

**Caro(a) participante,**

**neste documento encontra-se uma lista dos trabalhos aprovados para o III Congresso Internacional da ABRAPUI na categoria comunicação coordenada na área de literatura.**

**Self-writing as Self-reinvention: contemporary Women's narratives of breakdown and breakthrough**

Adelaine Laguardia Nogueira (UFSJ)

Increasingly multifarious nowadays, life writing, according to Sidonie Smith and Julia Watson (2010), includes different forms that situate autobiographical subjects across various subject positions. More often, authors have been chronicling their experiences with illness, treatment and survival as stories of self-reinvention. These narratives contain stories of loss and recovery that may play distinct social and political roles in the contexts in which they are produced and read. Some of them may be directed at undoing the stigma attached to mental illness; others may challenge the normal/abnormal dichotomy while others may be a critique of the gendered and dehumanizing treatment given by institutions to vulnerable people. This session addresses this issue in contemporary women's autobiographical narratives. In so doing, it draws attention to the difficult challenges implied in narrating the stories as well as to the discourse around illnesses and their treatment, so as to verify how the writers authorize themselves as postbreakdown authors and legitimize their stories as credible narratives.

Trabalho 1

**Life in *Airless Spaces*: an autobiographical narrative of institutionalization by Shulamith Firestone**

Julia Chagas da Costa Mattos (UFSJ)

In *Airless Spaces* (1998), Shulamith Firestone, author of *The Dialect of Sex* (1970), narrates her experience as an in-patient in a mental institution and the first months after the institutionalization. Unlike the traditional autobiographical account, the narrative is constructed by interconnected short-stories focusing on different people the narrator had contact with in the hospital. There is no direct identification between the name on the cover, the narrator and the main character, as posed by Lejeune in the “autobiographical contract”, but subtle references to the author's experiences are noticeable throughout the narrative. The aim of this paper is to investigate both the construction of the autobiographical narrative and to reflect on the account of an institutionalized woman and her understanding of the status of mental patients in the XX Century in regards to class, gender and race. This analysis is based on the works of Lejeune (2008), Arfuch (2010), Smith (2010) and Kirk and Okazawa-Rey (2010).

Keywords: life writing; mental disease; Shulamith Firestone.

Trabalho 2

**Writing Self-disruption in *The Shaking Woman or a History of my Nerves*, by Siri Hustvedt**

Renan Reis Fonseca (UFSJ)

As stated by Sidonie Smith (2010), the life narrator describing a breakdown from an asserted position of recovery is always suspect (p. 145). Therefore, it becomes relevant to question how memoirists authorize themselves as postbreakdown writers. In *The Shaking Woman or a History of my Nerves*, American novelist and essayist Siri Hustvedt reports her search for a diagnosis to the violent seizure she first experienced when making a speech. Her initial self-diagnosis was of “conversion disorder”, previously known as hysteria, a condition associated to the institutionalization of many women throughout history. After being diagnosed with various other mental illnesses the author decided to carry out a research and put together the history of Psychiatry and Neurology, focusing on the relationship between the mind and the body. The goal of this work is to understand how the author figures the struggle between body and mind, how the representations of both the hysterical and “normal” woman shaped the construction of the narrative and also the construction of the author’s identity itself.

Keywords: autobiography; Siri Hustvedt; hysteria.

Trabalho 3

### **Self-writing on the edge of reason in Kay Redfield Jamison’s *An unquiet mind***

Adelaine Laguardia Nogueira (UFSJ)

This work examines the paradoxes resulting from self-exposure by someone suffering from the so called bipolar disorder, which may imply the stigmatization of the enunciating “I” in an autobiographical narrative, as well as the attempts made by the author to overcome such impass. The text chosen for analysis is the best-seller entitled *An unquiet mind* (1996), written by American psychologist and author Kay Redfield Jamison, where those paradoxes are enacted and discussed. In it, the writer composes a poignant account of her condition as a suffering manic depressive, from the early heady experiences of childhood and adolescence until the control of the disease as an adult. By doing so, Jamison raises provocative questions as regards the concepts of normality/abnormality and denounces the gender inflections that mark common sense views about this mental condition. The analysis seeks to trace the narrative strategies explored by the author in order to legitimize her text and her status as both a psychologist and mental patient.

Keywords: autobiography; bipolar disorder; Kay Redfield Jamison.

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### **More than adaptation: Different approaches to Shakespeare on the screen**

Aline de Mello Sanfelici (UFPA)

This session brings four analyses of how Shakespearean texts were adapted to the cinema under different approaches and time contexts: an epic version of *Henry the Fifth* directed by Laurence Olivier in the 1940s; a comparison between two productions of *Macbeth* (Roman Polanski’s 1971 film and Trevor Nunn’s 1978 filmed theater); Baz Luhrman’s 1996 time-clashing *Romeo + Juliet*, where a visual setting meets Shakespeare’s sixteenth century language; and *Gnomeo and Juliet*, an unexpected animated movie directed by Kelly Asbury in 2010. Each of the presentations focuses on a specific issue concerning this transposition from page to screen. Rather than engaging

in the debate over the fidelity to the source text, the presentations demonstrate how the adaptation of literary text to the screen offers original works in their own right, by following the specificities of cinematographic narrative, instead of trying to “copy” the elements of literature. Hence, we emphasize that, considering the mediatic specificities and differences between literature and cinema, these two art forms, when combined, contribute to expanding the range of meanings, interpretations and narrative possibilities of any given story.

Trabalho 1

**We Few, We Happy Few, We Band of Brothers: England’s National Identity in Laurence Olivier’s Cinematographic Adaptation of Shakespeare’s *The Life of Henry the Fifth***

Fernando Antonio Bassetti Cestaro (UFSC)

This study aims to develop a dialogue between William Shakespeare’s 1599 play *The Life of Henry the Fifth* and its 1944 cinematographic adaptation by Laurence Olivier. Both works of art are invitational to discuss British people’s condition in a world at war (1599 – Nine Years’ War; 1944 – World War II), especially regarding their national identity. Allying a perception of patriotic ideals in Shakespeare’s words and Olivier’s images, I shall study the importance of a Nation defending its identity, sustained in cultural and artistic representations. I shall study national symbols—flags, coat of arms, hymns, founding myths—present in Shakespeare’s play and Olivier’s film to elicit how the people’s spirit is highly influenced by stories of victorious feats. Hence, in the developing of this article, I seek to highlight how the elements present in Shakespeare and Olivier’s works not only illustrate the life of king Henry V, but also demonstrate that the English monarch made possible, by having determination, courage and austere spirit, the increase of British people’s morale and the strengthen of their national identity.

Keywords: Henry the Fifth; England’s National Identity; Cinematographic Adaptation.

TRABALHO 2

**No man's wishes are stronger than witches: Roman Polanski's and Trevor Nunn's *Macbeth***

Andrea Cristina Natal Simoes Dinon (UFSC)

*Macbeth* (1606), William Shakespeare's shortest play, is considered his most devastating and intense tragedy. In 1971, Roman Polanski directed a filmic production of the play. In 1978, Trevor Nunn produced the play for the theater, later conceiving it as filmed theater. In general words, Polanski's *Macbeth* is more realistic, while Nunn's *Macbeth* is more minimalistic and stylized. The specific object of this study is the portrayal of the play's three witches in both productions having in mind that "no performance of any Shakespeare play can be definitive, owing to the rich complexity and ambiguity the text contains" (Jay Halio, 2000, p. 2). This analysis establishes comments especially on the construction of the playscripts, settings, costumes, and characterization of the witches. For this purpose, it will be observed how the witches interact among themselves, and with Macbeth in both productions in the parts that correspond to the playtext in Act I (scene i and iii) and Act IV (scene i).

