**Xth ABIL Conference**

**7-8 September 2023**

**University College Cork**

**Conference Programme**

**7 September 2023**

**9.15-9.30 Conference Registration**

## 9.30-10.30 Plenary Session 1: Dr. Emanuelle Rodrigues dos Santos (Birmingham University) A Taxonomy of Discomfort: Life at the Intersection of the Subject-Object Epistemic Position. Chair: Janne Rantala (University College Cork) UCC Council Room.

**Ms Teams** [**link**](https://teams.microsoft.com/l/meetup-join/19%3ameeting_ZDNmZTQwODItYmZmZC00Y2I4LThkM2MtMGFlN2MwOTZjODhk%40thread.v2/0?context=%7b%22Tid%22%3a%2246fe5ca5-866f-4e42-92e9-ed8786245545%22%2c%22Oid%22%3a%2221483c2d-d2dc-47f7-9997-8ef6262d5628%22%7d)

The biannual conference of the Association of British and Irish Lusitanists offers us a periodic opportunity to come together and appreciate the robustness and vigour of the scholarship about the cultures and societies of the Portuguese-speaking world produced and circulated in the UK and Ireland. It is a privileged space where we can gather and reassess the challenges and opportunities of the wider discipline of Modern Languages, currently reinventing itself as Languages, Cultures and Societies, as well as a chance to ponder over the impact of concrete obstacles for all those in the field, across all career levels. In this keynote address, I take the occasion to invite this community to reflect on more fundamental aspects such as ethics and agency in our positionality as scholars at the core of the Global North involved in knowledge-making about peripheral societies largely situated in the Global South. Departing from an autoethnographic account of life at the intersection of the subject-object epistemic position in Portuguese studies, I hope to contribute to fruitful discussions on the wider topic of research ethics within systemic inequality that is relevant for Modern Languages as a whole.

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**Emanuelle Santos** is an Associate Professor in Modern Languages at the University of Birmingham, where she coordinates the Portuguese Studies programme and is the Director of the Instituto Camões’ Cátedra Gil Vicente. Her work focuses on the intersections between the cultures of the Portuguese-speaking world, postcolonial studies and world literature, drawing attention to the global-local dialectics in epistemology, literary and critical theory.

**10.30-12.00 Panel Session 1**

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| **1.1 West Wing 3 (C\_WW\_3)** | **1.2 West Wing 7 (C\_WW\_7)** | **1.3 Council Room** |
| **MsTeams** [**link**](https://teams.microsoft.com/l/meetup-join/19%3ameeting_YmFjMTNkYjktNzgxNS00OWYxLWE5MjktMDhlMzQ4YTNkMWZj%40thread.v2/0?context=%7b%22Tid%22%3a%2246fe5ca5-866f-4e42-92e9-ed8786245545%22%2c%22Oid%22%3a%22b51537cb-7882-4ae4-af61-b41390b6188e%22%7d)  **Panel Session: Luso-Futurities: Revisiting Genres and Genders through Film, Performance, and Literature.** Chair: Kathryn Bishop-Sanchez  **Rui Miranda (University of Nottingham)** Arrested development: living on and going nowhere in *O Bobo* and A *Vida invisível.*  **Inês Cordeiro Dias (University of Leeds)**  Angolan Kuduro: Performing the City, in the City, with the City.  **Kathryn Bishop-Sanchez (University of Wisconsin, Madison)** Queering Ecology and the Embodiment of Diversity: The Underflows of Uýra Sodoma’s Performative Art.  **Mark Sabine (University of Nottingham)** Jorge de Sena: Homocritic? | **MsTeams** [**l**ink](https://teams.microsoft.com/l/meetup-join/19%3ameeting_NWZmMDk4NTEtZjZjNy00MmE0LTk2MTYtOGE4YjcxMWQ3NTAw%40thread.v2/0?context=%7b%22Tid%22%3a%2246fe5ca5-866f-4e42-92e9-ed8786245545%22%2c%22Oid%22%3a%2221483c2d-d2dc-47f7-9997-8ef6262d5628%22%7d)  **Chair: Carlos Garrido**  **Ana Claudia Suriani da Silva (UCL)** A moda na grande imprensa: as crônicas de Júlia Lopes de Almeida em *O Paiz.* **(online presentation)**  **Ana Nolasco Silva (Polytechnic Institute of Lisbon)** “The Carnavalesque as a Decolonial Artistic Practice in Portuguese-Speaking Countries”  **Janne Rantala (University College Cork)** “Peace and Contemporary war in Mozambican Rap Performance”  **Maria Tavares (Queen’s University Belfast)** “A noite de Portugal no Dia de Portugal”: dangerous lusotropical fantasies in *Alcindo* (2021), by Miguel Dores. | **Ms Teams** [**link**](https://teams.microsoft.com/l/meetup-join/19%3ameeting_MmM5YzhhZWMtOGNkNC00MjFiLWEzYmYtYTQ3ZTJmMWU0ZDIz%40thread.v2/0?context=%7b%22Tid%22%3a%2246fe5ca5-866f-4e42-92e9-ed8786245545%22%2c%22Oid%22%3a%220fac4428-973b-4223-9245-4bdaf4be92da%22%7d)  **Chair: Stephanie Dennison**  **Jenny Nelson (Cardiff University)** Informants and Information Sharing at the End of the Brazilian and Cuban Slave Trades.  **Vinicius Brunette (University of Oxford)** *Memorial de Aires* e o apagamento da escravidão no Brasil.  **Jane-Marie Collins (Nottingham University)** Racialisation in Brazilian historiography: a revisionist approach to manumission, Bahia 1830-1888  **Dário Borim (University of Massachusetts Dartmouth)** The Implicit Historian with an Anthropological Eye in *Her Mother’s Mother’s Mother and Her Daughters.* |

**1.1-Panel Session: Luso-Futurities: Revisiting Genres and Genders through Film, Performance, and Literature.** Chair: Kathryn Bishop-Sanchez.

This panel aims to examine a broad corpus of cultural production with the aim of understanding how genre and genders have been represented in contemporary art forms throughout the Portuguese-speaking world. The papers focus on works produced and circulated in Portugal, Brazil, and Angola, and will engage with film, literature, music, and performance art. The theoretical approaches dialogue along themes such as melancholia, neoliberalism, trauma studies, cityscapes, queer ecology, and homoerotics to provide a framework for discussion across the Portuguese-speaking world where mainstream notions are challenged, pasts revisited, and diverging futurities are imagined.

**“Arrested development: living on and going nowhere in *O Bobo* and *A Vida invisível*” Rui Miranda, University of Nottingham**

This paper will depart from the films *O Bobo* (José Álvaro Morais, 1987) and *A* *vida invisível* (Vítor Gonçalves 2013) in order to investigate how male stasis (both films feature protagonists who have delayed and resist coming of age, either in a political or existential sense) can be read as a cultural symptom of political stagnation brought about by repressive economic policies, and the accompanying erosion of scope for effective political action in the wake of the neoliberalism's revolutionary years of 1978-1980 (David Harvey). It will be focusing primarily on discussing how both protagonists' difficulty in imagining a different future, or any future at all, maps on to Bifo Berardi's notion of "slow cancellation of the future", which Berardi dates back precisely to 1977, and which is dramatically manifested with the reemergence of the TINA diktat ("There is no alternative") in the wake of the 2008 financial crisis. The filming of *O bobo* started in 1979, following the first intervention of the International Monetary Fund in Portugal while *A* *vida invisível* was shot during the Troika Years, the third IMF intervention (2010-2011). Whereas the escapist dimension of male stasis developed in both films links up to different male-driven narratives that can be seen to excuse political disaffection and lack of engagement after and before the fall of the Estado Novo regime, both films offer, respectively, a critique of post-revolutionary and post-fall of the Berlin Wall political stupor. Their display of a certain "hauntological melancholia" (Mark Fisher) in Super 8 film "found footage" that evokes a seemingly happier past problematizes both escapist fantasies and nostalgic pitfalls, foreshadowing instead, and confronting the viewer with, what Wendy Brown has come to term the "ruins of neoliberalism".

**Rui Gonçalves Miranda** is an Associate Professor in the Department of Modern Languages and Cultures at the University of Nottingham. He was a post-doctoral research fellow (Fundação de Ciência e Tecnologia) in the Centro de Estudos Humanísticos (Universidade do Minho) and has taught Comparative Literature and Cinema (with a particular focus in works in Portuguese) in Nottingham and in Queen Mary College, University of London. His research interests include literature (poetry and short stories), film, critical theory, art and politics, transoceanic discourses and post-conflict studies.

**“Angolan Kuduro: Performing the City, in the City, with the City” Inês Cordeiro Dias, University of Leeds**

In Angola, the urban dance music kuduro took over the streets of the capital city of Luanda. The musical genre developed in the 1990s, when the country was going through a brutal civil war, and the younger generations found in it a way to express their war traumas and their daily life struggles. Kuduro became a popular artistic form of expression for Angolans, namely those living in the slums, to claim their space in the city, and to criticize society. Kuduro popularity crossed borders and became popular in other Portuguese-speaking countries. In Portugal, some Angolan performance artists have created works about this artistic genre, reflecting on its aesthetics, poetics and history: Gio Lourenço with “Boca Fala Tropa” and Fábio Jorge Januário (Krayze) with “Musseque”. In my presentation, I want to explore how kuduro artists use the musical genre to express their political views, their daily struggles, and their criticism of Angolan society, and how Gio Lourenço and Fábio Jorge Januário use performance to reflect about these same issues and the role of kuduro in Angolans’ daily struggles.

**Inês Cordeiro Dias** is a Lecturer of Lusophone Studies at the University of Leeds (UK). Before that, she was an Assistant Professor of Portuguese at Spelman College, and she completed her PhD at UCLA. She is currently finishing her first monograph, Imagining Nationhood: Political Cinema in the Lusophone World, which focuses on how politics and film interact in Portuguese-speaking countries, in particular in Portugal, Brazil, Mozambique and Angola. Her next research project will focus on the representations of urban spaces in the 21st century Lusophone context, with a focus on how marginalised communities represent themselves and claim their space in the city through art.

**“Queering Ecology and the Embodiment of Diversity: The *Underflows* of Uýra Sodoma’s Performative Art” Kathryn Bishop-Sanchez, University of Wisconsin, Madison**

In this presentation, I discuss the work of Indigenous visual artist and performer Emerson Pontes (pronouns they/them) whose signature performance is their drag transformation into Uýra Sodoma (pronouns she/her), a hybrid animal-vegetal persona that they embody through facial and corporal paint and elaborate adornments made of elements from nature, as she walks through urban spaces and performs along riverbanks. I engage Emerson’s performative persona Uýra through the lens of queer Indigenous latinidade against a backdrop of eco-criticism and artistic activism. I read Uýra’s performances as emblematic of what we could call queer eco-artivism: queer performance art that has a clear ecological activist message. To discuss this fascinating body of work, I engage in particular with the writings of Cleo Wölfle Hazard whose insightful *Underflows: Queer Trans Ecologies and River Justice* unites trans and queer-of-color theory with environmental politics and justice thought, and thus provides an appropriate framework through which to access Uýra. I show how Uýra’s performances resonate with Hazard’s underflow strategies as a means to create a politics of solidarity with rivers in particular and nature in general, centering queer and trans lives and their relations with humans and other-than-humans to imagine new futures.

**Kathryn Bishop-Sanchez** is a professor of Portuguese and Brazilian studies at the University of Wisconsin, Madison (USA). Her main areas of research and teaching are the cultural and literary representation of race and ethnicity, Portuguese literature of the 19th and 20th centuries, and performance in transatlantic context, Portuguese-speaking Africa, and the Portuguese diaspora. She is the author of (*Utopias Desmascaradas: O Mito do Bom Selvagem e a Procura do Homem Natural na Obra de Almeida Garrett* (INCM, 2008) and *Creating Carmen Miranda: Race, Camp, and Transnatioal Stardom* (Vanderbilt UP, 2016). She is the executive editor of the *Luso-Brazilian Review* and edits a book series at Vanderbilt University Press, “Performing Latin-American and Caribbean Identities”.

**“Jorge de Sena: Homocritic?” Mark Sabine, University of Nottingham**

The last two decades have brought forth a burgeoning scholarly discussion of Jorge de Sena’s ground-breaking – and, at times, astonishingly candid – exploration in poetry and prose fiction both of male homoerotic desire and agency, and of the structural role of homophobic aggression and shaming in sustaining the social hierarchies and strictures of *Estado Novo*-era Portugal (e.g. Valentim (2012); Ferreira (2012); Pepe (2019)). As a contribution to the belated and ongoing excavation of Portugal’s LGBTQ+ cultural history, this paper moves the focus to Sena’s vast corpus of literary criticism, and to the prominence therein of appraisals of implicity – or sometimes overtly – homoerotic or queer texts, from Fernando Pessoa’s English narrative poem *Antinous* (1921) to the mid-century lyrics of Pedro Homem de Mello.

While respectful of the privacy and propriety of these works’ mostly ‘closeted’ authors, Sena’s use, as critic, of intertextual allusion and comparison – e.g. his stated preference, in the poetic evocation of an ‘impossível paixão amorosa’, for Mello’s ‘garcilorquismo minhoto’ over António Botto’s lavish ‘esteticismo’ and ‘ilusão’ – makes clear his acceptance of same sex desire as a valid literary topos, and his aim to impose criteria of taste and principle upon homoerotic writing.

This study argues for the significance of Sena’s interventions as critic in making the literary discourse on queer men’s experience in Salazarist Portugal both viable and (selectively) visible. Further, it considers how his assertions of an aesthetics, and an ethics, of queer desiring intersect with his denunciations (e.g. in *Os Grão-Capitães*) of Salazarism’s imposition of a toxic hegemonic masculinity, and concomitant emasculation, on Portuguese society.

**Mark Sabine** is Associate Professor in Lusophone Studies at the University of Nottingham. He is the author of *José Saramago: History, Utopia, and the Necessity of Error* (Oxford: Legenda, 2016), and co-editor of volumes including, with Anna M. Klobucka, *Embodying Pessoa: Corporeality, Gender, Sexuality* (Toronto: UTP, 2007). He has published widely on Portuguese and Lusophone African writers ranging from Eça de Queirós and Fernando Pessoa to Luís Berndardo Honwana and al berto, and also on cinema and cultural history, focusing in particular the representation and remembrance of dictatorship and the anti-colonial struggle, and on issues of gender and sexuality.

