through the phenomenon of integrated multi-disciplinary activity – the *pagode* or *mousike* of black music-making – which offers a counter-cultural tradition of resistance to the specialization characteristic of Western modernity.

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**Luís Bernardo Honwana**

**Português, língua de sonhar Moçambique?**

Há quem veja no futuro linguístico de Moçambique a reedição do modelo brasileiro, com o português ocupando tudo o espaço e as outras línguas sobrevivendo ou no isolamento das pequenas comunidades ou em funções socialmente residuais. Honwana rebate e defende que a história e a demografia não favorecem essa hipótese que, por outro lado, também não convém ao processo de construção nacional, embora o português seja, na realidade post colonial, a língua em que se articula o projecto político em Moçambique.

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**Anna Klobucka (University of Massachusetts Dartmouth)**

***Nova Sapho* and her kin: decadence and the politics of gender in Portuguese Modernism**

The largely forgotten novel *Nova Sapho* (1912), fictional debut of Visconde de Vila Moura (1877-1935), merits recovery from the oblivion to which it has been consigned in canonical Portuguese literary history for a variety of reasons, not least among them the unprecedented (and unmatched even through the following century of Lusophone writing) figure of its protagonist, Maria Peregrina, an intellectually and sexually assertive lesbian and poet of genius. This paper will focus in particular on what I claim is the covert relationship between Vila Moura's creation and female-gendered configurations of perversion and creativity in the Portuguese Modernist canon, with particular emphasis on Orpheu's Violante de Cysneiros, Mário de Sá-Carneiro's *Confissão de Lúcio*, and José de Almada Negreiros's *A Engomadeira*. Mapping this relationship will in turn allow me to reassess (in terms akin to those of Vincent Sherry's recent study, *Modernism and the Reinvention of Decadence*) the commonplace assertion distancing the aesthetics and politics of decadentism from the form and content of the Modernist rupture in the Portuguese context.

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## THEMATIC PANELS

### LUSOPHONE LITERATURES AND ENVIRONMENTAL CRITICISM

Patrícia Vieira, Georgetown University

Victor K. Mendes, University of Massachusetts Dartmouth

This panel aims to explore the relationship between literature and the environment in the Portuguese-speaking world. From the correlation between nature and poetry in the Medieval “cantigas,” through the bucolic verse of the Renaissance, all the way to the Romantic and post-Romantic nostalgia for a pristine natural or rural environment under threat in the wake of industrialization, Portuguese literature has frequently reflected on the connection between humans and the natural world. Similarly, Brazilian literature has, from its inception, been determined by the exuberance of South American nature, which contrasted sharply with European landscapes. Early Brazilian texts testify to the sense of wonder experienced by colonizers when faced with Brazilian fauna and flora. Brazilian Romanticism and, later, the Modernist movement, drew on nature as a source of inspiration to differentiate Brazilian literature and culture from European molds. African literatures written in Portuguese have also highlighted the distinctive natural features of the African Portuguese-speaking countries, as well as their inhabitants’ close connection to the land, as a means to distinguish their literary traditions from those of Portugal.

But nature has neither served merely as a setting for or a counterpart to literary endeavors, nor as a simple cultural marker separating colonizers and colonized. Writers have engaged directly with the environment in a myriad different ways. António Vieira’s “Sermão de Santo António aos Peixes,” Fernando Pessoa’s bucolic heteronym Alberto Caeiro, Clarice Lispector’s fascination with animals, Manuel de Barros’s engagement with plants, and Mia Couto’s depiction of a fuzzy frontier between humanity and animality are just some examples of how Portuguese-speaking writers conjured up representations of the natural world that blur the boundaries separating humans and nonhumans. These writers have incorporated nature in their texts not only to prompt social, political or philosophical reflections on human society but also as a way to learn from the specific mode of being of our “others.” What can the natural environment, animals and plants, teach us? How can we represent nature aesthetically? Does the environmental crisis suggest a crisis of imagination? And what does a nature-inflected writing look like? This panel reflects on some of these questions by focusing on plants, animals, and any other aspects of the environmental imagination.

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#### Papers:

**Victor K. Mendes (University of Massachusetts Dartmouth)**

#### **Modernist animals**

The renewal of interpretative practices in the humanities has included as one of its most effective components an effort to highlight and analyze the connection between human and nonhuman animals, at the same time offering a new critical reading of human-human relations (which had traditionally been of overwhelmingly dominant interest to interpreters, in literature as well as in life). This paper on “modernist animals” will aim to sketch out a possible critique of the ubiquitous and encompassing Western humanism, the dominant global form of anthropocentrism, and its

correlative subjectivity and language. In my reading of literary works mainly from the modernist period in Brazil and Portugal, special attention will be given to the interactions between human and nonhuman animals.

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**Patrícia Vieira (Georgetown University)**

**Fernando Pessoa's phytographia**

Fernando Pessoa's heteronymy has traditionally been understood as indicative of the author's subjective depth, of a limitless interiority that unfolds in a multiplicity of voices. Moving away from this model, I argue in this paper that heteronymy is best understood using a plant model: the heteronyms are an exteriorization of different poetic voices; they are a proliferation of surfaces without depth. I turn in particular to the poetry of Alberto Caeiro and of Ricardo Reis to describe Fernando Pessoa's phytographia, i.e., his plant-inflected writing.

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**IN MEMORY OF PROFESSOR R.C. WILLIS**

As a tribute to Professor R.C. Willis, Emeritus Professor of Portuguese at the University of Manchester, who passed away on April 18, 2014, this panel celebrates the life and work of our much missed colleague and friend. Clive Willis was a leading scholar well known for his work on the history, language and literature of Portugal, Brazil and Africa.

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**Papers:**

**Jaine Beswick (University of Southampton)**

**Sou madeirense embora pertença a esta ilha: multifaceted identities and multilingual interactions of the Madeiran Portuguese on Jersey, The Channel Islands**

Jersey is the largest island within the Channel Islands and has long been a focus of socioeconomic emigration. The Madeiran Portuguese started to arrive in the 1960s, initially as seasonal agricultural workers but more recently to work in service sectors with the advent of the tourist industry. This paper explores individual language experiences and attitudes by examining the relationship between heterogeneous identification practices and ideological positionings underpinning multilingual and multivocal discourse. We adopt a critical interactional sociolinguistic perspective by using a discrete set of personal narratives generated through semi-structured interviews. Observations of everyday interactions in the primary contexts of interest (trans-local workspaces and social spaces) confirm that linguistic skills acquire significant symbolic capital, even as a form of tacit knowledge. By problematizing age as the key social variable, we consider whether younger respondents are better empowered to use such skills for access to prestige sociolinguistic, sociocultural and socioeconomic networks outside those experienced by their older compatriots. Thus, we find that their mutable positioning as social actors across the boundary between the

receptor community and the Portuguese diaspora is starting to challenge ideologies within the group regarding the relationship between migrant language and identity, which engenders tensions between age groups.

