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# **XI CONFERENCE OF THE ASSOCIATION OF BRITISH AND IRISH LUSITANISTS**

## **BOOK OF ABSTRACTS**

University of Birmingham

11<sup>th</sup> & 12<sup>th</sup> September 2025



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## Plenary keynote addresses

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### **Paulo de Medeiros (University of Warwick): Six notes for the next moment**

In this intervention, brief reflections on “Portuguese Studies”, from both a disciplinary as well as an interdisciplinary perspective, will aim at considering some key developments as well as pressing needs. A call for more comparative work and for a political, materialist-informed, strategy will be made. Closely related though is a consideration of various challenges, both specific to the discipline and to the present moment.

Paulo de Medeiros is Professor of Modern and Contemporary World Literature, and Head of the Dept. of English and Comparative Literary Studies at the University of Warwick. He was Associate Professor at Bryant College (USA) and Professor at Utrecht University (Netherlands) before moving to Warwick. In 2011-2012 he was Keeley Fellow at Wadham College, Oxford and in 2013 and 2014 President of the American Portuguese Studies Association. He recently co-edited two books, one on Postcolonial Theory and Crisis, (DeGruyter, 2024) the other on Approaches to the Teaching of Fernando Pessoa (MLA, 2025). Current projects include a study on 'Challenges for World-Literature'.

### **Luísa Sequeira (Artist and Filmmaker): *HerCinema***

*HerStory* is a term coined by Robin Morgan to designate a historical narrative told from a feminist perspective. Based on this concept, *HerCinema* proposes a lecture/performance *in media res* that reactivates archive footage to create a new cinematic narrative. In a gesture of resistance and memory, women forgotten by the history of dominant cinema are evoked. *HerCinema* is configured as a space for editing and creation, where the female gaze challenges dominant representations and restores women to their role as narrator and author. Through the reconfiguration of the archive, new perspectives emerge — poetic, political and feminist.

Luísa Sequeira is an artist, filmmaker and film curator. She holds a PhD in Media Arts and works across different platforms, exploring the boundaries between digital and analogue, combining collage, archive and expanded cinema in her artistic practice. Recently, the focus of her work has been the poetic reconstruction of female narratives in the history of art and cinema, which have been made invisible by patriarchal power. Her works include: *Quem é Bárbara Virgínia?*, *Os Cravos e a Rocha*, *All Women Are Maria*, *Rosas de Maio*, *As Pioneiras do Cinema em Língua portuguesa*, *Que Podem as Palavras* (co-directed with Luísa Marinho), *Născută*, *Memória*, *substantivo feminino*. She is also founder, with the artist Sama, of *Oficina Imperfeita*, a space dedicated to cinema and contemporary art in the city of Porto.



## Parallel sessions' papers

(listed in alphabetical order of the first author's first name)

### **Ana Bela Almeida (University of Liverpool): Cat Lady: Reading Motherhood in Adília Lopes.**

The topic of maternity and its many dimensions is increasingly present in contemporary literature, particularly in works written by women. And this is not before time, as Sheila Heti, author of *Motherhood*, remarked in a 2018 interview, "If men gave birth, the question of whether or not to have children would have been the central question of philosophy from the beginning of time." In the Portuguese-speaking world, authors like Susana Moreira Marques and Tati Bernardi have approached this theme with openness, bringing it to the forefront of literary attention. However, we have less access to the other side of the mirror: child-free women writers and the literature that addresses this choice. In this paper, I will explore childlessness in the work of Portuguese poet Adília Lopes, focusing on narratives of motherhood and precarity, motherhood and the "love market," and motherhood and literary creation.

Ana Bela Almeida is a Senior Lecturer in Portuguese at the University of Liverpool. Ana Bela is keen on exploring the possibilities of bringing the literature and visual arts of Portuguese-speaking countries into the classroom. Some of Ana Bela's publications include: Adília Lopes (Imprensa da Universidade de Coimbra, 2016); co-edited, *Literatures in Language Learning: New Approaches* (Research-publishing.net, 2020); co-authored, *Quiosque literário: aprender português com a literatura* (Lidel, 2021); and *O Ensino das Literaturas em Português* (Tagus Press – Umass Dartmouth, 2023).

### **Ana Carolina Sá Teles (University College London): Woman writers and Victorian literary legacy: Júlia Lopes de Almeida and Virginia Woolf.**

My goal is to unfold the woman question in the fictional work *He and She* (1910) by the Brazilian writer Júlia Lopes de Almeida, first published in a series on *O Paiz* (Rio de Janeiro, 1906-1910). The analysis takes into account how Almeida grasped the issues related to performances of masculinity and femininity during the period of the First Brazilian Republic. For that, I propose a comparative perspective on how Almeida synthesised the legacy of nineteenth-century women writers. By that time, British books and newspapers circulated in South America (Mckitterick, 2008, p. 37-39), and in Rio de Janeiro the British Subscription Library stood out for having the biggest collection of books by women writers in Brazil (Schapochnik, 2014, p. 104-106). With these facts in mind, I turn to the Woolfian critique to ponder on the tension regarding the Victorian literary legacy and the future perspectives for women writers. Woolf dominated the imaginary territory of the woman novelist in the twentieth century in a way similar to how George Eliot had done before (Showalter, 1991, p. 26). Thus, Woolf's critical essays present a turning point in the tradition of women's literature and criticism.

Ana Carolina Sá Teles is a Visiting Research Fellow at the Institute of Advanced Studies of University College London and a Collaborative Researcher at the Institute of Language Studies at the State





University of Campinas. Her research, granted by The São Paulo Research Foundation/ FAPESP, explores new literature and gender in the collection *He and She* by the Brazilian writer Júlia Lopes de Almeida, taking into account the constitutive link between literature and the press in the nineteenth century and at the turn of century.

