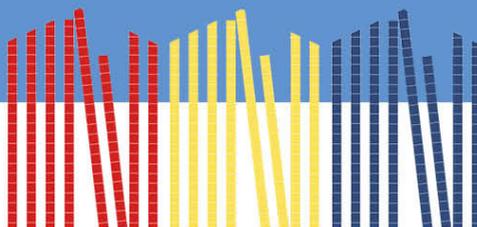


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Department
of Languages
and Cultures
University
of Aveiro

41ST APEAA MEETING

**PROGRAMME
&
BOOK OF
ABSTRACTS**



<https://videoconf-colibri.zoom.us/j/84747709397?pwd=TENqNlo1NTJnQlISVzhmVWl5TnNzZz09>

Scientific Committee

António Andrade | University of Aveiro

Aline Ferreira | University of Aveiro

Anthony Barker | University of Aveiro

David Callahan | University of Aveiro

Reinaldo Silva | University of Aveiro

Organising Committee

Reinaldo Silva | University of Aveiro

Aline Ferreira | University of Aveiro

Sala A 09:30 > 10:00 Opening session

Representative of the Rector

Prof. Ana Margarida Ramos | Representative of the Head of Department, DLC, University of Aveiro, Portugal

Prof. Teresa Botelho | President of APEAA/ NOVA FCSH Lisbon

Prof. Anthony Barker | Departmental Research Coordinator (CLLC), University of Aveiro, Portugal

Prof. Aline Ferreira | Conference Coordinator, CLLC, University of Aveiro, Portugal

Sala A 10:15 > 11:15 Plenary lecture

chair: Rui Carvalho Homem (University of Porto, Portugal)

Island Lives: Irish Poets at Sea

Lucy Collins | University College Dublin, Ireland

Sala A 11:30 > 13:00 Parallel Session 1: Hybrid Multiculturalisms

Marina Carreira's Attempt at Saving her Ancestral Portuguese Cultural Bathwater in the Ironbound, a Multiethnic Community in Newark, New Jersey

Reinaldo Silva | CLLC, University of Aveiro, Portugal (chair)

The veiled guest: translation, hospitality and the limits of hybridization

Karen Bennett | CETAPS, NOVA University of Lisbon, Portugal

Sala B 11:30 > 13:00 Parallel Session 1: Film Studies 1

(Re)Adapting Emma in the 21st century: trailers and other revealing features

Ana Daniela Coelho | CEAUL, University of Lisbon, Portugal (chair)

Voyeuristic Pleasure and the Queering of the Male Gaze in Andy Warhol's *My Hustler*

David Klein Martins | ULICES, University of Lisbon, Portugal

Doug Aitken in the context of expanded cinema: a fluid singularity or a fragmentation of cinematic narrative, time and space

Ana Barroso | CEAUL, University of Lisbon, Portugal

Sala C 11:30 > 13:00 Parallel Session 1: The Legacy of Poe

Encenações de irrealidade: a recepção de Edgar Allan Poe no Primeiro Modernismo português

Maria do Carmo Cardoso Mendes | University of Minho, Portugal (chair)

Thresholds of Death in Edgar Allan Poe's Plague Writings

Jaqueline Pierazzo | CETAPS, University of Porto, Portugal

Sala A 14:00 > 15:30 Parallel Session 2: Young Adult Fiction

Modelling Resilience in YA Post-Apocalyptic Fiction in English

David Callahan | CLLC, University of Aveiro, Portugal (chair)

The Danger creeping up from Behind: a Menacing Neverland and Evil Children in *Peter and Wendy* by J. M. Barrie

Jéssica Iolanda Costa Bispo | CETAPS, University of Lisbon, Portugal

'I drag myself out of nightmares each morning and find there's no relief in waking': Trauma in *The Hunger Games* trilogy by Suzanne Collins

Tânia Cerqueira | CETAPS, University of Porto, Portugal

Games and Resistance: A Postcolonial Reading of Neil Gaiman's *Coraline*

Marisa Alexandra da Silva Martins | IHC, NOVA University of Lisbon

Sala B 14:00 > 15:30 Parallel Session 2: Trump and Politics

American Fiction and the 2016 Elections: Tracing Present, Projecting Futures in Gary Shteyngart's *Lake Success* (2018) and Mark Doten's *Trump Sky Alpha* (2019)

Teresa Botelho | NOVA University of Lisbon, Portugal (chair)

American Exceptionalism and Its Enemies in Trump's America

Nóra Máthé | Babes-Bolyai University, Romania

The Great Hoax: Trump, truth and the environment

Diana Gonçalves | CECC, Universidade Católica Portuguesa, Portugal

Sala C 14:00 > 15:30 Parallel Session 2: Contemporary British Writers

Neo-Victorian Representations of Female Vision and Art: The Woman Artist in A. S. Byatt's *Possession*
Alexandra Cheira | ULICES, University of Lisbon, Portugal (chair)

Re-engagement with the Classics in the 1920's and Now: Naomi Mitchison and Pat Barker
Izabela Curyłto-Klag | Jagiellonian University, Kraków, Poland

"The Old World is Finished." Phyllis Bottome's Lifework and Ethical-Political Engagement in Interwar and Post-War Europe
Roxana Oltean | The University of Bucharest, Romania

Sala A 15:45 > 17:15 Parallel Session 3: Irish Studies

'Flicking back and forth': Transgression and Liminality in Paul Muldoon
Rui Carvalho Homem | CETAPS, University of Porto, Portugal (chair)

Resisting Madness. Seamless borders
Filomena Louro | University of Minho, Portugal

Whatever you say, say nothing: Anna Burns' Milkman beyond identity narratives
Adriana Bebiano | University of Coimbra, Portugal

'Imagining myself out of myself': Uses and Failures of Fiction in Colm Tóibín's and Lucy Caldwell's Stories of Grief
Teresa Casal | University of Lisbon, Portugal

Sala B 15:45 > 17:15 Parallel Session 3: Contemporary Utopias and Dystopias

Towards an Intersection of Utopian Studies and Cultural Memory Studies
Jorge Bastos da Silva | CETAPS, University of Porto, Portugal (chair)

One Divided Kingdom as a Metaphor for Brexit in the Verbatim Play *My Country* (2017), by Carol Ann Duffy, Rufus Norris and an Anonymous Collective Author
Rogério Miguel Puga | CETAPS, NOVA University of Lisbon, Portugal

Resistance in China Miéville's *New Crobuzon*: Recolonizing Spaces in a Failing Empire
Rui Miguel Martins Mateus | CETAPS, NOVA University of Lisbon, Portugal

Sala C 15:45 > 17:15 Parallel Session 3: Interculturalism: Travels and Prejudice

"Obviously, the custom here is that women carry the burdens": Emily Kimbrough's gaze on the condition of women in 'Estado Novo' Portugal
Maria Zulmira Castanheira | CETAPS, NOVA University of Lisbon (chair)

'According to the rhythms of the arid lands': Mary Austin's *The Land of Journeys' Ending*
Isabel Maria Fernandes Alves | Universidade de Trás-os-Montes e Alto Douro (UTAD), Portugal

A Road to Self-Healing: Karen Wheeler's *Travels to Portugal*
Joana Rodrigues | CETAPS – NOVA University of Lisbon

The Cruise of the Rolling Junk: The Fitzgeralds Road Trippin' America
Alice Carletto | CETAPS, NOVA University of Lisbon, Portugal

Sala A 17:30 > 18:30 Plenary Lecture

chair: Reinaldo Silva (CLLC, University of Aveiro, Portugal)

Archives, Activism, and (we hope) the Future

Paul Lauter | Trinity College, Hartford, Connecticut, USA

- Sala A 09:00 > 10:15 Parallel Session 4: Virginia Woolf**
The Fiction of 'Pure Taste': Modernist and Victorian Gastropoetics
 Abigail Dennis | University of Queensland, Australia (chair)
Virginia Woolf's London and Mental Health – An analysis of *Mrs Dalloway*
 Leonardo Correia Cascão | University of Coimbra, Portugal
- Sala B 09:00 > 10:15 Parallel Session 4: From Victorianism to Modernism**
'A churlish philosopher': Wyndham Lewis and *Timon of Athens*
 Miguel Ramalhete | CEAUL, University of Lisbon, Portugal (chair)
Unveiling the Practices of Victorian Asylums: Bodies and Power
 Soukayna Alami | University of Debrecen, Hungary
- Sala C 09:00 > 10:15 Parallel Session 4: Film Studies 2**
In Praise of Silent Cinema
 Anthony David Barker | CLLC, University of Aveiro, Portugal (chair)
Meta-cinema e estranheza na Netflix: *What did Jack do?*, de David Lynch
 Luís Carlos Branco | CLLC, University of Aveiro, Portugal
Representations of the Black Male Characters in Micheaux's film *Within Our Gates* (1920)
 Fatma Chenini | University of Debrecen, Hungary
- Sala A 10:30 > 11:30 Plenary Lecture**
 chair: David Callahan (CLLC, University of Aveiro, Portugal)
Timeline and Sacrifice in Modernism
 Tim Armstrong | Royal Holloway University, United Kingdom
- Sala A 11:30 > 12:45 APEAA General Meeting**
- Sala A 14:00 > 15:30 Parallel Session 5: Trump and Politics 2**
'You do what they could not': community, genealogy and kinship in Matthew Lopez's *The Inheritance*
 Ana Sofia Bessa Carvalho | CEHUM, University of Minho, Portugal (chair)
'Walking the Line between Fiction and Facts': Nineteen Eighty-Four and It Can't Happen Here in the Age of 'Make America Great Again'
 Maria Eduarda Gil Vicente | University of Coimbra, Portugal
What do Trump's Metaphors on Undocumented Immigrants Reveal about his Perception of American National Identity?
 Amna Ben Amara | University of Sousse, Tunisia
- Sala B 14:00 > 15:30 Parallel Session 5: Minorities in the 1920s**
The Fire Next Time: *Fire!! Magazine* a Hundred Years Later
 Whit Frazier Peterson | University of Stuttgart, Germany (chair)
The Anti-Japanese Movement and the Theory of Eugenics: The Concept of Race, Class, and the Eligibility for Citizenship
 Dániel Cseh | Eötvös Loránd University
Outside the Inside: Representing American Urban Communities in Gordon Parks' *Harlem* photographs 1943-52, and Dana Lixenberg's *Imperial Courts Project*, 1993-2015
 Sheila Brannigan | CETAPS, NOVA University of Lisbon, Portugal

Sala A 15:45 > 17:15 Parallel Session 6: Race, Class and Gender in the USA in the 1920s

chair: Isabel Caldeira (University of Coimbra, Portugal)

Effie Lee Newsome: Crossover literature in the Harlem Renaissance

Liliana Santos | University of Coimbra, Portugal

The Harlem Renaissance and the African American Tradition of Protest

Maria Ana Lobo | University of Aveiro, Portugal; University of Coimbra, Portugal

From Race Records to Rock 'n' Roll: The Journey of African American Popular Music into Mainstream Media

Silvia Isabel Nunes | University of Coimbra, Portugal

From the 1920's to the 2020's: An Overview on the Evolution of the Comic Book *Stigma*

Rita Santos | University of Coimbra, Portugal

Sala B 15:45 > 17:15 Parallel Session 6: Literary Reconfigurations of the Past

Innovative Trends in Contemporary Short Fiction: The case of Sarah Hall

Ana Raquel Fernandes | CEAUL/ULICES, University of Lisbon, Portugal (chair)

American Franksteins: The Politics of Ownership and Memory in Robert J. Myers and Fred Saberhagen

Katarzyna Pisarska | Maria Curie-Skłodowska University, Poland; CETAPS, University of Porto, Portugal

'When is this nonsense going to end?': Problems of Meaning in Paul Auster's *Travels in the Scriptorium*

Manuel J. Sousa Oliveira | University of Porto, Portugal

Sala A 17:20 Concluding Remarks

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41ST APEAA MEETING

41st Conference of the
Portuguese Association for
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Soukayna Alami is a PhD student of the Doctoral School of Literature and Cultural Studies at the University of Debrecen, Hungary. She has a BA in English Studies and an MA in Gender Studies. Her research focused on the stigmatization of divorced women in Morocco, Fez city as a case study. Currently doing research on (men's) and women's madness in nineteenth century Britain, more specifically, the construction of madness in Victorian fiction and real-life accounts. Her research interests include disability studies, gender studies and sociology.