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**Tom Earle (University of Oxford)**

**More interesting than they might seem: seventeenth-century translations into Latin of *Os Lusíadas***

The paper considers three translations into Latin of *Os Lusíadas* composed in the seventeenth century, two by Portuguese writers, and a fragment by Sir Richard Fanshawe, who also translated the whole poem into English. The most interesting of these versions is probably the first, composed by Tomé de Faria, Bishop of Targa, and published in Lisbon in 1622. It is interesting because it belongs to a period before Camões was universally considered to be a great author, and the bishop makes many changes to the original text, making it more heroic and less licentious. He makes his disapproval of Camões all the more obvious by never mentioning his name in any part of his book. Translations like that of Faria give comfort too to modern critics of the poem who also believe that Camões was not an unconditional supporter of Portuguese imperial endeavour, even if they may approach *Os Lusíadas* from a very different ideological perspective.

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**Stephen Parkinson (University of Oxford)**

**On the three pluperfect forms of modern Portuguese**

In 1972 Clive Willis presented a paper on 'The Legacy of the Latin Pluperfect Indicative Active' to the Association of Hispanists annual conference, in which he commented on the survival of three alternative forms of the pluperfect indicative (*fizera*, *tinha feito*, *havia feito*) and the lack of clear semantic or syntactic principles governing their use. This paper returns to the questions of that paper, reformulated using some more modern semantic and syntactic concepts, and attempts to provide the fine-grained stylistic analysis which at least one discussant suggested might provide solutions. It will complement Willis's broad brush survey of a large number of authors and texts with a detailed analysis of the syntax and semantics of the competing forms in the work of a single modern Brazilian author, and sampling of major online corpora. In semantic terms, a solution will be sought in the interplay of tense and aspect in the Portuguese verb system, and the inherent aspectual properties of verbs (their Aktionsart). Syntactically the use of the three forms will be linked to their occurrence in main or subordinate clauses, and their discourse functions.

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**Juliet Perkins (King's College, London)**

**Reforming/Deforming "Alma minha gentil": António José da Silva responds to Camões**

The eight serio-comic puppet operas written by António José da Silva (1705-1739) were published anonymously, whether as librettos at the time of first performance, or in the 1744 collection, *Theatro Comico Portuguez*. However, he was named as the author of two poems, published in compilations in 1736, which placed him in the company of Lisbon's literary notables and nearer to Court circles than his posthumous status as a crypto-Jew outsider would suggest. One of

these poems, a fulsome gloss in *oitavas* on Camões' sonnet, 'Alma minha gentil', expresses Portugal's grief at the death of D. Francisca Josefa, D. João V's sister, which occurred on 15 July 1736.

This paper will examine the poem's convergence with, and departure from, the sonnet. It will propose that, through the dense fog of outmoded *cultismo* and *conceptismo* (still the predictable fare at the literary academies, and in fact satirised by da Silva in his operas), one can glimpse a personal intertextual response to Camões' dissection of love, loss and grief.

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**Hilary Owen (University of Manchester)**

**Filming ethnographic Portugal: Miguel Gomes and the last taboo**

This paper will consider the ways in which Miguel Gomes' 2012 black and white film *Tabu* develops the interest in ethnographic cinema that was already central to his previous film *Aquele Querido Mês de Agosto* (2009). Ethnographic cinema and ethnofiction of various kinds have historically afforded a privileged terrain in Portugal for mapping out the shifting relationship between cinema and 'state of the nation'. I argue that *Tabu's* tendency to frame the Portuguese colonial system ethnographically in relation to the nostalgic Hollywood vision that dominates the film, invites us to index Portuguese coloniality contrapunctally in terms of its absence. I will argue that Gomes uses ethnographic cinema to fix an estranging gaze on Portugal in such a way as to 'subalternise' Portuguese imperialism as a 'silenced' rather than a 'silent' tradition in relation to the instantly recognisable fantasies of anglo-imperial Hollywood. In this context, I also explore how the highly performative and sexually ambiguous romantic melodrama that emerges in *Tabu* allows us to glimpse a second cinematic gaze that has been 'lost to history' offering the possibility of queering the hetero-patriarchal order of empire to suggest a further indexing of Portuguese absence.

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**TRANSLATING CULTURES**

The idea of 'Translating Cultures' has become increasingly useful in Modern Languages to describe and connect the multiple strands of our scholarly activities. The phrase declares its connection with Translation Studies, but 'Translating Cultures' also describes the activities of scholars interested in intercultural movements that include, but also extend beyond, linguistic translation, to embrace temporal and intermedial migrations, and cross-border movements, both literal and metaphorical. This diversity is exemplified in our papers, which range from analyses of cultures across borders within Europe and beyond, and engage with the disciplines of art, literature and Translation Studies.

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**Papers:**

**Maria Luísa Coelho (University of Reading)**

**Portuguese artists and writers in Britain (1950-1986): cultural networks and identities in transit**

This paper is illustrative of a wider research project focusing on Portuguese artists and writers who lived in London between 1950 (the decade in which the Calouste Gulbenkian Foundation began

attributing research grants to Portuguese artists to go abroad) and 1986 (the year Portugal formally joined the E.E.C), in order to assess how these engage with their Portuguese background and the British context they encounter. Through complementary examples (Paula Rego, Bartolomeu Cid dos Santos, Hélder Macedo and Alberto de Lacerda, among others), I will attempt to map this distinctive generation of Portuguese migrants, linked to specific ideological and political contexts (the colonial war, the dictatorship and the democratic revolution of 1974, as well as post-war British culture and its effects), which affected the role and opportunities granted to these diasporic subjects and had an impact on the way they felt and visually or literarily articulated their experiences. I will also discuss how this collaborative but loosely configured inter-artistic group established a network of relations between themselves and with British writers and artists living in London during the same period, thus highlighting post-war Britain, and in particular London, as a socio-geographical site for the reception of and engagement with different cultures.

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**Elisa Gomes da Torre (Universidade de Trás os Montes e Alto Douro)**  
**Uma residente acidental em Ponta Delgada (Açores) durante a Grande Guerra**

Em 1934, Marion Hartley, residindo no Lyceum Club de Londres, publica *Strangers in a Strange Land (Letters from the Azores, 1916-1919)*. Na senda da lembrança sobre os cem anos da Grande Guerra, considereei pertinente divulgar, em Portugal, esta obra, com a edição e tradução anotada para português. Trata-se de um testemunho descritivo, crítico e de grande envolvimento emocional da vida quotidiana nos Açores no período agitado da Guerra que, nos contornos locais, ganha uma feição quase revolucionária nos costumes e na economia quando os Estados Unidos estabelecem uma base naval em Ponta Delgada.

Marion Hartley supostamente iria passar somente uns meses na Ilha de S. Miguel, na viagem de regresso a Inglaterra, vinda de Nova Iorque onde permanecerá dois anos para tratar de assuntos judiciais relativos a propriedades. A impossibilidade de viajar, imposta pelas condições proibitivas após o endurecimento das relações internacionais na guerra por mar, obrigam-na a permanecer na Ilha até 1919, quando finalmente regressa a Inglaterra.

