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In the Raging Torrent of Translation: The Gracián Kick in the 20th Century

During the period dating from the middle of the 17th century up until the 21st century, the stream of translation changed the “truth” of Baltasar Gracián's Pocket Oracle (1647). Each translation constituted the original anew. Were the translations like a “Machiavelli of practical life” or a guide for courtly interaction? Without the “misreadings” of the text certain aspects would not even be perceptible.

The question is whether we can even talk about the reception of an original if each new reading is more likely to obey to the dynamic of continuance in the reception chain, while the original text remains encapsulated in baroque styles and forms, becoming increasingly opaque.

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**Belatedness as Cold Memory: The Case of Fernando Pessoa.
Pessoa's Unmodernity: Ricardo Reis**

It is my contention that one of the preoccupations of Fernando Pessoa, in the wake of Baudelaire and others, is the relations between modernity and antiquity – how may the former achieve the greatness that enables it to become the latter. Belatedness and anachronism are such two features, and Fernando Pessoa uses them, as many other modernists, to reflect about retro-gardism and its relations with avant-gardism. By no means the only one, I follow the heteronym Ricardo Reis in Pessoa's quest, reading how poets in the wake of Nietzsche and Walter Benjamin.

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***“Mit innigster Empfindung”*. Luigi Nono and Walter Benjamin on music and feeling**

The aim of this paper is to argue that the tendency of modern composers to resist expressing and appealing to emotions is compatible with an articulation between music and feeling which does not exclude critical reasoning or reflection. Focusing on the works of the composer Luigi Nono (1924-1990), and particularly on his late compositions *Fragmente-Stille, an Diotima* (1980) and *Prometeo – tragedia dell’ascolto* (1981-1985), the paper aims to show that emotional restraint in music does not necessarily entail the suppression of an affective response of the audience. The paper starts by clarifying Nono’s position towards ‘New Music’ (section 1), it then argues that Walter Benjamin’s ideas on music are helpful to understand the composer’s views (section 2), and it concludes by showing how Nono’s late works offer a musical experience which requires critical listeners articulating human reason with human feelings (section 3).

Anabela Mendes

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The body is a theatre of emotions. Büchner, Müller and Jelinek – brief crossings of depth and laterality

Three German-speaking playwrights – Büchner, Müller and Jelinek – meet at the gates of Heaven, awaiting the divine verdict. To entertain them during the wait, a being disguised as a barbel asks them: “Can you tell me what you are doing here?” In chorus and without rehearsing the three respond: “During our life on earth we sought to understand our humanity, their dysfunctions and conflicts, but also their yearnings and projections. We were process, subjectivity, consciousness. Only death (we are not yet all dead) took care of us or will keep us from life. We will continue as work of art, as memory and remembrance, if there is someone approaching any of *us*. At that time and if it happens, we will spectate from Heaven what we have been and what we have done, so may God will.”

Gerd Hammer

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Paul Scheerbart: Cooling down emotions on foreign planets

Paul Scheerbart (1863-1915) belongs to the outsiders of German literature at the beginning of the 20th century. He was not only an author of fantastic literature, he also founded the Verlag deutscher Phantasten / Publishing house of German fantasists. Scheerbart was a convinced pacifist, and his visions of a peaceful society, without great emotions, had no place on earth. Many of his novels, like *Die große Revolution* [*The great Revolution*] (1902) or *Lesabéndio* (1913), take place in foreign planets. His visions of a new understanding of mankind were not very successful, but his fantasies on glass architecture inspired the expressionist architect Bruno Taut. And his favorite project, the perpetual motion machine, is yet to be completed.