Keywords: *Macbeth*; witches; portrayals.

### TRABALHO 3

#### **Shakespeare in the big screen: An analysis of Baz Luhrman's *Romeo + Juliet***

Camila Paula Camilotti (UFSC)

In his article entitled “From Page to Stage: A Difficult Birth”, Patrice Pavis (1992, p.24) claims that “for a text to give birth to a performance is no easy matter.” To understand Pavis’ assumption, it is necessary to acknowledge that a production goes through a long and complex process of preparation before it reaches the spectators. The elements that compose the performance, such as, text, set design, characters, subtext, and language, are carefully devised by the director, according to his/ her conception. In Jay Halio’s words (1988, p.5), the director’s conception has to do with the fact that “the process always involves an increased awareness of what has taken place-- and why--in the preparation of the production.” From these words we may infer that the director’s conception is what leads him to prepare the spectacle the way he/she wants, without which there is no performance. Therefore, following Halio’s notion of adaptation from playtext into performance, I attempt to observe Baz Luhrmann’s cinematic version of Shakespeare’s *Romeo and Juliet*, entitled *Romeo + Juliet*. I am particularly interested in observing how Luhrmann produced the balcony scene, one of the most famous scenes of the playtext. The analysis shows that Luhrman’s radical cinematic production of William Shakespeare’s *Romeo and Juliet* impressed the contemporary audience and brought a rather original version of the play to the big screens.

Keywords: Adaptation; conception; *Romeo and Juliet*.

### TRABALHO 4

#### ***Gnomeo & Juliet*: Shakespeare turned into a children's animated film**

Aline de Mello Sanfelici (UFPA)

This presentation proposes a dialogue between literature and cinema, by discussing how a recent film has appropriated in a creative and differentiated fashion the classic play *Romeo and Juliet*, by Shakespeare, transforming the initial tragedy into a family comedy. The film under analysis, *Gnomeo and Juliet* (United States, 2010, directed by Kelly Asbury) is an animated movie that recreates the basic story of an impossible love relationship between sons of enemy families in the context of garden gnomes, the reds and the blues. The movie, full of intertextualities with the source play (and even the personification of Shakespeare himself, as a statue), explores new meanings to the well-known story, by modifying, expanding and reimagining the plot. Based on Lawrence Boswell’s concept of appropriation, that takes into consideration the free recontextualization of a source text within the specificities of a new given media in such a way that the source text becomes what the adapters want it to become and mean, this presentation demonstrates how appropriations from page to stage positively add to the history of (re)readings and interpretations of a previous text, at the same time as they constitute autonomous works that are original and complete in themselves. Special attention is paid to specific comic elements developed in two tragic parts of the story, namely, the death of Tybalt (Juliet’s cousin) and the fate of the lovers.

Keywords: *Gnomeo and Juliet*; appropriation; animated film.

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## **Habitando modernidades (I): dúvida, paranoia e controle social**

André Cabral de Almeida Cardoso (UFF)

Nossa proposta é apresentar as pesquisas de alunos e professores de pós-graduação vinculados ao grupo de pesquisa “Habitando Modernidades: (crise da) memória, hierarquias opressivas e utopias possíveis”, do Setor de Literaturas de Língua Inglesa da Universidade Federal Fluminense (UFF).

Zigmunt Bauman descreve a vida na sociedade contemporânea como uma experiência muitas vezes assustadora, em que a fragmentação da unidade social nos leva a procurar soluções individuais para problemas cuja origem é de ordem global e que, portanto, escapam ao nosso controle imediato. Imaginar o todo globalizado em que está se transformando a nossa sociedade, principalmente através da influência de tecnologias de comunicação cada vez mais sofisticadas, torna-se uma tarefa impossível. Nesse contexto em que o Estado-nação está cada vez mais irrelevante, o medo e a paranoia tornam-se instrumentos importantes de controle social, pois garantem a adesão a governos cujo poder, limitado a um nível local, está reduzido. A proposta de nossa mesa é examinar como se dá a relação entre indivíduo e sociedade nesse contexto, através da análise de duas obras literárias: a peça *A Bright Room Called Day*, de Tony Kushner, e o romance de ficção científica *Stone*, de Adam Roberts. Em ambas os textos, a paranoia surge como um elemento central de coesão e controle social, ao mesmo tempo em que a relação entre indivíduo e sociedade é caracterizada como um elo perpassado por tensões e questionamentos que mantêm o indivíduo em constante dúvida a respeito de si mesmo e do corpo social em que está inserido. Nesse contexto, a tecnologia aparece de forma paradoxal: ela é ao mesmo tempo o elemento que promete o bem-estar social e aquilo que ajuda a gerar um estado de permanente paranoia que sufoca o indivíduo com uma sensação de ameaça cujos contornos muitas vezes são difíceis de definir com precisão.

### Trabalho 1

#### **A dualidade assassino/detetive: uma leitura policial de *Stone*, de Adam Roberts**

Carla de Figueiredo Portilho (UFF)

O objetivo deste trabalho é propor uma leitura policial do romance *Stone*, de Adam Roberts. Trata-se da narrativa em primeira pessoa de Ae, o único criminoso em um mundo aparentemente perfeito, no qual o uso disseminado da nanotecnologia levou à satisfação de todas as necessidades humanas. Isolado em uma prisão de segurança máxima, nesse mundo em que o crime praticamente inexistente, Ae ouve uma voz em sua cabeça que lhe oferece liberdade e riqueza em troca de matar toda a população de um planeta. Ao aceitar a proposta, Ae passa a se questionar e investigar quem o teria contratado para a tarefa, e por qual motivo. Busca-se aqui investigar a dualidade assassino/detetive, a partir do conceito do detetive metafísico (por vezes também chamado anti-detetive), que se caracteriza pelo profundo questionamento sobre narrativa, interpretação, subjetividade, a natureza da realidade e os limites do conhecimento. Típico da ficção policial da modernidade tardia, o detetive metafísico não tem nenhuma das certezas do detetive positivista, pois já não compartilha da sua noção cartesiana de totalidade, caracterizando-se como um sucessor do detetive *hardboiled* do romance noir, surgido na primeira metade do século XX, que passou a oferecer ao leitor uma visão de mundo mais cética e cínica, tanto em relação ao crime quanto ao seu papel como detetive.

Palavras-chave: detetive metafísico; interpretação; dúvida.

## Trabalho 2

### **Os dilemas do indefinido: *Stone*, de Adam Roberts**

André Cabral de Almeida Cardoso (UFF)

No romance de ficção científica *Stone*, de Adam Roberts, somos apresentados a uma vasta sociedade utópica apoiada no uso da nanotecnologia. Nessa sociedade, máquinas microscópicas que trabalham dentro do organismo garantem a cada indivíduo uma vida prolongada indefinidamente, saúde perfeita, abundância e a liberdade de manipular o próprio corpo. Desse modo, cada membro da sociedade carrega em seu corpo a essência da utopia. No entanto, mesmo nessa sociedade em que todas as necessidades individuais são atendidas, há pelo menos um excluído: Ae, o protagonista do romance, um psicopata contratado por um agente desconhecido para assassinar toda a população de um planeta. Privado da nanotecnologia como punição por crimes anteriores e, portanto, essencialmente isolado do resto da sociedade, Ae deve tentar cumprir sua missão ao mesmo tempo em que tenta descobrir a identidade daqueles que o contrataram. No conflito entre esse indivíduo desviante e a utopia em que ele cresce, a narrativa de Stone examina os próprios limites dessa utopia, as tensões que ela oculta e até que ponto existe uma verdadeira liberdade individual dentro de uma sociedade que se julga perfeita, mas na qual a aparente ausência de limites para a satisfação pessoal pode ocultar o controle social sobre o indivíduo e o controle tecnológico sobre os corpos. A sensação de paranoia que envolve a narrativa levanta a possibilidade de que o desvio e a violência são o contraponto necessário para a manutenção da utopia, e que a verdadeira agência por trás da sociedade retratada no romance não está mais nas mãos dos seres humanos, mas sim na tecnologia que deveria servi-los.