Nesta comunicação, é meu propósito abordar como esta inglesa, desconhecedora da língua portuguesa, cultivada e habituada à vida citadina de Londres e Nova Iorque, se ajusta, ou não, aos modos, hábitos e rotinas de uns ilhéus perdidos no meio do Oceano Atlântico.

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**Claudia Pazos Alonso (University of Oxford)**  
**Transatlantic travel and modernist transformations: António Pedro and Brazil**

A experiência brasileira de António Pedro (1909-1966), artista cosmopolita conhecido pela sua aposta nas dimensões experimentais da modernidade, foi seguramente um dos catalisadores para a sua obra-prima em prosa, *Apenas uma narrativa* (1942), texto frequentemente aproximado ao surrealismo francês. Esta comunicação propõe-se investigar o contacto em primeira mão que Pedro teve com o Brasil em 1941. Num primeiro momento, debruçar-nos-emos sobre material praticamente desconhecido: as entrevistas de Pedro, em jornais brasileiros e portugueses da época, duas resenhas críticas brasileiras (uma da autoria de Mário de Andrade, outra de António Cândido) e um trecho de Pedro dedicado a Jorge de Lima. Num segundo momento, procurar-se-á analisar alguns dos passos de *Apenas uma narrativa* que encenam um diálogo intertextual com

o modernismo brasileiro, com referências a Tarsila do Amaral, à antropofagia de Oswald de Andrade e, sobretudo, a *Macunaíma*, refletindo acerca da interlocução inovadora deste português cosmopolita com a vanguarda brasileira.

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**Liz Wren-Owens (Cardiff University)**

**Translating the self, translating Fascism: Lisbon as mediating space in Tabucchi and Mercier**

Translation and identity represent key thematics in the works of Antonio Tabucchi and Pascal Mercier. This paper examines the way that translation acquires a special significance for both writers in the space of Lisbon. It compares the way that translation becomes a transformative process for the protagonists of *Sostiene Pereira* (1994) and *Night Train to Lisbon* (2004), allowing them to re-make their sense of self. The paper suggests that in both texts, the act of producing a translation opens up the protagonists, in very different ways, to an engagement with Portugal's fascist past, and by extension, the wider European memory of fascism. It argues that whilst both writers examine the impact of translating texts in their other works, it is only when the translations are undertaken in Portuguese space that memories of the fascist past emerge, and only in Portuguese space that an attempt to re-make the self is successful.

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## GENERAL SESSION PAPERS

**Ana Bela Almeida (University of Liverpool)**

**The prodigal daughter: placing Adília Lopes in the canon of contemporary Portuguese poetry**

Despite decades of writing, and the publication of two separate editions of her collected works, the intelligent and often provocative poetry of Adília Lopes (Lisboa, 1960) has been generally perceived by critics as marginal to the mainstream of Portuguese literature. Nevertheless, the strong impact left by her writing in recent contemporary Portuguese art, expressed in artistic fields as diverse as literature, music, the plastic arts, theater and architecture, causes us to challenge this notion. In particular, Lopes's work finds echoes in other Portuguese poets such as Raquel Nobre Guerra, Teresa M. G. Jardim, or, more recently, Filipa Leal. Jardim's *Jogos Radicais* and Leal's *Adília Lopes* - both titles playfully alluding, respectively, to Lopes' books *Um Jogo Bastante Perigoso* and *Florbela Espanca Espanca* - not only parody the themes and figures of Lopes's poetry, but allow us to reassess her position within the wider literary system. This paper will stress the ambivalences in the reception of Lopes's work, and explore her uncanny position as a ghost-like figure, hovering between presence and absence, within the Portuguese literary canon.

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**David Bailey (University of Cambridge)**

**Eça de Queiroz, homoeroticism and kinship trouble**

Same-sex relations in the novels of Eça de Queirós have traditionally been approached in terms of friendship, with recent publications by Phillip Rothwell (on *A Cidade e as Serras*) and Anna Klobucka (on *O Crime*) among the first to discern a potential for homoeroticism to surface. However, most of his novels are yet to be studied in this light and the significance of same-sex desire in relation to the other momentous "queer" desire in Eça — incest — remains unexplored. My paper identifies a series of queer relations in Eça's novels whereby friends and "irmãos de armas" can be erotically charged. By exceeding the accepted definitions of friends, comrades and siblings through queer desires, Eça renders the language of kinship inadequate and exposes a fundamental instability in the foundations of patriarchy. We propose that weak paternity in Eça, the focus of Rothwell's study, is in part due to this indeterminacy in relationships that leaves the father's name unintelligible. This line of enquiry therefore productively brings together existing scholarship on paternity, homoeroticism and incest. By depicting the disastrous consequences of an inadequate kinship structure, Eça calls for a re-evaluation of the vocabulary and policing of desire.

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**Felipe Botelho Correa (King's College, London)**

**Lima Barreto's "inéditos": a methodology to uncover pseudonyms**

In this paper I will describe how it was possible to discover more than 160 hitherto unknown texts written by the Brazilian writer Lima Barreto (1881-1922) and published in periodicals between 1907 and 1922. I will also describe how this research has benefited from digitisation of Brazilian magazines and newspapers, and from recent digital humanities tools, enabling a more precise identification of the authorship of texts that have been neglected until now. The paper will then

discuss the novelty of these discoveries and to what extent they shed new light on the studies on Lima Barreto's works, which have been growing since the 1950s in Brazil and abroad.

The result of this project is a forthcoming book which will be published in Brazil by Penguin-Companhia das Letras.

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**Rosane Carneiro Ramos (King's College, London)**  
**Other legitimacies: the lyrical voice in Brazilian novels**

Contemporary Brazilian literature has been presenting new stylistic approaches to reality in general, principally in novels. Among them can be noticed the growing presence of lyricism. However these recent lyrical works cannot be compared within the historical lyricism in Brazilian literature, because the theme has never been properly considered in our literary historiography.

My research "Lyricism in Brazilian Novel" aims to address this subject in twentieth century and in the present. Its main objective is to investigate the approach of poetry to prose narrative in national literature. It proposes to verify if there is in fact a lyrical tendency in Brazilian literature, its principal characteristics; the authors who could be considered lyrical, and the relevance of their works to the development of this type of writing in Brazil; and, in a deeper perspective, it intends to analyze the social importance of the lyricism in prose as part of Brazilian cultural identity – as, for example, that notorious link between poetry and popular music in this culture.

Some renowned authors are seen under this new perspective, as Clarice Lispector, Raduan Nassar, Osman Lins and Hilda Hilst, being localized as references to lyrical writers of new generations, as Reni Adriano and Wesley Peres, for example.