**Ana Margarida Dias Martins (University of Porto and Exeter): Walking naked in national monuments: sex, heritage and cultural anxiety in the Portuguese reception of *Cartas de Amor de uma Freira Portuguesa*.**

In this paper, I examine the 1977 nunsplotation film *Cartas de Amor de Uma Freira Portuguesa* (*Die Liebesbriefe Einer Portugiesischen Nonne*), a co-production by Spanish director Jess (Jesús) Franco. Shot in Portuguese landscapes and national monuments, and featuring several Portuguese actors, the film provoked scandal in Portugal upon its release. Drawing on reporting of Portuguese weekly tabloid *Tal & Qual* surrounding the film's release in 1983 (Spain) and 1985 (Portugal), I argue that its reception in Portugal was shaped by a shared national imagination of Soror Mariana. Although the film makes no direct references to *Lettres portugaises* or to Soror Mariana, the debate it sparked was nonetheless framed by the Soror Mariana signature drama of Portuguese marginality vis-à-vis Europe. The drama of Mariana – seduced, betrayed, and abandoned by her lover – resonates with *T&Q*'s populist attempt to reappropriate not the underlying contested text (which may or may not have been penned by Soror Mariana), but the bodies and voices of the Portuguese actors on screen, who were portrayed as having been 'deceived' by Jess Franco and his crew.

Ana Martins is a Research Fellow at the Margarida Losa Institute for Comparative Literature at the University of Porto and an Honorary Senior Lecturer at the University of Exeter. She holds a PhD in Lusophone Literatures from the University of Manchester and has previously taught at the University of Cambridge and King's College London. She is the author of *Magic Stones and Flying Snakes: Gender and the Postcolonial Exotic in the Work of Paulina Chiziane and Lídia Jorge* (Peter Lang, 2012), co-editor of *The Luso-Tropical Tempest: Postcolonial Debates in Portuguese* (Bristol University Press, 2012), and co-author of *Authentic Recipes from Around the World* (Ceredigion, 2015), among other publications.

**Ana Raquel Fernandes (University of Lisbon): Memory, Loss, and Compassion: The Complexities of Ageing in Lídia Jorge's *Misericórdia*.**

In her novel *Misericórdia* (2022), Portuguese author Lídia Jorge addresses the themes of ageing and solitude, drawing upon the personal loss of her mother at the outset of the COVID-19 pandemic. This autobiographical element becomes a fictional meditation on the interplay between physical decline, illness, and emotional well-being in later life. Ageing is portrayed as a process marked by fragility and vulnerability, often intensified by conditions such as dementia or chronic illness. Jorge highlights how these changes affect mental health and social connectedness, with solitude emerging both as a symptom of ageing and a reflection of society's marginalisation of the elderly. Compassion surfaces as a central motif, emphasising emotional bonds that can counteract isolation and affirm human dignity. This paper





applies Sara Ahmed's *Theory of Affect* to explore how emotions shape experiences of ageing, particularly through feelings of loss, fear, and dependency. Jorge's narrative positions ageing not merely as a biological reality but as a profoundly social and emotional experience, intersecting with trauma, memory, and care. Ultimately, *Misericórdia* calls for an ethics of care and challenges dominant narratives of ageing, encouraging empathy and a re-evaluation of how society relates to its older population through literature.

Ana Raquel Fernandes is Assistant Professor, CEAUL / ULICES - University of Lisbon Centre for English Studies Researcher, Universidade Europeia, Lisboa, IADE - Faculty of Design, Technology and Communication.

**Ana Reimão (University of Liverpool): Liquid encounters: memory, identity and subjectivity in Cyril Pedrosa's Portugal.**

This presentation features an analysis of the use of water as a visual metaphor in Cyril Pedrosa's *Portugal* (2011). This autobiographical fictional comic tells the story of Simon, a third-generation citizen of Portuguese descent in France whose French-based family have cut ties with their country of origin. As the narrative unfolds, the protagonist experiences a series of transcultural encounters that start to awaken memories and trigger a barrage of emotions. This eventually leads to uncovering part of the family's forgotten history as well as uncovering the feelings of shame that were at the centre of the erasure of the family's transnational identity.

Memory and emotion, or their absence, are often signalled in the comics through encounters with water in different forms – waves, rivers, rain, pools. I will discuss how water is used as a narrative device to capture third generation subjectivity and draw attention to the embodied experience of the protagonist while he (re)establishes his (trans)cultural identity in the face of the so-called invisibility of the Luso-French diaspora in France (Wagner and Koven, 2017).

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 thematic units on Lusophone literature, history and culture. As a founding member of the Association of Teachers and Researchers of Portuguese, TROPO UK, Ana routinely organises events to support the professional development of teachers.

**Ana Rita Cruz Nunes Vilhena Pereira Bretes (Nova University Lisbon): Plots of History. (De)Constructing Memory on the Role of Portugal in World War II in Neill Lochery's Oeuvre.**

This paper examines how Scottish historian Neill Lochery (1965) reconstructs, reinterprets, and occasionally destabilises dominant Portuguese narratives surrounding the historical memory of Portugal's role in World War II. By closely analyzing his works—particularly *Lisbon: War in the Shadows of the City of Light, 1939–1945* (2011), *A Cidade Vista de Fora 1933-1974* (2013) and *Cashing Out: The Flight of Nazi Gold, 1945-1948* (2023) —this study explores how Lochery navigates the tension between national mythmaking and historical revisionism in comparison with Portuguese Historiography. Drawing



from Anglo-Portuguese Studies and Imagology, the paper interrogates how Lochery's portrayal of Portugal as a neutral(?) yet strategically vital player during World War II challenges traditional views of Salazar's Estado Novo regime, redefines this period of History and enriches National Identity.

In mapping Portugal's geopolitical manoeuvring and clandestine diplomacy, Lochery constructs a "plot of history" that not only elevates but also problematises the country's wartime legacy. The author's narratives perform a dual function: they contribute to an internationalisation of Portuguese memory while also deconstructing simplified notions of neutrality, resistance, and complicity. The paper aims to reflect on how does the "Self" (Scottish) view the "Other" (Portuguese).

Ana Rita Pereira Brettes is a member at CETAPS in the area of "Anglophone Cultures and History" as well as a PhD Student with an FCT scholarship in Modern Literatures and Cultures in FCSH- Nova University Lisbon. She centres her research on the fictionalisations of war from the Anglo-Portuguese perspective by studying the oeuvre of the lusophile Neill Lochery. As a former Master's student and scholarship holder in Translation Studies, she wrote the dissertation entitled "As Traduções de The Adventures of Robinson Crusoe para o Público Infantojuvenil Português: Estado Novo versus Século XXI" (2022).