UNVEILING THE PRACTICES OF VICTORIAN ASYLUMS: BODIES AND POWER

The establishment of asylums in Britain was the cornerstone of normalizing insanity in the sense of giving space for what was seen as the “unnatural” to exist according to certain rules and routines. Asylums represent the core point where the dividing line between sanity and insanity is blurred. Its function as the locus of care and treatment is still questionable since patients do not get cure but rather brutal treatment. Moral treatment—that was first introduced by Philippe Pinel in Bicetre hospital for mentally ill people to find their way to recovery—did not really succeed in bringing a cure to patients, especially that it was implemented mainly in private institutions. Regardless of the fact that the excessive number of patients in asylums restricted the capacity of places, moral treatment was not efficient as a method of cure due to the unresponsiveness of patients when placed in asylums and therefore the humane way of treating patients failed to overpower ECT (electroconvulsive therapy) and other inhumane ways that private and public medical institutions utilized alike. This paper will investigate how asylums functioned as a source of repressive power and illustrate how the asylum as a space of the vulnerable represents and maintains power and discipline that break the bodies and psyches of inmates.

Key words: Asylum, mental illness, patients, power, moral treatment

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'ACCORDING TO THE RHYTHMS OF THE ARID LANDS': MARY AUSTIN'S *THE LAND OF JOURNEYS' ENDING*

This paper aims to contribute to the understanding of the relationship between women and nature within the American context. In the US, the association between humans and the natural world has mainly been an experience lived and narrated by men, as nature, and specially wilderness, has historically been a place for defining masculinity. In the last decades of the 20th century, however, women's responses to nature have been given attention, and, today, several critical works have identified a tradition of women's nature writing in the US.

In this sense, Mary Austin's *The Land of Little Rain* (1903) is noteworthy, but, in accord with one of the themes of the 41st APEAA meeting, I propose to read Austin's *The Land of Journeys' Ending* (1924), a work that values the feminine voice attuned to the rhythms of the arid lands. The book, an hybrid form, incorporating memoir, travel narrative, historical investigation and ecological study, describes Austin's journey through the southwestern US in 1923. Imbued with a sense of wonder and respect both for the land and the people of the region, Austin explores how the human and non-human lives adapt, survive and bloom in the arid lands of the Southwest.

Contrasting with the urban, modern, glamorous rhythms of the Jazz Age, which characterized much of the literary work produced during the 1920s, Austin's *The Land of Journeys' Ending* presents the American experience through a different lens, namely, how women were responding to the discovery of the wild American landscape.

In today's world, where a mechanistic definition of nature prevails, I consider that Austin's voice, her belief in adaptation, adjustment and ecological sensitivity, deserves to be heard. Moreover, my argument is that the attention she gives to the potential experience in nature, and how best to respond to human interaction with the natural world, constitutes an example of perseverance and hope.

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Amna Ben Amara has a Master's degree in cultural studies from the Faculty of Arts and Humanities of Sousse, University of Sousse, Tunisia. Her dissertation was mainly about Trump's discursive construction of undocumented immigrants. She is currently working on her PhD studying the discursive constructions of Obama's and Trump's grand strategies and their role in (de) consolidating America's global leadership. She worked as an ESL teacher at Sousse International School.

WHAT DO TRUMP'S METAPHORS ON UNDOCUMENTED IMMIGRANTS REVEAL ABOUT HIS PERCEPTION OF AMERICAN NATIONAL IDENTITY?

Metaphors are central discursive strategies that can be employed in the Othering process and identity construction. As such, although Trump's rhetoric has already provoked a cottage industry of books, the role of his ideologically motivated metaphors in detecting his perception of American national identity has remained largely undiscovered. Therefore, the aim of this research is to investigate the highly racialized dimension of Trump's metaphors and their role in marginalizing undocumented immigrants from the nation's popular imagination. This study met its research objectives through combining the different strands of Charteris-Black's pragmatic approach and the cognitive approach developed by Lakoff and Johnson. These approaches were applied on a medley of Trump's speeches including six of his rallies in certain Republican and swing states, his inaugural speech, his State of the Union speech and his statement on the Caravan. As such, the research achieved the following findings: it illustrated that Trump often conceptualizes undocumented immigrants (border-crossers) a liquid, threatening animals, disease bearers, unwelcomed guests and enemies that should be combated. Indeed, these rhetorical strategies prove to be highly effective in fanning the flames of fear and anxiety and therefore in communicating a sense of axiological urgency to act against undocumented immigrants and prevent them from "invading" the U.S. and "eradicating" the American heritage. Most importantly, the dysphemistic aura of Trump's metaphors justifies the dramatic shift in acceptable appeals to race and ethnicity among many Americans and, consequently, casts doubt on the idea of America as a nation of immigrants. Hence, the metaphors detected vindicate Trump's association of patriotism with plain hostility towards immigrants and his endeavor to erect impermeable boundaries that reinforce their foreignness and incompatibility with his vision of greatness.

ARMSTRONG, TIM

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Tim Armstrong is Professor of Modern Literature at Royal Holloway, University of London. His publications include *Modernism, Technology and the Body* (1998), *Haunted Hardy: Poetry, History, Memory* (2000), *Modernism: A Cultural Study* (2005), and most recently *The Logic of Slavery: Debt, Technology and Pain in American Literature*, which won the 2013 Hugh Holman Prize. He is currently completing a study of modernist localism and canonicity.

TIMELINE AND SACRIFICE IN MODERNISM

Recent studies of alternative histories have located the origins of the genre in a nineteenth century examples, and tended to jump to the post-second world war worlds of science fiction to examine narratives with 'alternative' (multiple or counter-factual) timelines, the Nazis taking over America and so on. This paper takes a different route, finding a sense of alternative timelines in the more intimate world of character-construction in modernist narratives, and linking it to Bergson's notion of the sacrifice of possibilities intrinsic to individual development - though the explosive forces of modernity, and especially the catastrophe of the Great War, also contribute to texts which generate split temporalities. Examples will be found in Henry James, Rebecca West, Ford Maddox Ford, and Elizabeth Bowen.

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Anthony Barker is an Associate Professor in the Department of Languages and Cultures at the University of Aveiro, where he is head of Humanities research, coordinator of the Cultural Studies research group and doctoral programme. A former President of the Portuguese Anglo-American Studies Association, he now teaches film, literary and cultural studies disciplines as well as research methodology and academic writing. As a generalist, he has recently edited volumes on *Travel and Tourism* (2015), *the First World War* (2017) and *Cultural Transformations: Body and Text* (2019). He's currently working on getting retired before getting COVID-19!

IN PRAISE OF SILENT CINEMA

As we arrive at the centenary of the 1920s, it is well to remember the preeminence of silent cinema as the most popular form of entertainment of its day. In the 1920s silent cinema reached its highest degree of sophistication before being cruelly struck by the tsunami that was the optical soundtrack. A series of performance techniques and forms that had been lovingly constructed over the first 30 years of film history were consigned to the rubbish bin with startling rapidity and careers were ruined. Businessmen whose interest lay with the newest amusements turned upon their former creations as primitive and crude. But they were neither. Hollywood continued to generate its staple, the romantic melodrama, into the new age but the great art of silent film comedy fell into decline. In silent comedy, we see the kinetic possibilities of the new medium fully explored, we see the vibrancy and confidence of the American century celebrated and we see the skills of the great vaudeville comic tradition preserved. We see the two-reeler shorts of Mack Sennett's and Hal Roach's studios of the 1910s become the feature-length masterpieces of the 1920s in the work of Charlie Chaplin, Buster Keaton and Harold Lloyd. Before national cinemas could emerge with the advent of spoken word, we can see why Charlie Chaplin was the most famous man in the world. And in the subtlety and poise of their film art we can recover why Keaton affirmed "Silence is of the gods; only monkeys chatter."

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Ana Barroso is a researcher at CEAUL, University of Lisbon. Her research interests include literature, film and media arts, with a special focus on North American authors/artists. She has published articles in international and national magazines, peer-reviewed journals and books. She is also a video artist and her videos have been screened in museums, galleries, festivals and facades in many countries around the world.

DOUG AITKEN IN THE CONTEXT OF EXPANDED CINEMA: A FLUID SINGULARITY OR A FRAGMENTATION OF CINEMATIC NARRATIVE, TIME AND SPACE

“Cinematic conventions, like 90- or 120-minute films, have become the legacy of the twentieth century. There’s always going to be room to work within those parameters, but for now I’m more interested in new and different systems to be created.”¹

Doug Aitken

Being a prolific and experimental artist, Doug Aitken challenges and reconfigures the conventions of cinema, developing immersive and transformative artistic experiences, by exploring different media and technologies, from film and installations to architectural interventions. The result is a work of art that defies definitions of *genre*: on the one hand, it amplifies the potentialities of every medium and technology; on the other hand, it creates surprising visual scenarios, where narrative, time and space are often fragmented to become fluid concepts.

The growing ubiquity between different technologies and cinema allowed the emergence of a new cinema, free from conceptual and technical constraints to create a new relationship with the viewer as it opens to new strategies for creation, exhibition and reception.

Aitken’s extensive work is fascinating and inspiring, but the scope of our presentation is an approach to *Sleepwalkers* (2007) *Migration* (Empire) (2008) and *Song 1* (2012) to understand these works in the context of expanded cinema. First, it is our purpose to discuss the concept of “Expanded Cinema” (an expression coined in the mid-1960s by the American filmmaker Stan Van Der Beek) since its inception and then, and most importantly, acknowledge Aitken’s contribution to its contemporaneity, as his work pushes the limits of video, narrative and three-dimensional display.

His installations become multiple projections, challenge genres and scales to create open and serpentine narratives, and integrate architectural spaces to evolve into a new relationship with the viewer.

¹ The Phaidon Folio: “An Interview with Doug Aitken: “In Western Culture, We Speed Up to Slow Down”. By Art-space Editors. July 27, 2017

https://www.artspace.com/magazine/interviews_features/book_report/an-interview-with-doug-aitken-in-western-culture-we-speed-up-to-slow-down-54894

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Adriana Bebiano is Assistant Professor with and Aggregation at the School of Arts and Humanities of the University of Coimbra (FLUC) Researcher at CES and currently the President of its Scientific Board. She received her PhD in English Literature with a dissertation on contemporary historical fiction. She has been on the Board of Directors of School of Arts and Humanities (1994-1996) and on the Board of Directors of CES (2002-2002), and is an elected member of the Scientific Board at FLUC since 2017. Her current research interests include Feminist Studies, Irish Studies and Comparative Literature. At FLUC, she lectures at both undergraduate and postgraduate levels on Literature, Culture and Arts. She also teaches and is the current director of the PhD programme in Feminist Studies, a joint venture CES / FLUC.