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**Maria Inês Castro e Silva (Queen's University Belfast)**  
**War in the head, war in the city: war and city between António Lobo Antunes and João Salaviza**

This article explores a reflection on trauma voices in literature, particularly in the works by António Lobo Antunes, in confrontation with urban experiences in Portuguese Cinema with João Salaviza. We will work on the configuration of characters and their relationships with the city. Nowadays, who are these people who live in the city? How can we rethink the urban setting in Portuguese Cinema after the emergence of trauma speeches in literature?

New forms of inhabiting emerge in the cinematic production of the new generation of Portuguese filmmakers emphasizing the realm of discomfort, and the exile of those who are forced to survive in the city. The reconstruction of Portugal's image in art implies the awareness of a new Portuguese human map. This zone of discomfort is the main focus of interest of the latest generation of Portuguese filmmakers, particularly João Salaviza. Therefore, we intend to prove that Contemporary Portuguese Cinema explores the reconstruction of the Portuguese image, directing its attention to 'closed worlds'.

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**Margaret Anne Clarke (University of Portsmouth)**

**Eduardo Kac's Biopoetics: the interfaces between language, form and life**

This paper will offer some considerations on the poetic production of Eduardo Kac, born in Rio de Janeiro in 1962. Eduardo Kac's international standing over the past two decades has been principally based on his association with "transgenic art": an art form using genetic engineering to transfer synthetic genes into a biological organism, or exchanging DNA, or genetic codes between species to create unique living hybrids. It is now standard practice to include Kac's work in any discussion of the cultural aspect of biotech and life sciences: yet the considerable publicity generated by Kac's activities in this sphere has tended to obscure other aspects of Kac's wide-ranging and versatile trajectory, rooted in two fundamental dimensions: firstly, the poetics of digital and telecommunications systems, and their aesthetic, philosophical and social dimensions; and secondly, the "transition from the one-medium work of art to the intermedial and interlingual conglomerate" (Deac). In this, Kac's work can be traced back to the traditions of the Brazilian poetic and artistic avant garde in the twentieth and twenty-first centuries, whose poetics were participatory, performative and dialogical in nature, and which explore in many different media the material properties of language and the word, and the relation of the medium in which words are inscribed to the message they convey. Kac's continuing exploration and expansion of this tradition has led to the creation of many new poetic genres – over thirty alone named on his website, - including "biopoetics" which, as defined by Kac, represents a distinctive genre which falls within the broad paradigms outlined above. Biopoetics, as defined by Kac, integrates the linguistic and semiotic properties of living organisms with textual linguistic systems to create an interface combining the material and organic, an interface in which "language, form and life intersect" (Kac, "Biopoetry", 2013). To illustrate, I will present two representative works from this genre: "Erratum", a poem constructed as ecosystem, that is, a biological community of organisms interacting with their physical environment, and "Genesis", a mutating reproduction of a verse from the Biblical book of the same name, constructed with the informational codes of DNA within living organisms, which generate and evolve life itself.

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**Daniel da Silva (Columbia University)**

**Dissident folk: translating "Grândola, Vila Morena"**

Recent protests and manifestations in Portugal against austerity measures and the capitulation of the Portuguese government to the demands of the Eurozone troika have been marked by the re-emergence and performance of José Afonso's "Grândola, Vila Morena" (1971). Revered as the anthem of the Carnation Revolution, I will argue that the performance of Grândola was and is more than mere nostalgia or commemoration. I offer that Grândola emerges as a song of protest once more and indeed functioned as protest and resistance in 1974 through the invocation of saudade, both in its folkloric form as a cante alentejano and its lyrical content. The untranslatability of saudade allows a politically charged translation of Grândola beyond heritage and nostalgia, and rather as the performance of dissident and viable political propositions. I will work through interpretations of saudade offered in Barbara Cassin's Dictionary of Untranslatables (2014), some key texts of Alain Badiou (2012) and Mario Lazzarato (2012), as well as turn to performance theory to consider how Grândola translates as protest, not only by historical association with a past

revolution, but through its folkloric form and composition that resonate with saudade, producing through its performance a resistant political collective.

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**Ana Cláudia dos Santos São Bernardo (University of Minnesota Twin Cities)  
(De)formations of racial representation in Mia Couto's "Sydney Poitier na barbearia de Firipe Beruberu"**

*Cada Homem é uma Raça* (1990), by the Mozambican writer Mia Couto, challenges discourses of race or, as it may be, their silence, in a critical moment for Mozambique as a country recently freed from European colonialism. The short story "Sidney Poitier na Barbearia de Firipe Beruberu" depicts the political tension of the end of the colonial period, when other countries heavily supported groups involved in the civil war as a way to ensure their own interests. In Beruberu's barbershop, the presence of foreigners, whether real or imagined, generates deformed messages showing how the colonial power personified by PIDE conflicts with those who are in a subaltern position. The race relations that arise from the cultural and political spheres are one important aspect of this conflict between national identity and colonial agency. Therefore, I examine how race became part of these parallel worlds: the cultural and the political, the black and the white, the colonial and the postcolonial. Moving beyond, I show how this story can be seen as an example of the way in which race is experienced in the context of the Mozambican independence process and the difficulties in broaching the subject for those implicated in it.

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**Sally Faulkner (University of Exeter)  
The cinema of a cinephile**

This paper explores the intertwining of questions of Portuguese national cinema and transnational cinemas in the work of Miguel Gomes, questioning the 'legitimacy' of each approach in connection with the conference theme. Taking into account recent iterations of the now long-running debates around the transnational in Film Studies, especially investigations of 'Europeanness' (Harrod, Liz and Timoshkina 2015) and 'vernacular cosmopolitanism' (Bergfelder 2012), the paper will argue that cinephilia, especially in Thomas Elsaesser's analysis of the term (2005), offers the most suggestive framework in which to locate Gomes's work. Cinephilia defines, first, the director's own deployment of what has been termed elsewhere 'strategic auteurism' (Labanyi and Pavolvic 2013) through his appeal to a cine-literature audience. It defines, second, the distribution and exhibition of Gomes's work on a cinephile festival circuit. Most suggestively, and most originally, cinephilia describes the knowingly self-referential and disarmingly witty approach of Gomes and his team to film creation, which I will analyse with particular reference to the award-winning 2012 feature *Tabu*. Considering these three manifestations of cinephilia together, what emerges is not only Gomes's original contribution to contemporary world cinema, but also a new approach to the questions of postmodern self-reflexivity and intertextuality.

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**David Frier (University of Leeds)**

**The madwoman on the hillside: exclusion and neglect in two novels by Camilo**

In this paper I intend to explore two novels written by Camilo in 1867, *A Doida do Candal* and *A Bruxa de Monte Córdova*. The titles of both works evoke a woman who has been excluded from mainstream society as an outcast. What is surprising is that in each case the female character in question, far from being the main protagonist of the work, is almost an afterthought to plots which reflect instead on the dynastic disputes of the early twentieth century and the empty, materialist values which are so often satirised by the author. Through this paper I intend to examine what it is which holds these novels together and the ways in which the problematic female figure could be understood in that context.