#### **Andrzej Stuart-Thompson (University of Oxford): Aquatic imagery and symbolism in the Azorean eco-matriarchal poetry of Natália Correia.**

The poetry of Natália Correia (1923-93) is teeming with aquatic imagery, symbolism, and references to bodies of water. In *Cântico do país emerso* (1961), the symbolism-drenched oceans of Portuguese imperial expansion – described as an unholy stain, a 'nódoa marítima', upon the nation's memory – are re-visioned through an eco-feminist lens. Meanwhile, in *Mátia* (1967), Correia imagined the watery infusion of female qualities into maleness, creating her template for a generation of 'matriotas' [matriots, i.e., citizens of an imagined female-centric society] who would be in tune with feminised nature: 'Homens com quedas-d'água de mulheres por dentro' [men with waterfalls of women within them]. And later, in *O Armistício* (1985), female anatomy and bodily desires are explored using images of humanised aquatic flowers and resplendently bathing Dianas who drip with pearly droplets. Elsewhere, there are even poetic visions of Aphroditic equids emerging from the sea.

Correia's depictions of these fluidly water-like and hybridised male, female, animal, and plant forms, all of whom cycle through surrealistic transformations, are evidence of how her poetic deployments of water imagery feed into her project of re-appraising, firstly, gender roles and, secondly, the relations between humans and more-than-humans. Indeed, the surrealist movement itself, the literary and artistic movement dearest to Correia's heart, can be thought of as instigating a perpetual motion away from solid stabilities towards liquid-like indeterminacies and co-mingling of categories.

My ABIL presentation will give an overview of Correia's water poetry, especially focussing on her *Sonetos Românticos* (1991). These sonnets provide a romanticised vision of the enchanted lakes, watercourses, and shores of her beloved Azorean homeland – a setting which features perennially in her work as a utopian space, far removed from the patriarchal hegemony of the metropole. Here, the sea is a maternal force, bathing the Azorean isles with love and peacefulness. I will explore how Correia's treatment of water evokes feelings of falling in love with the natural world, and how this is inextricably linked with a longing for the maternal. I will also ask: to what extent do her water-based images and



metaphors either (anthropocentrically) *obscure* or else (dis-anthropocentrically and with enamoured attentiveness) *approach* the real lives of the myriad bodies of water and aquatic life forms featured in her poetry.

Dr Andrzej Stuart-Thompson is a Stipendiary Lecturer in Portuguese at the University of Oxford; he also convenes a module on cultural representations of masculinity for the university's MSt in Women's, Gender, and Sexuality Studies. His principal research interests include 20th- and 21<sup>st</sup> century Portuguese women's poetry, and the possibilities for dis-anthropocentric thought emerging from posthumanism, ecofeminism, critical animal studies, and plant philosophy. With Dr Dorothee Boulanger, he is working on 'Luso-Ecologies' – a research project which aims to uncover and celebrate ecological expression emerging from diverse Lusophone contexts

**Carlos Garrido Castellano (University College Cork): Recent Literature in Portuguese as a Sphere of Intra-Action.**

What would it mean to read (for) intra-agential realities? Echoing Karen Barad's feminist approach to Borhian Quantum Mechanics, this paper attempts to approach this question from the standpoint of recent literature written in Portuguese. Whereas inter (subjective, national, textual) relationships have been a pivotal subject of debate within literary studies for decades, intra-actions, the agential reality of matter before subjects and objects (and autonomous, agency-full subjects, objectified beings, and vibrant, resonant objects) are constituted, remain surprisingly underexplored.

In this presentation, I would argue for a redefinition of literary and cultural criticism that takes intra-agential exchanges into account. Such an approach is justified for several reasons: the increasing evidence that our crisis-driven present urges for a redefinition of the main elements at play within the novel form (including authorship, plot, genre and narratological strategies) from a more-than-human perspective; the emergence of an ethics and politics of mattering (to keep the conversation with Barad going) capable of explaining the concatenations between "well-known" histories of violence, control and freedom and more diffuse but equally decisive dynamics (including the uneven distribution of waste, the differential exposure to the consequences of climate change, the ways in which life and non-life are defined around specific regimes of disposability, etcetera.)

Literatures in Portuguese provide a solid standpoint to rethink practices of worldmaking and futuring based on the assumption that "matter matters" and that becoming was never the prerogative of the human species. that challenge the monopoly of the human as an actant entity and that make space for an exploration of a politics and ethics of mattering before and beyond subject and object formation. Here I am mainly concerned with the implications that the adoption of an agential cut (Barad again) attentive to intra-acting forces might have for debates on world literary practices, naturecultures and the Anthropocene, and the role of storytelling, narration and the novel form in the definition of non-speciesist understanding of becoming and acting. Despite being relegated to a second plane, I believe that recent fiction in Portuguese provides us with an underexplored angle that might expand and complement the productive debates emerging on World and Planetary literature, elemental ecocriticism, posthuman feminisms and new materialisms on pressing questions.



Carlos Garrido Castellano is Senior Lecturer/Associate Professor in University College Cork, where he coordinates a BA programme on Portuguese Studies. He is also Senior Associate Researcher at the Visual Identities in Art and Design (VIAD), University of Johannesburg. He is Principal Investigator of the IRC Laureate Consolidator Project “Assessing the Contemporary Art Novel in Spanish and Portuguese: Cultural Labour, Personal Identification and the Materialisation of Alternative Art Worlds (ARTFICTIONS) (2023-2027). He is the author of *Beyond Representation in Contemporary Caribbean Art* (2019), *Art Activism for an Anticolonial Future* (2021), *Literary Fictions of the Contemporary Art System* (2023) and *Chorus: Sonic Politics of the Carnavalesque in Tragic Times* (forthcoming 2025). He has edited multiple books and special issues, including *Decentring the Genealogies of Art Activism* (2020), *Curating and the Legacies of Colonialism in Contemporary Iberia* (2022), *The Afterlives of Anticolonial Aesthetics* (2022) and *Cultural Labour and Contemporary World Literatures in Portuguese* (2024).

**Carmen Ramos Villar (University of Sheffield): Non-textual life writing and the portrayal of Portuguese American ordinary lives.**

This paper explores a new direction in my current research project on Portuguese American life writing that focuses on ordinary lives. The focus of the paper will be on non-textual forms of life writing, such as ethnographic films, documentaries, and photography. The paper will propose that analysing these visual texts as explorations of ethnic experiences is too narrow a focus. The narrow focus is further exacerbated by current academic attention to life writing of the well-known or famous figures. The tentative contribution of this paper is that non-textual life writing that focuses on ordinary lives can enrich theories of life writing.