Palavras-chave: utopia; controle social; indefinição.

## Trabalho 3

### **Fabricando consentimento: a política de paranoia em *A Bright Room Called Day* de Tony Kushner**

Vanessa Cianconi Vianna Nogueira (UFF)

Tony Kushner, em uma entrevista a Charlie Rose, disse que as pessoas precisavam estar interessadas para se envolverem e que esta função concerne ao dramaturgo. Segundo Kushner, se existe este interesse, existe o gosto pela complexidade e correspondência a ele. *A Bright Room Called Day* é considerada a peça mais Brechtiana que Kushner já escreveu. Ela é supostamente sobre a morbidez em relação à maldade política. É a manifestação do que ela pretende descrever – uma conexão entre o passado e o presente. O que irrita Zillah Katz, uma americana paranoica, é o quão alienado e ignorante é o povo dos EUA. O objetivo deste trabalho é elucidar a política da paranoia contida nas cartas de Zillah para o então presidente Ronald Reagan, usando a tese da Fabricação do Consentimento de Chomsky como pano de fundo, mostrando como a propaganda política transforma a possibilidade de um ataque terrorista em um perigo iminente presente nas mentes dos estadunidenses.

Palavras-chave: paranoia; política; Tony Hushner.

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## **Intermedialities: artistic and medial interactions**

Brunilda Tempel Reichmann (UNIANDRADE)

The papers included in these Coordinate Presentations analyze different artistic and medial interactions, in the light of the theoretical postulates of Irina Rajewsky, Claus Clüver, Patrice Pavis, among others. The papers range from an analysis of Brooklin Bridge, first as a technological and cultural artifact, depicted in photography and painting, and then as a literary-artistic chronotope, to the medial relations established among earlier apocalyptic works and the film *Melancholia* (2011), by Lars von Trier, with its technological innovations, special effects and sound track. The other two papers deal with a) the exploration of shifts of meaning involved in two medial transpositions of Oscar Wilde's controversial play *Salome* (1891) and b) the transcreation of medial forms, such as music, song and dance, which constitute an integral part of Shakespeare's *A Midsummer Night's Dream* and its afterlives, into new combinations in the homonymous Brazilian stage production of the bard's text, directed by Patricia Fagundes, in 2006.

Trabalho 1

### **Intermedial relations between image and text: Brooklin Bridge as an artistic-literary chronotype in photography, painting, poetry, and fiction**

Sigrid Paula Maria Lange Scherrer Renaux (UNIANDRADE)

The Brooklin Bridge, connecting the boroughs of Manhattan and Brooklyn and one of the oldest suspension bridges in the United States, has become an icon of New York City since its opening in 1883. Over the years, it has been portrayed in photographs, advertisements, postcards, book jackets, magazine covers, as well as in literature, films, art and music. Drawing on photographs and paintings of the bridge, on Hart Crane's introductory poem "To Brooklin Bridge" in *The Bridge* (1923) and on an episode in Paul Auster's novel *Oracle Night* (2003), this article discusses the symbolic function of the bridge first as a technological and cultural artifact, depicted in the visual arts of photography and painting, and then as a literary-artistic chronotope, by way of the visual and textual dialogues that can be established between photography, painting, poetry and fiction. The intermedial, intertextual and ekphrastic relations among these different art forms will be discussed mainly by way of Mikhail Bakhtin's considerations on space and time in art and literature, and of Claus Clüver's perspectives on interart poetics.

Keywords: Brooklin Bridge; intermedial relations; American literature.

Trabalho 2

### **Neither fire nor ice: *Melancholia*, by Lars von Trier, and its intermedial dialogue with other apocalyptic productions**

Brunilda Tempel Reichmann (UNIANDRADE)

The title of the apocalyptic film *Melancholia*, by the Danish filmmaker Lars von Trier, is taken from an imaginary planet that covers one of the guardian stars – Antares (Alpha Scorpii). It seems to be heading for the earth and ends up by colliding with it, causing its total destruction. Many authors have worked with apocalyptic visions, one of them is Robert Frost in his poem "Fire and ice". For the poetic voice, either element – fire or ice – would "suffice" for the destruction of the world. The film by von Trier, on the other

hand, presents this highly personal suggestion of the end of the world – a celestial collision – rendered in impressive digital effects enhanced by musical compositions by Richard Wagner. The word “melancholia” also refers to the emotional disorder of the film’s central character who seems to anticipate the catastrophe. According to Freud, melancholia is “a profoundly painful dejection, cessation of interest in the outside world, loss of the capacity to love, inhibition of all activity, and a lowering of the self-regarding feelings to a degree that finds utterance in self-reproaches and self-reviling, and culminates in a delusional expectation of punishment.” The resulting intertextual/intermedial dialogue (among them the “reversal form of remediation”) with other productions and, in the film itself, with its special effects, sound track and the mental state of the protagonist will be analyzed in the light of the writings of Tiphaine Samouyault, Walter Moser, Irina Rajewsky, Claus Clüver, among others.

Keywords: Intertextuality; intermediality; intramediality.

### Trabalho 3

#### **“I have kissed thy mouth, Jokanaan!” – medial transpositions of Oscar Wilde’s *Salome***

Paulo Roberto Pellissari (TUIUTI/FACEL)

In her study “Intermediality, Intertextuality and Remediation: A Literary Perspective on Intermediality” (2005), Irina Rajewsky reflects on a wide range of intermedial phenomena, among them “medial transposition”, a subcategory which has to do with the transfer of a specific, individual media product or configuration into another medium. Considering that adaptation is conceived as re-creation and as a particular mode of comparative discourse, a literary or dramatic text is textually, aesthetically and ideologically transformed when appropriated and adapted to stage or screen, opening up new layers of significance. Starting from these premises, this paper intends to explore the shifts of meaning involved in two medial transpositions of Oscar Wilde’s controversial play *Salome* (1891): one is the homonymous silent movie directed by Charles Bryant (1923), starring Alla Nazimova, and the other one is an opera by Richard Strauss (1905), directed by Götz Friedrich (1988). For the analysis of the intermedial dialogues, from text to screen and opera, the theoretical premises of contemporary critics will be taken into account, mainly Irina Rajewsky, Claus Clüver, Robert Stam, and Linda Hutcheon.

Palavras-chave: Oscar Wilde; intermediality; adaptation.