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**Anneliese Hatton (University of Nottingham)**

**'The power of the feminine? Valter Hugo Mãe's representation of women in *O remorso de Baltazar Serapião*'**

In his most famous novel, which won the José Saramago prize in 2006, Hugo Mãe transports the reader to medieval Portugal to address questions of power and agency that still affect Portugal today through the use of historiographical metafiction. The novel follows Baltazar Serapião and his relationship with Ermelinda, and is superficially a graphically violent portrayal of traditional masculine domination. However, his brutal actions are apparently a result of both his jealousy over Ermelinda and his inability to overcome the class-based feudal system. Therefore Hugo Mãe is questioning the infallibility of the supremacy of the masculine because it appears as if he is incapable of controlling his own actions. This paper will examine how female characters are portrayed in the novel and what this representation means in terms of female subalternity; whether they did have any agency in the medieval Portugal portrayed by Hugo Mãe and what this symbolises in terms of contemporary Portugal. It will also examine Hugo Mãe's interpretation of the Portuguese power structure, and whether he considers gender or class to be more influential in the construction of its hierarchy.

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**Tori Holmes (Queen's University Belfast)**

**The texts and practices of digital documentary circulation in Rio de Janeiro: giving visibility to urban change**

This paper will explore how digital technologies are being used to circulate documentary material, understood broadly, which draws attention to tensions around urban change and models of urban development in the city of Rio de Janeiro as it prepares to host the 2016 Olympic Games. Alongside other circulatory practices involving face-to-face encounters, social media platforms are being employed in Brazil to facilitate new modes of funding, production, and exhibition of audiovisual material in what George Yúdice has termed the field of 'peripheral audiovisual production'. Such platforms also provide a space for networking and interaction with documentary audiences/users, linked to activism about broader social issues. With reference to specific films, projects and collectives, and drawing on fieldwork, the paper will examine the effort

invested in achieving the visibility of documentary material and the issues it covers, and consider the resulting circulatory trajectories of both the documentary material and the digital content generated around it.

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**Gustavo Infante (University of Bristol)**

**Illegitimate bodies in times of revolution: confronting selves in Orlando da Costa**

John Kelleher reminds us that theatre speaks for us and of us, thus representing us. Bearing this idea in mind, we shall focus our attention on “Sem flores nem coroas” and “A como estão os cravos hoje?”. With these dramatic texts, Goan writer Orlando da Costa brought onstage two important moments of Portuguese history in the 20th century: the last breath of the Estado Português da Índia in 1961 and the 25 April 1974 revolution. Soldiers are present, but the dichotomy lies on their stage visibility. Apart from exploring this idea, we will look at the way characters confront each other and the audience with the places of their ‘belonging’, reaffirming the often unbearable (il)legitimacies of being.

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**Eleanor Katherine Jones (University of Manchester)**

**Death in the depths: the Atlantic Ocean in the Portuguese imperial imaginary**

Hemmed in on two sides by the expansive reaches of the Atlantic Ocean, it is perhaps no surprise that the Portuguese metropole long defined its sense of self by its power to bridge those depths, to venture beyond the horizon in pursuit of the new. The key texts of early Portuguese expansionism make this self-perception clear. Yet latent within these narratives of conquest and genesis is a profound sense of horror and dread attached to the Atlantic’s embodiment of death, nothingness, and primordial chaos. This ingrained terror came to shape not only imaginings of the Atlantic itself, but also Portuguese imperial perceptions of the lands and peoples that lay beyond it.

This paper seeks to identify the starting points for further research into the triangulation of death, the Atlantic, and the African continent underlying the development of Portuguese imperial thought. Drawing on early Portuguese expansionist writings and postcolonial theorisations of death in the constitution of the colonised body, the paper will explore this discursive matrix as the touchstone for the legitimisation of Portugal’s imperial presence in Africa — and the delegitimisation of African lives on its flipside.

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**José Lingna Nafafé (University of Bristol)**

**Three continents, one voice: Lourenço Mendonça da Silva, an early Lusophone African abolitionist in seventeenth-century Portugal**

The conventional narrative of slavery and its abolition tend to give us figures such as that of Wilberforce, Thomas Buxton, David Livingstone, Olaudah Equiano, etc. associated with abolitionist movement in Europe and the Americas.

This paper is an attempt to recover the earlier, if not the first Luso-African debate on the abolition of slavery. It focuses on the non-violent anti-slavery protest that was taken to the very heart of 17th-century Catholic Christendom, by Lourenço Mendonça da Silva, a leading proponent of the abolition

of slavery in Portugal, Africa (Congo) and the Americas (Brazil). Mendonça was arguing from a perspective of divine and natural law, contending that the institution of Atlantic slavery was based on profit rather than legitimised by divine word or human reason. Contending that the matter of the colour of a person's skin was purely an accident of nature. The paper argues that Mendonça tried to move beyond the traditionally simplistic binaries of Black and White to focus instead the difficulties of Negroes, freemen and slaves, who resided within the socio-political and economic context of the time.

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**Maria Manuela Moreira Gens (Universidade do Porto)**  
**Revising Brazil's history in "Visitação" by António Franco Alexandre**

My paper aims to illustrate how António Franco Alexandre's poetry, which is often perceived as deprived of meaning, can actually convey a wide range of meanings. For example, in a long poem called "Visitação", based on an actual tour by the Portuguese poet to and through Brazil, one is left with a sense of unease whilst reading the poem. However, the allusions found in its fragments offer the possibility of engaging in a reading which puts together the pieces, thus enabling the reader to build a story that subverts the history of Brazil, as narrated by the Portuguese. Hence, the reader embarks on a journey which unveils the history of Brazil's colonization, by foregrounding the plight of the people who suffered at the hands of the colonizer. Furthermore, the speaker pays tribute to Brazilian literature and language variety. As a matter of fact, the originality of this poem lies in reading Brazil's history through the lens of postcolonial studies, despite its authorial voice being located in the space of the former colonial power.

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**Simon Park (University of Oxford)**  
**Diogo Bernardes: the making and breaking of a literary reputation**

Today, you would be hard-pressed to find a general reader familiar even with the name of Diogo Bernardes: he has become a literary nobody. But in the sixteenth century, this was far from the case. Bernardes was the first Portuguese lyric poet to print his work during his lifetime in Portugal; his poetry circulated widely in manuscript miscellanies at the time; and celebrated writers (from both Spain and Portugal) sung enthusiastic praise of his sweet and melancholy verse. What has happened, then, to Bernardes's literary standing over the last four centuries? Did Bernardes simply slip from the canon because of the fickleness of literary fashion? Or, was he summarily shoved from the canon by a nationalist literary discourse intent on crowning Camões as the prince of all Portuguese poets? Building on new archival evidence about the early reception of Bernardes, this paper will explore how this poet faded from view at a time when Camões was beginning to have his reputation chiseled into the monument it is today. It will consider both the accidents of history and the intentions of specific agents in the making and breaking of Bernardes's literary reputation, offering a case study in the analysis of canon formation in Portugal during the Early Modern period.