**1.2**

**A moda na grande imprensa: as crônicas de Júlia Lopes de Almeida em *O Paiz.* Ana Claudia Suriani da Silva (UCL)**

Esta comunicação tem como objetivo examinar a coluna “A Moda” publicada por Júlia Lopes de Almeida sob o pseudônimo Ecila Worms em *O Paiz*. A colaboração foi solicitada pelos editores à escritora, com o objetivo de diversificar o conteúdo do jornal destinado ao

público feminino. Ao iniciar a série em 1892, Júlia Lopes de Almeida já era um nome conhecido e respeitado como cronista de moda, tendo colaborado entre 1888 e 1891 com a revista ilustrada *A Estação*(RJ, 1879-1904). Entretanto, ao longo de mais de nove anos em que as leitoras de *O Paiz*puderam acompanhar a série, que figurou no jornal em cento e cinco oportunidades, a identidade de Júlia Lopes escondeu-se por trás do pseudônimo. Argumenta-se que a escritora valeu-se do pseudônimo para criar uma autora fictícia com características pessoais e literárias próprias, uma jovem de gosto refinado, que viveu em Paris e teve longo aprendizado em modas, para justificar o tom prescritivo e o ar professoral dos seus textos. O recurso do pseudônimo permitiu que a escritora mantivesse séries paralelas de crônicas em*O Paiz*, nas quais ela pudesse defender opiniões mais ou menos eurocêntricas. Muito menos patriota do que a Dona Júlia das crônicas de “Dois dedos de prosa”, em “A moda”, Ecila Worms defende a hegemonia cultural francesa e a moda como um processo *trickle-down*, movida pelo princípio da ostentação e imitação.

**The Carnavalesque as a Decolonial Artistic Practice in Portuguese-Speaking Countries. Ana Nolasco Silva (Polytechnic Institute of Lisbon)**

This presentation explores the role of the carnavalesque as a decolonial artistic practice in Portuguese-speaking countries, including Mozambique, Angola, Cape Verde, and Brazil. The Carnival is seen as an ambiguous celebration capable of breaking taboos and challenging social norms, while also being instrumentalized by the state and transformed into a commodity for tourism. Examples such as the Afro-Brazilian group Ilê Aiyê in Bahia and the Mangueira samba school parade in Rio de Janeiro highlight the Carnival's ability to promote resistance, exalt marginalized communities, and reaffirm national identity in culturally diverse countries. Furthermore, the presentation emphasizes the importance of Carnival in the emancipation of peripheral neighborhoods and the affirmation of identity in African Portuguese-speaking countries. However, concerns are also raised regarding the instrumentalization of Carnival by the state and its transformation into a form of tourist branding that primarily benefits large corporations. Through an analysis of these dynamics, this research contributes to a comprehensive understanding of the decolonial potential of Carnival in Portuguese-speaking countries.

**Ana Nolasco**, was born in Lisbon in 1969. She holds a doctorate and Master of Aesthetics and Philosophy of Art from the School of Arts and Humanities, University of Lisbon, and is a tutor in Arts and at the Polytechnic Institute of Lisbon. She has published the book *Creative Archipelagos - Art, Design and Craft in the Lusophone Atlantic islands*, Caleidoscópio, 2022, and *Transgressions of Beauty. Inventions of the Ugly in Portuguese Contemporary Art*, Grãonauta, 2014 and is the author of several articles in international journals such as *Field. A Journal of Socially-Engaged Art Criticism* (US), *Nka:* *Journal of Contemporary African Art* (US), African arts (US), *Island Studies Journal* (Canada), Shima (Australia), The *Journal of Modern Craft* (UK), among others.

**“Peace and Contemporary war in Mozambican Rap Performance” Janne Rantala (University College Cork)**

Based on my engagement with Mozambican Hip Hop communities over a decade, my paper examines rap music, which addresses two separated contemporary wars in Mozambique, related to neo-colonial greed of nature resources. In this talk I am focusing on first of them, which had its most intensive phase in 2013-2016 while a jihadi war, which started in 2017 is kept on a background. This music questions a celebration of post-civil war (1976-1992)/ post-Cold War Mozambique as a success story of international aid and peace building. While never capturing whole story, this narrative, which was widely told over two decades, became especially problematic in 2013 when former civil war belligerents entered into a new armed conflict in central Sofala and Manica provinces. In a recent decade, a number of tracks are being released addressing different dynamics of these conflicts, performing histories of them or claiming for their end. In this talk, I am listening to this music in its wider context intending to use it as an alternative material to understand perceived international and local aspects of these wars.

**Janne Rantala** (Marie Skłodowska-Curie research fellow) is a southern Africa based Hip Hop scholar, currently working in the Music Department of University College Cork. His EC funded project ‘Performing Political Memory’ focuses on Hip Hop's performance of historical knowledge in three Mozambican cities.

**“A noite de Portugal no Dia de Portugal”: dangerous lusotropical fantasies in *Alcindo* (2021), by Miguel Dores. Maria Tavares (Queen’s University Belfast)**

This paper will provide an analysis of Miguel Dores’s 2021 documentary film entitled *Alcindo*. Based on the anthropologist’s Master's Dissertation, Alcindo focuses on the violent death of Alcindo Monteiro on the 10th of June of 1995, the Day of Portugal. Taking this hate crime as a point of departure, the documentary proceeds to creating links between the event in 1995 and various more recent instances of racialised violence in Portugal, culminating in the death of Bruno Candé in 2020. In this presentation I will focus on how the film’s constructs a direct link between the continuous revival of lusotropical fantasies and the maintenance of structural and institutional racism in contemporary Portugal.

**1.3**

**Informants and Information Sharing at the End of the Brazilian and Cuban Slave Trades. Jenny Nelson (Cardiff University)**

This paper highlights the way in which slave trading outfits, in the early to mid-nineteenth century, supported one another and shared information on how to accomplish a successful voyage. It draws attention to the complicity of Cuban and Brazilian authorities in a deeply embedded system of contraband trade and bribery. On the other hand, the paper explores the ways that British diplomacy was reinforced by coercion and intelligence catered to each location and demonstrates that the bilateral courts of mixed commission for the suppression of the slave trade were strategically important for amassing information about how the slave trade was being carried out.

**Dr Jenny Nelson** is a Lecturer in Portuguese and Lusophone Studies at Cardiff University. Her research focuses on comparative Latin American history, particularly the slave trade and slavery and British influence in nineteenth century Cuba and Brazil.

***Memorial de Aires* e o apagamento da escravidão no Brasil. Vinicius Brunette (University of Oxford)**

*Memorial de Aires*, Machado de Assis last novel, was seen as a lesser work by many critics, written by a sickly writer dealing with the recent death of his wife of more than 30 years. The sparce plot and inane conflicts from a small group of (rich) people were point to as proof of a great writer out of his prime. On the contrary, Machado was honing his first person narrator to use tedium and the appearance of consensus to control readers’ reception. Crucially, Machado was also mimicking the behaviour of the Brazilian elite in creating the erasure of the memory of Slavery in the country.

**Vinicius Brunette** is a second year DPhil student at University of Oxford under Claire Williams. Prior to commencing his DPhil research, Vinicius earned an MA in English Literature discussing Samuel Beckett’s novel Malone Dies and a BA in Language and Literature, Portuguese and English, both at Universidade de São Paulo, Brazil. Vinicius is also a journalist (BA — UMESP) with an MA in Transnational Communications and Global Media from Goldsmiths, University of London. For 15 years, he has worked as a freelance reporter/editor for many of Brazil’s most important newspapers and magazines, writing mainly about science, business, technology and politics.

**Racialisation in Brazilian historiography: a revisionist approach to manumission, Bahia 1830-1888. Jane-Marie Collins (Nottingham University)**

This paper produces a counter-narrative to two discursive strands in the historiography of manumission in Brazil: (i) gendered and racialised interpretations of the demographic patterns of manumission which associate outcomes with notions of ease, advantage, benefit, privilege and slaveowner preference (ii) the role of paternity and slaveowner affection as expressions of inter-racial intimacies on the part of manumitters. In sum, this paper re-casts both the notion of affective relations in manumission and challenges conventional gendered and racialised accounts of the different pathways to manumission.

Through analysis of childhood manumissions and probate records of freed women from nineteenth-century Bahia, this paper tilts interpretations of manumission data away from an outmoded lexicon of race and gender that echoes patriarchal logic, slavocrat sentiments and semantics of racial democracy. Alternatively, the gendered and racialised praxis of manumitting women and children is understood as response to maternal dispossession in slavery and pursuit of reproductive justice in freedom rather than the relative benefits and advantages of females over males, children over adults, Brazilians over Africans, and light skin colour over blackness. In addition, an Afrocentric rather than slaveowner approach to manumission reveals how Africans articulated a common cultural sensibility about their expectations of freedom in Brazil.

**Dr Jane-Marie Collins**, Assistant Professor of Spanish, Portuguese, and Latin American Studies, Department of Modern Languages and Cultures, University of Nottingham, UK

**The Implicit Historian with an Anthropological Eye in *Her Mother’s Mother’s Mother and Her Daughters.* Dário Borim (University of Massachusetts Dartmouth)**

Pondering the very nature of history and literature, and the gray areas in between them, this essay investigates how Maria José Silveira’s first novel fosters historical consciousness. This discussion assesses the terms by which the action taking place in approximately three centuries of colonial Brazil compels us to see and experience, fictionally, what may have been forgotten about that nation’s birth and long journey into being what it still is today. This discussion queries Brazil’s historical trajectory through personal and national conflicts shaped under the authoritarian handling of private and public matters and under the overbearing denials of structural systems of patriarchy, racism, religious abuse, slavery, and socio-economic inequality. With her anthropological eye and her discursive tools of decoloniality, such as the use of at least one female protagonist and the point of view most often drawn from a non-white woman in literally every single chapter, Silveira becomes an implicit historian.

At the University of Massachusetts Dartmouth, **Dr. Dário Borim** currently serves as chairperson and full professor in the Department of Portuguese, and as affiliate faculty in the Women’s and Gender Studies Program. Apart from performing his academic duties, he is a creative writer, a photographer, a radio producer, and a translator. A *cronista* himself, for several decades he has been writing for different venues in Brazil and the United States, including the Los Angeles-based *Brazzil Magazine* and his own blog *Ponteio Cultural* ([*www.drborim.blogspot.com*](http://www.drborim.blogspot.com)). For ten years he was the editor and single contributor of the “Crônicas Brasileiras” section of the Washington DC Library of Congress’ journal *Handbook of Latin American Studies.* He has also been serving as co-editor of the Tagus Press’ Brazilian Literature in Translation book series since 2018. Among other titles, his books are *Crônicas Brasileiras: A Reader*; the English translation of *Antonio Carlos Jobim: An Illuminated Man*; the academic volume *Perplexidades: Raça, sexo, e outras questões sociopolíticas*, and the collection of creative writing *Paisagens humanas: Crônicas de Paraguaçu e desse mundo afora.*

**12.00-13.00 Lunch break**

**13.00-14.30 Panel Session 2**

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| **2.1 West Wing 3 (C\_WW\_3)** | **2.2 West Wing 7 (C\_WW\_7)** | **2.3 Council Room** |
| **Ms Teams** [**link**](https://teams.microsoft.com/l/meetup-join/19%3ameeting_N2Q3OTVmNzAtODA0OC00OGRmLWJiYmEtMzgxMjNhZDA4NTQy%40thread.v2/0?context=%7b%22Tid%22%3a%2246fe5ca5-866f-4e42-92e9-ed8786245545%22%2c%22Oid%22%3a%22b51537cb-7882-4ae4-af61-b41390b6188e%22%7d)  **Panel Session: TROPO UK:** Variantes em simultâneo: boas práticas na sala de aula.  Chair: Sofia Martinho (U. Leeds; Presidente TROPO UK)  **Conceição Pereira (University of Newcastle)** Português pluricêntrico ou centralizado?  **Ana Reimão (University of Liverpool)** Should teachers of PLE jump on the AI bandwagon? Opportunities and limitations of generative AI for teaching and learning different variants in Portuguese.  **Cecília Santanchè (U. Roma La Sapienza)** Diários em contexto universitário na Itália: Reflexões sobre o ensino de língua estrangeira a partir das novas tecnologias e mídias. | **Ms Teams** [**link**](https://teams.microsoft.com/l/meetup-join/19%3ameeting_MzMxODViMzAtMTlmMS00NDQxLTk5Y2EtOGE5ZTk1MmE2MzM0%40thread.v2/0?context=%7b%22Tid%22%3a%2246fe5ca5-866f-4e42-92e9-ed8786245545%22%2c%22Oid%22%3a%2221483c2d-d2dc-47f7-9997-8ef6262d5628%22%7d)  **Chair: Carlos Garrido**  **Hilary Owen (University of Oxford/University of Manchester)** Filming on Thin Ice: Reframing the First Principles of Cinema in *Trás-os-Montes*, by António Reis and Margarida Cordeiro.  **Inês Castro (University of Warwick / University of Birmingham)** Geographies of Precarity in Portuguese film: The case of Sao Jorge.  **Peter Haysom-Rodríguez (University of Leeds)** *Uma Estética Maligna*: Cancerous Poetics in Twenty-First Century Portugal. | **Ms Teams** [**link**](https://teams.microsoft.com/l/meetup-join/19%3ameeting_MWQ0Yzc5MTItZWM0Yy00YjI0LWEzZTYtNmI3M2Q0NGIzMzgx%40thread.v2/0?context=%7b%22Tid%22%3a%2246fe5ca5-866f-4e42-92e9-ed8786245545%22%2c%22Oid%22%3a%220fac4428-973b-4223-9245-4bdaf4be92da%22%7d)  **Chair: Mark Sabine**  **Leonor Oliveira (University College Cork, FCSH-NOVA Lisbon)** Portuguese Women Artists and the canons of Abstractionism: Resistance, precarity and solidarity.  **Ana Nolasco (Polytechnic Institute of Lisbon) and Jorge Bárrios (University of Lisbon, Lisbon School of Education)** Mapping Diaspora through Contemporary Art in the Portuguese-Speaking World.  **Thomas Waller (University of Nottingham)** Tarsila do Amaral and the Aesthetics of Nature.  **Alexandra Lourenço ( King's College London)**  The destination is the journey - a narrative mosaic. |

**2.1 Panel Session: TROPO UK**

**Moderação:** Sofia Martinho (U. Leeds; Presidente TROPO UK)

No contexto de ensino de Português como língua pluricêntrica ou global, a sala de aula compõe-se de aprendentes interessados em variantes diferentes da língua e espera-se da pessoa docente que aborde não só diferentes variantes, mas também temáticas relevantes aos diferentes contextos nacionais. Neste painel, gostávamos de discutir propostas de boas práticas ou reflexão sobre práticas inovadoras focadas no ensino integrado, simultâneo ou comparativo de diferentes variantes do português e/ou dos seus contextos nacionais ou transnacionais.