### Trabalho 4

#### **Music, song and dance: media combination in Shakespeare’s *A Midsummer Night’s Dream* and in a contemporary Brazilian stage production**

Anna Stegh Camati (UNIANDRADE)

Stage productions of classic dramaturgy privilege the dialogical relations between the historical moment of textual creation and contemporary mounting procedures. A number of critics argue that the convergence of high and low culture has resulted in paradigm shifts as concerns performance aesthetics in the twentieth and early twenty-first centuries. These premises have altered the politics of Shakespearean productions which now tend to follow the model provided by the bard who also used to mix and combine multiple genres, art forms and media. In *A Midsummer Night’s Dream* and its afterlives on stage and screen, medial forms, such as music, song and dance, punctuating several scenes and characterizing the fairy-world, constitute integral parts



of the mise-en-scène. Starting from the premise that medial transpositions are governed by acts of mediation, interpretation and (re)presentation, this essay explores the negotiations and shifts of meaning involved in the process of transmutation and new combination of the medial forms mentioned above in the homonymous Brazilian stage production of Shakespeare's text, directed by Patricia Fagundes, in 2006. The resulting sui generis medial mixture, which constitutes a central issue of directorial perspective on the performance, will be analyzed in the light of the theoretical postulates of Irina Rajewsky, Claus Clüver, Patrice Pavis, among others.

Keywords: Shakespeare; medial transposition; media combination.

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### **Intercultural Multiethnic Literary Production in the USA**

Cláudio Roberto Vieira Braga (UNB)

This session focuses on the intercultural literary production of contemporary multiethnic groups writing in English in the United States of America. Examining challenging texts by Arab-American, Asian-American and Native-American writers, the papers presented draw on issues such as the diversity and complexity of multifaceted identities; diasporas as typical representations of the transnational intercultural contemporary world; the Nation-State as a social construct permanently reimagined; the relations between literature and history brought about by postmodernism and postcolonialism; the significance and the workings of memory. The participants of this session approach these matters, often intertwined, by "criticizing from the inside", a perspective that is prompted by the literary works themselves, since they constitute sites for promoting agency, destabilization of principles, performative interventions and radical deconstruction of conventional views of peoples and their cultures.

Trabalho 1

### **(Re)imagining the Imagined: the Nation-State undermined in Karen Tei Yamashita's Diasporic Literature**

Cláudio Roberto Vieira Braga (UNB)

Almost 30 years ago, Benedict Anderson's *Imagined Communities: Reflections on the Origin and Spread of Nationalism* (1983) prompted the debate on the sense of nationality - the cultural and political feeling of belonging to a nation. Anderson's work explores the strategies which help create nations, which the author calls imagined communities, such as territories and boundaries, religions and languages. Since its publication, *Imagined Communities* has been significantly influential in literary criticism, unsettling traditional approaches whose foundations were steadily fixed in a national perception. Nevertheless, literature is often produced by writers from groups which do not seem to fit the cultural and political standards imposed by the Nation-State. Diasporas are possibly the best example of such groups. Diasporas are, according to Khachig Tölölyan (1991), the "Others" of the Nation-State and the typical representations of the transnational moment we live in. The present work discusses how diasporas imagine nations, i.e., how they (re)imagine homelands and host countries which have been previously imagined. This is a multifaceted process which I demonstrate in Karen Tei Yamashita's fiction, since it portrays diasporas incrustated in Brazil and Japan, (re)imagined from the perspective of this Asian-American author. The argument is grounded in the examination of diasporic communities represented in the books *Brazil-Marú* (1992) and *Circle K Cycles* (2001), as well as the tension

resulting from negotiations between a diasporic group, its homeland and its host country. My analysis of such frenzied connections leads to the notion of a diasporic in-between, a highly symbolic dimension which goes beyond geographic spaces, providing circumstances which destabilize principles of unity and purity dictated by the Nation-State.

Keywords: Asian-American Literature; Nation-State; diaspora.

Trabalho 2

### **Satiric Tricksterism: Vizenor and Contemporary Native American Identity**

Eloína Prati dos Santos (UFRGS)

Robert Lee says he believes “we’re all invented as Indians” and these inventions were established after the first encounters with Europeans and perpetuated by texts written by explorers, conquerors, adventurers, Christian priests and ministers who imprisoned the Natives in a dichotomic relation with themselves. Textual vestiges (Hutcheon’s term) have been explored to both reinforce and discredit these inventions along the centuries and with the advances on the comprehension of the relations between literature and history brought about by postmodernism and postcolonialism, the Native voices have been able to penetrate this dialogue from their own point of view and offer a deconstruction of traditional images of the Native peoples in all their diversity and complexity. This paper centers on the role of Gerald Vizenor in this discussion and how his coining of many new terms to describe the contemporary Indian is at the same time unquestionably radical, unique and affirmative.

Keywords: native identity; satire; Vizenor.

Trabalho 3

### **The Arab Diaspora in the United States: Memory, History and Literature**

Gláucia Renate Gonçalves (UFMG)

Poet, fiction writer, and historian of Arab immigration to the United States, Gregory Orfalea is the author of the seminal works *Grape Leaves* (1988) and *The Arab Americans: A History* (2006), among others. Orfalea’s historiographic production reveals his personal interest in the topic of immigration, as his creative works are permeated with autobiographical elements. For the legendary Sheherazade, telling stories nurtured her existence insofar as it allowed her to continue to live for each new tale; for Orfalea, too, writing literature and history represents nourishment and survival. The present work aims at investigating Orfalea’s contribution to the Arab-American diaspora based on contemporary discussions of the significance and the workings of memory. If what we know as memory today is, according to Pierre Nora, a repository of that which we do not wish to forget, for Arab immigrants and their descendants in the United States the difficulty to remember is undoubtedly aggravated by a hostile environment, especially after 9-11. My basic contention is that, on the one hand, through history Orfalea pedagogically intends to record the past of this ethnic group, while it is through writing that he performatively intervenes and promotes agency for this diasporic group.

Keywords: Arab-American Literature; Memory; Gregory Orfalea.

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## **Within Literary Worlds, Beyond Disciplinary Boundaries**

Leila Assumpção Harris (UERJ)

By making use of theoretical and methodological frames, this panel proposes to rely on interdisciplinarity as a tool for reading literary (con)texts. Based on the premise that literature is one among different types of narrative discourse, each participant will focus on specific literary works, bringing to the fore pertinent exchanges between fields of knowledge and providing analyses that are supported and enriched by such exchanges. The selected texts will be approached primarily through the theoretical lenses of Cultural, Gender, and Science Studies, Historical Discourse and Intercultural Translation.

Trabalho 1

### **"Recuperative Historical Memory and African Diasporic Poetic Texts: Conjuring, Re-historicizing a Historical Past, Birthing an Epistemological/Ontological Future"**

Antonio Dwayne Tillis (Dartmouth)

This work purposes to analyze works by three Latin American female writers of African ancestry focusing principally on the evocation of an historical memory. The selected writers are Nancy Morejón (Cuba), Conceição Evaristo (Brazil), and Edelma Zapata Pérez (Colombia). Through their poetic works, these three female writers epistemologically engage historical memory in order to ontologically locate spatial and temporal positionality of self, representative of a Black collective within the national narratives of Cuba, Brazil and Colombia. This brief analysis will discuss the above-mentioned focus through the theoretical lens of historical discourse, memory and philosophical understandings of epistemology and ontology.

Keywords: Latin American female writers; African ancestry; historical memory.

Trabalho 2

### **"'Panic and History are Mine': Life writing, Fiction, and Historical Discourse in Contemporary Works Produced by Caribbean Woman Writers"**

Leila Assumpção Harris (UERJ)

"Panic and history are mine" is the last sentence in *The True History of Paradise*, by Jamaican-born Margaret Cezair-Thompson. The novel chronicles the long history of violence against the body of women that is paralleled by the violence against the body of the nation. This paper aims at discussing Cezair-Thompson's work together with others produced by contemporary Caribbean woman writers in which the boundaries dividing life writing, fiction, and historical discourse are blurred. The relationship between literature and history featured here highlights the complex multiplicity encompassed in a performative rather than a pedagogical approach to history.