WHATEVER YOU SAY, SAY NOTHING: ANNA BURNS' MILKMAN BEYOND IDENTITY NARRATIVES

In October 2018 Anna Burns' *Milkman* was awarded the Booker Prize for Fiction. Burns had previously published *No Bones* (2001) and *Little Constructions* (2007); yet, it was her third novel that brought recognition to her experimental writing and, indeed, Burns's specific way of addressing the "Troubles" – the undeniable referent of the novel. While, both North and South of the Irish border, there is a long tradition of questioning mythography and identity narratives, the established pattern has been a search for a hybrid identity, a possible merging of communities across the sectarian barriers. Burns, on the other hand, declines this way out, by refusing to name communities, spaces, streets and, indeed, characters.

Milkman's unnamed protagonist is identified as the "reading-while-walking girl", with a "maybe-boyfriend" and a possible Milkman-lover – who is not "the real-milkman" – in a family with "first sister", "second sister" and "wee sisters", inhabiting and walking streets with no names, "dot dot places" populated by "renouncers of the State" and "supporters of the State" who all end up in "the usual place" – the also unnamed cemetery. The digressive narrative offers no reliable plot: all the reader is given are the (acknowledged) rumours, lies and misperceptions of a surreal and masculinist world, where women are the objects of male violence – both in the street and at home – with no room for the personal or the order of domesticity. The "reading-while-walking" girl doesn't offer the consolation of community, "ours", "theirs" or "in-between": she chooses to be a "beyond-the-pale" character. This paper will address the issue of the unspeakable in *Milkman* as a form of resistance to the very notions of community and identity.

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Karen Bennett is Associate Professor in Translation Studies at Nova University, Lisbon, and a researcher with the Centre for English, Translation and Anglo-Portuguese Studies (CETAPS), where she coordinates the Translationality strand. She is general editor of the journal *Translation Matters* and member of the editorial board of the Brill series *Approaches to Translation Studies*.

THE VEILED GUEST: TRANSLATION, HOSPITALITY AND THE LIMITS OF HYBRIDIZATION

This paper examines the philosophical and ideological implications for translation of linguistic hybridization. The starting point is the ongoing debate in countries such as Britain and France about the use of Islamic face veils, which – it is argued – has interesting parallels with the debate about linguistic hybridity. In both cases, critics are worried about the limits of assimilation (that is to say, the extent to which a culture can tolerate and absorb practices that are foreign to it - whether sartorial or linguistic –and still remain identifiably itself); and also about transparency (i.e. the deep-rooted, though largely unproblematic, belief in the West that our understanding of things should not be obscured by veils of any kind and that we have the right – and indeed the capacity - to gaze at the naked truth/see things how they really are). To what extent can/should the foreign Other be laid completely bare in the process of translation? Do arguments about untranslatability (e.g. Apter 2013, Cassin 2014) offer a refuge against the universalizing discourses of globalization, or are they a form of Jihad that does little to further the interests of intercultural understanding? Might translation be better conceptualized as a form of hospitality, as proposed by thinkers such as Ricoeur (2006), Derrida (2000, 2001) and Bielsa (2016), and if so, how is this affected by the blurring of linguistic boundaries implied by hybridization?

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Jéssica Iolanda Costa Bispo is currently enrolled in a PhD program in Modern Literatures and Cultures at NOVA-FCSH and is conducting research on the concept of Transgression in Video Game adaptations of *Alice's Adventures in Wonderland* and *Through the Looking Glass*. Her research is primarily focused on Video Game Studies, Vampire Fiction, British and Irish Literature and Dystopian Literature, areas on which she has published and presented papers internationally, namely in Common Ground Conference in Belfast and the 20th Conference of the Utopian Studies Society in Prato, Italy. She collaborates with CETAPS and is a member of APEAA and the Utopian Studies Society.

THE DANGER CREEPING UP FROM BEHIND: A MENACING NEVERLAND AND EVIL CHILDREN IN *PETER AND WENDY* BY J. M. BARRIE

Well-known among children, J. M. Barrie's *Peter Pan* evokes in the popular imagination the image of the eternal child, reckless and in an endless search for adventure. Far from being the embodiment of innocence and purity advocated by the 18th century Romantics, Peter Pan not only steals other children from their homes but he also brings them to a place where they can apparently fully enjoy themselves. However, hidden beneath this fantasy of freedom and indulgence, Neverland presents itself as a dangerous place and Peter Pan as a narcissistic, mischievous and at times even evil child. This considered, I will argue that the novel *Peter and Wendy* (1911) by J. M. Barrie raises issues of child identity and confronts the Romantic ideal of childhood with the ever-changing and ambiguous Victorian and Edwardian concept of the child as a perfect being to be loved and preserved above all and simultaneously a small-sized adult who should learn his or her future role in society. Peter Pan (and the Lost Boys under his influence) is not an innocent child: he does not show affection for the other children, he frequently abandons them and he allows his Boys to behave in a savage sort of way which will later undoubtedly influence William Golding's castaways in *Lord of the Flies*. Similarly, Neverland is not an attractive place nor a safe one once the children are brought there. Besides the ferocious beasts lurking in the shadows, Wendy and her brothers end up feeling more lonely than ever: John has no friends in this strange island, Michael is only provided with company during the night and Wendy has a pet wolf which had previously been neglected. Subverting the idea of childhood as William Blake's Age of Gold, *Peter and Wendy* brings to light the dark side of this deeply controversial stage of life.

Keywords: Peter Pan, Neverland, Childhood, Evil Child

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AMERICAN FICTION AND THE 2016 ELECTIONS: TRACING PRESENTS, PROJECTING FUTURES IN GARY SHTEYNGART'S *LAKE SUCCESS* (2018) AND MARK DOTEN'S *TRUMP SKY ALPHA* (2019)

Since the election of 2016, the body of work that Bruce Krajewski, in the recently published volume *Trump Fiction: Essays on Donald Trump in Literature, Film, and Television*, designates as Trump Lit., seems to be engaged in two parallel exercises- the construction of a satirical interpretative gaze, and the search for a problematization of meaning - frequently corresponding to different narrative strategies of centering and decentering Donald Trump's fictional avatar.

Most literary approaches to the Trump age focus on the now and invest in the tools of satire to confront the discomfort of his presence. This is frequently done through the denunciation of the presidential idiosyncratic personal traits, as is evident in texts like Howard Jacobson's *Pussy* (2017) and Ben Greenman's *Don Quixotic* (2017).

Other texts use satire to go beyond denunciation and, as C. Peter Herman suggests try to "explain ourselves to ourselves", treating Trump and his election as a symptom rather than just the disease. This paper will discuss two such texts—Gary Shteyngart's *Lake Success* (2018), a quasi picaresque self-reflexive journey into election-time America, and Mark Doten's 2019 *Trump Sky Alpha*, which projects an extrapolative dystopian world shadowed by the presence and actions of a fictional president who is a mirror image of the current one, to identify their investment in satirical modes that go beyond the mere exposure of outlandishness. It will examine how, going beyond traditional tropes, they may be seen as being shaped by the grammar of degenerative satire, which Steven Weinszenburger describes, in *Fables of Subversion*, as a more radically oppositional mode, interrogating and subverting all kinds of codified knowledge, pointing to the world hiding behind and within discourses.

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Fez várias comunicações e publicou diversos trabalhos nas suas áreas de interesse de investigação, nomeadamente em Estudos de Música Pop-Rock, Estudos Fílmicos e Literatura e Cultura Portuguesa e Anglófona.

Como dramaturgo e poeta, representou Portugal em diversos certames literários e teatrais internacionais, e tem obra dispersa publicada.

META-CINEMA E ESTRANHEZA NA NETFLIX: *WHAT DID JACK DO?*, DE DAVID LYNCH

In January, 2020, a bizarre short movie, entitled *What did Jack do?*, was released on Netflix, by the filmmaker David Lynch. In it, we witnessed an intense dialogue between a capuchin monkey, called Jack Cruz, who has been accused of killing Max, the lover of a chicken called Toototabon, who is his girlfriend, and the detective investigating the case, played by David Lynch himself. The action takes place in just one continuous scene and in one set, the table in a bar at a train station. I intend to analyze some of its main topics. Among them: the way in which this short film is constructed as an aesthetic (and, to a certain extent, political) manifesto, the parodic game with the History of Cinema, the meta-cinematic experimentation with language and fictional protocols and, finally, the thematic of the *Doppelgänger*. My aim is to clarify the role of a film of this underground nature in the context of Netflix and understand the reasons why Lynch made it available on it.

Keywords: David Lynch, *What did Jack do?*, Netflix, Meta-Cinema.

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OUTSIDE THE INSIDE: REPRESENTING AMERICAN URBAN COMMUNITIES IN GORDON PARKS' HARLEM PHOTOGRAPHS 1943-52, AND DANA LIXENBERG'S IMPERIAL COURTS PROJECT, 1993-2015

How to represent the communities around us has been explored in photographs since the inception of photographic practice and such images continue to play a significant part in photographic traditions globally. Through consideration of the representation of communities in photographs, we reflect on how we understand, represent and relate to the people in the communities in which we live, contributing to wider understanding in our global societies. This talk investigates how two American urban communities were portrayed by the photographers Gordon Parks and Dana Lixenberg, in photographic series which were made fifty years apart. Parks' *Harlem* photographs, 1943-1952, portray the residents of the segregated neighbourhood of Harlem, New York City, while Lixenberg depicts the residents of a small community in the Imperial Courts Housing Project in the Watts neighbourhood of Los Angeles over a period of twenty-two years, ending in 2015 (see Fig. 1). The paper will consider how Parks and Lixenberg represent the communities they depict in the series and how both portray what Stuart Hall termed "voices from the margins", imbuing the works with social values. The paper will argue that photographers position themselves regarding the subjects they photograph, and that both Parks and Lixenberg situate themselves in a position which shifts between insider and outsider to these American urban communities.

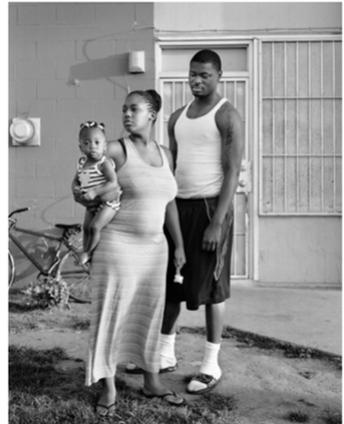


Figure 1 Lixenberg, Dana. Danielle and Cai with their daughter Kailli. 2013. Gelatin silver print. Imperial Courts Project. Dana Lixenberg, Eefje Blankevoort. Web. 6 January 2019. <http://www.imperialcourtsproject.com/portrait/dannell-cai-baby-kailli/>

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MODELLING RESILIENCE IN YA POST-APOCALYPTIC FICTION IN ENGLISH

Fiction for young adults is acknowledged to be traversing a golden period at present. One of the most common genres is that of the post-apocalyptic narrative, representing a state in which social controls have broken down and young people are forced to negotiate an assortment of threats: environmental breakdown, social breakdown occasioned by this, and the establishment of totalitarian systems by adults. Given that these are perceived by many people to be threats facing everyone on the planet at present, how the youthful protagonists of these narratives leverage the possibility of restorative options, or not, may be seen as exploring routes to the legibility of the future which young people symbolize. In the light of this symbolization, the fact that securing the survival of young people is something such fictions are strongly invested in might be seen as speculatively salvaging the future of society in general, a future in which current social custodians are perceived to be unable to reverse or even survive the destructive itineraries they have set in motion.

This paper would examine a series of such fictions in order to relate the survival strategies modelled by their youthful protagonists to aspects of contemporary resilience theories, derived principally from the disciplinary area of adolescent psychology. The principal fictions to be examined are Lily Herne's *Deadlands* trilogy (South Africa), Maurice Gee's *Salt* trilogy (New Zealand), Tomi Adeyemi's *Children of Blood and Bone* (US/Nigeria), M R Carey's *The Girl With all the Gifts* (England), and Neil Druckmann's video game *The Last of Us* (U.S.) although many others may be referred to. Narratives of the future may not be commenting on specific historical moments, but in contemporary YA writing's repertoire of post-apocalyptic endurance by young people itineraries are charted in which some of the principal very real perils of the present are symbolically addressed.