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**Gui Perdigão (University of Oxford)**

**O corno lusófono: the betrayed husband and the curious wife in works of Eça de Queiroz and Nelson Rodrigues'**

This paper will propose a comparative analysis of Eça de Queirós' second novel *O Primo Basílio* (1878) and Nelson Rodrigues' short story 'Uma Senhora Honesta' (1956), having Daniel Filho's 2007 film adaptation of *Basílio* as a starting point. The film transposes the original 19th century Portuguese text to Brazil in the 1950's, a setting that is evocative of Rodrigues' work in terms of both aesthetics and subject matter. The connection prompted by Filho's reworking of Eça is advanced by this article, which, through close reading of novel and short story, argues that whilst there are obvious parallels between the two, they differ drastically in their representations of gender.

Existing criticism has exhaustively compared *Basílio* to its contemporaries (*Madame Bovary*, *Effi Briest*, *La Regenta*), often highlighting the flaws in Eça's female protagonist's nature. Rather than judging Luísa's morals, this article will question the agency exercised by the central characters in Queirós' and Rodrigues' work in order to assess what resonance the models made popular in mid-late 1800's Europe had, a century later, in Brazil.

Particular attention shall be drawn to the commonly forgotten male counterparts to the adulteresses: this paper argues that only careful consideration of the husbands' roles in both narratives allows for a comprehensive understanding of the authors' diverging gender politics.

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**Teresa Pinto Coelho (Universidade Nova de Lisboa/ Instituto the História Contemporânea)**  
**A "Victorian" in late nineteenth century England: Prince Henry the Navigator**

In 1894, *Prince Henry the Navigator*, a biography by Charles Raymond Beazley, was published in England. Some years later, together with Edgar Prestage, one of the most important lusophiles, Beazley translated Zurara's *Crónica do Descobrimento e Conquista da Guiné*, an account of Portuguese exploration of Western Africa between 1434 and 1447. The translation was published by the prestigious Hakluyt Society in two volumes - one in 1896, the other in 1898 – as *The Chronicle of Discovery and Conquest of Guinea*. Such works were not ingenuous. If for the Portuguese Beazley's biography qualified as part of a series of Portuguese publications commemorating the V Centenary of the Prince's birth, the same portrait was also significant for British readers.

In this paper it will be seen in what way the image of Prince Henry that was propagated by Beazley might have interested late nineteenth-century Victorian readers. As will be argued, drawing both on Zurara's *Crónica da Guiné and Crónica da Tomada de Ceuta*, Beazley appropriates the Navigator and transforms him into the perfect, idealized hero of the Victorian imperial pantheon, an image perpetuated in British historiography the exception being Peter Russell's biography of the so-called 'Navigator' published in year 2000.

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**Paulo Pires Pepe (University of Nottingham)**  
**Deconstructing the gendered body in António Variações**

Across time, religious, secular and political institutions have continued to control our bodies and codified gender, sexuality and sexual acts that lie outside the heteronormative world. Performances,

dance and even music have been examined in comparable ways by these power institutions and its inner appeal. Taking particular religious and political constraints into account, the aim of this paper is to explore the political functions assigned to queer performances in Portugal post-dictatorial context, particularly the case of António Variações.

António Variações was a queer singer that gained attention for his eccentric look and for his musical style which combined several styles of music like fado, pop, rock. This paper will focus on how Variações's body and performances subverted Salazar's regime ideology and celebrated a queer identity, during the Portuguese transition from dictatorship to democracy. Variações used his 'queer sensibilities' to deviate from the prescribed norms and to deconstruct conceptions surrounding masculinities. Furthermore, this paper will also address how these performers use queer identities as a symbol of subversion that crosses 'normativities' of the Portuguese society that Salazar institutionalized through his regime. Queer identities are used throughout these performances as a way to represent the necessities in commemorating subversion and deconstructing the normative power.

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**Carmen Ramos Villar (University of Sheffield)**

**A life framed: Serafim Alves de Carvalho's *Emigrar...Emigrar: As Contas do Meu Rosário* (1986)**

Taking as an example a text about the life of the Portuguese emigrant Serafim Alves de Carvalho, this paper aims to look at the uses placed within a particular text. Published in Portugal, by the Secretariat of Emigration, under the "Portugueses de Longe Escrevem" series, Carvalho's text seems to emerge at a particular context in Portuguese politics. However, academic attention to this text is couched within the prism of the identity politics of the Portuguese American community, considered a silent minority within the United States. The focus of my paper is to see what happens after someone gives their account over to someone else. I will see how Carvalho's ghost-writer, Rui de Castro, crafted Carvalho's self; then I will look at the effect of the interplay of the text and the photographs; and, finally, how the publishing aims have affected the production of Carvalho's textual self.

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**Ana Reimão (University of Liverpool)**

***As Novas Cartas Portuguesas, o Caderno de Memórias Coloniais e a consciência do amor***

Nas palavras de Maria de Lourdes Pintasilgo no 'Prefácio' das *Novas Cartas Portuguesas*, o amor apesar da sua 'fundamental ambiguidade', 'surge como resposta (...) a uma consciência de situação de oprimida'. Ao produzir um discurso sobre o amor as três Marias estão a produzir uma expectativa de mudança na prática e na consciência do amor. A produção desse discurso serve para afirmar e quebrar a opressão perpetuada nas práticas sociais, no mundo do trabalho, nas relações homem-mulher. Mas quais são as consequências desse discurso e, em particular, o seu impacto na literatura portuguesa contemporânea?

Numa primeira tentativa de responder a esta questão, proponho uma análise do *Caderno de Memórias Coloniais*, de Isabela Figueiredo à procura dos vestígios dessa expectativa agora talvez concretizada. Escrito quase 40 anos depois das *Novas Cartas Portuguesas* e narrado no feminino, o *Caderno* conta a vivência da descolonização em Moçambique e o *retorno* a Portugal. Mais do que isso, descreve a relação tensa e fundamentalmente oprimida da narradora com o seu meio social,

familiar e político. Que estratégias se vislumbram no texto para lidar com a opressão e que papel tem o amor neste contexto?

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**Sandra Rellier (University of Minnesota)**  
**The fragmented body in *Chocolat* and *Tabu***

This paper intends to revisit Homi Bhabha's idea of the fixed colonial stereotype using cinematographic representations that use female points of views as subjects. One can say that this fixity still has authority in defining the "black other" (Bhabha) as well as the "female other", where the latter is objectified through the masculine gaze (Laura Mulvey). This paper intends to show how the films *Chocolat* and *Tabu*, respectively directed by Claire Denis and Miguel Gomes, fragment the fixed colonial gaze in relation to the 'negro' and the 'woman'. For this, one needs to go back in time and take into account Susan Hayward's questions: "Which post-colonial? Which type of post-colonial?" which makes one think about the colonial plurality and the possibility of a hidden transcendence of the social norm within the colonial discourse. This paper, using the post-colonial body, will show that both films revisit the non-masculine side of Bhabha's "black other" and Mulvey's "female other". The subject is transformed and illuminates through the hidden as well as the unspoken of the colonial discourse. In the end, the silenced body of the colonial discourse talks through the fragmented memory of the post-colonial body.