Keywords: Caribbean woman writers; historical discourse; blurring of genres.

Trabalho 3

### **The questioning of gender roles in "Options", by John Varley (1979) and "Balinese Dancer", by Gwyneth Jones (1997)**

Lucia de La Rocque Rodriguez (FIOCRUZ/UERJ)

Science fiction (SF) stories focusing on gender and science are usually associated to women authors. Whereas some male SF authors, like Samuel Delaney, are associated to feminism, there are others, like John Varley, who although not included into this category, focus on women characters and on subjects such as sex change. This paper will tackle both Varley's "Options", a product of the questioning 70's, and Gwyneth Jones's "Balinese Dancer", which, printed almost two decades later, deals with the gender roles issues in a subtler but far from milder approach. The theoretical background will be, basically, that of the Science and Gender studies.

Keywords: science fiction; gender roles; male and female writers.

Trabalho 4

**"Literary Archeology as fundamental methodology for the study of African-American and Afro-Brazilian Literatures"**

Maria Aparecida Ferreira de Andrade Salgueiro (UERJ)

Departing from evidence of the importance of literary archeology studies in the United States in the last quarter of the XX century for the wide recognition of African-American Literature, this work purposes to show growing research results in Brazil at present with Afro-Brazilian Literature. Concentrating on four different writers from the United States and Brazil (Harriet E. Adams Wilson, Harriet Jacobs, Maria Firmina dos Reis and Francisca Souza da Silva), the work will be developed through the theoretical lenses of Cultural and Gender Studies, Historical Discourse and Intercultural Translation.

Keywords: literary archeology; African ancestry; intercultural translation.

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**Habitando modernidades (II): animais, monstros e ciborgues**

Luiz Guaracy Gasparelli Junior (UFF)

Nossa proposta é apresentar as pesquisas dos alunos de pós-graduação vinculados ao grupo de pesquisa "Habitando Modernidades: (crise da) memória, hierarquias opressivas e utopias possíveis", do Setor de Literaturas de Língua Inglesa da Universidade Federal Fluminense (UFF).

Parte-se das grandes transformações políticas, econômicas e sociais operadas no mundo na virada do século XIX para o século XX para discutir a relação simbiótica entre o espaço urbano e o personagem dual médico/monstro em *O estranho caso do Dr. Jekyll e Mr. Hyde*, de Robert Louis Stevenson (1886); a seguir, busca-se analisar as consequências do emprego de atributos animais como indícios de vilania no romance *Drácula*, de Bram Stoker (1897), uma obra na qual os conceitos de animalidade e monstrosidade se confundem; logo, toma-se o romance *O retrato de Dorian Gray*, de Oscar Wilde (1890), para buscar compreender o personagem-título como o duplo oposto dos freaks de sua época, por trazer o horror e o fantasioso, mas no reverso da medalha dos monstros góticos. Por fim, já na literatura do final do século XX, busca-se em contos do autor contemporâneo William Gibson elementos que ilustrem o conceito de ciborgue desenvolvido por Donna Haraway, em seu "Manifesto ciborgue", mostrando como os rompimentos de conceitos binários – natural/artificial,

homem/animal, homem/máquina – são essenciais para pensar o mundo a partir de um novo paradigma para um futuro possivelmente sem fim. Como fio condutor de todos esses trabalhos, temos a mistura de categorias outrora consideradas estanques, criando uma imagem do sujeito moderno que se caracteriza pela hibridização e pela quebra de limites, em que a aberração surge como figura de uma perpétua mutabilidade, alimentada, entre outros fatores, pelo poder transformador das tecnologias da modernidade.

#### Trabalho 1

### **A relação dual entre a cidade e o médico/monstro em *O estranho caso do Dr. Jekyll e do Sr Hyde***

Ana Raquel da Silva (UFF)

A transição dos séc. XIX e XX foi um período de profundas mudanças sócio-político e econômicas que alcançariam todo o mundo ocidental. O advento da revolução industrial inglesa, o investimento técnico-científico e a nova ordem capitalista vigente contribuíram para que houvesse um acelerado processo de desenvolvimento, acumulação e urbanização capaz de gerar profundas transformações na sociedade. O espaço urbano, nesse contexto, passaria a ocupar um papel central na formação e reprodução do imaginário social, expressando as contradições representadas pela dualidade: ordem x caos.

Nesse contexto, a narrativa de fantasia *O estranho caso do Dr. Jekyll e do Sr Hyde* (1886) também expressa na relação dual entre a cidade e o personagem médico/monstro, elementos inerentes à modernidade.

A proposta dessa reflexão é abordar como Stevenson revela ao longo de sua narrativa uma simbiótica relação entre a dualidade Dr Jekyll/Mr Hyde e espaço urbano à luz da discussão de Edward James a respeito de utopia/distopia, juntamente com as considerações abordadas por Freud a respeito do duplo em *O Estranho*.

Palavras-chave: urbanidade; dualidade; utopia/distopia.

#### Trabalho 2

### **O retrato que se torna espelho – Oscar Wilde, Dorian Gray e o freak vitoriano**

Luiz Guaracy Gasparelli Junior (UFF)

O escritor irlandês Oscar Wilde (1854-1900) sempre fez da sua escrita uma primorosa fotografia da sociedade vitoriana, seja de seus preceitos estéticos, seja de seus valores sócio-econômicos. Por isso, o escritor ousava romper parâmetros, e ironicamente, servia-se da ficção para desconstruir a realidade. Fazendo de seu corpo um objeto de arte, tão valoroso quanto sua literatura, Wilde autoficcionalizava-se, personificava o freak que assombrava a burguesia, era um performer *avant la lettre*.

Partindo de suas memórias biografêmicas, e de seu único romance, *O Retrato de Dorian Gray*, nosso trabalho tem como objetivo lucubrar o artista que transforma seu corpo em arte e a arte literária por ele produzida, em retratos e memórias de si, através da ruptura dos parâmetros burgueses, reconfigurando uma nova ideia de homem e de arte. Compreenderemos Wilde como artífice, não somente da / para literatura, mas produtor de uma vida artificializada pela soberania artística, que tem a função de romper modelos e instaurar a soberania da estética em detrimento da ética, na arte.

Analisaremos como Dorian Gray, reflexo da monstruosidade, que assombra pela beleza, torna-se o duplo oposto dos freaks de sua época, por trazer o horror e o fantasioso, mas

no reverso da medalha dos monstros góticos. Por isso, é tido como perverso, imoral e sem valor. Oscar Wilde também performatizou essa natureza pelas ruas inglesas, levando aos olhares estupefatos um universo decadentista – e decadente, em que a arte vale mais do que a vida.

Propomos, assim, uma análise dos modos de ser, escrever e viver de Oscar Wilde e de seu personagem, reafirmando o universo freak, autoficcional e performático que o autor criara, considerando o fato de que ele entendia que sua função na sociedade inglesa era a de estabelecer novos limites para os modos de pensar e agir da burguesia, incorporando o marginal no espaço do prosaico.

Palavras-chave: *O retrato de Dorian Gray*; Oscar Wilde, Freak.