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Alice Carletto has a strong interest in foreign languages and cultures: she is Italian and Spanish native speaker, and she has good knowledge of English and Portuguese. She is passionate about literature, in particular about North-American literature. In addition, she is also very interested in American history and mythologies. Thus, her main field of research is American Studies, but she is also very open to explore other areas of study.

THE CRUISE OF THE ROLLING JUNK: THE FITZGERALDS ROAD TRIPPIN' AMERICA

Westport, summer 1920: F. Scott Fitzgerald and his wife Zelda set out for a road trip with their 1918 Marmon, also called an "Expensio" or "The Rolling Junk". Their journey started in Westport (Connecticut), where the couple was living, to Montgomery (Alabama), where Zelda was brought up. Two years later, in 1922, Fitzgerald decided to recount their adventures on the road in a small piece of writing, entitled *The Cruise of the Rolling Junk*, which was only published in 1924 in the monthly magazine *Motoring*. By that time, Fitzgerald was already working on his masterpiece *The Great Gatsby* (1925). As it is mentioned in *The Cruise's* introduction of 2011, Scott and Zelda's road trip already presents some of the main topics of *The Great Gatsby*, mainly a feeling of disillusionment and of irretrievable loss. Thus, it is possible to catch a glimpse of the American spirit of the Twenties, "an era that was, beneath its febrility, heartbroken and despairing" (Evans 24). In addition, *The Cruise of the Rolling Junk* represents a pioneer piece of writing of the American road narrative genre. Scott and Zelda's road trip was initially undertaken with positive expectations and enthusiasm. However, all their joy of hitting the road seems to be undermined by many obstacles, mainly caused by their car. Thus, their road trip turned out to be a disillusion and not corresponding to their initial expectations.

The aim of this paper is to show the disillusioned spirit of the beginning of the American Twenties, conveyed through Fitzgerald's recounts on the road. Besides, it will also be shown how this feeling of deception is linked to the road trip experience which, already in the twenties, looks to be controversial, and to its important symbol: the car.

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‘YOU DO WHAT THEY COULD NOT’: COMMUNITY, GENEALOGY AND KINSHIP IN MATTHEW LOPEZ’S *THE INHERITANCE*

Based on E. M. Forster’s *Howard’s End*, *The Inheritance* is a play that premiered in London in 2018, directed by Stephan Daldry and written by Matthew Lopez. In the tradition of plays such as *Angels in America* and *The Boys in the Band*, *The Inheritance* takes a look at a group of young men who consider what it means to be a gay man in the 21st century, when parenthood is a possibility, gay culture has become a commodity and Trump has just been elected. While engaging in social media, dating apps and chemsex, these young men also consider the phantom of the AIDS years, its spectral and actual presence, the Pulse mass-shooting which victimized 49 queer people of colour and the many obstacles posed to full gender equality and LGBTQI+ rights that the recent election might bring around. After AIDS, what is there still to be done and what are the new fights that gay men face?

This paper aims at a close reading of the play, while taking into account matters of community and affection and considering the fragility of queer lives in a time marked by hate crimes against LGBTQI+ individuals. Besides the retrospective look at the 80s and the many deaths caused by AIDS, the play also comments on the beginning of the Trump years, an event directly featured on the play which brings out fear and anxiety in these men who wonder what is the responsibility of one generation of queer people to the next and to what extent are queer lives indeed safe?

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‘IMAGINING MYSELF OUT OF MYSELF’: USES AND FAILURES OF FICTION IN COLM TÓIBÍN’S AND LUCY CALDWELL’S STORIES OF GRIEF

In an essay on the literature of grief, following the publication of *Nora Webster*, Colm Tóibín concedes that he first thought of “writing the book from [his] own perspective, rather than [his] mother’s,” but couldn’t because it “was as though the experience had hollowed me out and was, from my perspective, too filled with silence and distance for me to be able to harness it for a novel’s purposes” (*The Guardian* 2 Oct. 2014). Using memory and the imagination to tell the story from the widow’s perspective was therefore his way of addressing the young son’s grief, and his conflicted relationship with the surviving parent.

Lucy Caldwell’s collection *Multitudes* concludes with the narrator of the title story, and mother of a gravely ill newborn, confessing that, “For the first time in my life, fiction has failed me. I can’t imagine myself out of myself” (Caldwell 2016: 164). Though Caldwell had used fiction in the preceding ten stories to address experiences of vulnerability and grief, the last story strikes the reader as possibly autobiographical.

Literature has repeatedly engaged with how to tell that which eludes language, be it the extremes of love, violence or loss. By drawing both on Irish Studies and on Medical Humanities, my aim is to consider: why Tóibín needs to use fiction to tell grief and Caldwell eventually cannot; the implication for readers of reading stories as fiction or as memoir; and to what extent these grief stories can be useful in the context of Medical Humanities.

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VIRGINIA WOOLF'S LONDON AND MENTAL HEALTH – AN ANALYSIS OF *MRS DALLOWAY*

This essay intends to look at the way in which Virginia Woolf's relationship with London and its impact on her mental health, noticeably her struggle with bipolar disorder and her reluctance to leave London, have influenced her writing, namely her 1925 novel *Mrs Dalloway*.

Woolf's engagement with literature came at a time when the first sociologists and psychologists began to build a bridge between the expansion of the metropolitan city and the effects of such expansion on its inhabitants. The way people live and experience the city shapes their lives and creates behavioural patterns that we can clearly see reflected in Woolf's modernist writing.

The aim of this paper is to explore the influences of the metropolitan and cosmopolitan city on its population, through the lens of modernist urban studies, namely Georg Simmel's influential critique of the metropolis. By examining Woolf's portrayal of the city and the way her characters relate to it the paper explores to what extent Woolf's own experience and love of London permeated her writing. *Mrs Dalloway* gives readers the opportunity to navigate the city of London both in a geographical sense and through the unravelling psychological nuances of the characters' exposure to urban life.

This literary encounter between urban experience and mental health finds an echo in writing from a 2020 perspective, as populations around the world are once again becoming more mentally affected by their experience of the city, although this time not due to the urban bustle but to the overwhelming quietness that took over cities with the social restrictions imposed by the COVID-19 pandemic.

Keywords: Virginia Woolf; London; *Mrs Dalloway*; mental health; urban studies

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‘OBVIOUSLY, THE CUSTOM HERE IS THAT WOMEN CARRY THE BURDENS’ EMILY KIMBROUGH’S GAZE ON THE CONDITION OF WOMEN IN ‘ESTADO NOVO’ PORTUGAL

The significant bulk of theoretical and critical thinking on travel writing produced in the last decades evinces the increasing interest in the genre among researchers working in the fields of the humanities and the social sciences. For centuries viewed as a masculine domain for historical and ideological reasons that imposed restrictions on women’s freedom of movement, women’s contributions to travel writing, especially from the early nineteenth century onwards, are however numerous, heterogenous in both form and mode, and relevant.

To what extent gender shapes travel writing and whether there are essential traits that distinguish female-authored from male-authored accounts, namely in terms of perspective, attitude, subject matter, emotion, style, are topics that have been strongly debated. While a number of scholars defend that rigid and simplistic categorizations should be avoided, others believe that women’s travel writing indeed presents specific “feminine” characteristics. Special attention paid to the conditions of life for the women in the destinations visited, their customs and manners, legal status, social and professional roles, child care, fashion, etc., has often been pointed out as one of these distinguishing tendencies.

In this paper I will focus on *Pleasure by the Busload* (1961), a first-person account of a factual month-long bus tour in Portugal by Emily Kimbrough (1899-1989). An American author, journalist and radio broadcaster, Kimbrough visited this country with a party of friends when Portugal was under an authoritarian political system known as ‘Estado Novo’ that governed from 1933 until the Carnation Revolution of 1974.

Kimbrough opens the “Foreword” of her book with the following statement: “In this chronicle of a trip to Portugal, I have made no mention of the country’s government. The omission was intentional. I have neither the knowledge nor concern that would make such reporting authoritative, even relevant. My purpose was to share the pleasure my companions and I had from landscape and people.” I will analyse Kimbrough’s account of her encounter with the foreign Other focusing particularly on the American traveller’s gaze regarding Portuguese women. Despite the author’s resolution to avoid politics, the topic is not totally absent from the book and some of her observations on the condition of Portuguese women, as well as child labour and poverty, although scarce and laconic, are still glimpses into Salazar’s anti-democratic, conservative and nationalist rule that introduce a dissonant note into an essentially light-hearted and good-humoured depiction of Portugal.

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“I DRAG MYSELF OUT OF NIGHTMARES EACH MORNING AND FIND THERE’S NO RELIEF IN WAKING”: TRAUMA IN *THE HUNGER GAMES* TRILOGY BY SUZANNE COLLINS

In the dystopian world of *The Hunger Games* trilogy (2008-2010), the Capitol controls the inhabitants of Panem – twelve Districts that are what remains of North America after an unknown apocalyptic event – with an iron fist. To control the population, the Capitol creates the Hunger Games. Every year twenty-four teenagers, between the ages of twelve and eighteen, are forced to take part in a brutal television competition, in which they must kill each other to win. Katniss Everdeen volunteers for the 74th Hunger Games to save her twelve-year-old sister. Katniss not only has to kill the other Tributes to survive, but also has to escape from the deadly traps and monstrous creatures that the Gamemakers placed in the arena. After winning the Games, Katniss is physical and emotionally hurt – while the physical injuries are healed, the emotional wounds are not. She is haunted by the traumatic memories left by the violence of the Games. Traumatic experiences are common to the main characters of young adult dystopian novels – trauma ends up having a catalytic effect since these characters must confront those who are responsible for their trauma to be able to heal. In this paper, I will discuss how trauma is represented in *The Hunger Games* trilogy, through the analyses of Katniss’ behaviour and how she deals with the aftermath of the Games. The concept of trauma will be explored through the works of Laurie Vickroy and Cathy Caruth. Moreover, I will also discuss how trauma is represented by the monstrous beings created by the Capitol. The monster as a physical materialization of trauma will be discussed through the lens of Monster Studies.

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NEO-VICTORIAN REPRESENTATIONS OF FEMALE VISION AND ART: THE WOMAN ARTIST IN A. S. BYATT'S POSSESSION

In a 1990 interview with Nicholas Tredell just after the novel *Possession: A Romance* had been published, A. S. Byatt remarked on two pervasive common traits in her fiction: "All my books are about the woman artist – in that sense, they're terrible feminist books – and they're about what language is" (Tredell 1990, 66). While it should be emphasised that, more than twenty years and several novels and short-story collections after, these words remain true, I will focus quite specifically on Byatt's 1990 Booker-Prize winning novel *Possession: A Romance*.

By analysing the symbolic representations of the spider, which are repeatedly associated to writing in this novel, I will discuss the urge to write and its implications for women both in the Victorian context and in the twentieth-century frame of reference. To do so, I will focus both on Christabel LaMotte and on Byatt's own relationship with writing, in order to assess what has changed for women artists during the last two centuries. LaMotte's identification with a spider cleverly suggests the traditional association of writing to weaving as a specific female art, a premise Byatt has also duly tackled in the suitably titled 2008 *Guardian* article "Twisted Yarns". The interconnection between weaving, storytelling, female creators and spiders hence suggested will be central in my reading of LaMotte. In fact, her identification with a spider stresses the traditional association of writing to weaving at the same time it figuratively winds its thread back to what many feminist scholars have argued is a female prerogative, namely women's transformative power evinced in their ability to change and change themselves (which, I would suggest, is a form of metamorphosis).