**“Português pluricêntrico ou centralizado?” Conceição Pereira (U. Newcastle)**

No seu discurso de aceitação do Prémio Camões, Paulina Chiziane referiu a necessidade de “tratamento, limpeza e descolonização” da língua portuguesa para que esta possa, efetivamente, ser de todos os que a usam. Transpondo esta ideia para a sala de aula de PLE, poderemos, de facto, tratar, limpar e descolonizar as nossas práticas de modo a oferecer um ensino de PLE pluricêntrico e descentralizado? Um dos problemas a ultrapassar reside no acesso a materiais que permitam tornar efetiva e eficaz esta ideia sem transformar o ensino de PLE em ensino de variantes do português. Assim, proponho apresentar uma reflexão sobre modos de implementar práticas que proporcionem uma aprendizagem do PLE abrangente, integrada e realmente pluricêntrica.

**Conceição Pereira** earned her MA (2000) and PhD (2007) in Literary Theory from the University of Lisbon (UL). She has two one-year post-graduation courses – in Education (2008, Open University Portugal) and in Portuguese Studies (2012, UL). She has taught Portuguese language at UL and in Goa, India, and is currently teaching at the School of Modern Languages, Newcastle University as Camões IP *leitora*. She is a researcher at CLEPUL (UL) and a member of TROPO-UK. Her research focuses on Lusophone literature and teaching Portuguese as a foreign language.

**“Diários em contexto universitário na Itália: Reflexões sobre o ensino de língua estrangeira a partir das novas tecnologias e mídias” Cecília Santanchè (U. Roma La Sapienza)**

O objetivo deste estudo é apresentar relatos de experiências sobre o ensino-aprendizagem de português língua estrangeira com alunos italianos de níveis avançados. Os relatos foram recolhidos por meio de diários escritos pela autora por meio do *Diary method* (BARTLETT; MILIGAN, 2015), no período de março de 2021 a junho de 2023. Essa é uma forma também de compartilhar “relatos de prática do professor- autor- formador” (SCLATTER; GARCEZ, 2017). Será enfatizado o ensino à distância, com novas tecnologias, vistos os aprimoramentos depois da pandemia. A partir de observações realizadas durante as aulas, verificamos como esses falantes se apropriam e usam o Português em situações interativas efetivas, criadas por meio de plataformas digitais, tanto em aulas presenciais quanto em aulas à distância. Essa forma de interação permite que o aluno tenha contato com diversas variantes do português, tanto diatópicas, visto que podem interagir com brasileiros, portugueses ou africanos, como também diastráticas, já que não há diferenças de contextos sociais. Serão consideradas também formas de abordar essas variantes com uma reflexão linguística mais estruturada durante as aulas. Como objetivo específico, buscamos sistematizar nossas práticas de ensino a partir de experiências pedagógicas com enfoque nas habilidades de escrita, escuta, leitura e escrita considerando a diversidade linguística. Como aporte teórico lançamos mão dos pressupostos teóricos de ALMEIDA FILHO (1997) e BALBONI (2012). Sendo esse trabalho uma partilha de dados de um trabalho em andamento, apresentaremos alguns resultados parciais que ilustram alternativas em momentos remotos de ensino-aprendizagem.

**Cecília Santanchè** atualmente é leitora de português brasileiro na Universidade “La Sapienza” de Roma. De 2003 a 2021 teve o mesmo encargo na Universidade de Chieti – Pescara – Itália. Graduação na Universidade Federal da Bahia (Brasil), pós graduação em didática de língua italiana pela Universidade Ca’Foscari de Veneza, Mestrado na Universidade “La Sapienza” de Roma; doutorado em linguística aplicada na Universidade de Évora sobre o ensino do português na Itália. Participou de Congressos com artigos sobre o uso de youtube e aplicativos no ensino- aprendizagem de línguas estrangeiras.

**“Should teachers of PLE jump on the AI bandwagon? Opportunities and limitations of generative AI for teaching and learning different variants in Portuguese” Ana Reimão (U. Liverpool)**

The rapid emergence of generative AI has impacted all fields of life and learning a second language has not been spared. There are widespread concerns about its impact in student assessment but there is also great potential to explore, and it is likely that being able to use generative AI competently will be one of the digital competencies that all graduates are expected to have mastered by the end of their degrees. As reported by BBC News (Ro, 2023), language students are already using generative AI for independent learning. And while the effect of this on language acquisition is still to be fully understood, language teachers should not ignore this trend (Groves, 2022). In this presentation, I will demonstrate the value of using different generative AI tools in Portuguese language teaching to create teaching materials and to foster independent learning. In addition, I will be exploring the opportunities and limitations of these tools with regards to using different language varieties.

**Ana Reimão** is Senior Lecturer in Portuguese at the University of Liverpool, where, since 2005, she has taught Portuguese from absolute beginners to advanced levels, as well as thematic units on Lusophone literature. As a founding member of TROPO UK – the Association of Teachers and Researchers of Portuguese, she routinely organises events to support the professional development of teachers.

**2.2**

**Filming on Thin Ice: Reframing the First Principles of Cinema in *Trás-os-Montes*, by António Reis and Margarida Cordeiro. Hilary Owen (Prof.) University of Oxford/University of Manchester**

In this paper, I explore the docufictional film *Trás-os-Montes,* codirected by António Reis and Margarida Cordeiro in 1976. What interests me here is the film’s relationship with ‘tempo’ in the dual Portuguese sense of both ‘time’ and ‘the weather’. It is notable for its avoidance of conventional ethnographic time markers, despite its ostensible subject matter, everyday life in the rural north. Rather, what the viewer experiences is a constant dialectic of motion and stillness, as explored by Laura Mulvey in her classic 2006 study, *Death 24x a Second: Stillness and the Moving Image*. Coining the concept of ‘cinematic delay’, or ‘delayed cinema’, Mulvey focuses on those ‘representations of time that can be discovered in the relation between movement and stillness in cinema’ (p. 7). With this in mind, I argue that Reis and Cordeiro use ice and snow scenes in *Trás-os-Montes,* in order to crystallize on screen Mulvey’s representations of time. The result is a form of metacinema, a retraining of the eye. By emphasizing a consciously low-tech aesthetic, reliant on natural forms and material artisanship, Reis and Cordeiro signal a collective return to the first principles of cinematography, affirming its power as a regenerative art form, post-1974.

**Hilary Owen** is Emeritus Professor of Portuguese and Luso-African Studies at the University of Manchester, Research Fellow in the Sub-Faculty of Portuguese at the University of Oxford and a Fellow of the British Academy. She is the author of *Mother Africa, Father Marx. Women’s Writing of Mozambique, 1948-1992* (Bucknell University Press, 2007), co-author with Cláudia Pazos Alonso of *Antigone’s Daughters? Gender, Genealogy and the Politics of Authorship in 20th-century Portuguese Women’s Writing*, (Bucknell University Press, 2011), and co-editor with Anna M. Klobucka of *Gender, Empire and Postcolony. Luso-Afro-Brazilian Intersections* (Macmillan, 2014), with Mariana Liz of *Women’s Cinema in Contemporary Portugal* (Bloomsbury, 2020) and with Claire Williams of *Transnational Portuguese Studies* (Liverpool University Press, 2020). She works on feminism, gender and postcolonial theory in Portuguese and Lusophone African literatures and film.

**Geographies of Precarity in Portuguese film: The case of *São Jorge*. Inês Castro (University of Warwick / University of Birmingham)**

Precarity can be seen as a shift in the discussions about social exclusion, and it becomes a timely concept to define living conditions in contexts of economic crisis. The precarization of work brings along the precarization of life and citizenship, having an impact in terms of social organization of urban space. Considering the dynamics of precarity and social exclusion, the Portuguese financial crisis (2008-2014) shaped and reshaped Portuguese urban space, forming what we could suggest as Portuguese geographies of precarity.

This paper analyses the concept of precarity as a consequence of austerity measures in the context of the Portuguese financial crisis through the film *São Jorge/Saint George* (2016), directed by Marco Martins. I analyse the consequences of the politics of austerity implemented in Portugal and how subsequent precarity is expressed through cinematic space. Austerity urbanism becomes a fundamental concept to the analysis of *São Jorge*, particularly considering the increase of spaces of precarity where segregated communities are targets of racism and sexism, but also the impact of the crisis regarding the workspace and the domestic space.

**Maria Inês Castro e Silva** is currently a Teaching Fellow (Portuguese) in the Department of Modern Languages at the University of Birmingham and the PG Rep for ABIL. She taught Portuguese language, culture, and film at different universities in the United Kingdom and Ireland (Queen's University Belfast, 2014-2017; National University of Ireland, Maynooth, 2016/2017; The University of Warwick, 2017-2020). She has been publishing in the context of Portuguese studies in Brazil, Portugal, and in the United Kingdom, as well as presenting papers at conferences in the United States, Portugal, Brazil, and the United Kingdom. Inês is finishing her PhD in Portuguese Studies at the University of Warwick (Department of Hispanic Studies), and she is interested in Portuguese film, postcolonial studies, urban studies and Portuguese popular culture.

***Uma Estética Maligna*: Cancerous Poetics in Twenty-First Century Portugal. Peter Haysom-Rodríguez (University of Leeds)**

The “Big C” supposedly hits one in two British people (NHS, 2022), and impacts almost everyone. Cancer has historically operated as “mysterious malignancy”, which “seems unimaginable to aestheticize” or to poeticize (Sontag 1991: 8, 18). Nonetheless, the activism of Deborah James and Suleika Jaouad has been instrumental in demolishing such taboos and changing cultural perceptions of this disease in the UK and USA.

Portugal, for its part, has evidenced significant innovation in oncological diagnosis, treatment and support, from the pioneering creation of the *Instituto Português de* *Oncologia* (1923), to data placing the country above European diagnostic and survival averages (OECD, 2023). Recent therapeutic cultural production includes visual art (Noronha 2009/2015/2018), the journalistic project *Tenho Cancro. E Depois?* (SIC Notícias/Expresso, 2023), and the advice book *É Cancro e Agora* (Araújo/Lopes, 2023). In Portuguese poetry, too, writers have increasingly acknowledged cancer’s impact on sufferers and loved ones.

Accordingly, this paper will examine poetic treatments of oncological ailments from the past decade: “A vida de pernas para o ar” by Carla Oliveira; "Interrogação interior" by Sara Coito; "O jogo" and "Ode ao cigarro" by Ana Luísa Amaral. These readings will consider not only the poems’ relationship with their authors, but also potential interpretations by other cancer patients, families and friends.

**Peter Haysom-Rodríguez** is a Lecturer in Portuguese at the University of Leeds. He has a Ph.D. in Portuguese and Lusophone Studies from the University of Nottingham, where he has also worked as a Teaching Affiliate. His first monograph, entitled *Regionalisms and Resistance in the Twentieth-Century Portuguese Novel: Spatialized Ideologies*, will be published by Legenda in 2024.

**2.3**

**Chair: Mark Sabine**

**Portuguese Women Artists and the canons of Abstractionism: Resistance, precarity and solidarity. Leonor Oliveira (University College Cork, FCSH-NOVA Lisbon)**

This paper stems from the invitation to write in the catalogue of an upcoming exhibition that brings together the work of Portuguese and Spanish women artists during the period of transition from dictatorship to democracy. I was challenged to approach Portuguese women artists and Abstraction, an artistic movement that was both in Portugal and in the Western world a canonical element of Modernism in art. By examining the work and artistic trajectories of both celebrated and less known artists, I rediscovered stories that interweave creative experimentalism, with feminine universes of reference and spaces/times of creativity.

In this paper I will explore these stories and the work produced by the artists to uncover the social and professional context that framed them. For this purpose, I will draw on the feminist revision of Phenomenology to examine the specificities of feminine creative work and the involuntary interpenetration between creativity and domestic life, between the image of an independent professional woman and the traditional and idealised figure of the woman as wife and mother. This approach will also enable, however, to highlight how the rediscovery of arts and crafts associated with femininity contributed to renew Abstractionism and to critically revise its conventions and hierarchies.

**Leonor de Oliveira** is art historian and curator and researcher at the Institute of Art History, Universidade NOVA de Lisboa. Her research centres on the transcultural exchanges between Portugal and Britain, the intersection between creativity and political engagement, and more recently, on women’s creativity and civic agency in post-revolutionary Portugal. As a curator, she has collaborated with Casa das Histórias Paula Rego, Calouste Gulbenkian Foundation and Museu do Neo-Realismo. Recent publications include the monograph *Portuguese Artists in London: Shaping Identities in Post-War Europe* (Routledge, 2020) and the articles “Performing Revolution: Women’s Artistic Agency and Democratization in Portugal (1974–79)” (*Portuguese Studies*, 2022) and “Visual arts and institutions in post-revolutionary Portugal: artistic interventions and the creation of a new museum of modern art” (*Spanish Cultural Studies*, 2023).

**Mapping Diaspora through Contemporary Art in the Portuguese-Speaking World. Ana Nolasco (Polytechnic Institute of Lisbon) and Jorge Bárrios (University of Lisbon, Lisbon School of Education)**

This paper explores the ways in which contemporary artists from Portuguese-speaking countries engage with the concept of diaspora through their artwork. Drawing on examples from Angola, Brazil, Cape Verde, Mozambique, Portugal, and other Portuguese-speaking countries, this paper investigates how artists use different artistic mediums, including painting, sculpture, video, and installation, to represent and respond to diasporic experiences. By analyzing specific artworks and artistic practices, this paper argues that contemporary art can be a powerful tool for mapping diaspora and understanding the complex intersections of identity, culture, and belonging that shape diasporic experiences. The paper concludes that contemporary art offers a unique platform for exploring diaspora in the Portuguese-speaking world and contributing to a wider understanding of the relationship between art and the diasporic experience.

**Ana Nolasco**, was born in Lisbon in 1969. She holds a doctorate and Master of Aesthetics and Philosophy of Art from the School of Arts and Humanities, University of Lisbon, and is a tutor in Arts and at the Polytechnic Institute of Lisbon. She has published the book *Creative Archipelagos - Art, Design and Craft in the Lusophone Atlantic islands*, Caleidoscópio, 2022, and *Transgressions of Beauty. Inventions of the Ugly in Portuguese Contemporary Art*, Grãonauta, 2014 and is the author of several articles in international journals such as *Field. A Journal of Socially-Engaged Art Criticism* (US), *Nka:* *Journal of Contemporary African Art* (US), African arts (US), *Island Studies Journal* (Canada), Shima (Australia), The *Journal of Modern Craft* (UK), among others.