Trabalho 3

### **Memória, corpo híbrido e cyberspace: as fragmentações do pós-humano**

Eduardo Andrade Barbosa de Castro (UFF)

A partir do "Manifesto ciborgue" da Donna Haraway, concernente ao caráter fragmentado e híbrido do ser humano na contemporaneidade, buscarei em contos de William Gibson elementos que ilustram o conceito de ciborgue desenvolvido por Haraway. Ela procura mostrar como os rompimentos de conceitos binários – como natural / artificial, homem / animal, homem / máquina – são essenciais para pensar o mundo a partir de um novo paradigma para um futuro possivelmente sem fim.

"Somos ciborgues", brada Haraway, e ela tem razão, pois assim como nossa memória é (a cada dia mais) fragmentada, nosso corpo também sofre mudanças drásticas desde pelo menos a Revolução Industrial, quando o caráter mecanizado do ser humano foi salientado nas linhas de produção. A relação entre homem e animal, argumenta a bióloga, também foi colocada em xeque pela Ciência, que – é importante dizer – não está isenta de parcialidade, principalmente quando se torna evidente sua inserção num contexto sócio-cultural branco e patriarcal.

Nos anos 1980, com a expansão e popularização da informática, novos horizontes nos foram expostos, e o limite entre o real e o virtual assume os contornos de uma linha tênue. Não por acaso, nessa década ocorre a publicação tanto do manifesto de Haraway como também do romance *Neuromancer*, de Gibson, que introduz o termo cyberspace no imaginário literário. A figura do ciborgue encontra-se no limiar entre a ficção científica e a realidade, quando a intervenção cirúrgica de modificação corporal torna-se lugar-comum na medicina. A proposta de Haraway, no entanto, é tirar esse ser híbrido do lugar da tecnologia e assimilá-lo como um discurso contra os dualismos perversos que mantêm as desigualdades do status quo.

Este artigo é parte da pesquisa sobre o pós-humano que atingirá seu ápice na dissertação de mestrado, a partir de análise de obras de ficção curta que lidam com o tema. Como resultado parcial do estudo, é apresentado, então, o diálogo entre o "Manifesto ciborgue" de Haraway e alguns contos de Gibson.

Palavras-chave: memória; pós-humano; "Manifesto ciborgue".

Trabalho 4

### **De "Portadores da Peste" a Pets: a domesticação de Drácula e Vlad Tepes**

Marcia Heloisa Amarante Gonçalves (UFF)

Este artigo pretende analisar as consequências do emprego de atributos animais como

indícios de vilania no romance *Drácula*, de Bram Stoker, bem como o impacto causado pela associação do Drácula fictício com o histórico. Em uma obra na qual os conceitos de animalidade e monstrosidade se confundem, os traços e metamorfoses de Drácula desafiam o apuro de sua composição como nobre europeu do século XIX, sugerindo inferioridade e predisposição ao crime. Usando as notas de composição do autor, a crítica especializada no tema e o depoimento de romenos, pretendo investigar se o desconforto dos conhecedores da obra se dá pela transformação de Vlad Tepes em vilão ou em híbrido animal. A identidade animalesca também seria responsável pela consequente domesticação de Drácula e de Vlad Tepes, provando que ficção quanto realidade tendem a neutralizar as características de figuras célebres por sua monstrosidade.

A relevância cultural dos animais na Inglaterra Vitoriana e na Romênia também será contemplada como ferramenta de contextualização da análise. Para localizar o incômodo e a atração despertada pela literatura de vampiros, a animalidade dos mesmos (ou a sua ausência) surge como ponto nevrálgico da questão: não é possível examinar a longevidade dos monstros sem buscar compreender as transformações de nossa percepção dos animais.

De "portadores da peste" a pets, de man hunters a melhores amigos do homem, os animais deixaram sua marca longa nos corpos que habitaram, no folclore ou na ficção. É o estudo desse corpo metamorfo, sua inserção na literatura de horror e sua sombra sobre a figura histórica que se confunde com o Drácula literário que motiva o presente artigo.

Palavras-chave: animalidade; vampiros; domesticação.

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## **Multiple Looks: the Representation of Identity and Culture in Canadian Film and Literature**

Neide Garcia Pinheiro (UNICENTRO)

Within the context of current discussions about identity and culture, this panel looks at how these complex concepts are represented in Canadian literature and cinema. Considering this central theme, the panel not only aims to offer a view of films and literary production by Canadians and about Canada, but also to present a discussion of Canadian looks at other landscapes and cultures.

Trabalho 1

### **“Latin American Landscapes in Canadian Documentaries”**

Anelise Reich Corseuil (UFSC)

This paper analyzes recent Canadian films about Latin America and their forms of presenting Latin American landscapes in their narratives. The process of subjectivization can be seen in these films in their forms of presenting the point of view shot. They can also be inserted within a long tradition of Canadian documentary film making, which is revealing of certain aesthetic choices in terms of photography. In these films, such as *The World is Watching* and *A Place Called Chiapas*, Latin-American cultural elements are represented through self-conscious narratives.

Keywords: Documentary; Canada; Latin America.

## Trabalho 2

### **“Elizabeth Bishop and P. K. Page: Canada-Brazil connections”**

Maria Lúcia Milléo Martins (UFSC)

Bishop has spent part of her childhood in Nova Scotia and almost two decades in Brazil, leaving significant records of these experiences in her work. Page too lived in Brazil in the fifties, and this resulted in various depictions of the Brazilian culture in her writings, some in dialogue with the Canadian culture. As for the Canada-Brazil connection in Bishop, there are prose pieces and poems recreating the landscape of her childhood in Nova Scotia. Not only the detachment from her origins while living in Brazil was essential to recreate them, but certainly correspondences between a provincial side of Brazil and Great Village. Regarding Page, intersections between north and south predominantly reveal the detached gaze of the visitor, articulating differences. In a more recent publication, north and south converge in questions about politics of class and race. As Smaro Kamboureli notes, cultural representation is “contingent on the author’s singularity of imagination.” Also, besides contingencies of imagination and experience, there are those of time, space, and displacement, always giving cultural representations a provisional character. Attentive to these implications, this study discusses portraits of Brazilian and Canadian cultures in the two poets’ unique looks.

Keywords: Canada; Poetry; Literature.

## Trabalho 3

### ***The Journals of Knud Rasmussen* (2007): looking at Inuit history through photography**

Neide Garcia Pinheiro (UNICENTRO)

*The Journals of Knud Rasmussen* (2007) is the second fictional film by Igloodik Isuma Corporation, a film collective located in the Canadian Arctic. This study discusses one of the important themes of the Inuit film, the subject matter of photography. The opening credits sequence focuses on the whole production of the photographic act, showing Inuit characters as they pose for a fictional photographer, who is based on the historical figure of Captain George Comer, an American sailor that set various expeditions to the Arctic in the early twentieth century and took more than four hundred photographs of Inuit people. The closing credits sequence presents some ethnographic photographs taken during Danish explorer Knud Rasmussen’s expeditions to the Arctic in the early 1920s. Thus, through the presentation of the theme of photography, which literally frames the narrative, as it begins and ends with photographs, the film suggests that there are multiple looks at the colonial history of the Arctic. However, more important is to consider how, through the discussion of the photographic act, Inuit filmmakers state that they do hold control over the creative process of filmmaking. Thus, photography operates symbolically in the narrative and allows us to make the sense out of the film as an important statement about the creative power of Inuit filmmaking to (re) tell Inuit history on the screen.

Keywords: Canada; cinema; representation.