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REPRESENTATIONS OF THE BLACK MALE CHARACTERS IN MICHEAUX'S FILM *WITHIN OUR GATES* (1920)

My paper focuses on the representations of black masculinity in Oscar Micheaux's silent film *Within Our Gates* (1920). Micheaux was one of the major figures in the so called "race film industry," one of the few prolific filmmakers, who was able to continue producing race films for an extended period of time, that is between 1918 and 1948. Micheaux's films reached the height of their popularity at the time of the Harlem Renaissance during the 1920s, which aimed to present a new image of black people as capable of controlling their destiny and making high achievements in the arts and in the intellectual life in general, which was in stark contrast to the popular racial stereotypes associated with black people at the time. The Harlem Renaissance's counter-hegemonic discourse challenges the negative stereotypes about the black man as the savage, the violent criminal, and the rapist. These limited, reductive and one-dimensional stereotypes were readily adopted and further disseminated by the popular culture of the time. Films like *The Birth of a Nation* (1915) by the white filmmaker D. W. Griffith perpetuated these hegemonic racial images, which were used to fuel the white society's fear of the black man. In response to the racist characterizations of black people, and the black man in particular in such films, African American writers and directors started to produce films with an all-black cast, mainly for black audiences, which came to be known as "race films." In this paper, I will analyze a number of black male characters depicted in the silent film *Within Our Gates* (1920) to expound the techniques Oscar Micheaux used to offer a counter representation of the black man.

Keywords: black masculinity, Oscar Micheaux, racial stereotypes, silent films

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(RE)ADAPTING *EMMA* IN THE 21ST CENTURY: TRAILERS AND OTHER REVEALING FEATURES

For years trailers have been one of the preferred promotion materials for films, having transitioned from their almost exclusive place as accessory to feature films in theatres, to an independent position (and appeal) in online platforms such as YouTube. Despite this fact, trailers have seldom been the subjects of academic debate, their essentially commercial identity overshadowing a degree of artistry, which is, in some cases, quite distinct from the films they promote. Moreover, in their choice of soundtrack or their use of written intertitles, trailers often establish complex intertextual connections with other films, adding layers of interpretation bound to influence possible film viewers.

In this paper I intend to analyse the official trailer for *Emma* (2020, dir. Autumn de Wilde), the recent cinematic adaptation of Jane Austen's fourth and (frequently claimed) most accomplished novel. Bearing in mind the idea that all adaptation is first of all an object in itself, it is my intention to analyse how a very specific idea of the film it presents is constructed by the trailer in the mind of the viewer. This paper will pay particular attention to the way in which *Emma* is presented to the viewer and how the image constructed by the trailer may determine the subsequent viewing of the film. Therefore, this analysis will take into consideration aspects such as the selection of the scenes and their sequence, the narrating voice and the soundtrack and it will include references to other similar promotion materials.

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ISLAND LIVES: IRISH POETS AT SEA

The trope of the island has played an important role in the poetry of Britain and Ireland for generations. Even at the time of Ireland's literary revival in the late nineteenth century the representation of island life already had important precursors, permitting new writers to explore ideas of cultural purity and spiritual revelation within the context of a literary tradition. In the twentieth century, J. M. Synge's celebrated book *The Aran Islands* confirmed the already long-standing perception of the islands off the west coast of Ireland as places of origin; unspoilt environments still free from the troubling influence of modernity.

A number of modern Irish poets have engaged with the island as a way of exploring private and shared modes of identity, and in particular of considering both the physical and emotional effects of life on the margins. The extent to which these poems engage both with the island experience, and with the literary tradition within which it is recorded, make them an important means of tracing concepts of exclusion and belonging in both social and aesthetic terms. In this lecture I will explore this dynamic in the work of modern and contemporary Irish poets such as Seamus Heaney, Derek Mahon and Eiléan Ní Chuilleanáin.

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THE ANTI-JAPANESE MOVEMENT AND THE THEORY OF EUGENICS: THE CONCEPT OF RACE, CLASS, AND THE ELIGIBILITY FOR CITIZENSHIP

Following the Chinese Exclusion Act of 1882 the restriction of immigration became a racial issue in the United States. Nativists reasoned that the waves of new immigrants, as for example the Japanese, threatened the values and culture, the perpetuity of America. The melting pot seemed to be a flawed idea with undesirable aliens reaching the shores of America, ethnic groups who were regarded as physically, morally, and intellectually inferior. The proposed paper intends to examine the correlation between eugenics and the anti-Japanese movement in the ratification of the Immigration Act of 1924, the exclusion of Japanese immigrants, which was a direct triumph for eugenists. As a repercussion of the fear of the “yellow peril” anti-Japanese organizations endeavored to exclude Japanese immigrants and restrict the rights and privileges of Japanese Americans. During the end of the 19th century and early decades of the 20th century the belief in the Anglo-Saxon complex, the dominance of the Nordic races, was still quite widespread and nativists argued that the alien Japanese stock was unassimilable, and un-American. According to the theory of eugenics the Japanese did not possess the genetic quality, the desired social and cultural traits to make them ‘ideal American’ citizens. These beliefs are quite evident if we take into consideration the stipulations of the Naturalizations Acts of 1875 and 1906, the opinion of the Supreme Court in the *Ozawa v. United States* (1922) case, and the Immigration Act of 1924. In the words of Albert Johnson, chief author of the Act of 1924, “the day of unalloyed welcome to all peoples, the day of indiscriminate acceptance of all races, has definitely ended.”

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RE-ENGAGEMENT WITH THE CLASSICS IN THE 1920'S AND NOW: NAOMI MITCHISON AND PAT BARKER

The paper will explore recastings of classical narratives by bringing together Naomi Mitchison's *The Conquered* (1923) and Pat Barker's *The Silence of the Girls* (2018). Both novelists use ancient stories to illuminate uncomfortable aspects of their respective cultural milieus. Themes of aggression and power, relationships between friends and comrades, masters and servants, men and women, seem to be located in an old world, but are in fact very much informed by the concerns of the day, and perhaps also reflect some anticipation of a watershed moment. As Barker has recently observed in an interview, "people return to the beginning when they feel things are coming to an end". Mitchison's re-engagement with the classics came in the wake of the carnage of World War I, when women's roles were changing, and British imperialism was undergoing a revaluation in the course of the Anglo-Irish War. Barker's take on the *Iliad*, with its depictions of rape, assault and erasure of identity, possesses a #MeToo timeliness. Additionally, it resonates with pressing ecological issues as it foregrounds the cost of wars waged by men, and the devastation resulting from human activity in general.

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THE FICTION OF ‘PURE TASTE:’ MODERNIST AND VICTORIAN GASTROPOETICS

In 1907, Virginia Woolf wrote to a friend: “Why is there nothing written about food?” Woolf—who adored food and cooking—became perhaps the world’s most celebrated author of the Modernist school of literature, defined by its rejection of the dull stolidity of Victorianism. Of course, Woolf didn’t mean nothing had ever been written about food: she just meant, nothing richly, immersively sensual—in other words, nothing to her own taste. My thesis seeks to complicate an established critical narrative that suggests the thoughtful and engaged representation of the gustatory topos in fiction began with Virginia Woolf, showing instead how the self-conscious Modernist embrace of literary food as a rich and multideterminate signifier—of “the real,” “the ordinary,” and “the bodily,” to name only a few examples—was necessarily preceded by a Victorian critique of the ideological and philosophical assumptions that had relegated physical taste to the realm of the non-aesthetic.

The term “aesthetics” derives from the Greek, *aisthetikos*, meaning “sense perception.” But in 1790 Immanuel Kant had presented a paradox: a “pure” aesthetic taste that refused what he called the “vulgar pleasures” of the tongue, throat, and palate. The Victorian representation of vulgar appetites in fiction for the masses constitutes a rejoinder to an aristocratic, Kantian aesthetics, which dismisses the universal experience of eating as central to culture. Further, the recent “sensory turn” in humanities, and the work being done in philosophical neuroscience on the links between aesthetics and homeostasis, are rediscovering what, I contend, Victorian authors intuited in and through their fiction: only by understanding the structures, mechanisms, and drives of our bodies, can we hope to understand the structures and mechanisms of power that drive our cultures.

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INNOVATIVE TRENDS IN CONTEMPORARY SHORT FICTION: THE CASE OF SARAH HALL

My aim is to deliver an analysis of the innovative short fiction of contemporary British writer Sarah Hall. I will be giving particular consideration to the two collections of short stories published by the author: *The Beautiful Indifference* (2011) and *Madame Zero* (2017).

Hall focuses attention on such varied contemporary preoccupations as identity, gender, violence and death. My goal is to discuss the way that identities are subverted/transgressed in her short stories and how the topic of identity representation intersects with other themes becoming a fundamental/empowering factor in the narrative structure.

Hall's short story collections present an interesting case study, not only because they display the writer's quest for a unity of subject-matter, but also because they evince the strength and vitality of the short story as a genre.

Keywords: Contemporary Short Fiction; identity; transgression; empowerment; Sarah Hall

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THE GREAT HOAX: TRUMP, TRUTH AND THE ENVIRONMENT

In recent times, and now also due to the Covid-19 pandemic, environmental issues have gained immense visibility. This paper intends to examine the growing tension between truth and untruth, fact and fiction, when it comes to discussions about the negative impact of humans on the planet. It is my argument that, hand in hand with the current environmental crisis, we are also witnessing a crisis in terms of truth and its value. In a so-called age of post-truth, discourses are largely controlled by people to whom there is no longer a distinction between true or false and by the idea that facts are mere social and scientific constructions, valid only when they serve the interest of power. This change of paradigm results not only from how truth is produced and disseminated, but also, in part, from a shift in terms of perception and reception, i.e. how the audience accepts something as true or not, who they consider to be a reliable source and what they understand as fact or factoid.

Departing from the belief that dishonesty and deception have always been part of politics but have now become a commonplace, this paper will specifically analyze the case of former President Donald Trump and his approach to global warming as a “hoax”, based on faulty science and fake news. Trump has always demonstrated a great amount of skepticism in relation to climate change, despite the evidence on the contrary. During his presidency, he picked and chose which facts to use and exaggerate, and bended or shaped truth to his own convenience and agenda. By looking into this trait of his presidency, this paper will tackle the fabrication of ‘alternative facts’ and question whether truth is still relevant in today’s society and in managing global environmental problems.

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'FLICKING BACK AND FORTH': TRANSGRESSION AND LIMINALITY IN PAUL MULDOON

Paul Muldoon has long been noted for his relational writing. At its most characteristic, this materialises in richly intertextual poems addressing texts from different genres, traditions and segments of literary history; and it resorts to citation, parody, and/or translation. Further, Muldoon's referential practices often straddle medial boundaries, drawing on a range of other arts, with a particular penchant for painting and photography.

This paper approaches Muldoon's concomitant fascination for the *actuality* of physical and political borders, often considered in his writing for the opportunities they afford for pondering the close bonds between adversity, mobility and history in human experience. It will give particular attention to transgressive itineraries as represented in poems from three collections: *Hay* (1998), *Moy Sand and Gravel* (2002) and *One Thousand Things Worth Knowing* (2015).

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Paul Lauter recently retired as Allan K. and Gwendolyn Miles Smith Professor of Literature at Trinity College in Hartford, Connecticut. He has served as President of the American Studies Association (of the United States), and he is General Editor of the groundbreaking *Heath Anthology of American Literature*, now in its seventh edition.