Jacopo Masi

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***“Not only at exclusion”*: The Picture of Nostalgia in Philip Larkin’s Poetry**

Critics of Philip Larkin’s poetry seem to be divided between those who consider it the expression of a profound nostalgic feeling and those who deny any trace of nostalgia in it, laying emphasis on the intellectual aloofness and ironic detachment of the poet’s stance. Seamus Heaney, for example, commenting on four of Larkin’s poems (“At Grass”, “MCMXIV”, “How Distant” and “The Explosion”), judged them “visions of ‘the spiritual, Platonic old England’”. A similar perspective can be found in Osterwalder’s essay on Larkin and Thwaite or in Brownjohn’s *Philip Larkin* (Longman, London, 1975), among others. On the contrary, Donald Davie, comparing Larkin to Betjeman, affirms that the main difference between the two poets lies in Betjeman being “the most nostalgic of poets, Larkin the least.”

Drawing on Boym’s distinction between “restorative” and “reflective nostalgia” and using textual examples from a number of poems, my paper analyses the interplay between nostalgia, as a sentiment triggered by distance, and rhetoric distancing devices (irony in the first place) that creates an ambivalent emotional tension in which neither of the two poles is obliterated by the other.

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Memória, identidade e morte em *A Noite das Mulheres Cantoras* de Lídia Jorge

In *A Noite das Mulheres Cantoras* (*The Night of the Female Singers*), Lídia Jorge proceeds to a critical reading of the Portuguese contemporaneity, rescuing from the shadows the omissions of memory regarding its colonial past. Unfolding in different time plans, this narrative in the first person seeks to battle oblivion and regain emotions, through the evocation of a personal and collective memory, marked by the unspoken and what is spoken between the lines. There are thus two main interplays in the narrative: on the one hand, sexuality and the threat it poses to the ambition of the conductor; on the other hand, the colonial experience, lived either in the condition of a “retornado” (Solange, Gisela and the Alcides Sisters) or in the condition of an immigrant (Madalena Micaia). Finally, it emphasizes the centrality of the idea of death – real and figurative – in the development of the narrative, dragging feelings of loss, loneliness and despair, but also of renewal and growth.

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A cidadela inacabada: A contenção emocional em António Lobo Antunes

The huge emotional burden that a war necessarily involves can be both an important experience as a constraint to a writer. In many situations the ‘man who lived and writes’ is mixed with ‘the man who is written’, solving, on the one hand, a redemption of the self, but carrying, on the other hand, some aesthetic issues. This means that a writer is trying to reveal his ‘citadel’ and, at the same time, hiding it from the ‘city’ because he wants to reveal himself completely, but he’s not able to do it without violence (he’s not still capable to deal with his feelings and managing the language he uses to express himself) and, simultaneously, he feels that the ‘city’ (the community to which he belongs) is unprepared to receive his legacy. How can a writer overcome this question? Inspired by an essay written by Américo Diogo and Rosa Sil Monteiro, we’ll be entering António Lobo Antunes’s ‘citadel’, where we’ll try to discuss this question.

Kelly Benoudis Basilio

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Variações realistas de Urbano Tavares Rodrigues

La fiction romanesque d'Urbano Tavares Rodrigues décline tous les modes possibles du réalisme, allant du naturalisme façon Flaubert ou Zola à l'hyper-réalisme, ou même au surréalisme, en passant par le réalisme fantastique ou le réalisme magique. De ce fait, les frontières entre ces différents "ismes" tendent à s'estomper et les notions mêmes de réalisme, voire de réel sont questionnées.

Lourdes Cândia Martins

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An Orderly Chaos: Science, Literature and the World

We are heirs to the cosmogonic myths of order conquering chaos, which marked, until recently, the Western tradition, as expressed in theoretical terms privileging order, stability and permanence over chaos. Both science and literature show clear signs of that inheritance. However, by the end of the 19th century, another world view had appeared to renounce linearity, continuity, the regularity of order; putting forward a discontinuous dynamic creating multiple ruptures and establishing the principle of disorder. Scientific discoveries leading to Chaos theory, in the 20th century, have made major contributions towards structuring this new model for seeing the world. By seeking connections between different kinds of irregularity, Chaos becomes “a science of the global nature of the systems” (James Gleick). We will consider the reception of this new science, understood as “orderly chaos”, in the contemporary literary system, which is all the more plausible as it is a travelling concept breaking the boundaries that separate scientific disciplines.