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 by women.

**Claire Williams and Maria Luisa Coelho (University of Oxford): Traces of Angelina: Following in the tracks of an almost-forgotten Brazilian artist.**

This paper describes the detective work undertaken to research the life and works of Brazilian artist Angelina Agostini (1888-1973). The illegitimate daughter of an Abolitionist cartoonist and his talented pupil (who hailed from a family of coffee barons), Angelina trained at the Academy of Fine Arts in Rio de Janeiro. In 1913, she won the prestigious Prêmio de Viagem, enabling her to travel to London, where she lived and worked through the First World War. Our aim has been to find traces of Angelina in Europe and Brazil, and consider how her career developed, against the odds. At the same time, we reflect on the experience of working collaboratively and the excitement of archive work.

Maria Luisa Coelho is Camões Lecturer in Portuguese at the University of Oxford. Her 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 transnational studies. She studies feminist and gendered



approaches to Portuguese art and literature, particularly contemporary women artists and writers. She is also interested in transcultural dialogues, having analysed Anglo-Portuguese cultural relations, and published extensively on Portuguese artists and writers who, developing their practice whilst living in Britain, have probed fixed national and subjective identities. This transcultural approach is also reflected in her current research on other diasporic identities in the Portuguese-speaking world, which explores the work of Afropean women artists from the modern and contemporary periods.

Claire Williams is Professor in Brazilian Literature and Culture at the University of Oxford. Her research focuses on women's writing, life-writing and minority writing from the Lusophone world, particularly Clarice Lispector and Maria Ondina Braga.

**Claudia Pazos Alonso (University of Oxford): Navigating misogyny and the authority gap: Francisca Wood and Guiomar Torresão.**

This paper considers the evolving relationship between Francisca Wood (1802-1900), director of *A Voz Feminina* and *O Progresso* and her trusted younger contributor, Guiomar Torresão (1844-1898), in order to examine the wide range of strategies they deployed as both sought to empower women as writers and public intellectuals. These included forging empowering alliances and calling out detractors publicly. Learning on the job, both had to contend with and find creative ways to deal with misogyny and the authority gap (theorized by Kate Manne and Mary Ann Sieghart respectively). This paper argues that, in context in which the dice were stacked against women, Torresão learnt from the 'mistakes' of her predecessor in order to survive and ensure the longevity of her career.

Claudia Pazos Alonso is Professor of Portuguese and Gender Studies at the University of Oxford. Her research examines Portuguese and Brazilian literature from the nineteenth century to the present day and twentieth century literature from Portuguese-speaking Africa. Her interests include genre and gender, canon-formation; women writers and images of women; Portuguese modernism; the role of literature in colonial and post-colonial representations of the nation. She has published widely on authors such as Florbela Espanca, Judite Teixeira and Francisca Wood.

**Claudiana Nogueira de Alencar (Universidade Estadual do Ceará): Cenopoesia na coletiva 'Viva a Palavra': práxis educativa inovadora e metodologia inventiva nos estudos de cultura, arte e literatura.**

A Cenopoesia é um manguezal de jogos de linguagem que promove o encontro, a criação coletiva poética, multiplicando os repertórios linguísticos e artísticos e semeando a amorosidade e o fortalecimento dos laços comunitários. Experimentada como metodologia de pesquisa-inter(in)venção e formação/aprendizagem humana que articula educação popular e pragmática cultural, a cenopoesia tem fortalecido as práticas de mediação de leitura, de acesso ao livro e à literatura como gramática de resistência política e cultural das infâncias e juventudes das periferias, engajadas nos saraus da coletiva Viva a Palavra, realizados em Fortaleza, cidade metrópole do nordeste do Brasil. Neste trabalho, pretendemos investigar como a Cenopoesia tem considerado a cultura popular e o pensamento indígena como um modo poderoso para pensar e fazer ciência, um modo igualitário de produzir teorias e metodologias, posicionando-se contra o extrativismo epistêmico. Para isso, utilizamos metodologias





vivenciais para analisar jogos de linguagem cenopoéticos (corredor de cuidados, círculo de cultura, roteiro/ato/sarau cenopoético) e seu papel na produção de conhecimentos e pesquisas mais simétricas, inventivas e transformadoras. Como resultados, o trabalho tece fios de reflexão sobre a cenopoesia como metodologia participativa e decolonial de construção de saberes e de práticas educativas e investigativas comprometidas com formas de vidas mais igualitárias.

Claudiana Nogueira de Alencar é cenopoeta, mediadora de leitura e educadora popular. Com mestrado e doutorado em Linguística pela Unicamp, Claudiana é professora do Curso de Letras e dos programas de pós-graduação em Educação e Linguística Aplicada na Universidade Estadual do Ceará-UECE (Ceará-Brasil), onde leciona e orienta pesquisas no eixo Livro, Leitura e Literatura, em temas como: literatura marginal-periférica, mediação de leitura literária, comunitária e popular; bibliotecas de iniciativa popular; coletivos poéticos e literatura feita por mulheres. Foi pesquisadora visitante na Universidade de Birmingham e na Universidade de Oxford. Foi presidente da Associação de Linguística Aplicada do Brasil -ALAB (2020-2022).

**Conceição Pereira (Camões IP – Universidade de Newcastle) and Rute Navas (Universidade de Lisboa): Projeto ‘Descobrir Escritoras em Português’: dar a ler autoras invisibilizadas.**

Se a memória é critério central do cânone, podendo este ser descrito como uma lista retrospectiva (Tamen, 2020), e sabendo que, até meados do século XX, poucas escritoras portuguesas entraram nessa lista (Klobucka, 2020), é fundamental atualizá-la recuperando da memória autoras esquecidas. O projeto Descobrir Escritoras em Português (DEP), da Associação de Professores de Português, pretende fazer isso mesmo, reconhecendo o contributo de escritoras de língua portuguesa esquecidas no que diz respeito a géneros literários e jornalísticos, com particular enfoque no período do Estado Novo em Portugal. Destacam-se as formas breves, publicadas assiduamente na imprensa, bem como os romances, os contos, a poesia, e os textos de teatro, entre outros géneros (memórias de viagens, diários, ou fragmentos autobiográficos). Muitos dos textos de autoria feminina foram publicados na imprensa, fundamentalmente entre os anos 1950 e 1970; outros foram igualmente publicados em volume, mas, na maioria dos casos, sem reedições há muitos anos. O objetivo desta comunicação é duplo: por um lado apresentar o DEP e as iniciativas já realizadas e em curso; por outro abrir a possibilidade de colaborações futuras no âmbito do projeto.