Lauter holds the B.A. from NYU, the M.A. from Indiana, and the Ph.D. from Yale. In addition to Trinity, he has taught at SUNY/ Old Westbury, San Jose State, University of California/ Santa Cruz, Dartmouth, Smith, and Hobart, among other colleges, as well as serving terms as Fulbright lecturer at the Kennedy Institute of the Free University of Berlin, and at Karl-Franzens-University in Graz, Austria.

At the American Friends Service Committee, he worked as Director of Peace Studies and as Peace Education Secretary in the Chicago region. He was also national director of Resist and of the U.S. Servicemen's Fund—both activist peace organizations. During 1964 and 1965 he worked in freedom schools and in workshops in Mississippi, then in Roosevelt University's Upward Bound program. In 1967 he became director of the first community-controlled school project in the nation, at Adams-Morgan in Washington, D.C. He was also active in the faculty and staff union at the State University of New York, serving as statewide vice-president for academics, as chapter president, and as grievance officer, among other positions. One of the founders of The Feminist Press, he was its treasurer and an editor for fourteen years.

Lauter's new book, out in 2020, is titled "Our Sixties—An Activist's History"; it focuses on the movements for social change of the 1960s, in most of which he participated. Other recent books include *From Walden Pond to Jurassic Park*; an edited volume with Ann Fitzgerald titled *Literature, Class, and Culture*; an edition of Thoreau's *Walden* and "Civil Disobedience"; and a Blackwell's *Companion to American Literature and Culture*. In 2017 he edited, with Nick Coles, a *Cambridge History of American Working-Class Literature*.

Lauter has spoken or consulted on American studies and American literature, multiculturalism and ethnic studies, literary canons and anthologies in some 25 countries and in most of the States. He received the Jay Hubbell Award for Lifetime Achievement in American Literary Study of the American Literature Section, Modern Language Association, and in 2006 he was awarded the American Studies Association's Bode-Pearson prize for lifetime achievement in American Studies. Most recently, in 2018, he received the Modern Language Association's Francis Andrew March Award, as well as the Working Class Studies Association's lifetime achievement award.

At Trinity Lauter regularly taught the survey courses in American literature as well as courses on ante-bellum literature and culture, American modernism, and contemporary ethnic literatures. He has also taught fiction and film, and developed courses on the literature of social protest, and on the literature and film of the 1960s. He served as director of American Studies, as English department chair, and for many years as the director of the graduate program in American Studies.

ARCHIVES, ACTIVISM, AND (WE HOPE) THE FUTURE

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THE HARLEM RENAISSANCE AND THE AFRICAN AMERICAN TRADITION OF PROTEST

The 1920s were for African American culture a decade of reinvention. Thus far, only a few African American voices had been being heard. For sure, there were black writers who had made it into the canon, like Booker T. Washington, W.E.B. Du Bois or Paul Laurence Dunbar. Yet, it seemed that their literature did not reflect the general sentiment of the African American community. Seemingly, these writers were submitting to European writing models and dismissing the African American ways of protesting and resisting white supremacy. The 1920s brought the Harlem Renaissance and Alain Locke's *The New Negro* that redefined what meant to be a Negro. Black artists wanted to be heard and understood, they wanted to reiterate their own representation of themselves and they wanted to refuse protest against the violence their country continued to inflict upon them. They wanted to be celebrated instead of being pitied as a problem that needed solution.

Slavery until mid-19th century and segregation well into the 20th century were not the last of African Americans' struggles. One hundred years later, African Americans are still being persecuted and targeted by white supremacists. Police brutality, especially, is still very present in the U.S.A. Following a long tradition of protest since slavery times, many artists (musicians, actors, writers, etc.) are using their art to protest against the unjust deaths of black people echoing the idea that #BlackLivesMatter. Based on the analysis of "If We Must Die" a poem by Claude McKay, one of the most influential figures during the Harlem Renaissance, and some passages from novel *The Hate U Give* by Angie Thomas, one of the most outspoken black writers at the moment, I argue that the tradition of protest is still present in African American literature, preserving the values of the centenary Harlem Renaissance, and showcasing that black lives are too be celebrated, dignified and, most of all, protected.

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RESISTING MADNESS. SEAMLESS BORDERS

The concept of land border has taken an important development with events arising from the 2016 Referendum, which asked British subjects the following question: Should the United Kingdom remain a member of the European Union or leave the European Union? This question has triggered a very heated debate proving how limited knowledge British society has of the issues regarding their connections and relations with Ireland. The situation is far from any settled appeasement and the social comments on the media or cultural analysts can only be used as a tentative effort to make sense of what may become a very critical political conundrum. After almost four years passed and the question of closing borders is still unresolved. How do artists measure the tension of this debate and how do they contribute to its resolution?

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GAMES AND RESISTANCE: A POSTCOLONIAL READING OF NEIL GAIMAN'S *CORALINE*

Extremely important critics, such as Peter Hunt, Daphne Kutzer and Perry Nodelman have argued that children's literature is, in fact, a form of colonizing children. This points out that children's literature is a strategy in which adults can exercise power over children.

As part of ongoing PhD research on the twentieth and twentieth-first century English children's literature, this paper shall focus on comparing the adult-child relationship to that of the colonizer-colonized in *Coraline* (2002) by Neil Gaiman. We shall highlight the importance of space, family and food in the overall adult-child relationship, in order to understand the strategies adult characters use to dominate the young protagonist, as well as to emphasise the resistance (as defined by Elleke Boehmer) shown by Coraline throughout the narrative. For the purpose of encouraging a greater diversity of postcolonial readings on children's texts, firstly, we argue that the different spaces Gaiman describes can be read as territories disputed between the adults (mothers and fathers) and Coraline; and secondly, we claim that food is, actually, a tool Coraline uses to resist adult's authority and claiming back her own power.

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AMERICAN EXCEPTIONALISM AND ITS ENEMIES IN TRUMP'S AMERICA

The unforeseen campaign strategy and the subsequent victory by Donald Trump baffled many in 2016, mainly because of his never before seen tactics which seem to go against what most presidential candidates represented before him. His brash style, almost completely incoherent speeches and childish nicknames for opponents sparked many Americans' attention. In my paper, I will examine Trump's America as depicted in his speeches and interviews. The current president uses a specific archetype of American exceptionalism and national identity and places it in a crisis: "Make America Great Again" underlines that the core beliefs and values of the USA's citizens are attacked, are dwindling or have been overturned by some other entity. Trump's strategy includes pointing to an obvious enemy of not only himself, but the people (e.g. Muslims, Mexicans, Hillary Clinton, Michael Bloomberg, etc.), and the promise to defeat them by any means necessary. As Chris McMillan points out, the president blends together political logic and Lacanian fantasmatic desire to build his case against his enemies. In my paper, I will take a look at the way Trump shaped American national identity during his election and presidency and the way he is able to attract and keep a very strong base of supporters, even though he is a very unconventional politician. I will examine the imagery and language he uses, and their relation to the concept of American exceptionalism and greatness that is a staple of the American national identity, even though it is challenged and untrue in many cases.

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His area of research focuses primarily on contemporary fantasy and he is interested in the various forms of categorizing the fantasy genre and in the construction of secondary worlds. Other interests include mythology studies and science fiction.

RESISTANCE IN CHINA MIÉVILLE'S NEW CROBUZON: RECOLONIZING SPACES IN A FAILING EMPIRE

The city of New Crobuzon in China Miéville's *Perdido Street Station* represents a multitude of different spaces with distinctive characteristics that are significant to understand how the population sees itself and others. The aim of this paper is to analyze the relationship between the various groups inhabiting New Crobuzon through a postcolonial perspective and to see how the city's geography influences that relationship.

The first part of this paper will be dedicated to a geographic analysis of New Crobuzon. The city is described as a "sprawling monster" and is often referred to as a decadent place. From these descriptions of the city it will be possible to see how decadent, or not, the inhabitants of those places are, according to how society is distributed throughout the city. New Crobuzon will be analyzed as the center of a failing empire due to its degeneration.

The second part of this paper will consist of an analysis of the different non-human species inhabiting New Crobuzon. The examination of different types of beings within the city will contribute to a deeper insight on the relation between them, revealing traces of otherness and the huge contrast between the figure of the colonizer and that of the colonized. This contrast is, in part, evidenced by the geographic disposition of each group within the city, going from a center of imperial power to a decadent, but somewhat resistant, periphery.

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ENCENAÇÕES DE IRREALIDADE: A RECEÇÃO DE EDGAR ALLAN POE NO PRIMEIRO MODERNISMO PORTUGUÊS

Reconhecido como modelo de Mário de Sá-Carneiro, Edgar Allan Poe marca uma forte presença na ficção narrativa do escritor modernista português. Motivos obsidianes nas novelas de Sá-Carneiro (o Duplo, a Metempsicose e o fascínio pelo fantástico) provam essa presença, salientada por Fernando Pessoa.

Os contos de Poe plasmam uma propensão para a associação entre uma crua lucidez e uma doentia imaginação. Os estados alucinatórios das personagens, o enigma habitualmente associado a personagens femininas, a ambientação sinistra e sufocante dos cenários, a omnipresença da morte e do erotismo necrófilo, o universo onírico e a vivência de estados emocionais alterados são elementos recorrentes nos contos de Poe que influíram de forma decisiva nas novelas do escritor português.

É sobre estas afinidades literárias que a comunicação refletirá, tomando como principais propósitos: 1) Identificar as novelas de Sá-Carneiro onde se torna evidente a influência do escritor norte-americano (desde a coletânea *Princípio* até aos textos que integram *Céu em Fogo*); 2) Focalizar a receção de Poe na novela *A Confissão de Lúcio*, aquela que melhor cumpriu os traços do fantástico modelarmente estabelecidos por Poe; 3) Reconhecer, nos contos *The Fall of the House of Husher*, *The Black Cat*, *Ligeia* e *Berenice* a presença de cenários, motivos e procedimentos que representam o género fantástico; 4) Demonstrar que a sensibilidade literária de Mário de Sá-Carneiro é fortemente devedora da obra de Poe e contribuiu para implantar na literatura portuguesa um género pouco explorado até ao Primeiro Modernismo; 5) Pôr em evidência a relevância da receção de Edgar Allan Poe na literatura portuguesa das duas primeiras décadas do século XX.

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VOYEURISTIC PLEASURE AND THE QUEERING OF THE MALE GAZE IN ANDY WARHOL'S *MY HUSTLER*

Underground filmmaking holds a special place in the history of American queer cinema, not least due to the fact that a great deal of underground movies feature queer actors, characters, and queer-related content, thus creating a great rupture to mainstream film and its fundamental heterocentrism and -sexism. As a prolific member of this movement, throughout the 1960s visual artist and filmmaker Andy Warhol was able to grant visibility to images and identities ignored by the big studios, instead embracing spontaneity and the breaking of taboos, while taking filmmaking to its extremes.

This paper aims to take a closer look at Warhol's 1965 underground classic *My Hustler*, a film that focuses on a group of individuals observing and desiring a young hustler on a beach on Fire Island. Unsure about the sex worker's sexual orientation, his observers eventually come up with a bet, each claiming to be able to seduce the young man first. Bearing in mind the sexual undertones of the plot, a close analysis of the film will engage with questions of queer desire in a cinematic landscape that either completely shunned or depicted queerness in utmost monstrous (and desexualized) ways. As will be discussed in detail, it is particularly through its lack of cuts, its long takes, and static camera work that *My Hustler* opens up a space to dismantle questions regarding filmic voyeurism, which, particularly when it comes to queer filmmaking, is of utmost interest as it deconstructs traditional ideas of subjectivity and desire. To this end, it will be of utmost interest to look into ideas surrounding the queering of the male gaze in cinema as well as normative masculinity and its inherent desirability in American society.