**Jorge Bárrios** is a PhD student in Performing Arts and Moving Image at the University of Lisbon. He has been working as an Adjunct Professor at the Lisbon School of Education since 1997, where he teaches. He is also the coordinator of the Visual Arts, Technologies and Multimedia Domain, a member of the coordination of the Visual Arts and Technologies Degree and a counselor for the Department of Education and Research in Art and Design. He has published several essays on art education and has regularly participated in international conferences in the same field. Em 2009 juntou-se ao primeiro grupo de formadores do departamento de Artes Visuais do Instituto Superior de Artes e Cultura em Machava, com o qual colaborou até 2012. Participou no projecto Ocupações Temporárias 20.10 - com a instalação de desenhos a carvão e o vídeo Papel na primeira loja da livraria Minerva Central, em Maputo.

**Tarsila do Amaral and the Aesthetics of Nature. Thomas Waller (University of Nottingham)**

A painting of a cactus and a moon

Description automatically generated with low confidence

Tarsila do Amaral, *A Lua* (1928). Oil on canvas, 110 × 110 cm.

According to Luiz Renato Martins, 1928 marks the beginning of Tarsila do Amaral’s ‘*ciclo Antropófago*’ [Anthropophagous cycle], which supplements the focus on nature and local landscapes that had characterised her earlier work with ‘an exploration of Brazilian imagery’ that affirms an idea of national identity by incorporating ‘myths of popular, indigenous, African roots’ (2018, 16). Painted in the same year, *A Lua* represents an important bridge piece in this divide, retaining the more natural focus of the early work while also deploying the sort of supple, swollen, and elongated angularity that would come to be associated with Anthropophagous art proper. Somewhere between the tranquil landscape of *O Pescador* (1925) and the cannibalism of *Abaporu* (1928), *A Lua* decentres the anthropos to represent extra-human nature as a supernatural and otherworldly entity. With its undulating, almost erotic lines, the sea dominates the painting in a way that makes the moon seem enfeebled, swallowing up the canvas while at the same time providing it with light. Central to this aesthetics of nature is the use of asymmetry, which imprints a duality on the work by joining together the painting’s two half circles (the crescent moon and the bending river), which are identical in neither size nor shape. Drawing from Adorno’s comments on ‘symmetrical arrangements of nature’ in *Aesthetic Theory* (1997, 85), as well as from Lévi-Strauss’s work on the use of (a)symmetry in Caduveo facial art (1977, 252-253), this paper reads symmetrical motifs in Amaral’s middle period in terms of a ‘revenge’ or ‘rising up’ of an incalcitrant nature, and as a symbolic resolution of the specifically environmental contradictions of capitalist modernity.

**Dr. Thomas Waller** is AHRC M3C Postdoctoral Fellow at the University of Nottingham and an Associate Editor at *CLCWeb: Comparative Literature and Culture*. His interests include world literature, Marxism, the environmental humanities, and Portuguese-speaking cultures. His research has been published in journals such as *Modern Fiction Studies*, *Textual Practice*, and *Research in African Literatures*. He is currently working on two book projects: a monograph entitled *Genres of Transition: Literature and Economy in Portuguese-speaking Southern Africa* (forthcoming, Liverpool University Press); and an edited collection entitled *Roberto Schwarz and World-Literature: Critical Essays* (forthcoming, Palgrave Macmillan).

**The destination is the journey - a narrative mosaic. Alexandra Lourenço ( King's College London)**

A prolific and influential contemporary Goan artist, Vamona Ananta Sinai Navelcar (5 May 1930 – 18 October 2021) studied and worked throughout the Lusophone world, including Goa, Portugal, and Mozambique. Having lived on three continents, Navelcar's works demonstrate how his experience of these disparate yet colonially connected lands influenced his aesthetic. Although Navelcar himself was a product of these three lands, his art, according to Ferrão and Kandolkar was itself a product of displacement[[1]](#footnote-1). His last work, *The destination is the Journey*, took the form of a graphic novel containing images from the exhibition that covered nearly his entire career. It accompanied the 2017/18 retrospective of the same title at Fundação do Oriente in Goa, curated by Benedito Ferrão, who is also a co-author of the graphic novel and a prominent scholar of his work[[2]](#footnote-2). Through the lens of Nelson Goodman's philosophy of “exemplification,” it is our aim to examine Navelcar’s work and see how he attests to the intersection of colonial and postcolonial Indian Ocean identities, and aesthetically exemplifies Goan distinctive space through his work. The term graphic novel will also be discussed from a narratological and genre perspective, and whether *The destination is the Journey* can be considered a graphic novel or rather a graphic narrative.

**Dr. Alexandra Lourenço** **Dias** teaches Portuguese Language, Lusophone Studies and Comic Studies in Portuguese, at King's College London's Department of Languages, Literatures and Cultures. In her research, she focuses on graphic novels from Portuguese-speaking countries. She is the author of *Novela gráfica como género* literário (Peter Lang) and *O Diário da Morte do Palhaço K.: Transposição Intersemiótica de Raul Brandão a Filipe Abranches* (Novas Edições Acadêmicas).

**14.30-15.30 Plenary Session 2: Lusopohone Studies and UCML – where are we now. Chair: Luís Gomes (**UCML Lusophone Studies rep/University of Glasgow) **ORB 1.56.**

**MsTeams** [**Link**](https://teams.microsoft.com/l/meetup-join/19%3ameeting_N2Q1OWEwNjAtYTIxZi00MjY2LTljNTQtMTU1NGJjMWM3Yjdj%40thread.v2/0?context=%7b%22Tid%22%3a%2246fe5ca5-866f-4e42-92e9-ed8786245545%22%2c%22Oid%22%3a%2221483c2d-d2dc-47f7-9997-8ef6262d5628%22%7d)

As UCML national rep for Lusophone Studies, I will present a report on the Lusophone Studies in the UK, seeking to build bridges with Lusophone Studies in Ireland. Furthermore, as a pioneer in advancing Lusophone Studies as an academic subject in the Republic of Ireland, my presentation aims also to build a dialogue with University College Cork and the wider experience of Lusophone Studies in the Republic of Ireland.

**15.30-16.00 Coffee Break**

**16.00-17.00 Postgraduate Session. ORB 1.56.**

**MsTeams** [**Link**](https://teams.microsoft.com/l/meetup-join/19%3ameeting_NmQ1NWRlNjEtMDZiYi00NGFhLThjOTgtZmFmYWVjNWNjZjJh%40thread.v2/0?context=%7b%22Tid%22%3a%2246fe5ca5-866f-4e42-92e9-ed8786245545%22%2c%22Oid%22%3a%2221483c2d-d2dc-47f7-9997-8ef6262d5628%22%7d)

This session will offer insights and strategies on publishing, job seeking and networking.

**17.00-18.00 ABIL AGM. ORB 1.56.**

**19.30 Conference Dinner**

**8 September 2023**

**9.30-11 Panel Session 3**

|  |  |  |
| --- | --- | --- |
| **3.1 ORB 1.32** | **3.2 ORB 1.45** | **3.3 ORB 1.85** |
| **MsTeams** [**Link**](https://teams.microsoft.com/l/meetup-join/19%3ameeting_OTIwNzk4YjMtNjkyYS00Njk5LTk2YTktZTUzOWY1OWFiN2Iz%40thread.v2/0?context=%7b%22Tid%22%3a%2246fe5ca5-866f-4e42-92e9-ed8786245545%22%2c%22Oid%22%3a%22b51537cb-7882-4ae4-af61-b41390b6188e%22%7d)  **Panel Session: Women’s Literature, Peripheries and Resistance: Representations of Gender and Race Relations in the Luso-African-Brazilian Atlantic.**  **Margarida Rendeiro (Centre for the Humanities (CHAM), FCSH-NOVA Lisbon)** Haunting Colonial Spectres and Decolonial Cosmopolitanism with Women Writers.  **Federica Lupati (Centre for the Humanities (CHAM), FCSH-NOVA Lisbon)** Literature as decolonial praxis, self-expression and territory: Fernanda Vieira and her *autobiogeografia.*  **Inês Nascimento Rodrigues** (**Centre for Social Studies of the University of Coimbra (CES-UC))** A spectral landscape: women writers and the crafting of São Tomé and Príncipe’s postcolonial nation.  **Ana Raquel Fernandes (CEAUL / ULICES – University of Lisbon Centre for English Studies; Universidade Europeia | IADE - Faculty of Design, Technology and Communication)** Representations of Gender across the Atlantic: Clarice Lispector and Hélia Correia. | **MsTeams** [**Link**](https://teams.microsoft.com/l/meetup-join/19%3ameeting_YmIyODQzYjMtZTg0MS00MjVhLWJhMjUtZmY0OGU2ODJmMDEx%40thread.v2/0?context=%7b%22Tid%22%3a%2246fe5ca5-866f-4e42-92e9-ed8786245545%22%2c%22Oid%22%3a%2221483c2d-d2dc-47f7-9997-8ef6262d5628%22%7d)  **Chair: Carmen Ramos**  **Cláudia Pazos-Alonso (University of Oxford)** Black motherhood in nineteenth-century Cape Verde: voicing colonial trauma in *O Escravo.*  **Fernando Beleza (Newcastle University)** The Colour of Classicism: Tragedy, Double-Consciousness, and the Black Modernist Novel (*O preto do Charleston*, by Mário Domingues [1929]).  **Ana Margarida Dias Martins (University of Exeter)** Rainbow Fever: Running after the arc-hive.  **Lucas Amaral de Oliveira (Universidade Federal da Bahia (UFBA)/ Queen's University Belfast)** Contested Histories of Nation-Building: Counternarratives in Contemporary Brazilian Literature. | **Ms Teams** [**link**](https://teams.microsoft.com/l/meetup-join/19%3ameeting_NmUzZDE0N2ItODkyMy00ZTZlLTg0ZGItYjVmYjg5MzJjODc1%40thread.v2/0?context=%7b%22Tid%22%3a%2246fe5ca5-866f-4e42-92e9-ed8786245545%22%2c%22Oid%22%3a%220fac4428-973b-4223-9245-4bdaf4be92da%22%7d)  **Chair: Jane-Marie Collins**  **Fernanda Camargo (Unesp)** Son of the earth. Memory and land in Brazilian indigenous authorship.  **Luís Gomes (University of Glasgow)** Interpreting animalia entanglements in Vasco Mousinho de Quevedo’s *Afonso Africano*.  **Viktor Mendes (University of Massachusetts Dartmouth)** A teoria da extinção das espécies (Fernando Pessoa)  **Humberto Saldanha (Queen’s University Belfast)** Rethinking Humanism in Brazilian Cinema; Or Forging Interspecies Cosmopolitanism through the Lyric and the Long-Take in *Neon Bull.* |

**3.1**

This panel discusses women’s literature and their representations of gender and race relations in particular cases of Portuguese, African and Brazilian women’s literature. The four contributors analyse the extent to which the literary works under discussion convey the gendered dynamics of power in postcolonial Portugal, Africa and Brazil. Two contributions focus particularly on works authored by Brazilian Indigenous women writers, a third one focusses on works by two prolific women authors from São Tomé e Príncipe and the fourth paper will focus on a comparative approach to the fiction by two well-known women writers, in Brazil and Portugal. This panel is integrated into the FCT-funded project *Women’s Literature: Memories, Peripheries and Resistance in the Luso-Afro-Brazilian Atlantic* (PTDC/LLT-LES/0858/2021).

**Haunting Colonial Spectres and Decolonial Cosmopolitanism with Women Writers. Margarida Rendeiro, Centre for the Humanities (CHAM), FCSH-NOVA Lisbon**

The emergence of Afro-Portuguese literature during the second decade of the 21st century constitutes a landmark in Portuguese postcolonial literature and its reception indicates that it has been gaining more and more public recognition. More recent is the visibility of Brazilian indigenous diaspora writers in Portugal. This paper takes on a global perspective of the writing by Afro-Portuguese women writers and immigrant Brazilian indigenous women writers to argue that (1) they both convey a sense of displacement and (un)belonging; and (2) their writing is part of a decolonial praxis to deconstruct the Portuguese colonial and imperial imaginary. Immigrant Brazilian writers convey time density to the wider project of colonial modernity in Portuguese language. This global perspective expands the discussion on the postcolonial experience that has essentially been centered on the experience of African descent and raises the possibility of imagining a decolonial cosmopolitanism that enables pluriversal ways of feeling the world in Portuguese language. This writing contributes to thinking reparations to present-day persisting colonial imaginary.

**Margarida Rendeiro** is a full researcher at the Centre for the Humanities, Faculty of Social and Human Sciences - NOVA Lisbon and coordinator of the Research Group for Transcultural, Literary and Postcolonial Studies. She co-edited the book *Challenging Memories and Rebuilding Identities* (Routledge 2019) with Federica Lupati. She is the Principal Researcher of the Project Women’s Literature: Memories, Peripheries and Resistance in. the Luso-Afro-Brazilian Atlantic (PTDC/LLT-LES/0858/2021), funded by the Foundation for Science and Technology.

**Literature as decolonial praxis, self-expression and territory: Fernanda Vieira and her *autobiogeografia.* Federica Lupati, CHAM, FCSH, Universidade NOVA de Lisboa**

Mestiza, of an indigenous descent and (sub)urban, Fernanda Vieira is a writer, a researcher, a poet, as well as professor and translator. In her works - from poetry, to prose and academic texts – she touches issues that are fundamental to the building and reinforcement of a decolonial praxis today. With her words: “As Literaturas Indígenas são anteriores ao conceito de literatura como *belles lettres.* Sendo veículos de autoexpressão, mas sendo ainda mais do que isso, as Literaturas Indígenas caminham no preenchimento das lacunas históricas deixadas pela colonialidade.” Agreeing with her, the act of writing becomes an act of resistance and a tool to recreate and reshape the narration of the collective history of the silenced identities. In this sense, Indigenous Literatures work as *autobiogeografias*. Stemming from the author’s considerations, the present paper aims at debating the role played by indigenous women writers in the deconstruction of the colonial legacy in Brasil and in the building of new postulates and new narratives, with special attention to Fernanda Vieira’s contributions.