Conceição Pereira é leitora do Camões I.P. na Universidade de Newcastle, desde 2016, onde ensina português como língua estrangeira e culturas lusófonas. É mestre (2000, FLUL) e doutora (2007, FLUL) em Teoria da Literatura e pós-graduada em Educação (2008, Universidade Aberta) e em Português Língua Estrangeira/ Língua Segunda (2012, FLUL). É investigadora integrada no CLEPUL-FLUL, onde desenvolve projetos relacionados literatura e cultura portuguesas, nomeadamente a coordenação (com Serafina Martins e Margarida Braga Neves) do Projeto Anuário. Na Associação de Professores de Português, coordena (com Rute Navas) o projeto Descobrir Escritoras em Português.

**Dorothée Boulanger (University of Oxford): Sources, riverbanks [margens] and swimming against the current: freshwater and Angolanidade in Angolan literature.**

Focusing mostly on the works of Boaventura Cardoso, whose fluid, poetic prose has emulated, over several novels, the playful, chaotic and manifold course of the river, this presentation examines how bodies of water, especially rivers, have been central to the Angolan literary imagination and



representations of Angolanidade as a collective identity shaped by histories of encounter, mutual influence and an ambivalent connection to imperialism. Beyond the strictly metaphorical, this presentation seeks to highlight how, in many works of prose, the association of rivers with Angolanidade as a fundamentally hybrid, anti-essentialist and insurgent way of being in the world, mobilises a concrete, deep understanding of, and connection to, the bodies of freshwater that have shaped Angolan territories, societies and inter-species connections. The linguistic and poetic possibilities opened by this liquid form of writing echo the playful and political multilingualism of Luandino Vieira, while its resolute more-than-human dimension locates it more firmly within African cosmologies of ontological fluidity.

Dorothee Boulanger is a Career Development Fellow in Women's, Gender and Sexualities Studies at the University of Oxford, and a Junior Research Fellow at Linacre College. Dorothee's research lies at the crossroads between African literature and history, with a specific interest in Lusophone Africa, gender and ecocritical perspectives. Her first book, *Fiction as History? Resistance and complicities in Angolan postcolonial literature* (Legenda, 2022), is now available open-access in its Portuguese translation with Africae/Mercado de Letras.

**Fernanda Barini Camargo (University College Cork): Agustina Bessa-Luís's Anglophone Library.**

The fiction by Portuguese author Agustina Bessa-Luís (1922–2019) offers a rich reimagining of the Western literary canon. In her unfinished autobiography *O Livro de Agustina* (2014), she recalls the transformative power of literature in her youth—"um milagre, uma criação do mundo" (p. 23). Her novel *Vale Abraão* (1991), written at the request of filmmaker Manoel de Oliveira, recasts Madame Bovary as a Portuguese 'bovarinha' (little Bovary), Ema Cardeano Paiva, while also referencing Shakespeare's Romeo and Macbeth. Shakespeare appears again in *As Terras do Risco* (1994), where a French scholar investigates the English playwright's imagined Iberian-Jewish origins, and in *Longos Dias têm Cem Anos* (1982), in a playful nod within the biography of painter Maria Helena Vieira da Silva. Agustina's engagement with Anglophone literature extends to authors like William Faulkner, Emily Brontë, and H.P. Lovecraft. This paper explores how Agustina's "library" reshapes Shakespeare and his female characters through a hybrid literary mode that blends fiction, biography, and criticism, focusing on *As Terras do Risco*, while mapping broader intertextual patterns of English-language literature across her work. This analysis focuses on how the author engages with gender-related themes through intertextuality, particularly female authorship, creative agency, and the construction of female characters.

Fernanda Barini Camargo is a Lecturer in Lusophone Studies at University College Cork, Ireland. She is a member of the ARTFICTIONS research group (Irish Research Council) and of GPDC-Loa (Grupo de Pesquisas em Dramaturgia, Cinema, Literatura e outras Artes). She holds a PhD in Literary Studies from São Paulo State University (UNESP), with part of her research conducted at Universidade Aberta in Lisbon. Her academic background includes expertise in Portuguese and Brazilian literature, narrative studies, comparative approaches, and interartistic approaches. Her current research focuses on the intertextual networks built between the work of Agustina Bessa-Luís and Anglophone authors.





**Fernando Beza (Newcastle University): Modernismo militante: Vegetarianismo, anti-colonialismo e as políticas da amizade em *Uma luz na escuridão*, de Mário Domingues (1937).**

Esta comunicação explora a intersecção de várias políticas radicais, em particular de vegetarianismo, feminismo, defesa dos animais e anti-colonialismo, na novela *Uma luz na escuridão*, de Mário Domingues (1937). Escrita durante os primeiros anos do Estado Novo e da censura, esta novela modernista prossegue o projecto de crítica anti-colonial do autor—iniciado quase duas décadas antes, nas páginas do jornal operário *A batalha*, e filiada nas políticas radicais da viragem do século. A emergência da censura na década de 30 e a perseguição à dissidência política por parte do Estado Novo (1933-1974), no entanto, obrigaram Domingues (1899, São Tomé e Príncipe --1977, Costa da Caparica) a imaginar formas originais de abordagem do tema, bem como de outros aspectos políticos e éticos da sua produção. Nesta novela, Domingues elabora uma crítica da modernidade colonial através de uma narrativa centrada no movimento vegetariano e naturista portugueses. Partindo de uma contextualização da novela em relação às políticas do movimento vegetariano português, tal como surgem nas páginas do jornal *O vegetariano*, argumento que Domingues, por um lado, desenvolve uma crítica à aproximação do movimento às políticas do Estado Novo durante a década de 30 e, por outro, propõe o que podemos definir como uma prática literária da amizade (Affective Communities, Leela Gandhi), em que posições éticas ligadas ao vegetarianismo, defesa dos animais, anarquismo e feminismo coalescem para formar uma crítica modernista ao colonialismo português.