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FROM RACE RECORDS TO ROCK 'N' ROLL: THE JOURNEY OF AFRICAN AMERICAN POPULAR MUSIC INTO MAINSTREAM MEDIA

Music of African American origin is, nowadays, the most popular kind of music in the Western World or the Global North. Artists such as Beyoncé, Rihanna, Tupac Shakur and Kendrick Lamar are some of the names that come to mind when thinking about popular music of the last 30 years. Those artists are black but there are many white artists who perform and produce the same genres of music – R&B, Pop, Rap, and Hip Hop.

Race Records was the label used to refer to black music at the beginning of the 20th century, about 100 years ago between the 1920s and the 1940s, when black folk music was generally called 'the Blues' and marketed towards black people. Segregation and Jim Crow Laws made it so that even art was used to further widen the rift between blacks and whites. However, with the birth of Rock 'n' Roll and famous names such as the iconic Elvis Presley and the incredible Little Richard, the racial stigma began to subside. The Blues were first electrified in Chicago by traditional Delta Blues artists such as Muddy Waters and John Lee Hooker. British musicians, such as Eric Clapton, the Beatles and the Rolling Stones rediscovered the Blues and became interested in this distant, emotional and eerie music, and their white privilege allowed them to give the Blues its popular music status once again.

In this paper, I focus on the race aspect of the music and the role of white privilege in its subsequent success. I begin by briefly defining Race Records and the origins of the music. Then I mention WC Handy and his crucial role in marketing the Blues and thus its transformation into Rock 'n' Roll before providing a timeline spanning from the 1920s until the 1960s.

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'WHEN IS THIS NONSENSE GOING TO END?': PROBLEMS OF MEANING IN PAUL AUSTER'S *TRAVELS IN THE SCRIPTORIUM*

Upon publication, Paul Auster's *Travels in the Scriptorium* (2006) was heavily criticized by reviewers for its self-aggrandizing postmodern meaninglessness. Later, however, critics have persuasively attributed meaning to the novel on contextual grounds, relating it to the events of 9/11 and its consequences in American culture. Still, readers of the novel will repeatedly be confronted with elements which complicate a stable meaning production. It is possible to infer from this that the novel was deliberately created as an indeterminate text. This paper proposes to focus on those textual and narrative strategies used in *Travels in the Scriptorium* which create problems for the production of meaning. To that end, the novel will be read under the concept of indeterminacy. First, indeterminacy of meaning will be conceptualized by drawing on recent postmodern and literary theories. If meaning, then, has come to be understood as a complex set of relations grounded on both textual and contextual elements, indeterminacy will be the shifting of those very grounds of meaning, and thus the undecidability between a vast array of unstable meanings. Second, this paper will sketch those textual and narrative elements which generate problems of meaning in *Travels in the Scriptorium* – elements such as displacement of references, or narrative discontinuities. It appears that most of these elements are constructed into the text deliberately, rather than simply coming to being during the reading process. Such is the case with the referential structure of the novel as it, for instance, plays with the signifier-signified relation at one point, or how it contains clear intertextual references to Auster's *oeuvre*. To conclude, by focusing on the indeterminacy of *Travels in the Scriptorium*, this paper will identify a playfulness in the text, an element which has led some readers to believe the novel itself to be meaningless.

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“THE OLD WORLD IS FINISHED.” PHYLLIS BOTTOME’S LIFEWORk AND ETHICAL-POLITICAL ENGAGEMENT IN INTERWAR AND POST-WAR EUROPE

Anglo-American novelist Phyllis Bottome remains “a literary insider’s tip, a gem waiting to be discovered” (Pam Hirsch). While Bottome’s name flickers occasionally in the media for her still unexplored influence on Ian Fleming’s James Bond, some scholars - most notably Phyllis Lassner - have inserted Bottome into an ampler thematic signalling momentous changes inaugurated by the 1920s: an engaged writing ethos reflecting social and political upheavals (in contrast both to modernist aestheticism as well as to totalitarian utopianism) perhaps best represented through her novel *Mortal Storm* (1937), turned into the first Hollywood film to draw attention to the Nazi danger; the appearance of “political psychology”; the end of the British Empire. These aspects have also been linked to Bottome’s work on behalf of Jewish refugees in the 1930s and Jewish survivors after World War II (Phyllis Lassner, Russell Wallis, Jean-Michel Frodon). Drawing together these sometimes disparate lines of approach, and relying on research carried out in the largest collection of Phyllis Bottome primary materials (the British Library), this paper aims to further explore Lassner’s notion of “political psychology” to provide a diachronic perspective on what will be called Phyllis Bottome’s lifework (suggesting a continuity between her literary oeuvre and her social-political-psychological work and writing). More precisely, the paper will highlight continuities between the interwar period (represented by *Old Wine* (1924), hailed upon its reprinting in 1998 as highly prescient in its braiding of political and personal drama) and the postwar period (offering a reading of an unpublished and undiscussed text, “The Jewish Child”) to argue for the relevance of this undeservedly little known writer for the ethical and political questions of 2020, dominated by new populisms and nationalisms as well as by the new angst of old (imperial) worlds crumbling.

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THE FIRE NEXT TIME: *FIRE!!* MAGAZINE A HUNDRED YEARS LATER

The success or failure of the so-called “New Negro Movement” of the 1920s has been a question debated by scholars ever since Nathan Huggins published his seminal 1971 study of the movement, *The Harlem Renaissance*. Much of the argument surrounding the failure of the Harlem Renaissance has been based on the presence of white influence and patronage in black writing, although little attention has been paid to how the one issue little *magazine Fire!!* actually bucked that trend, and created its own black aesthetic in the process. While there has been a lot of discussion of the individual work in this magazine, and while there has been much discussion of the history of its creation and the reasons for its ultimate failure, my paper looks at how this single-issue magazine operates both as an anthology and as an important aesthetic document in-itself as a self-contained unit. In particular, I will be looking at the way that the authors built off of and signified on what were at the time recent modernist trends, and in doing so, created a black aesthetic that would go on to form a basis for the wild experimentation of the Black Arts Movement. Specifically, I argue that *Fire!! Magazine* responds to Ezra Pound’s modernist anthology, *Des Imagistes*, by reaching back to “lowbrow” black American folk traditions and African folk traditions instead of the “highbrow” Hellenic and Ancient Chinese and Japanese traditions that influenced much of Pound’s anthology. In conclusion, I will show how this new spirit of a black aesthetic continues to resonate today, through the continuation of a black aesthetic that has developed from the Harlem Renaissance to the Black Arts Movements to the plethora of black literary movements that are currently alive and thriving, including but not limited to hip-hop literature and Afrofuturism.

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THRESHOLDS OF DEATH IN EDGAR ALLAN POE'S PLAGUE WRITINGS

One does not have to stretch very far to understand the unfortunate relation between the current pandemic situation and horror literature. More interesting, however, is how this connection can be broken into a myriad of different aspects that we wish were circumscribed into the limits of fiction. In a world profoundly marked by COVID-19, Poe's "The Masque of the Red Death", first published in 1842, has become subject of interest once again, proving how relevant the story still is today, more than 170 years after its publication. Another less popular but equally relevant plague story written by Poe is the 1835 tale "King Pest". Following the footsteps of renowned Poe Scholars and their recent articles, such as Paul Lewis' "Edgar Allan Poe's writings about plagues and how they relate to the current pandemic" and J. Gerald Kennedy's "Life and death: Poe and Kierkegaard", it is my intent with this presentation to consider both of Edgar Allan Poe's narratives through the lenses of the 21st century not-so-Red Death. I will focus on how the idea of the gothic threshold is explored throughout these tales, bringing both an apparent distance from the outside world and, at the same time, a feeling of imprisonment with(in) oneself. Furthermore, I intend to pay special attention to how the mandatory and even necessary closure of borders can seem to echo Prince Prospero's (in)famous idea that "the external world could take care of itself".

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AMERICAN FRANKENSTEINS: THE POLITICS OF OWNERSHIP AND MEMORY IN ROBERT J. MYERS AND FRED SABERHAGEN

Mary Shelley's *Frankenstein* presents the stories of Victor and his creature through the frame narrative of letters that Captain Walton sends to his sister, Mrs. Saville. In Fred Saberhagen's *The Frankenstein Papers* (1986), the relation between the author and the narrator is rewritten to the effect of turning Captain Walton, a character in the novel, into the author of *Frankenstein*, thus removing Mary Shelley entirely from the picture. Given the form of alternating journal entries produced by the Creature and letters sent to Benjamin Franklin by his son trying to determine what really happened to Victor Frankenstein, Saberhagen's novel documents the Creature's fierce pursuit by Walton and his brother-in-law, Roger Saville, who want to use him as a breeding machine to create a race of super-slaves. Set in 1782-83, several years after the American colonies claimed their independence from Britain, and at a time when the Atlantic slave trade was at its peak, Saberhagen's novel brings to the fore the concerns with racial politics and speciesism latent in Shelley's text, interrogating the relationship between the creator and his creation in terms of ownership. The dynamics of ownership is explored in several contexts, e.g. the politics of subjection and enslavement, the question of authorship and scientific production and its appropriation, and the links between capital, intellectual property and an individual body. Crucial in this exploration is the question of memory – repressed, distorted and recovered. Memory is shown as the key factor determining a person's status as a subject or an object, and its control, possession or usurpation underlies the relations of power represented by such oppositions as master/slave, human/monster, dominant/subordinate, creator/creature, etc.

The theme of ownership with racial overtones explored in Saberhagen's novel will be compared with its treatment in a chronologically earlier novel by another American author, namely Robert J. Myers's *The Slave of Frankenstein* (1977), a sequel to a sequel (*The Cross of Frankenstein*, 1976) to Mary Shelley's original story, set in America shortly before the outbreak of the Civil War. Victor Frankenstein's illegitimate son attempts to destroy his father's Creature, as the latter intends to keep the Union together by granting emancipation to African slaves and replacing them with a race of zombies, created by means of Frankenstein's reanimation process. Taken together, such novelistic recreations of the Frankenstein story relate to a range of reimaginings in several different genres and media depicting artificial creation and the abuse of clones, subhumans and robots, with the refusal to acknowledge their subjectivity and legal status, from Čapek's drama *R.U.R.* to novels like Ishiguro's *Never Let Me Go* and Mitchell's *Cloud Atlas*, to films like *I Robot* and *The Island*.

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ONE DIVIDED KINGDOM AS A METAPHOR FOR BREXIT IN THE VERBATIM PLAY *MY COUNTRY* (2017), BY CAROL ANN DUFFY, RUFUS NORRIS AND AN ANONYMOUS COLLECTIVE AUTHOR

Em 23 de Junho de 2016, no chamado referendo sobre o Brexit, parte dos eleitores do Reino Unido decide que o país deveria sair da União Europeia, acentuando-se, desde então, a divisão entre *leavers* e *remainers*. Essa fractura (económica, social, cultural, política) e as posições de ambos os seus lados têm sido representadas e questionadas, desde então, sobretudo pela *fast-responsive fiction*, mas foram também dramatizadas nos palcos de teatros britânicos através de temas como a (in) justiça e a política sociais, a soberania nacional, o patriotismo, o medo, a manipulação (*fake news*), a imigração, a Europa, e o poder do voto, entre outros.

Em Fevereiro de 2017, a peça poética *My Country: A Work in Progress* (2017), 'elaborada' por Carol Ann Duffy e Rufus Norris, a partir de uma colagem de entrevistas realizadas por toda a Grã-Bretanha, por uma equipa do National Theatre, a propósito do Brexit, estreou no referido teatro e percorreu depois o país. Partindo do conceito de *fast-response drama* e da capacidade que a ficção tem de comentar o passado, a contemporaneidade, e até o futuro, analisamos, através do estudo de auto- e hetero-estereótipos ingleses e europeus, as metáforas sociais e o constructo da identidade e soberania britânicas espelhadas no texto dramático (propositadamente?) fragmentário que dá voz à população nacional, mas que, tal como o Brexit em si, talvez não nos tenha mostrado, ou encenado, uma novidade sobre um Reino Unido e uma Europa. Divididos. Internamente e entre si.