**Federica Lupati** holds a PhD in Portuguese Studies from NOVA University of Lisbon, an MA in Postcolonial Literatures and Cultures for Ca' Foscari University of Venice and a BA in Portuguese and Spanish from the same institution in Italy. She is an integrated researcher in the Center for the Humanities (CHAM). In 2019 she has co-edited the book Challenging Memories and Rebuilding Identities: Literary and Artistic Voices that undo the Lusophone Atlantic (Routledge, 2019) with Margarida Rendeiro, and during the past years she has published in several peer-reviewed journals while also taking part to numerous international conferences. She is an APSA and AIL member since 2016. Today, her research interests cover the wide range of topics that are connected to indigenous literature, with particular attention to women writers, decolonial practice and cultural resistance as a whole.

**A spectral landscape: women writers and the crafting of São Tomé and Príncipe’s postcolonial nation**. **Inês Nascimento Rodrigues, Centre for Social Studies of the University of Coimbra (CES-UC)**

By drawing on the historical understanding of haunting, and interacting with critical perspectives on ghosts, this paper argues that the chronotope of the "haunted house" can serve as a valuable allegory for depicting the postcolonial nation. The analysis will focus on the specific situation of São Tomé and Príncipe and how this African archipelago is portrayed as a spectral home populated by an assortment of ghosts. It will explore how notions of violence, resistance, heritage, and power are discursively articulated in the writings of two of its most prolific authors, Alda Espírito Santo and Conceição Lima. In this context - of a country grappling with concerns about the colonial past and its legacies in contemporary societies - ghosts are not merely metaphors, but subjects in their own right, able to develop alternative regimes of knowledge and historicity that reveal a deeply fractured Santomean society still haunted by the consequences of colonialism (both figuratively and literally).

**Inês Nascimento Rodrigues** is a researcher at the Centre for Social Studies, University of Coimbra (PT), and vice-coordinator of the Observatory of Trauma. Her most recent book is *Remembering the Liberation Struggles in Cape Verde: A Mnemohistory* (w/ Miguel Cardina, Routledge, 2022).

**Representations of Gender across the Atlantic: Clarice Lispector and Hélia Correia. Ana Raquel Fernandes, CEAUL / ULICES – University of Lisbon Centre for English Studies; Universidade Europeia | IADE - Faculty of Design, Technology and Communication**

In the short story “Captura” (in *Vinte Degraus e Outros Contos*, 2014), by Hélia Correia, the Portuguese author mentions that the narrative is inspired by Clarice Lispector’s short fiction “A Imitação da Rosa”: “A partir de «A Imitação da Rosa» de Clarice Lispector” (Correia 2014: 19). My aim is to discuss how Correia makes use of the short story in order to discuss gender roles, madness and the creative female mind. As Margaret Jull Costa explains: “Hélia Correia […] describes women in a way which is both familiar and bizarre, often with the fates and furies in attendance, but her female characters are always circumscribed by society’s expectations” (Jull Costa 2018: 10).

Clarice Lispector’s “A Imitação da Rosa” was first published in *Laços de Família* (1960) and it was the title story in a 1973 collection. Lispector’s short story has been associated with Charlotte Perkin Gilman’s short story “The Yellow Wallpaper” (1892). As Sandra M. Gilbert and Susan Gubar explain when referring to Gilman’s narrative: “Eventually it becomes obvious to both reader and narrator that the figure creeping through and behind the wallpaper is both the narrator and the narrator’s double” (Gilbert and Gubar 2000 [1979]: 91). I argue that the roses in Lispector’s and Correia’s narratives also become both the narrator and the narrator’s double.

Similarly to Gilman’s and Lispector’s narratives Correia’s short story also focuses on representations of gender, the role of women in society and the depiction of women in literature. Furthermore, the direct dialogue between Lispector’s and Correia’s short stories, as well as the reference to Gilman’s narrative, evince the manifold relationships a text may have with prior texts (cf. Genette 1982) and can be interpreted as parody as explained by Linda Hutcheon: “Parody is one of the major forms of modern self-reflexivity; it is a form of inter-art discourse” (2000: 2). Furthermore, the thematic and formal features of the selected narrative can shed light on the world literary form of the short story as a ‘protean form’ (Patea 2012: 7), mastered by the two authors discussed in the present paper, Clarice Lispector and Hélia Correia.

**Ana Raquel Fernandes** is full researcher at the University of Lisbon, Centre for English Studies (CEAUL/ULICES) and the PI of the Research Group *Other Literatures and Cultures in English* (RG4). She is a Lecturer at Universidade Europeia | IADE - Faculty of Design, Technology and Communication, Lisbon. Her main research interests broach contemporary British and Portuguese literature and culture, and women's writing. Her latest edited volume is *Beyond Binaries: Sex, Sexualities and Gender in the Lusophone World* (Peter Lang, 2019). She was the guest editor of a special issue for the *American, British and Canadian Studies* devoted to writers of the millennium (December 2020). She is a team member of the FCT-funded projects *Women’s Literature: Memories, Peripheries and Resistance in the Luso-Afro-Brazilian Atlantic* (PTDC/LLT-LES/0858/2021) and *Remembering the Past, Learning for the Future: Research-Based Digital Learning from Testimonies of Survivors and Rescuers of the Holocaust* (ID 740639658).

**3.2**

**Chair: Carmen Ramos**

**Black motherhood in nineteenth-century Cape Verde: voicing colonial trauma in *O Escravo.* Cláudia Pazos-Alonso (University of Oxford)**

This paper focuses on Evaristo de Almeida's novel with special reference to the life-story of Julia, a black slave. It suggests that her reclusive behaviour in later life stems from deep-seated trauma, following her white owner's rape and the successive losses she suffers. Her retrospective communal oral telling contextualizes the violence imposed on her colonised body, in a manner designed to affect consumers of serialized fiction, primarily metropolitan white readers.  Taking into account the wider historical and cultural context of Portugal and Cape Verde in the 1850s, this paper argues that in this novel the significance of Julia’s belated recovery of her mothering role to her black love-child Joao resists the adoption of a simplistic foundational fiction model.

**Cláudia Pazos-Alonso** is Professor of Portuguese and Gender Studies, University of Oxford and a Fellow of Wadham College. Her research interests range widely across 19th and 20th century Lusophone Literature. Her most recent monograph is titled *Francisca Wood and nineteenth-century periodical culture: pressing for change.*

**The Colour of Classicism: Tragedy, Double-Consciousness, and the Black Modernist Novel (*O preto do Charleston*, by Mário Domingues [1929]). Fernando Beleza (Newcastle University)**

Fernando Pessoa (1888-1935) placed classicism at the centre of Portuguese modernism. Inspired by recent debates on the racial regime of aesthetics, this paper explores the overlooked meanings and complex role of classicism in the Portuguese modernist imagination. Focusing on the novel *O preto do Charleston* (1929), by the Black Portuguese writer, journalist, and anti-colonial activist Mário Domingues (1899-1977), I will argue that, on the one hand, Domingues’s novel suggests an association between classicism and whiteness that has been overlooked so far in the Portuguese case, particularly in Pessoa’s production. This identification leads to a partial rejection of classicism in Domingues’s afro-modernist aesthetics, which he replaces with Black art, particularly jazz as a quintessentially modern expression. On the other hand, Domingues innovatively uses tragedy to explore the Black experience and produce a critique of European modernity, which he associates with the classical tradition. Finally, *O preto do Charleston* ends with a call for a return to Africa, which suggests a pan-Africanist response by Domingues to the modernist dilemma of overcoming decadence—the dilemma that has shaped much of Pessoa’s work and has been at the core of his classicism.

**Fernando Beleza** is a Lecturer in Portuguese Studies at Newcastle University. He holds a PhD from the University of Massachusetts, Dartmouth. He has work published on race, gender, and sexuality in Portuguese modernism, including the volume *Mário de Sá-Carneiro, a Cosmopolitan Modernist*, co-edited with Simon Park (2017), and more recently he has also been working and publishing in the field of the environmental humanities.

**Rainbow Fever: Running after the arc-hive. Ana Margarida Dias Martins (University of Exeter)**

This paper revisits Paul Gilroy’s concept of the Black Atlantic in the light of Afro-Brazilian writer Conceição Evaristo’s work, namely her concept of “escrevivência” as a method for archivising memory deemed “improper” by official archives. In her debut novel *Ponciá Vicêncio* (2003) and poetry collection *Poemas da Recordação e outros Movimentos* (2008), Evaristo gives prominence to the image of the rainbow, and to the movement of rising above the waters, respectively. Drawing on these texts, I argue that the writer’s work accentuates a location above the oceans (and the land) that has yet to be named in diaspora studies. Pursuing this unfathomable location may, in fact, take us in a new direction, away from the mainstream, arguably masculinist, routes described by Paul Gilroy in *The Black Atlantic: Modernity and Double Consciousness* (1993). It is undeniable that water, liquidity and the ocean are paramount in Evaristo’s writing. Yet, instead of being synonymous with fluidity and rhizomatic movement, these elements tend to accentuate stagnation, fluctuation, discontinuity, and stickiness in her work. Moreover, fluid, smooth water is often perceived with suspicion. The viscosity of the black female body’s slow, nomadic journey challenges the workings of a masculinist Black Atlantic that shoots in every direction at once until it reaches its fixed shores. As her writing interrupts the smooth surface of the water with her floating intermezzo, Evaristo draws a vertical line of sight that is directly opposed to the horizontality and acceleration of the sailing ship. Whilst easy distinctions cannot be made between gendered engagements with memory and identity, my point is that, when it comes to diaspora theory, it is crucial to assert polyvocality in order to resist totalising discourses on mnemonic and archival practices. By moving from site to sight, Evaristo challenges Black Atlantic conceptualisations of memory, the nation, and the archive, as well as (what have now become common) perceptions of a transatlantic aesthetic of mobility.

**Ana Martins** is Senior Lecturer in Portuguese at the University of Exeter. She was awarded a AHRC Early Career Leadership Fellows grant with the project: ‘[Women of the Brown Atlantic: Real and Imaginary Passages in Portuguese 1711-2011](https://womenofthebrownatlantic.exeter.ac.uk/)’ and is currently working on a monograph on memory and mobility in the Brown Atlantic. She has published on women’s writing from Portugal, Mozambique and Brazil.

**Contested Histories of Nation-Building: Counternarratives in Contemporary Brazilian Literature. Lucas Amaral de Oliveira (Universidade Federal da Bahia (UFBA)/ Queen's University Belfast)**

This research explores how contemporary Black Brazilian authors critically engage with established narratives of nation-building in Brazil by subverting prevailing social representations associated with racial democracy, miscegenation, and cordiality. The analysis focuses on four literary works: "Um Defeito de Cor" by Ana Maria Gonçalves (2006), "Torto Arado" by Itamar Vieira Jr. (2019), "Solitária" by Eliana Alves Cruz (2022), and "O Avesso da Pele" by Jeferson Tenório (2020). The study addresses two methodological challenges. Firstly, it integrates a socio-literary analysis of nation-building discourses to examine how these novels contest and disrupt historical representations of Brazil. Secondly, it explores the transformative potential of literature in dismantling deeply ingrained historical ideologemes while addressing the enduring repercussions of colonialism in contemporary Brazil. Drawing upon the framework of the sociology of literature, this research illuminates the contributions of contemporary Black Brazilian authors in reshaping Brazil's collective narrative and fostering a more inclusive understanding of its complex socio-cultural fabric.

**Lucas Amaral de Oliveira** is a British Academy Fellow at Queen's University Belfast, UK, and an Associate Professor of Sociology at the Federal University of Bahia, Brazil. He is also the Coordinator of PERIFÉRICAS - Centre for Studies in Social Theories, Modernities, and Colonialities. He authored the monograph *Experiências Estéticas em Movimento: A Produção Literária nas Periferias Paulistanas* (Ape'ku, 2020).

**3.3**

**Chair: Jane-Marie Collins (Nottingham University)**

**Son of the earth. Memory and land in Brazilian indigenous authorship. Fernanda Camargo (Unesp)**

This panel aims to examine the works of Brazilian indigenous author Daniel Munduruku, with a particular focus on the portrayal of memory, in relation to the earth and land. Munduruku, a prominent figure in Brazilian contemporary literature, is a member of the Munduruku indigenous people and has been actively involved in promoting indigenous rights and culture through his writings. His literary works offer a unique perspective on the interconnectedness of memory, identity, and the land, providing valuable insights into an indigenous worldview and literary form. This work will explore the role of memory in Munduruku’s fiction, emphasizing its significance in the context of indigenous cultures. Indigenous communities have traditionally held a deep connection with their ancestral lands, where their memories and stories are intertwined with the physical environment. Munduruku’s writings capture this relationship, showcasing how memory becomes a tool for preserving and passing down traditional knowledge, cultural practices, and spiritual beliefs. By analysing the author’s literature, we will examine the multifaceted dimensions of memory as it relates to an aesthetic of the earth and the land. Moreover, we will explore the ways in which Munduruku’s fiction articulates indigenous experiences of colonization, displacement, and environmental degradation, and how memory and the construction of the narrative space serve as means of resistance and resilience in the face of these challenges. Through his narratives, Munduruku draws attention to the ongoing struggles faced by Brazilian indigenous communities and beyond. By incorporating oral traditions, ancestral narratives, and mythologies into his writings Munduruku bridges the gap between literature and indigenous heritage.

**Fernanda Camargo** holds a Ph.D. in Literary Studies from UNESP, São Paulo State University, Araraquara, Brazil. In 2020, she attended a Doctoral Exchange Program at the Open University, Universidade Aberta (UAb), in Lisbon, Portugal, being awarded an international scholarship from CAPES (Coordination for the Improvement of Higher Education Personnel), Brazil.

**Interpreting animalia entanglements in Vasco Mousinho de Quevedo’s *Afonso Africano*. Luís Gomes (University of Glasgow)**

In 1611, the poet Vasco Mousinho de Quevedo Castelo Branco publishes his magnum opus *Afonso Africano* (Lisbon: António Álvares), an epic poem on Portuguese king Afonso I’s military conquest of Asilah (Portuguese: ‘Arzila’) and Tangier in 1471. The poem, a metaphor for Counter-Reformation fervour and ideals, concludes with a colossal battle between opposing forces of evil/good through religious and moral dichotomies. Using emblems and emblem-language, Quevedo generates a fantastic array of ‘interspecies’ animalia, which the reader must decipher to experience the cathartic Counter-Reformist effect. This extreme version of fantasy goes beyond the use of Greco-Roman classical topoi, challenging assumptions of the well-stocked mind of emblem readership in 17th-century Portugal.