Fernando Beza is a Lecturer in Portuguese Studies at Newcastle University. His research focusses on modern and contemporary literatures of the Portuguese-speaking world, with an emphasis on Portugal and Portuguese-speaking Africa. He is particularly interested in: modernism(s); race, gender, and sexuality in Portuguese and Portuguese-speaking African literatures and film; migration/mobility and transnational imaginaries; Lusophone literatures and the environmental humanities. He has published work on race, gender, and sexuality in Portuguese modernism, including the volume *Mário de Sá-Carneiro, a Cosmopolitan Modernist*, co-edited with Simon Park (2017). More recently he has also published in the field of the environmental humanities.

**Francesca Degli Atti (University of Salento): Metáforas do portunhol selvagem na fronteira.**

Este trabalho investiga as metáforas conceituais que emergem nos textos escritos em Portunhol Selvagem por Douglas Diegues, escritor e agitador cultural atuante na fronteira entre Brasil e Paraguai. Difundidos predominantemente em ambientes digitais, esses textos operam uma subversão criativa das fronteiras linguísticas e nacionais, por meio de práticas híbridas e de uma poética da invenção.

A análise de trechos selecionados concentra-se na identificação e interpretação de metáforas conceituais que estruturam representações complexas de identidade, resistência e experiência fronteiriça. O enquadramento teórico baseia-se na Teoria da Metáfora Conceptual (Lakoff & Johnson, 1980; Kövecses, 2002), articulada a abordagens que tratam da metáfora em contextos multilíngues (Cameron, 2008) e do papel performativo da linguagem na construção de subjetividades (Butler, 1997; Moita Lopes, 2006).



O Portunhol Selvagem é aqui compreendido não como simples amálgama de português e espanhol, mas como prática linguística estratégica, profundamente marcada pela geopolítica simbólica da fronteira e por um uso intensivo da metáfora como ferramenta cognitiva e expressiva.

Ao destacar a metáfora como mecanismo central na articulação de identidades translinguísticas e interculturais, o estudo busca contribuir para os debates sobre linguagem, identidade e criatividade simbólica no contexto fronteiriço brasileiro.

Francesca Degli Atti é professora de Língua e Tradução Portuguesa e Brasileira, bem como de Literatura Portuguesa e Brasileira, na Universidade do Salento. É doutora em Estudos Linguísticos, Literários e Culturais, com especialização na poesia de Manoel de Barros. Sua pesquisa abrange temas como o ensino de Português como Língua Estrangeira (PLE), o estudo da metáfora, tradução, da linguagem literária e das relações entre língua e literatura entre outros. Publicou trabalhos sobre Manoel de Barros, além de ensaios, capítulos e artigos no âmbito dos estudos da Língua Portuguesa.

**Gustavo Infante (University of Bristol): Imprisoned bodies in prose and poetry: Graciliano Ramos' *Memórias do Cárcere* and Pedro Tierra's poems within the framework of prison writing.**

Since the beginning of the 21st century, various studies have contributed to a body of theory which has framed prison writing as a genre in its own right, coexisting chronologically and geographically, aiming at displaying the intricacies of judicial and penal systems. As an umbrella genre, prison writing encompasses memoirs, diaries, poetry, and drawing, looking at works that create beauty and, simultaneously, display the horrors of imprisonment.

The history of Brazil in the 20th century has an unavoidable relationship with dictatorships and, therefore, with repression and political imprisonment. This paper seeks to discuss Graciliano Ramos' *Memórias do Cárcere* and Pedro Tierra's poems within the framework of prison writing, thus contributing to a fresh analysis of these works and considering that very few studies have engaged with prison writing theory as far as Brazilian literature is concerned. *Memórias do Cárcere* and Tierra's poems are key literary texts to assess the repression during the Brazilian Estado Novo and the brutality of the Military Dictatorship, respectively.

This paper is part of ongoing research on prison writing from Portuguese-speaking countries in a context of dictatorship.

Gustavo Infante is a lecturer and language director for Portuguese at the University of Bristol. He holds a BA in Classics from Faculdade de Letras, University of Lisbon, and a PhD in Comparative Literatures from the University of Bristol. His research interests include writings under dictatorships and more specifically focusing on prison writings across dictatorships in Portuguese-speaking countries, which he also teaches as a final-year unit. Previous research includes various studies on the literature of Macau in Portuguese.

**Hilary Owen (University of Manchester and Oxford): How Mariana Alcoforado stayed Portuguese.**

This paper will discuss Eduardo Geda's short film, *Mariana Alcoforado* which was made in 1979, two years after the release of the Spanish director, Jess Franco's nunsploitation movie, *Las Cartas de una*



*Monja Portuguesa* (die Liebesbriefe einer portugiesischen Nonne) in 1977. I argue that, in contrast to Franco, Geada undertakes a fairly close adaptation of *Lettres Portugaises* (1669) (using Eugénio de Andrade's Portuguese translation), and that he deliberately plays with key elements of the nunsplotation genre, in order to resist it. To this end, I show how Geada appropriates typical visual tropes from Spain's infamous post-Franco destape, preferring instead to manipulate viewer expectation with moments of implied or interrupted physical nudity, and self-gratification. His persistent use of long takes emphasizes, rather, the nun's interactions with her immediate physical environment in the convent, effectively foregrounding Mariana's own sensuality, against a soundtrack of the *Cartas Portuguesas*, transformed by Lia Gama's monologue from written text into embodied oral performance. The result, on one level, is a reterritorializing of nunsplotation, into a discourse of auto-erotic female empowerment, which resonates in significant ways with *Novas Cartas Portuguesas*. I argue that this is further endorsed by the choice of a mature lead actress, Lia Gama, who was thirty-five when she starred in this film, and by Geada's strategic reordering of the texts in the Andrade translation, to suggest the dissolution of physical boundaries.