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**Maria Margarida Rendeiro (Lusíada University of Lisbon / CLIPIS)**  
**Memory and myth in *Anatomia dos Mártires* by João Tordo**

*Anatomia dos Mártires* (2011) is authored by João Tordo who was born in 1975. This novel raises the question of the making of the myth of Catarina Eufémia, a young peasant who was shot during a strike of peasants in the Alentejo in 1954. Her death was a symbol of peasantry resistance against the brutal oppression of the Estado Novo. The fact that it was written by someone who was only born after the Revolution is significant because the process of writing involves a different degree of engagement. This does not mean that this writing becomes less committed. Nevertheless, the narrative is woven through a process of deconstruction which required a distance enhanced by the fact that its author did not live through the years of the Regime. This novel contributes to a present-day debate on the significance of the figures and action that has become known as the victory of the opposition over the Estado Novo. It is part of a recently published corpus of novels written by writers of different ages and background, and, consequently, with various degrees of experience in the late period of the Regime and the aftermath of the Revolution.

Tordo has mentioned that the fact that his generation has no memory is crucial because it influences the way his generation thinks. Stuart Hall (1987) defined present-day identity as one resulting from various representations and cultural systems historically defined. This paper suggests that the Portuguese identity emerges from tensions between the deconstruction of memories transmitted from generations and the functional relevance of myths.

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**Raquel Ribeiro (University of Edinburgh)**

**Writing (from) the Angolan "South": Angola-Brazil-Europe in the ethno-poetic journeys of Ruy Duarte de Carvalho**

Poet, anthropologist, film director, fiction writer, the Portuguese-born Angolan Ruy Duarte de Carvalho (1941-2010) was one of the few writers in Portuguese that established a de facto cultural and epistemological triangle between Europe, Africa and the Americas. His writings and films echo a search for an "Other" in the mirror in which he always projected himself. His "ethno-poetry" (as he calls it) "travels" between genres – his fiction mimics his journeys which, in turn, are revealed in the films, as we witness in *A Câmara, a Escrita e a Coisa Dita* (2008). Moreover, his work embodies what could be today defined as a "Lusophone" epistemology, a nomadic trans-Atlantic space of un-belonging. If writing from a white-man and European-eyed perspective always put him in a "Northern" position of power, Ruy Duarte de Carvalho managed to invert the (post)colonial map by writing from-and-with the South. His work in the Namibe desert, in southern Angola, portrayed in *Vou Lá Visitar Pastores* (1999), reflects an "anthropology of borderlands" (Marc Augé) essential to understand contemporary concepts of border, belonging, tradition and alterity. This article will thus address some of Ruy Duarte de Carvalho's works (fiction, poetry and essay) in the light of a post-colonial thinking which re-centers the gaze from the South (Boaventura de Sousa Santos) therefore questioning (in the Portuguese-speaking world) an official reading of the Angolan nation.

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**Hazel Robins (University of Cambridge)**

**Allegory and stereotype in the dialogic reconstructions of national identity in Almeida Garrett and Júlio Dinis**

Allegory, viewed through either the prism of Doris Sommer's 'foundational fictions' or through that of Walter Benjamin's 'ruins' and Paul de Man's 'incommensurable differences', can be seen as constructive or destructive of identity. Sommer sees allegory's different levels in a dialectical interweaving. I will argue that this constructive potential of allegory can interweave with its 'ruins' to engage our active and critical interest in the resolutions of conflicts allegorically represented. The problematics of allegory and stereotype can be engaged to (re-)construct the imagining of a nation whose traditional identitarian basis is challenged.

In exploring this idea, I will examine Almeida Garret and Júlio Dinis' use of allegory in their novels' renegotiation of national identity during the upheavals of the nineteenth century, focussing on their presentation of Anglo-Portuguese relations in *Viagens na Minha Terra* and *Uma Família Inglesa*. I will explore both the differences and the surprisingly numerous similarities between the functioning of allegory in these very different novels: the experimental and famously 'despropositado' *Viagens*, and *Família*, with its predictable and cor-de-rosa dénouement.

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**Lucia Sá (University of Manchester)**

**Of Alices and Antonias: women and urban space on Brazilian Television**

This paper will compare how two recent television series, *Antonia* (2006 and 2007) and *Alice* (2008) portray young women protagonists trying to find success in the city of São Paulo. It will try to answer the following questions: what kind of city emerges from the episodes in the two series? What does it take for a young woman to succeed in São Paulo, according to each series? How do class and race feature in the depiction of São Paulo given by each series?

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**Denise Saive (University of Antwerp)**

**Directing "O Desejado". Allegorizing masculinity and violence in Canto IX of *Os Lusíadas***

When the first Portuguese conquest of Ceuta is recounted in the epic *Os Lusíadas* Luís Vaz de Camões employs ancient mythology to narrate the event that took place 250 years earlier. Camões links the passage of ships through the strait of Gibraltar with the sea goddess Tethys: "Eis mil nadantes aves pelo argento / Da furiosa Tethys inquieta / Abrindo as pandas asas vão ao vento" (IV. 49) Throughout the poem the Greek goddess has a dual function of promoting marriage and forecasting imperial rule. While Venus helps the Portuguese, Tethys seems to block the voyage until the Portuguese reach the Ilha dos Amores. She appears in the poem when references are made about marriage and about empire, which indicates that these were two important issues at the time. However, at times Tethys can also be critical of certain imperial vices.

In this paper I argue that the intermingling of history and mythology as done by Camões is original, and that the mythological parts of the poem are not solely a Classical inheritance but rather tropes that allow Camões to explore topics that relate to gender and sexuality, and that may diverge from the imperial discourse that is present in the poem as well. It is important to note that *Os Lusíadas* was written post factum, about 50 years after the Portuguese discovered the sea route to India and that therefore the author disposes of hindsight. Camões was born around 1524 and grew up in a society that had changed significantly due to the Discoveries. However, during his lifetime, the overseas empire was threatened by both internal and external factors.

The poet's disquiet about the course of the nation results in a rhetorical appeal to renew Portuguese glory. Hence, this paper focuses on those passages in which the poet addresses his didactic rhetoric to dedicatee Sebastião since they are significant and illustrate much about the time period of Camões. Key is the Isle of Love episode wherein not only Tethys but also other mythological figures such as the nymphs urge Sebastião to marry and to give an impulse to imperialism. Yet, at the same time the episode reveals the anxiety of the poet that is channeled through the allegories of Actaeon, Cupid and Fama, who criticize and warn the young king about his mismanagement of the nation as well as his love life. Their appearance in canto IX indicates how the poet worried about the masculinity of the king and the future of Portugal.