Since completing his DPhil on the sonnets of Vasco Mousinho de Quevedo Castelo Branco at the University of Oxford, **Luís Gomes** has been pursuing parallel research avenues on Quevedo and Early Modern Iberian visual cultures. As the author of the first published emblems in Portuguese language, the wider work of Quevedo shines a light on the dissemination of emblem literature in Early Modern Portugal, a field of study hitherto little researched. Luís is Programme Director and Senior Lecturer in Portuguese Studies at the University of Glasgow, where he is also Deputy-Director of the Stirling Maxwell Centre for the Study of Text/Image Culture – a research group dedicated to the study of emblem literature and other manifestations of text/image cultures.

**A teoria da extinção das espécies (Fernando Pessoa) Viktor Mendes (University of Massachusetts Dartmouth)**

Neste *paper* proponho uma leitura do ambiente no heterónimo pessoano Álvaro de Campos em cinco micro-secções, invariavelmente a partir da leitura detalhada dos escritos de Pessoa (e alguns de Ofélia Queiroz). Na primeira, dou conta da tradução pessoana em 1926 da expressão de Nathaniel Hawthorne “moral wilderness” em *The Scarlet Letter* (1850). Na segunda, procuro ler a “moral wilderness” na especial expansão da natureza de Álvaro de Campos, que oportunamente abrange a sexualidade não normativa (“Ode Triunfal”, 1914). Na terceira, ofereço uma interpretação do publicado texto programático “Ambiente” (1927). Na quarta, destaco a “borracha” do engenheiro Álvaro de Campos na extinção do triângulo Fernando-Ofélia-Álvaro. Na quinta, exponho a extinção das espécies em “Tabacaria” (1928).

**Viktor Mendes** is Associate Professor of Portuguese at the University of Massachusetts Dartmouth. In the realm of the environmental humanities, beyond his articles on ecocroticism available at [www.academia.edu](http://www.academia.edu/), he was also co-editor of *Portuguese Literature and the Environment*. New York: Lexington Books, 2019. E-mail: [vmendes@umassd.edu](mailto:vmendes@umassd.edu)

**Rethinking Humanism in Brazilian Cinema; Or Forging Interspecies Cosmopolitanism through the Lyric and the Long-Take in *Neon Bull.* Humberto Saldanha (Queen’s University Belfast)**

In this paper, I explore how Gabriel Mascaro’s *Neon Bull* (*Boi Neon*, 2016) features human-animal relationships, nurturing an interspecies cosmopolitanism marked by a shared precariousness. This perspective is in line with Eduardo Mendieta’s thought, for whom interspecies cosmopolitanism not only reduces human–animal differences, but also acknowledges a “worlding of entangled vulnerabilities” (“Interspecies” 255). This perspective erases human-animal distinctions, displaces the humanist approach that characterises cosmopolitan practice, and situates subjects within a capitalist context that marginalises and commodifies their existence. *Neon Bull* engages with this approach and, in doing so, proposes a move that places the viewer in contact with the subjugation of humans and animals alike. I suggest that this dynamic is mediated by the film’s lyric segments and poetic usage of long-takes. Together, these formal devices forge interspecies cinematic encounters mobilised by affect and which, ultimately, challenge power and human centrism.

**Humberto Saldanha** holds a PhD in Film and Screen Media and is working on a monography project on the cosmopolitan aspect of contemporary Brazilian cinema. He will be joining Queen’s University Belfast as a Lecturer in Film and Screen Media in September.

**11-11.30 Coffee Break**

**11.30-12.30** **Plenary Session 2: Professor Stephanie Dennison (Leeds University)** Brazilian Film Culture and Inclusive Citation: The Case of Afro-Brazilian Horror. Chair: Humberto Saldanha (UCC/Queen’s University Belfast). UCC Council Room.

**MsTeams** [**Link**](https://teams.microsoft.com/l/meetup-join/19%3ameeting_NDAzZjFiZGYtMjI4OS00OTRiLTkyOWUtZjU3OGQ1MzE1NzIz%40thread.v2/0?context=%7b%22Tid%22%3a%2246fe5ca5-866f-4e42-92e9-ed8786245545%22%2c%22Oid%22%3a%2221483c2d-d2dc-47f7-9997-8ef6262d5628%22%7d)

As we draw to the end of the International Decade for People of African Descent (2015-2024), I want to explore in my talk the development, growing recognition of, and the continued challenges facing Afro-Brazilian film culture in the world’s largest Afro Diaspora population. Taking my cues from the work of Girish Shambu (2019) and the #citeblackwomen initiative, I argue that citing inclusively both in terms of theorists, filmmakers, and a wider range of films (short films, video art and music videos, as well as popular genres, for example), in a conscious act of decentring the (white and often male) auteur, can enrich our understanding of contemporary Brazilian culture more broadly. My case studies will be drawn primarily from the burgeoning Afro-Brazilian horror film production.

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**Stephanie Dennison** holds a Chair in Brazilian Studies at the University of Leeds, where she directs the Centre for World Cinemas and Digital Cultures. She is currently interim Head of the School of Languages, Cultures and Societies. She served as sub-panel member for Modern Languages and Linguistics in REF2021 and was President of ABIL 2018-2021. As well as numerous articles and edited collections on Brazilian, Latin American and World Cinema, she is the author of three monographs on Brazilian film, the most recent, *Remapping Brazilian Film Culture in the 21st Century*, was published by Routledge in 2020. She is currently completing a co-edited book with Laura Cánepa entitled *Contemporary Brazilian Horror Film: Neo-fascism, Disaffection, Resistance* (forthcoming with Tamesis Press).

**12.30-13.30 Lunch Break**

**13.30-15.00 Panel Session 4**

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| **4.1 ORB 1.32** | 4.2 **ORB 1.45** | 4.3 **ORB 1.85** |
| **Ms Teams** [**link**](https://teams.microsoft.com/l/meetup-join/19%3ameeting_ZmYzYzYyOGEtNjYzYi00MWI2LTgzOTYtMjAwZjllNzkzODMx%40thread.v2/0?context=%7b%22Tid%22%3a%2246fe5ca5-866f-4e42-92e9-ed8786245545%22%2c%22Oid%22%3a%220fac4428-973b-4223-9245-4bdaf4be92da%22%7d)  **Panel Session: Luso-Ecologies. Environmental, Ecocritical and More-Than-Human Perspectives in Lusophone Studies.** Convenors: Dorothée Boulanger –Andrzej Stuart-Thompson Chair: Peter Haysom.  **Catriona Parry (University of Oxford)** *‘The river weaved life’:* scalar literacy and more-than-human entanglements in *Revolução Industrial*(2014).  **Andrzej Stuart-Thompson (University of Oxford)** ‘A Casa da Porca’: the porcine undoing of domesticity and anthropocentrism in Hilda Hilst’s sensual world.  **Dorothée Boulanger (University of Oxford)** Bourgeois Pigs, Magical Goats and Vagabond Dogs: reading Angolan fiction dis-anthropocentrically. | **MsTeams** [**Link**](https://teams.microsoft.com/l/meetup-join/19%3ameeting_NjU1ZjliMDMtMDZiYi00ZWRlLWJlMjUtNzM4MDVmNmQ2Yzlm%40thread.v2/0?context=%7b%22Tid%22%3a%2246fe5ca5-866f-4e42-92e9-ed8786245545%22%2c%22Oid%22%3a%2221483c2d-d2dc-47f7-9997-8ef6262d5628%22%7d)  **Chair: Fernando Beleza**  **Emily Ruth Armitage (Newcastle University)** Paratextual translation as a catalyst for transnational feminisms: A case study of *Novas Cartas Portuguesas* (1972).  **Anna M. Klobucka (University of Massachusetts Dartmouth)** Queering Iberian Feminisms.  **Carmen Ramos Villar (University of Sheffield)** Whose story is it anyway? Biofiction and the Portuguese American writer. | **MsTeams** [**Link**](https://teams.microsoft.com/l/meetup-join/19%3ameeting_ZDI2MDZhNzgtOTcxNi00ODIyLTgzODctYmEwNWE2OTI0ZGRj%40thread.v2/0?context=%7b%22Tid%22%3a%2246fe5ca5-866f-4e42-92e9-ed8786245545%22%2c%22Oid%22%3a%2221483c2d-d2dc-47f7-9997-8ef6262d5628%22%7d)  **Panel Session: Reparar. Convenors: Maria Luísa Coelho and Simon Park (Oxford University)**  **Carlos Garrido Castellano (UCC)** *Reparar* in the Age of Techno-Feudalism. On Carlos Conceição’s *Nação Valente.*  **Claire Williams (Oxford University)** Macabéa Multiplied.  **Maria Luísa Coelho and Simon Park (Oxford University)** A Stitch in Time: Re-Entangling the Threads of History |

**4.1**

**Panel Session: Luso-Ecologies. Environmental, Ecocritical and More-Than-Human Perspectives in Lusophone Studies. Convenors: Dorothée Boulanger –Andrzej Stuart-Thompson Chair: Peter Haysom.**

Building on from the ABIL-sponsored Luso-ecologies conference of March 2023, this panel seeks to encourage research on ‘More-Than-Human Complexity, Agency and Resistance in the Portuguese-Speaking Anthropocene’ and to establish productive dialogues between Lusophone studies and the environmental humanities, including, but not limited to, animal and plant studies, extractivism and the coloniality of environmental crises. We are particularly interested in grounding our exploration of more-than-human presence in Lusophone texts, artefacts and performance within African and Indigenous epistemologies, decentring Western knowledge traditions. Queer and feminist examinations and conceptualisations on the more-than-human in Lusophone cultures, taken here in their irreducible diversity and multiplicity, are also encouraged.

***‘The river weaved life’:* scalar literacy and more-than-human entanglements in *Revolução Industrial*(2014). Catriona Parry (University of Oxford)**

*Revolução Industrial* (dir. Tiago Hespanha and Frederico Lobo, 2014) charts the development and decline of the textile industry in the Ave River valley in Northern Portugal. Amidst economic crisis and austerity, the filmfeatures testimonies from local residents and workers, and has been characterised as a “metonymic representation” of the Portuguese debt crisis (Sequeira Brás 2020), locating intertwined histories of industrial development, deindustrialization and late-capitalist financialization in Portugal through a microcosmic, dream-like study of life in the valley.

In this paper, I examine where the film engages with the more-than-human. Framing the river valley itself as a central subject, victim and co-agent of these entangled histories, I argue that *Revolução Industrial* fundamentally critiques capitalism’s governing conceit – “that it may do with Nature as it pleases” (Moore 2015). In this light, I consider where the film contributes to what Timothy Clark terms “scalar literacy”, a form of thinking which enables us to shift between various spatial and temporal realms, and thus simultaneously detect and comprehend crisis on local, global and more-than-human scales. Finally, in the spirit of Anna Tsing, I ask: what alternative presents and futures are revealed when we pay attention to more-than-human strategies in moments of adversity and disaster?

**Catriona Parry** is a third-year DPhil candidate at the University of Oxford. Her DPhil research focusses on Angolan film from the 1980s and 1990s, looking at how national cinema developed after the early boom in post-independence filmmaking, but before the end of the Civil War. She is also interested in contemporary Portuguese and Angolan cinema and visual culture, particularly in relation to themes of crisis, climate justice and representations of global flows of capital.

**‘A Casa da Porca’: the porcine undoing of domesticity and anthropocentrism in Hilda Hilst’s sensual world. Andrzej Stuart-Thompson (University of Oxford)**

Hilda Hilst (1930-2004) was an iconic and controversial Brazilian poet and fiction writer, who lived and wrote for nearly forty years on her secluded estate, the Casa do Sol, among a pack of over sixty dogs. Her work incorporates a panoply of more-than-human others, notably dogs and pigs, and often channels or approximates their perspectives. It is rich in dis-anthropocentric possibilities. Hilst’s recurrent invocations of the sensual figure of the pig – usually in relationships of entanglement with human beings or else emerging in Deleuzian moments of *becoming-animal*, in which protagonists develop porcine qualities – challenge ideas of human autonomy, purity, civilisation, and rationality. Disrupting these masculinist and Enlightenment ideals, Hilst’s stylistic approximations of murkily-earthy, pig-like forms of connectedness to the sensual world render her prose untidy, illogical, erotically-charged, and dangerous to anthropocentrism. Hilstian pigs are feminised saboteurs of patriarchal rule, disarranging the homeliness of masculine, bourgeois spaces, and unsettling conservative domesticity, wherever their uncanny presences rear their heads. In *A Obscena Senhora D* (1982), the eponymous protagonist gloriously turns her home into a figurative pigsty; in ‘Pequena fábula para os indignados’ (1993), a mathematician called Isaiah encounters the mysterious apparition of a gender-bending pig which unsettles his entire worldview; meanwhile, in her *crónicas*, Hilst interrogates the divinity of humankind and considers the lives of other species, likening our slaughter of animals such as pigs to a crime of Holocaustian proportions. This paper proposes to explore the specificities and ambiguities of Hilst’s depictions of pigs, how her porcine prose disturbs anthropocentrism, and the extent to which we may read it as an instance of porcine co-authorship.

**Andrzej Stuart-Thompson** has recently completed his DPhil in Medieval and Modern Languages (Portuguese) at the University of Oxford, with a thesis examining the ambiguous reworkings of epic poetry by Natália Correia, Luiza Neto Jorge and Ana Luísa Amaral in relation to the Portuguese canon. His current research delves into the possibilities for dis-anthropocentric thought emerging from posthumanism, ecofeminism, critical animal studies and plant philosophy. He is a co-creator of the Jesus College Digital Hub Reading Club, a community exploring robotics, AI and digital technologies in contemporary fiction. With Dr Dorothée Boulanger, he is conducting an ongoing research project entitled ‘Luso-Ecologies’, which aims to celebrate ecological expression emerging from Lusophone contexts.

**Bourgeois Pigs, Magical Goats and Vagabond Dogs: reading Angolan fiction dis-anthropocentrically. Dorothée Boulanger (University of Oxford)**

Albeit much less famous than Pepetela’s vagabond German shepherd in *O cão e os calundas* (1985) or Manuel Rui’s petulant “petit bourgeois” pig in *Quem me dera ser onda* (1982), Boaventura Cardoso’s *Maio Mês de Maia* (1997) offers us a striking example of non-human animal representation and agency in Angolan postcolonial literature: in his novel, the disappeared dissidents (an allegorical reference to the victims of the 27 May 1977) are said to have been taken away by ferocious dogs, who, in the concluding scene of the novel, reappear and transform into men; meanwhile, the main character’s magic goat, Tulumba, is a medium to the invisible world and the holder of sacred and terrible secrets. Building on examples from these various works, this presentation will explore conflicting animal representations in Angolan postcolonial literature, more specifically the ways in which non-human animals are often tied to violent and sacrificial death, but also to invisible power and animism. In *The Postcolonial Animal* (2019), Evan Maina Mwangi has noted how animals in literature have often been reduced to metaphors of human-human relations and conflicts; instead, he calls on us “to uncover noncolonial attitudes toward, and responses to, animality in African literary texts as part of a broader project to account for entwined, planetary problems created through anthropocentric thought” (3). Following in Mwangi’s footsteps, I will examine how Angolan novels highlight human and non-human animal connections, while locating animal literary representation within a larger dis-anthropocentric history of postcolonial Angola, particularly the eradication of wildlife during the civil war.