Hilary Owen is Professor Emerita in Portuguese and Luso-African Studies at the University of Manchester, Senior Research Fellow in Portuguese at the University of Oxford and a Fellow of the British Academy. Recent publications include (co-edited with Claire Williams) *Transnational Portuguese Studies* (LUP, 2020), and (co-edited with Mariana Liz) *Women's Cinema in Contemporary Portugal* (Bloomsbury, 2020) translated into Portuguese as *Realizadoras Portuguesas: Cinema no Feminino na Era Contemporânea* (Imprensa de Ciências Sociais, 2023). She is co-investigator for the large AHRC project, entitled: 'Invisibles e insumisas / Invisíveis e insubmissas: Leading Women in Portuguese and Spanish Cinema and Television, 1970-1980'. As part of this project, she is currently working on a monograph for Bloomsbury Academic Press about women's agency and creative vision in Portuguese cinema during the 1970s. Her full profile is at: <https://www.mod-langs.ox.ac.uk/people/hilary-owen>.

**Inês Lima (University of Edinburgh): *De Gados e Homens*, by Ana Paula Maia: A Hydrocritical Analysis.**

I aim to present a hydrocritical analysis of the novel *De Gados e Homens* (2013), by Ana Paula Maia. The author's engagement with the trope of the Brazilian cowboy has captivated a widespread readership in Brazil and elsewhere, with the prequel *On Earth as it is Beneath* having just been published in English (Charco Press). I will interrogate this renewed interest. Moreover, I will focus on how water is central in shaping an existential nausea intrinsic to this modern Brazilian cowboy's ethos. I will question, specifically, the relationship between the absence of (clean) water and the portrait of a failed or queer cowboy. Other studies of this novel have focused on the relationship between animals and capitalism, ecology and the global food system. I will explore, ultimately, what the poetic potential of water can tell us about how culture and literature are shaped by the environment.

Dr. Inês Lima is a Lecturer in Lusophone Studies at the University of Edinburgh. She holds a Ph.D. in Luso-Afro-Brazilian Studies and Theory from the University of Massachusetts, Dartmouth. She earned a B.A. in English and Portuguese Languages and Literatures at the University of Porto and a M.A. in Portuguese Studies from Paris 3–Sorbonne University. She was an Assistant Professor of Portuguese at California State University, Fresno. Her research focuses on the study of contemporary poetry from an ecocritical and queer perspective. Her research interests also include postcolonialism, migration and intertextuality in Luso-Afro-Brazilian poetry and fiction. She has been teaching the research-based course



Black Hydropoetics: The Sea in Luso-Afro-Brazilian Literatures and Cultures at the University of Edinburgh since January 2023.

**Inês Mendes de Sousa (University of Bristol): Disrupting power relations in migration studies through collaborative poetic inquiry.**

This paper illustrates the potential of collaborative poetic inquiry to disrupt hegemonic power relations in migration studies by platforming the subaltern narratives of postcolonial immigrants. It draws on preliminary findings from fieldwork in Lisbon for my PhD, which explores how Lusophone immigrants recount and resist persisting colonial discourse and dynamics in present-day Portugal. As economic migrants and postcolonial subjects, Lusophone immigrants hold a unique position in Portugal's sociopolitical landscape as targets for national narratives which glorify colonial history and oppose increasing immigration, often simultaneously. Their narratives are placed at the centre of inquiry through an innovative co-creative methodology coupling collaborative poetry workshops with follow-up unstructured interviews. In three two-hour workshops in collaboration with local immigration NGO Casa do Brasil de Lisboa, participants are introduced to poetic writing, engaging with various writing exercises and prompts before submitting their poem(s) at the interview stage. This approach to poetic inquiry extends beyond typical researcher-led poetic re-presentations of participant narratives by enabling their involvement in research “as (co-)writers of poems based on their experiences” (Manning, 2018). In doing so, it edges towards the deconstruction of Western methodological and epistemological traditions used to explore and explain the experiences of subalternised migrants in the global North.

Inês is a second year doctoral researcher in Politics at the University of Bristol, with an MSc in Global Governance and a BSc in Economics and Politics from the University of Exeter. Her doctoral project investigates how Lusophone immigrants recount and resist persisting colonial discourses and dynamics in present-day Portugal, her native country. By centring immigrants' personal narratives, Inês aims to address and redress how their lived experiences are shaped by Portugal's coloniality. To do so, she takes an innovative co-creative methodological approach that couples collaborative poetry workshops with unstructured follow-up interviews, which she delves into in the proposed paper.

**Iona McCleery (University of Leeds): Poison arrows: Postcolonial approaches to fifteenth-century Portuguese wounds.**

This discussion of poison arrows during the 18th to 20th centuries focuses on their use by Indigenous peoples and their later appropriation by European colonizers for medical purposes (curare, strophanthus and strychnine were all arrow poisons later used as anaesthetics or heart stimulants). These studies are mostly on British imperial contexts. Fifteenth-century chronicles show that Europeans already used poison arrows in warfare, and therefore they should have been familiar to Portuguese sea captains and traders who encountered them in West Africa. This paper will bring these chronicles for the first time into the postcolonial debate about European appropriation of arrow poisons and will consider the nature of the poisoned arrow wounds and their treatment in European, West African and global contexts.



Iona McCleery is Associate Professor in Medieval History, University of Leeds, UK.

**Jacob Dodd (University of Birmingham): ‘a vida tropeça nos húmidos órgãos da terra’: The entwinement of language and landscape in Al Berto’s ‘tentativas para um regresso à terra’ (1980).**

Advancing Merleau-Ponty’s theorisation of poetry as the ‘creation of language’ (Merleau-Ponty, 2004, 100), this paper examines Al Berto’s eco-phenomenological (re-)creation of nature in his five-poem cycle, ‘tentativas para um regresso à terra’, anthologised in *Trabalhos do Olhar* (1982). Written from a pluralised poetic subject (nós), the poems speak into being entangled expressions of desire from within the sensuous materiality of the natural world, enunciating the affective landscape of an earth swollen with sensory stimuli. Poetically, Al Berto vocalises the invisible rhythms insinuated in the visible realm of perception and realises the plenitude of our intrinsically bodily understanding of self and space. His sense of nature sees beyond the culturally conditioned image of the natural in a bid to overcome the modern subject’s estrangement from the earth. My paper dialogues throughout with the Merleau-Pontian conceptualisation of language and perception—wherein ‘words, vowels, and phonemes are all just ways of singing the [perceived] world’ (Merleau-Ponty, 2012, p.218). Ultimately, it is in the depths of the earth and of language that Al Berto’s poetics of desire reawakens the primordial expressive link between self and landscape, and ushers in a refreshed engagement with the poetic conceptualisation of the ecological self.