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‘A CHURLISH PHILOSOPHER’: WYNDHAM LEWIS AND *TIMON OF ATHENS*

In a belated 1937 review of Wyndham Lewis’s book-length study of Shakespeare, *The Lion and the Fox: The Role of the Hero in the Plays of Shakespeare* (1927), T.S. Eliot argued that “*The Lion and the Fox* may be called a commentary on *Timon*; though to leave it at that would be misleading”. This paper proposes to gloss Eliot’s cryptic remark by offering a transmedial discussion of Wyndham Lewis’s double engagement with Shakespeare’s *Timon of Athens*: his set of proto-Vorticist illustrations to *Timon of Athens* in 1913, and the chapter about the play in *The Lion and the Fox*. A reading of the illustrations will point out that, in accordance with contemporary modernist fascinations, Lewis highlighted the rift between a stylised Athenian society, characterised by urban refinement and corruption, and the primitivist appeal of *Timon*’s escape to the woods, his hate speech signalled by images of disproportionately large shouting mouths. However, Lewis’s fascination with outsider primitivist types in the early 1910s soon gave way to an identification as society’s own enemy, but as an insider. It will be argued, therefore, that, in *The Lion and the Fox*, part of his sprawling artistic, literary and critical offensive of the late 1920s, Lewis reconfigured the initial opposition between *Timon*, the ascetic hater, and the hypocrisy of urban civilization. He thus turned his focus on Apemantus, identified in the list of characters as “a churlish philosopher”, in order to have him play the role of *enemy of the enemy*, philosophically exposing “the spoilt-child bellowings of *Timon*” while, in populist manner, giving voice to “the critical *vent* of the audience”, out for blood, though equally despised for its unrestrained drives.

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A ROAD TO SELF-HEALING: KAREN WHEELER'S TRAVELS TO PORTUGAL

In a series of four books initiated in 2009 with the publication of *Tout Sweet* and followed shortly by *Toute Allure* in 2010 and *Tout Soul* in 2012, Karen Wheeler, a British author and former fashion editor, recounts the memoirs of her life in the countryside, after leaving London for a complete new beginning in rural France. Among the many captivating incidents and people reported in the aforementioned books, the Portuguese community and the different Portuguese characters involved in the author's daily life hold a significant role in these narratives. Moreover, these relationships have a substantial influence in the author's later decision of visiting Portugal. In her fourth memoir and travel book, *Sweet Encore*, the author narrates her road trip from France to Portugal in the company of her beloved dog, *Biff*, and her niece, who has come from the Cayman Islands to spend the summer with her. Although the trip is an excuse to entertain her niece while on holiday, for the author the destination has a deeper meaning: it is the fulfilment of a promise she has previously made to herself of visiting the grave of her former boyfriend, Luís Duarte, who died of injuries caused by a tragic car accident. The purpose of this paper is to analyse how the memories of the author's love relationship affect her perception of Portugal and the Portuguese during her road trip, as well as shed light on how the Portuguese community in France is depicted in the other books of the series.

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EFFIE LEE NEWSOME: CROSSOVER LITERATURE IN THE HARLEM RENAISSANCE

Crossover literature comprises literary works that are originally intended for an audience (of children or adults) but end up crossing to another audience (of adults or children, respectively). It is thought to be a very recent trend (Beckett, 2009, p.1; Falconer, 2009, p.1), especially because it started to gain attention with the Harry Potter phenomenon (Beckett, 2009, p.4; Falconer, 2009, p.1). However, this is not true, since fairytales, fables, myths and legends have always had mixed audiences (Beckett, 2009, pp.2,4). Crossover literature implies elasticity and fluidity, thus erasing and blurring fixed limits and rigid binaries socially and culturally imposed (Knoepfmacher & Myers, 1997, p.viii), such as age gaps and notions of childhood/adulthood.

The beginning of the 20th century was characterized by an ideology of racial uplift and for many Black adults it was the first opportunity of access to education. Since adults themselves were also starting to read, children's literature was often chosen by them for that purpose. Thus the Harlem Renaissance period brought several literary works aimed for a younger public that also appealed to adult readers, showcasing content which was also aimed to educate adults as well as to empower them: "the child becomes a conduit to reach the adult" (Smith, 2004, p.xix). This was the case of "The Little Page" – a column by Effie Lee Newsome in *The Crisis* magazine, originally targeted for children but also read by adults. Even though Newsome was an active voice of the Harlem Renaissance and one of the first African American women to dedicate her almost entire career to writing for children (Bishop, 2007, p.35), she is often forgotten and unacknowledged.

This paper aims to analyze some Newsome's poems in terms of content for their dual audience of children and adults, according to the social and cultural context and racial uplift ideology of the Harlem Renaissance period.

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FROM THE 1920'S TO THE 2020'S: AN OVERVIEW ON THE EVOLUTION OF THE COMIC BOOK STIGMA

Although early precursors to print comics began appearing in the last years of the 19th century, it was only in the 1920's that comic strips became wildly popular, with characters such as *Walter Wallet*, *Popeye* and *Little Orphan Annie* garnering attention through numerous appearances in newspapers across the United States (Ramsey, 2013). Their success with audiences warranted the expansion into comic books when these strips started being compiled and sold in book format. Due to their reliance on image and little use of text, comic books were promptly associated with childishness and immaturity, resulting not only in their stigmatization as a juvenile medium, but also in the classist belief that comics were a form of low culture art with no literary merit (Lopes, 2006).

This marginalization of comic books became even more pronounced during the Golden and Silver Ages of the graphic medium, when psychiatrist Fredric Wertham – who believed comics were “a source of moral degeneracy” (Wertham, 1954) – accused the genre of promoting juvenile delinquency with some of its violent depictions. As a result, the comic book industry censured itself and created the Comics Code Authority in order to self-regulate any and all content published in American comic books (Hadju, 2009). Although one with the industry's best legal interests in mind, this measure only validated the stigma that comic books were indeed a medium exclusive for children and young people – whose innocence, therefore, must be protected.

Almost one hundred years later, we find ourselves living in an era where comic book adaptations are taking over Hollywood and becoming the most profitable mainstream movies in the motion picture landscape. With the current superhero *mania*, one must wonder about their impact on the comic book stigma: has it changed anything? Does the stigma persist? What roles could class and gender play in it? These are some of the questions this paper will be reflecting on.

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TOWARDS AN INTERSECTION OF UTOPIAN STUDIES AND CULTURAL MEMORY STUDIES

Jorge Bastos da Silva é docente do Departamento de Estudos Anglo-Americanos da Faculdade de Letras da Universidade do Porto. Os seus principais campos de investigação são a Literatura e a Cultura Inglesas (em especial o período entre a Restauração e o Romantismo), a História Intelectual (em especial os Estudos sobre a Utopia), e os Estudos de Tradução e Recepção, com incidência nos contactos culturais entre Portugal e o Reino Unido. É autor e organizador de diversos livros, entre os quais: *Anglulosophias. Alguns Trânsitos Literários*, 2018; *English Literature and the Disciplines of Knowledge, Early Modern to Eighteenth Century: A Trade for Light*, 2017; *A Time to Reason and Compare: International Modernism Revisited One Hundred Years After*, 2016; *Tradução e Cultura Literária. Ensaios sobre a Presença de Autores Estrangeiros em Portugal*, 2014; *The Epistemology of Utopia: Rhetoric, Theory and Imagination*, 2013; *A Instituição da Literatura. Horizonte Teórico e Filosófico da Cultura Literária no Limiar da Modernidade*, 2010. É o actual director da revista *Op. Cit.: A Journal of Anglo-American Studies*. Mais informações encontram-se em <https://sites.google.com/site/jorgebastosdasilva/>.

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MARINA CARREIRA'S ATTEMPT AT SAVING HER ANCESTRAL PORTUGUESE CULTURAL BATHWATER IN THE IRONBOUND, A MULTIETHNIC COMMUNITY IN NEWARK, NEW JERSEY

Composed of forty-six poems, Marina Carreira's collection, *Save the Bathwater*, can be read as a personal transatlantic atlas. In this recent volume of poems, published in 2018, the poetic voice attempts to bring together the duality of her Portuguese and American identities, tracing them from both sides of the Atlantic – her ancestral Portuguese identity and heritage and her American identity received during her upbringing in the Ironbound, an ethnic community in Newark, New Jersey. In the last poem, "Thread," we witness this voice emulating her grandfather when attempting to capture both ends of her Portuguese American identity. This man, we learn, left "no hole unseamed / no button unfastened / no heart unmended" while the granddaughter, too, wishes that she "never, ever" leave "a lose end" in her writing. This personal compass, composed of four distinct cardinal points, or ends – family; ethnicity and life in an ethnic community; home; and youth and love – are, nonetheless, intrinsically interrelated. For the reader, piecing them together comes as a fascinating experience in one's discovery of this new voice.

Some of these issues will be discussed within the context of ethnicity and minority discourse (William Boelhower; Werner Sollors; Gilles Deleuze and Félix Guattari, etc.). Considering that the generational families and home also play a crucial role in *Save the Bathwater*, a few theoretical and sociological contributions by Leo Pap, Antonio Arruda, and Louise Lamphere *et al.* will be tapped from so as to better understand the concept and importance of family in Portuguese culture and how it has adapted to a new diasporic reality. In one way or another, most of these matters are at the core of this well-wrought, beautifully constructed collection of poetry.

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'WALKING THE LINE BETWEEN FICTION AND FACTS': NINETEEN EIGHTY-FOUR AND *IT CAN'T HAPPEN HERE* IN THE AGE OF 'MAKE AMERICA GREAT AGAIN'

Donald Trump, the 45th President of the United States of America, was undoubtedly one of the most controversial and polarizing figures in the history of American politics. Over a period of four years, the so-called "leader of the free world" and his administration were at the center of numerous peculiar and concerning episodes, having contributed significantly to a tumultuous socio-political climate, all of which was done in the name of the ambiguous campaign slogan "Make America Great Again". As of January, it appears that the country wishes to change course. But, given the result of the second impeachment, Trump may yet return in the future. Even out of the White House, he still holds power within the Republican Party and his faithful supporters continue to see him as a savior-like figure who has been robbed of the presidency. The fact is that Trump's legacy is far from over and its effects will have to be addressed. Being so, this new decade of "roaring twenties" promises to be decisive, not only for the United States but for the whole world. Whatever happens in these next few years might determine the future of generations to come.

Social, political and economic instability usually prompts the search for explanations and solutions. Literature, as an artistic form that allows the analysis, discussion and understanding of the real world – without however being restricted by its limitations –, is often pertinent in these situations and the Trump era has certainly been conducive to the production of new works of deliberation over the present state of American society. Nonetheless, the great champions of literary sales have been the dystopias written in the last century and whose position in the collective imaginary is already cemented: *Brave New World* (1932) by Aldous Huxley, *It Can't Happen Here* (1935) by Sinclair Lewis, *The Handmaid's Tale* (1985) by Margaret Atwood and, the big favorite, George Orwell's *Nineteen Eighty-Four* (1949), among other such titles.

The growing popularity of these narratives in the turbulent era of "Make America Great Again" is certainly a reflection of the fears that haunt humanity. Is the world – and in particular the United States – really moving towards the dystopias of Orwell and company? This presentation will focus on the relevance of classic dystopias in the present historical moment and their relationship with reality, at a time when facts and fiction increasingly overlap.

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