**Dorothée Boulanger** is a Leverhulme Early Career Fellow at the Faculty of Medieval and Modern Languages, University of Oxford and an incoming Career Development Fellow in Women’s, Gender and Sexualities Studies at Oxford. Dorothée’s research lies at the crossroads between African literature and history, with specific interests in Lusophone Africa, gender and environmental perspectives. Her first book, *Fiction as History? Resistance and Complicities in Angolan Postcolonial Literature (*Legenda*,* 2022), explores fiction as a historical source and the role of writers in shaping historical consciousness in Angola.

**4.2**

**Chair: Fernando Beleza**

**Paratextual translation as a catalyst for transnational feminisms: A case study of *Novas Cartas Portuguesas* (1972). Emily Ruth Armitage (Newcastle University)**

This paper employs narrative analysis (Baker, 2019) to investigate the role of paratextual translation in mobilizing transnational feminist sympathies, focusing on the case of *Novas Cartas Portuguesas* (1972) in the US and UK. While feminist translation scholars typically highlight the translated text itself as a catalyst for international feminisms, this study argues for the significance of paratextual elements. In the absence of published textual translations during the initial years of the work's notoriety in the US and UK, epitextual materials, such as newspaper articles and speeches, were instrumental to the garnering of interest. Since international supporters were mostly unfamiliar with the work’s content, *Novas Cartas Portuguesas* (1972) was considered fetishized and appropriated by second-wave feminists as a symbol of global sisterhood. This paper argues that the mediatic narrative of euphoric transnational feminist solidarity that preceded the 1975 English translation, came to inform the peritextual reframing of the work, as demonstrated by the US and UK cover designs and translator’s preface. Overall, this research contributes to a deeper understanding of the interplay between paratextual elements, translation, and transnational feminist movements.

**Emily Ruth Armitage** is an MLitt candidate in Portuguese Studies, co-supervised by Dr Fernando Beleza and Dr Pauline Henry-Tierney at Newcastle University. Her project investigates the English (1975) and French (1974) translations of *Novas Cartas Portuguesas* (1972). Her research interests include contemporary women’s writing in Portuguese, feminist translation theory, and gender and sexuality studies.

**Queering Iberian Feminisms. Anna M. Klobucka (University of Massachusetts Dartmouth)**

In the context of Iberian modernity, relationships between burgeoning Spanish and Portuguese feminist movements and individual protagonists have been discussed in some detail but little depth (as Santiago Pérez Isasi and Catarina Sequeira Rodrigues point out in their overview article, “Escritoras e intelectuales mujeres en las redes de intercambio cultural ibérico (1870-1930): tareas pendientes”). No less importantly, the role that antiheteronormative resistance of queer Iberian women may have played in stimulating not only their own transnational displacements but also the formation of affective networks and substantively productive collaborations across the Iberian Peninsula (and beyond) has not been acknowledged and systematically explored to date. In this paper, I propose to lay down some groundwork toward such an exploration by way of several potentially meaningful case studies dating from the late nineteenth century through the first half of the twentieth.

**Anna M. Klobucka** is Commonwealth Professor of Portuguese and Women’s and Gender Studies at the University of Massachusetts Dartmouth. She is the author of *The Portuguese Nun: Formation of a National Myth* (2000; Portuguese translation 2006), *O Formato Mulher: A Emergência da Autoria Feminina na Poesia Portuguesa* (2009), and *O Mundo Gay de António Botto* (2018). She has also coedited *After the Revolution: Twenty Years of Portuguese Literature 1974-1994* (1997), *Embodying Pessoa: Corporeality, Gender, Sexuality* (2007; Portuguese edition 2010), and *Gender, Empire and Postcolony: Luso-Afro-Brazilian Intersections* (2014). She is currently working on a new book project tentatively titled *Among Women: Cultural Agency, Sociability, and Sexuality on the Margins of Portuguese Modernism*.

**Whose story is it anyway? Biofiction and the Portuguese American writer. Carmen Ramos Villar (University of Sheffield)**

How should we interpret works produced by Portuguese American writers that at first appear to be fiction, but whose construction stems from rehearsed family stories pieced together and added to by the authors into a coherent narrative for the reader? These works show a different kind of life narrative that weaves ethnographic research into the family’s origins with the real experiences of the author’s family. They tread the line between fiction, biography and autobiography. presenting a positionality of memory (Boelhower 1984: 132) that fictionalises the author’s perception of their heritage (Lackey 2021: 355) by using history to tell a story (Lackey 2016), and using stories to reflect a specific narrative of the Portuguese American experience. The paper argues that the guise of fiction is a strategy that completes the fragments of memory into a narrative that is not quite the family’s story, but which contains elements of that story and the wider history of Portuguese emigration that are interwoven with fictional imaginings.

**Carmen Ramos Villar** is a Senior Lecturer in Hispanic Studies in the School of Languages and Cultures at the University of Sheffield. Her research interests centre on Portuguese American literature and Portuguese American life writing. She is currently working on a project that examines Portuguese American experience in the United States through life writing.

**4.3**

**Panel Session: *Reparar*. Convenors: Maria Luísa Coelho and Simon Park (Oxford University)**

Silvina Rodrigues Lopes noted in *O Nascer do Mundo nas suas Passagens*(2021), that 'reparar' means in Portuguese both 'to repair' and 'to pay attention.’ This panel looks at how those two meanings might be intertwined in visual arts from the Portuguese-speaking world, particularly in those works that engage with Portugal's imperial past. We are interested in those artists and works that pay close attention to the past and that explore or enact forms of repair to/with that past, whether that be in sewing together (Rosana Paulino), re-threading (Lourdes Castro), remaking or looking anew at the materials of the past (Denilson Baniwa), re-editing and re-illustrating (artworks produced around editions of *História Trágico-Marítima*published by Afrodite as well as their initial woodcuts as counter-imperial images). Papers might also address the tensions between the two meanings of ‘reparar’, attention and repair. In sum, these panels intend to think through what artists working in the modern and contemporary periods have found in the materials/archives of the past that might be reparative or worth salvaging, as well as the repairs they have tried to perform amid the broken bits, silences, erasures, violences of that past.

Speakers: Claire Williams; Maria Luísa Coelho; Simon Park; Carlos Garrido Castellano

**Macabéa Multiplied. Claire Williams (Oxford University)**

Macabéa, a poor, inept, 19-year-old typist, who migrated from the Northeast of Brazil to Rio de Janeiro, is one of the protagonists of Clarice Lispector’s 1977 novella *A hora da estrela*. She is an unconventional ‘heroine’ whose mishaps, ingenuousness and lack of social wherewithal leave her at a disadvantage in the busy capital city. Regarded with confusion, distaste and pity by her peers, she has nevertheless captured the imaginations of readers and artists, sparking the creation of multiple afterlives across a range of media. This paper will follow Macabéa’s reincarnations over time, and through different formats (such as film, dance and music), to attempt to understand the lasting appeal of a character so insignificant in the world she inhabits that nobody notices her.

**Claire Williams** is Associate Professor in Brazilian Literature and Culture at St Peter's College, University of Oxford. Her research focuses on contemporary women's writing from the lusophone world. Recent publications include the co-edited collection *After Clarice: Reading Lispector's Legacy in the Twenty-First Century*(Legenda, 2022) and the chapter 'E Lucrécia crescia....' in *Personagens de Clarice* (Hucitec, 2023).

**Reparar in the Age of Techno-Feudalism. On Carlos Conceição’s Nação Valente. Carlos Garrido Castellano**

The current climate of systemic crisis (environmental collapse, neo-fascism, dissolution of the social, generic anxiety, etcetera) should not be seen as just repetition, as an epochal re-enactment of things past. On the contrary, if we want to understand the situation and, what is even more important, find ways out of it, we should remain attentive to the old as much as to the new, assuming that a different world order, a different state of things, is on the making.

The confluence of the new and the old determines the condition of possibility of reparar and reparação. This paper examines such confluence through an analysis of Carlos Conceição’s *Nação Valente* (*Tommy Guns*, 2022). *Nação Valente* confronts the colonial trauma through a story of containment, nostalgia and oblivion. Yet what is at stake in this recent film is the difficulty of coming to term with restorative justice when everyone lives in their own bubble, when peers and citizens are replaced by followers and influencers. In Conceição’s film, technology is reduced to its minimum expression, as the social relationships are apparently linked to offline coexistence and a militarised sense of communitarian bonds. Yet the few scenes in which digital apparatuses appear—in the form of an IPhone, for example—are crucial, for they reveal the limitations of escapism as well as the darker side of platform and social media-powered disinformation, isolation and generalised aggression. *Nação Valente*, then, provides an opportunity to meditate on the challenges of confronting fascism and colonialism when techno-feudalism (Geert Lovink (2022) uses the term to refer to how most digital users surrender part of their rights—including privacy and freedom—to a few IT mega-corps [insert here your favourite digital plutocrat] in exchange of monthly paid protection) becomes the new standard. Under these conditions, the double potentiality of *reparar* (to repair, but also to realise) becomes harder due to the fragility of a shared public sphere. This is particularly relevant in the Portuguese case, where the emergence of far-right forces directly taps into self-enclosed troll communities and transnational alliances with similar groups to develop an exclusionary and negationist position concerning issues such as the legacy of colonialism and racism.

**Carlos Garrido Castellano** works at University College Cork and is also Research Associate at the University of Johannesburg. Hist last book is Literary Fictions of the Contemporary Art System: Global Perspectives in Spanish and Portuguese.

**A Stitch in Time: Re-Entangling the Threads of History. Maria Luísa Coelho and Simon Park (Oxford University)**

This paper considers the responses of contemporary artists to the past, looking particularly at how they choose to entangle us in the legacies of imperialism, rather than trying to undo its knots, and how artists’ engagements with literature, material culture, and history might provide avenues for thinking through our own work as scholars.

**Maria Luísa Coelho** is Camões Lector in Portuguese at the University of Oxford. Luisa’s research sits in the field of Comparative Literature and is inherently interdisciplinary and transcultural, as it bridges the gaps between art and literature, Portuguese and English studies. She is also interested in gender and feminist studies and has published widely on British and Portuguese women artists and writers.

**Simon Park** is Associate Professor in Medieval and Renaissance Portuguese at the University of Oxford. His work straddles the medieval, early modern and modern periods. His first book was published by OUP in 2021, entitled *Poets, Patronage, and Print in Sixteenth-Century Portugal: From Paper to Gold*. He has translated a range of modern Portuguese poetry, including *This Sorrow that Lifts Me Up*, a broad anthology of Florbela Espanca’s work, edited by Cláudia Pazos Alonso, and a collection of poetry from the Alentejo (both published by Shantarin).

**15.00-15.30 Coffee Break**

**15.30-17.00 Panel Session 5**

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| --- | --- | --- |
| **5.1 ORB 1.32** | 5.2 **ORB 1.45** | 5.3 **ORB 1.85** |
| **Ms Teams** [**link**](https://teams.microsoft.com/l/meetup-join/19%3ameeting_ZDI2MDZhNzgtOTcxNi00ODIyLTgzODctYmEwNWE2OTI0ZGRj%40thread.v2/0?context=%7b%22Tid%22%3a%2246fe5ca5-866f-4e42-92e9-ed8786245545%22%2c%22Oid%22%3a%2221483c2d-d2dc-47f7-9997-8ef6262d5628%22%7d)  **Chair: Rosangela Souza**  **Rosangela Souza (University College Cork)** Literary in Portuguese as a Foreign Language classes: representations of women.  **Gisele Orgado (University of Birmingham)** Portuguese Language Teaching/Learning through a Digital-First Framework at the University of Birmingham.  **Martina Delfino (University of Liverpool)** Supranational management and promotion of the Portuguese language: an exploration of the role of the International Portuguese Language Institute (IILP) | **Ms Teams** [**link**](https://teams.microsoft.com/l/meetup-join/19%3ameeting_MjA0MGZkNzktY2YxYy00MjkyLWFmYjQtYzBjYjZlOGQ5MjBi%40thread.v2/0?context=%7b%22Tid%22%3a%2246fe5ca5-866f-4e42-92e9-ed8786245545%22%2c%22Oid%22%3a%22b51537cb-7882-4ae4-af61-b41390b6188e%22%7d)  **Chair: Sofia da Silva Mendes**  **Paulo Figueira (CEComp - Centro de Estudos Comparatistas da Universidade de Lisboa)**  Cinema in theatre: the short film *A Batalha de Safi* (*The Battle of Safi*) in the representation of *Guiomar Teixeira*, by João dos Reis Gomes.  **Tracy M M O’Connor (Queen’s University Belfast)** Unsilencing the Victims of Mozambique’s Civil Conflict: Sol de Carvalho’s *Caminhos da paz* (2012).  **Lingchen Huang (University of Oxford)** Near to the Multiplicity of Self: Spinozan Affects and the Posthuman Imagination in Clarice Lispector’s *Perto do Coração Selvagem.* | **Ms Teams** [**link**](https://teams.microsoft.com/l/meetup-join/19%3ameeting_YjBmMzUzZGUtN2Q3NS00ZTJhLWI4N2EtY2RhNDdiZThiZmY1%40thread.v2/0?context=%7b%22Tid%22%3a%2246fe5ca5-866f-4e42-92e9-ed8786245545%22%2c%22Oid%22%3a%220fac4428-973b-4223-9245-4bdaf4be92da%22%7d)  **Chair: Dorothée Boulanger**  **Tori Holmes (Queen’s University Belfast)** The currency, entanglement and ambivalence of digital culture in Brazil: the case of #elenão  **Gustavo Souza Marques (University College Cork)** Anime, Hip-Hop e Encontros Afro-Asiáticos: Reconstruindo Raça, Gênero e Nacionalidade na série *Yasuke* da Netflix.  **Viviane Carvalho da Annunciação (Cambridge University)** Pajés: Webs of Knowledge. |

**5.1**

**Chair: Rosangela Souza**

**Literature in Portuguese as a Foreign Language class: representations of women. Rosangela Souza (University College Cork)**

Due to the increasing demand for teaching and learning of Portuguese as a Foreign Language, it seems necessary continuous studies in the area. Throughout our trajectory in teaching Portuguese for Foreign, we observe that many learners appreciate literature, but they do not know the Brazilian literature. We know that through the literature of a country we can understand cultural specificities such as customs, beliefs, thoughts and traditions, which are often present in the text and can result in the understanding of many situations that are disturbing to the foreigner. The objective of this work is to raise the attention of the student of Portuguese as a Foreign Language using Brazilian literature, especially the novel The girls, by Lygia Fagundes Telles, which presents the patriarchal inheritance, and colloquial conversations between the main characters.