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**Emanuelle Santos (University of Warwick)**

**The postcolonial state in the contemporary literatures of Portuguese-speaking Africa**

The role of nationalism as a revolutionary force was paramount to the achievement of political independence of Angola, Cape Verde, Guinea Bissau, Mozambique and São Tomé e Príncipe. In these countries nationalism was, simultaneously, the political and military face of an anticolonial thought struggling for liberation of alien domination, while also being the promise of a deep and social transformation aiming at the end of a mode of production based on the exploitation of man by man; reason by which it has been celebrated in poetry, prose and critique. However, as some of the recent literary works of Portuguese-speaking Africa seem to highlight, the four decades that separate us from the declaration of these country's independences allow for an interesting retrospective of the aftermath of their revolutionary nationalisms. This paper, therefore, draws its comparative study from some of these works, focusing on contemporary literary representations of the postcolonial nation in the aftermath of nationalism.

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**Ana Claudia Suriani da Silva (University College London)**

**The Brazilian elegiac novel: *Dom Casmurro*, *São Bernardo* and *A Hora da Estrela***

The objective of this paper is to investigate to which extent we can consider *Dom Casmurro*, *São Bernardo* and *A Hora da Estrela* as elegiac romances (Bruffee, 1983). The elegiac romance appeared first in the early fiction of Joseph Conrad and was subsequently developed by a number of major writers influenced by Conrad, including Nabokov and Fitzgerald. This paper will present the main characteristics of the elegiac romance and compare the three Brazilian novels to *Lord Jim* and *The Great Gatsby* in order to highlight what makes the relationship between narrator and hero in each text unique.

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**Maria Tavares (Queen's University Belfast)**

**New women with clear heads: pitfalls of the revolution in Licínio Azevedo's *Virgin Margarida***

This paper sets out to provide a close reading of Licínio Azevedo's 2012 movie entitled *Virgin Margarida*, bringing into analysis the construction of the Mozambican nation immediately after independence. It will attempt to show how by going back to this very particular moment of recent Mozambican history, Azevedo not only examines the utopian ideal of Mozambican nation that was being attempted at the time, revealing its tendency to exile rather than integration, but also sheds light over one of the most controversial and hardly ever explored socio-political programs of Frelimo: the re-education camps.

Drawing on the cinematic representation of memory, identity construction, exile, gender and history in the 2012 movie and on Edward Said's reflections on exile, this paper will attempt to demonstrate that in *Virgin Margarida* the construction of a nation is performed via exclusion: i.e. the reconstruction of the urban space as a reflex of the modern nation is made through the construction of a place of exclusion - the reeducation camps -, where all of those who do not incorporate the

"Homem Novo/Mulher Nova" model would learn how to do so, in order to have a place in the society that Frelimo was eager to create.

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**Tecia Stefana Vailati (Leiden University)**

**Ilegitimidade e ausência na formação literária brasileira: os casos de Sousândrade, Qorpo Santo e Luiz Gama**

A historiografia literária brasileira do século XIX, através de um programa nacionalista, definiu e fundou a literatura brasileira "oficial". Politicamente, ela construiu e instituiu não somente a categoria *literatura brasileira*, mas também o que deveria ser visível e o que deveria permanecer invisível, o legítimo e o ilegítimo, o que deveria ser dito, lido e sentido, reorganizando assim todo o campo da literatura como experiência racional e sensível. Considerando três significativos autores do período, Sousândrade (1833-1902), Qorpo Santo (1829-1883) e Luiz Gama (1930-1982), ausentes da historiografia literária brasileira do século XIX e cujas obras só vieram a acesso do público no século XX, esse paper procura estabelecer bases para a análise da ausência enquanto categoria política. Este trabalho não pretende focar nos motivos de exclusões dos autores e obras, mas sim investigar como a ausência dos textos ilegítimos se articula politicamente dentro do horizonte da experiência literária de um momento histórico e intelectual considerado por muitos como fundador da crítica e da historiografia literária brasileira.

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**Simão Valente (University of Oxford)**

***Who killed D. Juan? A Pessoa murder mystery***

Fernando Pessoa's detective stories have yet to be the object of due critical attention. Written in Portuguese and English, they were published for the first time in 2008 and 2012 respectively, in the collections *Quaresma*, *Decifrador* and *Tales of a Reasoner*. The first set features detective Abílio Quaresma, a Portuguese Sherlock solving crimes in Lisbon during the First Portuguese Republic. One of these stories, "Tale X/A Morte de D. João" focuses on a character who fought in the Great War and is, arguably, one of the first representations of the effects of shell shock in Portuguese literature. By analyzing the role this condition has in shaping said character's actions, in the context of the strict plot necessities of a traditional 1920s detective story, a new level of political engagement by Pessoa emerges. Furthermore, the story being a retelling of the D. Juan myth, gender issues become essential to understand the shortcomings and caveats of Pessoa's critique of militarism.

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**Isa Margarida Vitória Severino (Instituto Politécnico da Guarda)**

**A subversão do corpo em Florbela Espanca**

No âmbito do congresso – De/formations: Illegitimate bodies, texts and tongues –, é nosso objetivo analisar a representação do corpo na obra poética de Florbela Espanca. Com efeito, a autora detém uma noção particular do seu corpo e através dele alcança uma escrita *sui generis*, uma voz muito própria e inclusive transgressora. Efetivamente, a sua poética assenta, em certa medida, na consciência do seu corpo, um corpo que infringe regras instituídas; que se insurge e revela, que grita e que irrompe no texto com uma força inusual, expressando um desejo incomum ao mesmo tempo

que cede voz a um grito feminino, precursor de outros gritos, de outras vozes, noutros tempos e em outros corpos. Assim, pretendemos perceber através da representação (i)legítima do corpo, atendendo ao contexto da época, o papel que a autora reclama para a mulher - um papel que contraria o paradigma instituído, subvertendo as regras e encetando um "um jogo que (...) se revela em certos aspectos como jogo de poder feminino" (Magalhães, 1995: 219), e um meio de atribuir voz às causas e direitos da mulher.

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**Claire Williams (University of Oxford)**

**Neither here nor there: unsettling encounters in Paulo Scott's *Habitante Irreal***

The encounter between autochthonous tribes and the Portuguese sailors who "discovered" them is usually considered to be the founding moment of the Brazilian nation. Five hundred years later, after encounters between more tribes and races, through immigration (forced and voluntary), indigenous people are practically invisible in contemporary Brazil. Not surprisingly, then, there are almost no literary manifestations of "native" peoples in the country's recent literature. And yet, to foreigners, "Indians" are the epitome of Brazil's exoticism.

Paulo Scott's *Habitante Irreal* (2012), recently translated as *Nowhere People*, breaks the mould by creating indigenous protagonists attempting to survive in the urban jungle, alongside other characters well outside their comfort zones, unsettling the reader too. Complex and challenging in form as well as content, this novel seems deal head on with one of Brazil's darkest problems. This paper will consider how it engages knowingly with Brazilian culture and identity, from the Indianist novels of the late nineteenth century to the films of the twenty-first century, and the consequences of these intertextual references.

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