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## **Intermediality and the Reading of Literatures in English**

Solange Ribeiro de Oliveira (UFMG; UFOP)



The series of coordinated papers proposed for presentation at the III International ABRAPUI Congress is an outcome Studies in Intermediality, a CNPq research group coordinated by Dr Thaís Flores Nogueira Diniz at the Federal University of Minas Gerais, with the participation of scholars from other Brazilian and foreign universities. The research line pursued by the group contemplates the analysis of critical and theoretical aspects of interactions and combinations of texts composed in different media. Besides traditional interart studies, involving the relations between Literature, Music, Painting and the Visual Arts, the research privileges the crossing of more recent media, including those launched in the 1960's, when the concept of "art" was radically challenged. The papers presented on this session focus on the relation between Literature and Painting, Literature and Photography, Literature and Drawing and Literature and Film.

Trabalho 1

**Writing and Photography in the Novels of Amitav Ghosh**

Eliana Lourenço de Lima Reis (UFMG)

In an interview, Amitav Ghosh attributed his use of photography in his novels to the influence of his late friend Raghubir Singh (1942-1999), acclaimed as a master of color photography in India. One can notice the presence of photography in Ghosh's writings not only in his organization of space and his juxtapositions of "narrative shots," but also as a source of the narrative itself, as some of his texts may be read as ekphrases of certain pictures, that is, as verbal representations of visual texts. This paper aims to discuss first, the uses of photography in Ghosh's *The Shadow Lines* and, second, to compare Ghosh's narrative techniques and R. Singh's photographic style.

Keywords: Intermediality; Photography as a source of Narrative; Amitav Ghosh.

Trabalho 2

**Ecphrasis in Elizabeth Bishop's Poetry**

Solange Ribeiro de Oliveira (UFMG; UFOP)

The paper aims at an analysis of Elizabeth Bishop's poems "Arrival at Santos" and "Brazil, January 1, 1502 in the light of their relation, respectively, to photos of the port of Santos in the 1950's and to Gobelin tapestries inspired in pictures by the Dutch painter Frans Post, who came to Brazil in 1636 and became the first European artist to paint landscapes of America. The contrast between Bishop's two ecphrastic poems is here taken as a clue to the poet's changing attitudes towards Brazilian culture.

Keywords: Intermediality; Ecphrastic Poetry; Elizabeth Bishop.

Trabalho 3

**The Persistence of Symbols**

Glória Maria Guiné de Mello (UFOP)

Supported by Claus Clüver's and Irina Rajewsky's theories on Intermediality and by Lars Elleström's study of the modalities of media, the paper briefly analyses a digitally finished pencil drawing by Adrian McO-Campbell, a graphic artist, designer and illustrator from the United Kingdom. It specifically focuses on the intermedial relations

between the drawing and William Shakespeare's *Hamlet*. The title\_ The Persistence of Symbols – proves an intertextual reference to Salvador Dali's painting The Persistence of Memory. In fact, the contemporary drawing finds in Shakespeare's play the justification for the symbols associated with its protagonist: the skull, the sword, the snake, the glass of poison, fire and water. Being digitally finished, McO-Campbell's work can be considered as a remediation of traditional drawing. The analysis will also focus on the symbols generated by the play and preserved in the drawing, i.e. their persistence. Four handwritten passages from Shakespeare's text are visible in the background. They are not complete quotations but it is possible to identify the scenes they belong to. The quotations will be contextualized and commented on in relation to the drawing and their location in it.

Keywords: Intermediality; Shakespeare; Salvador Dali and Adrian McO'Campbel.

Trabalho 4

#### **Brave New Media: They that Sow the Secession Shall Reap The Tempest**

Flávia Rodrigues Monteiro (FALE – UFMG)

Since their production Shakespeare's works have been rewritten and reshaped into the most varied forms and through different semiotic means. Due to its compelling features and instigating themes, especially regarding the power relations under the colonialist regime, *The Tempest* is among the Shakespearean plays most frequently explored and reshaped. In the 1998 movie *The Tempest*, director Jack Bender adapts the play to the context of the American Civil War. In order to analyze the film, this paper focuses on issues related to the construction of plot and characters, as well as on the motion-picture devices used to approach the themes from the play and to adapt it to the War of Secession context. In short, the paper analyzes the way this brave (relatively ) new media\_ film\_ manages to represent the relations between Literature and History.

Keywords: Intermediality; Literature and Film; Literature and History.

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#### **Intermediality: Literature, Arts and Media**

Thais Flores Nogueira Diniz (UFMG)

The series of coordinated papers proposed for presentation at the III International ABRAPUI Congress is an outcome Studies in Intermediality, a CNPq research group coordinated by Dr Thaís Flores Nogueira Diniz at the Federal University of Minas Gerais, with the participation of scholars from other Brazilian and foreign universities. The research line pursued by the group contemplates the analysis of critical and theoretical aspects of interactions and combinations of texts composed in different media. Besides traditional interart studies, involving the relations between Literature, Music, Painting and the Visual Arts, the research privileges the crossing of more recent media, including those launched in the 1960's, when the concept of "art" was radically challenged. The papers presented on this session focus on the relation between Literature and Painting, Literature and Comics, Literature and Film

Trabalho 1

#### **Intermediatic Shakespeare**

Thais Flores Nogueira Diniz (UFMG)

Adaptations of Shakespeare's texts can be counted by the thousands. They involve not only filmic and theatrical recreations, but also the media and the visual arts, often resulting in objects whose artistic status is questioned by conservative criticism. In this connection, the concept of intermediality proves particularly useful as an analytical tool: besides relations and topics traditionally investigated by interart studies, it also contemplates intermedial and intertextual aspects of contemporary creations hardly comparable to traditional art. The concept of intermediality is thus resorted to for the analysis of certain cultural objects inspired in Hamlet but of debatable artistic quality.

Keywords: Intermediality; Shakespeare; Contemporary Art

Trabalho 2

### **Vermeer in the age of the digital reproduction and virtual communication**

Miriam de Paiva Vieira (UFMG)

In the media-saturated environment we now live in, not only do books inspire movie adaptations, but movies inspire literary works; adaptations of screenplays are published; films are adapted into musicals, television shows and even videogames. So also traditional art often proves the source for all sorts of intersemiotic transpositions. In this context the paper aims at an analysis of seventeenth-century Dutch painter Johannes Vermeer's influence on contemporary art and media production. The analysis specifically focuses on the collection of portraits from the book entitled *Domestic Landscapes* (2007) by the Dutch photographer Bert Teunissen. Supported by the concept of intermediality, the analysis amply corroborates the study of recycling within the general theory of repetition proposed by James Naremore.

Keywords: Intermediality; Adaptation; Photography; Painting.

Trabalho 3

### **Intermediality in Italian Disney Comics**

Chantal Herskovic (UNI-BH)

In order to analyze titles included in the Italian Disney comics series *Disney Literature Classics* the paper resorts to concepts of the theory of intermediality, such as mixed media and intermedia texts. The study particularly focuses on the analysis of the parodic relation between comics and literary texts illustrated, for instance, by the metamorphosis of Dickens's famous character Ebenezer Scrooge into Uncle Scrooge or by Donald Duck's reenactment of Dracula or Frodo Baggins. The paper likewise discusses the role of such parodies as a means of leading young readers to look further for the original texts. It is argued that comics can become attractive educational tools for the development of young people's skill in critical reading when comparing medias and texts.