**Rosangela Souza** é mestra em Linguística e Língua Portuguesa pela Universidade Estadual Júlio de Mesquita Filho (UNESP) e graduada em Licenciatura Plena em Português e Inglês pela Universidade Federal de São Carlos (UFSCar). Tem atuado como professora de português e literatura no ensino médio, técnico e superior, e como professora de português para estrangeiros no Brasil e na Irlanda. Também atuou como avaliadora do Celpe-Bras no Brasil.

**Portuguese Language Teaching/Learning through a Digital-First Framework at the University of Birmingham. Gisele Orgado (University of Birmingham)**

The Institution-Wide Language Programmes play a significant part in the internationalisation of higher education institutions and are offered to students by universities all throughout the United Kingdom (2013, DLASKA). However, due to recent leaps in the use of technology for education (2023, LIS) imposed mainly during the Covid-19 pandemic as well as for the continued success of the Humanities field, educators have been led to reevaluate Foreign Languages studies.

Considering this setting, this communication aims to present some key characteristics of the Digital-First project, an innovative approach to language learning implemented at the University of Birmingham this academic year for the Portuguese language course under the Languages for All programme. The objective is to illustrate how the student's role shifts from one of passive acquisition to one of active performance, thus entering the concept of student-centered learning (2021, HOIDN & KLEMENČIČ), through a language learning process conducted primarily digitally (2021, BEĆIROVIĆ, BRDAREVIĆ‐ČELJO, DELIĆ) along with the teacher’s supportive participation.

Furthermore, it is intended to provide an indication of how this methodology integrates into the field of technology-based language learning (2007, BACH, HAYNES & SMITH), with details on a gamified and widespread method for teaching and learning a foreign language.

**Supranational management and promotion of the Portuguese language: an exploration of the role of the International Portuguese Language Institute (IILP) Martina Delfino (University of Liverpool)**

Established in 1996, the Community of Portuguese Language Countries (CPLP) set out an ambitious agenda aimed at safeguarding and advancing the global reach of the Portuguese language, as well as actively pursuing a range of multilateral initiatives for its member nations. The responsibility for discussions and official policies pertaining to the management and promotion of the Portuguese language lies with its executive body, the International Portuguese Language Institute (IILP). Despite its long history, a comprehensive and impartial evaluation of the IILP’s role and impact in supranational language management and promotion is yet to be undertaken. To address this gap, this paper, as part of a broader doctoral research on the international promotion of the Portuguese language, takes a significant step towards providing an overview of the institutional history of the IILP. Through an evidence-based assessment, this research aims to shed light on its operations, achievements, and limitations. The findings indicate that while notable progress has been made in specific aspects, advancements in other areas have proven challenging to attain.

**Bio:** I am pursuing a PhD in Sociolinguistics at the University of Liverpool, investigating Portuguese, Brazilian and CPLP discourses of international Portuguese language promotion. Also, I am involved in Portuguese language teaching activities in Further and Higher Education. My areas of interest and expertise include Portuguese linguistics, Portuguese language policies & language promotion policies, and teaching Portuguese as a foreign language.

**5.2**

**Chair: Sofia da Silva Mendes**

**Cinema in theatre: the short film *A Batalha de Safi* (*The Battle of Safi*) in the representation of *Guiomar Teixeira*, by João dos Reis Gomes. Paulo Figueira (CEComp - Centro de Estudos Comparatistas da Universidade de Lisboa)**

During the early steps of the cinema in Portugal, it is relevant that, in a peripheral Portuguese space, as Madeira, it was possible to insert the cinematographic representation of the battle of Safi, and the celebration of its 400th anniversary, in the dramatic representation. *A Batalha de Safi* (in English: *The Battle of Safi*) is supposedly considered the first cinematographic production, worldwide, to be part of a dramatic representation, *Guiomar Teixeira*. This short film, by João dos Reis Gomes, it would be a short film that would recall the conquest of the city of Safi by the Portuguese, with the decisive entrepreneurship of the 3rd captain of Funchal, the grandson of Zarco, Simão Gonçalves da Câmara, the Magnificent. Being the theatrical adaptation of the historical novel *A Filha de Tristão das Damas* (in English: *The Daughter of Tristão das Damas*), also by João dos Reis Gomes, *Guiomar Teixeira* is part of a regionalist identity plan, from the beginning of the 20th century. *A Batalha de Safi* will end up being part of a project that extends throughout the 1910s until the celebration of the 500th anniversary of the Discovery of Madeira, between December 1922 and January 1923.

**Paulo Figueira** has a degree in Classical and Portuguese Languages and Literature, a master's degree in Intercultural Studies, with the dissertation *Percursos da subjectividade pós-modernista: um contributo para a análise das poéticas de José Agostinho Baptista e Eduardo White* (*Pathways of post-modernist subjectivity: a contribution to the analysis of the poetics of José Agostinho Baptista and Eduardo White*), and a PhD in Atlantic Islands – History, Heritage and Institutional Legal Framework, with the thesis *João dos Reis Gomes: contributo literário para a divulgação da História da Madeira* (*João dos Reis Gomes: literary contribution to the dissemination of the History of Madeira*). He is an integrated member of CEComp – Centro de Estudos Comparatistas da Universidade de Lisboa –, and a collaborating member of CLEPUL – Centro de Literaturas e Culturas Lusófonas e Europeias da Universidade de Lisboa.

**Unsilencing the Victims of Mozambique’s Civil Conflict: Sol de Carvalho’s *Caminhos da paz* (2012). Tracy M M O’Connor (Queen’s University Belfast)**

In a post-conflict climate in Mozambique where public discourse emphasises unity and the need to embrace the future, the twentieth anniversary of the 1992 *Acordo Geral de Paz* appeared to provide an opportune moment for celebration. Yet, the overtly celebratory tone adopted in Sol de Carvalho’s documentary *Caminhos da paz* (2012), featuring witness testimony from the protagonists of the negotiations, already ran counter to contemporary analyses hinting at difficulties with Mozambique’s post-conflict reconstruction efforts. However, analysing the diverse ways in which Carvalho employs archival material and witness testimony, I argue in this paper that a parallel narrative runs concurrently through the documentary which privileges a second subject position, that of the conflict’s silenced victims, creating a dialogue between the abstractions of political violence and its concrete manifestations. Rather than the resolution and closure proposed by the principal narrative, I suggest that this parallel narrative correlates more closely with the instability and uncertainty that characterises the transition from war to peace, thus problematising official representations of the post-conflict condition in Mozambique.

**Tracy M M O’Connor** is a doctoral candidate in Lusophone Studies at Queen’s University Belfast. Her thesis focuses on post-conflict cinema in Mozambique.

**Near to the Multiplicity of Self: Spinozan Affects and the Posthuman Imagination in Clarice Lispector’s *Perto do Coração Selvagem.* Lingchen Huang (University of Oxford)**

Lispector’s perennial interest in Spinoza can be seen through her debut novel in which the protagonist, Joana, while reading *The Ethics*, materialises the Spinozan existential claim that bodies are made of the same substance and can only be distinguished from one another in their movements. Joana perceives her embeddedness in and vibration with the material world and incorporates affective flows that sustain her existence as a process of ‘tornar-se’. She metamorphoses into a porous subject of multiplicity dispersed across a highly stimulating environment and evolves into an embryo-like entity which is actually a continuation of her childhood self. By placing Spinozan conceptualisation of the body in dialogue with contemporary theoretical developments in affect theory, I intend to amplify the resonances between Lispector’s formulation of subjectivity, her elaboration of bodily capacities and the posthuman imagination of the self in the world and the transformation of both. I will argue that Joana’s proliferated self and her negative gesture of becoming imperceptible, echoing Spinoza’s notion of substance and movement and anticipating the posthuman epistemology exemplified by Deleuze, constitute an alternative way of inhabiting the world in which she felt out-of-place.

**Lingchen Huang** is a second-year DPhil student in Medieval and Modern Languages (Portuguese) at the University of Oxford. Her research examines the affective dimension and the nonhuman turn in Clarice Lispector’s writing.

**5.3**

**Chair: Dorothée Boulanger**

**The currency, entanglement and ambivalence of digital culture in Brazil: the case of #elenão. Tori Holmes (Queen’s University Belfast)**

This paper will present work in progress from a book project which posits that Brazilian digital culture needs to be understood with reference to three key attributes, namely its currency (the widespread use and popularity of digital media technologies in the contemporary context), its entanglements (the inseparability of digital culture from other media and cultural contexts) and its ambivalence (the internet’s capacity to be ‘simultaneously antagonistic and social, creative and disruptive, humorous and barbed’ (Milner and Phillips 2017). In illustrating and exemplifying this argument, the paper will focus on the #elenão protests against the presidential candidacy of Jair Bolsonaro in 2018 as a key moment in the evolution of the relationship between audiovisual and social media in Brazil. A movement led by women which began on social media and gave rise to large-scale street demonstrations across and beyond Brazil eight days before the first round of the presidential election, #elenão attracted limited coverage from mainstream media at the time. I will discuss this ‘feminist meme event’ (Thrift and Rentschler 2014) with reference to its portrayal in the documentary *Sementes: Mulheres Pretas no Poder* (Éthel Oliveira and Júlia Mariano, 2020).

**Dr Tori Holmes**, Senior Lecturer in Brazilian Studies, Queen’s University Belfast ([t.holmes@qub.ac.uk](mailto:t.holmes@qub.ac.uk))

**Anime, Hip-Hop e Encontros Afro-Asiáticos: Reconstruindo Raça, Gênero e Nacionalidade na série *Yasuke* da Netflix. Gustavo Souza Marques (University College Cork)**

Yasuke é uma série da Netflix desenvolvida pelo produtor de hip-hop de vanguarda Flying Lotus (produção executiva e trilha sonora), criada pelo renomado escritor LeSean Thomas e animada pelo estúdio japonês MAPPA. O roteiro é livremente baseado na história real do homônimo samurai africano que viveu nos fins do século 16 no Japão servindo Oda Nobunaga; um dos senhores feudais mais poderosos da história do país. Não por menos, os portugueses foram um dos primeiros colonos ocidentais a chegar no Japão por meio dos jesuítas e um dos vilões da série é justamente um padre jesuíta.

O protagonista, Yasuke, é retratado como um ronin (samurai sem mestre) de meia-idade 20 anos depois do incidente no tempo Honno-ji que levou à morte de Oda Nobunaga por meio de um seppuku (suicídio ritualizado) após ser cercado por inimigos. A forma como Yasuke é retratada como um homem pacífico, diplomático e educado que agora decide viver uma vida solitária como barqueiro numa calma vila interiorana do Japão, escapa representações racistas e estereotipadas da masculinidade negra na mídia ligadas a hedonismo e violência.

A trilha sonora joga com essa justaposição do velho com o novo, o real e o metafisico, por meio de sua composição etérea e heterogênea de hip-hop produzida por Flying Lotus que dialoga com a incorporação de elementos futurísticos na história do anime como a presença de robôs e seres sobrenaturais no Japão feudal. Nesse painel, nós vamos explorar as estéticas de Yasuke a fim de revelar essa intricada intertextualidade entre encontros afro-asiáticos, anime e produção musical. Vamos compreender como a série reconstrói raça, gênero e relações interculturais ao colidir com o passado o nosso presente.

**Gustavo Souza Marques** também conhecido como Gusmão é um etnomusicólogo e produtor musical que pesquisou o trabalho musical do rapper afro-americano Tyler, The Creator na University College Cork (UCC) em 2021 por meio de sua tese de doutorado. As principais áreas de interesse de Dr. Marques são pós-colonialismo, teoria crítica racial, estudos de mídia, performance e cultura de internet. Agora, Dr. Marques trabalha como pós-doutorando para o projeto CIPHER Hip-Hop Interpellation na UCC. Esse painel é fruto de um projeto colaborativo com o colega Jason Ng.

**Pajés: Webs of Knowledge. Viviane Carvalho da Annunciação (Cambridge University)**

The presentation offers an overview of the recently-formulated research project *Pajés*: Multitemporal Webs of Knowledge, which examines the depiction of the *pajés* and the healing figures of Amerindian societies in Brazilian indigenous artistic, literary and cultural productions. The project seeks to investigate how the representation and problematization of the *pajé* stand as a form of resistance and antidote to environmental crises, providing a model to illuminate broader social issues such as the political and symbolic appropriation of land and the social impact of environmental policies. The presentation will focus mainly on the poetic works by Auritha Tabajara, Marcia Kambeba and Trudruá Dorrico.

**Viviane** is a neurodiverse Brazilian academic with over twenty years of experience researching and teaching both English and Portuguese. In Brazil, she published the prizewinning monograph *Exile, Home and City* (2014) and lectured literary and cultural studies at the Universidade Federal da Bahia. At the University of Cambridge, she has successfully completed a PhD on nineteenth-century Afro-Brazilian literature whilst teaching and supervising Portuguese and Lusophone studies both at the Cambridge University Language Programme (CULP) and at Modern and Medieval Languages and Linguistics (MMLL) and also mentoring a wide range of neurodivergent graduate and post-graduate students at the Accessibility and Disability Resource Centre (ADRC). She has published articles and presented papers on the artistic correspondences between Brazilian and British concrete poets and the innovative short stories of Machado de Assis and their representation of scientific discourses in Brazil. She lectured Lusophone Studies at the University of Manchester and conducted research-based teaching on a wide variety of subjects, including indigenous literature, art and film.

**17.00 Conference Ends**

1. R Benedito Ferrão and Vishvesh Prabhakar Kandolkar, “Vamona Navelcar (1929-2021): A canvas across three continents” in https://scroll.in/article/1008013/vamona-navelcar-1929-2021-a-canvas-across-three-continents [↑](#footnote-ref-1)
2. Ferrão, R. Benedito and Vishvesh Prabhakar Kandolkar. "Canvas Adrift: Vamona Navelcar, Artist of the Unframed Ocean." *Verge: Studies in Global Asias*, vol. 8 no. 1, 2022, p. 108-140. *Project MUSE*, doi:10.1353/vrg.2022.0007. [↑](#footnote-ref-2)