Keywords: Intermediality; Literature and Comics; Critical Reading

Trabalho 4

### **The Intermediatic Adaptation of Lewis Carroll's *The Adventures of Alice in Wonderland* for Apple's tablet applications**

Julio César Alessi de Carvalho Lafeta (UNIBH)

The paper analyses the intermedial relation between literature and multimedia texts, between printed and digital media, operating, for instance, in the adaptation of Lewis Carroll's *The Adventures of Alice in Wonderland* for tablet technologies like Apple's gadgets and applications. In the digital adaptation, things can make sounds, characters can bounce as the tablet is manipulated. A new text is thus created by the transformation of the printed version into multimedia, mixed media or intermedia texts. The interaction with the new text may be used to foster reading habits in young people. So also digital games based on literary texts often offer alternative options for plot and character, which leads the reader to make choices and thus participate in the development of the narrative.

Keywords: Intermediality; Adaptation; Literature and Technology.

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### **Literatura e tecnologia: definições e ensino**

Vera Helena Gomes Wielewicki (UEM)

Esta sessão de comunicação coordenada propõe a problematização de definições de literatura e de implicações para seu ensino, em especial da literatura estrangeira no Brasil, face às possibilidades tecnológicas contemporâneas. Cielo G. Festino discute se a literatura tende a desaparecer frente às mudanças tecnológicas, a partir das reflexões de Scholes (2011), Vischer Brun (2011) e Chamberlin (2003). Por sua vez, Líliam Cristina Marins Prieto problematiza a tríade letramento multimodal/literatura/mídia no ensino de literatura em língua inglesa em um projeto específico para a Terceira Idade, tendo em vista teorias sobre multimodalidades, letramento crítico e inclusão social. Em seguida, Roberto Bezerra da Silva, partindo de exemplos reais/virtuais de leitura de poesia, propõe uma discussão sobre a interpretação de textos literários, indagando se é possível encontrar na noção de virtualidade valores que nos ajudem a construir uma prática pedagógica crítica no ensino de literaturas de língua inglesa em consonância com as formas de ser, pensar e conhecer da contemporaneidade. Finalmente, Vera Helena Gomes Wielewicki propõe um questionamento acerca de possibilidades de inclusão social quando diversas possibilidades multimodais de produção, recepção de circulação da literatura passam a ser contempladas na escola, abrindo perspectivas mais abrangentes de produções de significados.

### **Trabalho 1**

#### **Os avanços tecnológicos: o fim da literatura?**

Cielo Griselda Festino (UNIP)

Não há cultura que não narre as histórias e histórias de sua própria experiência e comunidade. Essa propensão à narrativa deve-se a que ao impor uma certa ordem ao caos da existência, elas ajudam o homem a fazer sentido das suas circunstâncias, encurtando a distâncias entre o “ser” e o “conhecer”. É no âmbito das narrativas que o ser humano pode considerar, com uma certa distância, os problemas que o afligem no seu dia-a-dia e criar novas narrativas que o ajudem a resolvê-los. Por sua vez, essas narrativas têm tomado diferentes formas em diferentes conjunturas históricas e culturais: elas têm sido orais, escritas, chamam-se de literatura em algumas culturas e, hoje, frente ao avanço do desenvolvimento tecnológico se apresentam através de meios audiovisuais ou digital. Nesse contexto e a partir das reflexões de Scholes (2011),

Vischer Brun (2011) e Chamberlin (2003), o objetivo desta comunicação é problematizar a pergunta, hoje, muito recorrente, de se, frente às mudanças tecnológicas, a literatura tende a desaparecer.

Palavras-chave: narrativa; tecnologia; literatura.

Trabalho 2

### **Letramento multimodal e literatura: a formação do leitor na terceira idade**

Liliam Cristina Marins Prieto (UEM)

Este estudo tem como objetivo principal apresentar e discutir a tríade letramento multimodal/literatura/mídia no ensino de literatura em língua inglesa na Universidade da Terceira Idade (uma instituição ligada à Universidade Estadual de Maringá). Como o letramento crítico visa à inclusão do indivíduo no mundo, é preciso que o indivíduo esteja de fato atuando na sociedade e, ao considerar que a sociedade contemporânea é globalizada, esse indivíduo precisa ter acesso às diferentes modalidades da linguagem (as multimodalidades, como o cinema, a internet, a televisão, a música, entre outros) por fazer parte da era da tecnologia e da informação. Isso significa que a formação do leitor pode circular por diversas linguagens, como a visual, a digital, a multicultural e a crítica. Devido à agilidade nas inovações tecnológicas e o fácil acesso às multimodalidades, essa formação baseada no letramento crítico e multimodal se faz necessária em todos os segmentos sociais, inclusive na terceira idade, pois os idosos também necessitam desta formação para se inserirem no mundo globalizado. O trabalho com a circulação da literatura em língua inglesa em um meio semiótico diferente do impresso com alunos da terceira idade se torna significativo, portanto, por estimular a capacidade de criação, de recriação e de negociação de sentidos, bem como desenvolver novas práticas de leitura. Neste estudo, serão abordadas algumas considerações teóricas sobre inclusão e letramento crítico (CERVETTI; PARDALES; DAMICO, 2011) e sobre multimodalidade (IEDEMA, 2003).

Palavras-chave: letramento; multimodalidade; tecnologia.

Trabalho 3

### **Interpretação literária em espaços digitais: transpossibilidades pedagógicas**

Roberto Bezerra da Silva (UFS)

A noção de virtualidade incorpora sentidos oriundos das transformações tecnológicas do final do milênio e de seus desdobramentos na proliferação dos ambientes digitais. Partindo de exemplos reais/virtuais de leitura de poesia, este estudo propõe uma discussão sobre a interpretação de textos literários, indagando se é possível encontrar na noção de virtualidade valores que nos ajudem a construir uma prática pedagógica crítica no ensino de literaturas de língua inglesa em consonância com as formas de ser, pensar e conhecer da contemporaneidade. Para tanto, explora a articulação entre o dito, o possível, o virtual e o hipertextual a fim de tentar enxergar o texto literário pelas lentes do mundo digital. Embora reconheça que há diferenças acentuadas entre a virtualidade dos espaços digitais e a virtualidade das obras literárias, argumenta que aproximação de ambas pode resultar em ações renovadas no ensino de literatura, fazendo-o dialogar com as práticas sociais virtuais disseminadas em nossos dias e contaminando-o com sentidos e valores que são intrínsecos à configuração dos espaços em rede e sua forma participatória, distribuída e horizontal de produzir e circular conhecimentos. O

movimento mais fluido e errático favorecido pelo ambiente virtual revela-se harmônico com concepções de interpretação abertas e centradas no leitor, como as de inspiração pós-estruturalista.

Palavras-chave: espaços digitais; prática pedagógica crítica; ensino de literaturas de língua inglesa.

Trabalho 4

**Literatura, tecnologia e ensino: possibilidades de inclusão**

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A literatura estrangeira circula no Brasil principalmente em suas versões traduzidas ou adaptadas para outros meios, como o cinema, a televisão, o teatro, as graphic novels ou jogos virtuais. Sites da internet, como fanfics, desempenham papel fundamental na produção de sentidos coletiva que se dá a partir do texto literário. Ao mesmo tempo, a tecnologia contribui também para o fazer literário, não apenas para a circulação da literatura, à medida em que ciber poemas, por exemplo, levam a linguagem virtual em consideração para a criação estética; ou seja, não é apenas a palavra escrita, em sua modalidade linear, que serve de matéria prima para a literatura. Dessa forma, a relação entre literatura e ensino pode ser revista tendo como base definições de literatura que pressupõem diferentes tecnologias na sua produção, circulação e recepção. Este trabalho, assim, propõe um questionamento acerca de possibilidades de inclusão social quando diversas possibilidades são contempladas na escola, abrindo perspectivas mais abrangentes de produções de significados.

Palavras-chave: inclusão social; literatura e ensino; tecnologia.