Jacob Dodd is a first-year PhD student (commencing September 2025) at the University of Birmingham under the supervision of Emanuelle Santos and Rex Ferguson. His current research centres on the work of late-twentieth-century Portuguese poet, Al Berto, and examines the formation of ecological subjectivity through the (eco-)phenomenological framework of Merleau-Ponty. His recent MA dissertation in Comparative Literature and Critical Theories explored Fernando Pessoa’s *O Livro do Desassossego* (1982) in light of Gaston Bachelard’s phenomenology of poetic space. Prior to embarking on his postgraduate studies, he read Spanish and Portuguese at the University of Oxford.

**Jamille Pinheiro Dias (University of London): Ailton Krenak and the Critique of Monoculture in Indigenous Thinking in Brazil.**

Brazilian Indigenous thinker Ailton Krenak (2017) once remarked, “A monoculture of ideas is what I perceive throughout the repertoire of Western thought.” This critique highlights a central theme in Krenak’s work: the dominance of a singular worldview that disconnects us from the broader spectrum of life. His writings consistently oppose monoculture—both agricultural and epistemological—arguing that it numbs our senses and limits our capacity to feel alive (Krenak, 2020). This chapter explores how Krenak’s thought is nourished by affective alliances (2024) with rivers, rocks, and non-human beings, as well as with writers and artists like Gilberto Gil, Eduardo Galeano, Davi Kopenawa, and José María Arguedas. His books—including *Ideas to Postpone the End of the World* (2020), *Life is Not Useful* (2023), and *Ancestral Future* (2024)—deconstruct the nature-culture divide, challenge linear temporalities, and question utilitarian life models. His ideas resonate with Vandana Shiva’s notion of “monocultures of the mind” (1993) and Eduardo Viveiros de Castro’s (2023) view of Indigenous peoples





as counterforces to globalization's homogenizing logic. As we will see, Indigenous resistance emerges as a vital opposition to the planetary monoculture shaped by industrial agriculture and its transformation of the Earth into a "biopolitical plantation."

Jamille Pinheiro Dias is the director of the Centre for Latin American and Caribbean Studies and co-director of the Centre for Environmental Humanities Research at the University of London, where she also works as a lecturer. Her research focuses on environmental issues, Indigenous arts, and translation in Latin America, with an emphasis on Brazil. She has worked at institutions such as Brown, Duke, and the University of Manchester. She is also a translator of authors including Ailton Krenak, bell hooks, Antônio Bispo dos Santos, and Judith Butler. She holds a PhD from the University of São Paulo and was a visiting researcher at Stanford University.

**Jenny Nelson (Cardiff University): Faltering enforcement: Portugal's campaign against the slave trade in nineteenth-century Angola.**

The proposed exploratory paper investigates the Portuguese navy's efforts to suppress the transatlantic slave trade off the coast of Angola from the late 1830s onward—an aspect of antislavery history that is connected to, but less well-studied than the activities of the British navy's West Africa squadron. The paper will discuss the limitations of this small-scale activity and its relationship to colonial knowledge accumulation as well as the effects on local communities, including through following the subsequent trajectories of enslaved people who were found on board intercepted ships. In doing so, the paper aims to expand understanding of how suppression efforts intersected with imperial ambitions and local realities in the mid-nineteenth century South Atlantic world.

Dr Jenny Nelson is a Lecturer in Portuguese and Lusophone Studies at Cardiff University. Her research interests include the history of slavery and abolition in Brazil, British imperialism in Latin America, and nineteenth century comparative Cuban and Brazilian history.

**Jose Lingna Nafafe (University of Bristol): Evidence that demands a verdict and the verdict that demands abolition: Prince Lourenço da Silva Mendonça and the Black Atlantic Abolitionists' case in Rome and the Vatican response for universal justice, 1684-1686.**

Africans' involvement in the abolition of slavery is often confined to cases of shipboard revolts, maroon communities and individual fugitives from slavery. In this paper I examine the highly-organised, international-scale legal case for ending slavery in the seventeenth century headed by Angolan nobleman Lourenço da Silva Mendonça and the Vatican verdict to the case through eleven propositions, new evidence that has come to light since the publication of my book *Lourenço da Silva Mendonça and the Black Atlantic Abolitionist Movement in the Seventeenth Century*. This presentation argues that a movement for the abolition of slavery led by an African, in solidarity with other marginalised groups, predates European abolitionism. The court that Mendonça presented in the Vatican on the 6th March 1684 argued for the abolition of the enslavement of people of African descent in Spain, Portugal, Brazil as well as constituencies of New Christians and Native Americans. The scale of this international initiative calling for the abolition of slavery in the Atlantic led by Africans themselves has received little scholarly attention. In his address to the Vatican, Mendonça questioned the institution of Atlantic slavery using



four core principles to bolster his argument: Human, Natural, Divine, and Civil laws. I argue that Mendonça's relationship with New Christians, Native Brazilians and other Africans was central to the distinct case he made for universal human rights, liberty, and humanity. Based on this new evidence, I argue that the Vatican's verdict on Mendonça's case was a universal condemnation of the Atlantic slave trade, yet the Christian states of Europe failed to honour it.

José Lingna Nafafé is an Associate Professor of African and Atlantic History, Department of Hispanic, Portuguese and Latin American Studies, University of Bristol, and was the first Director of the MA in Black Humanities. His academic interests embrace inter-related areas linked by the overarching themes of: the Black Atlantic abolitionist movement in the 17th Century; the Lusophone Atlantic African diaspora; wage-labour, 1792-1850; race, religion and ethnicity; Luso-African migrants; 'Europe in Africa' and 'Africa in Europe'; and the postcolonial theory. His recent publications include the best Award-Winning book, *Lourenço da Silva Mendonça, and the Black Atlantic Abolitionist Movement in the 17th Century*, Cambridge University Press, 2022. He is currently writing a third monograph on: *Beyond Wilberforce's Experiment in Abolition-ism: Yellow Fever Epidemic, Unfree Labour and the Market, 1792-1870*.

**José Luís Jobim and Bethania Mariani (Universidade Federal Fluminense): Entre línguas: Traduções e literaturas do sul.**

Este paper propõe como reflexão que a violência tradutória do processo colonizador – em termos do confronto entre línguas orais e línguas já gramatizadas – somada à institucionalização de uma determinada língua como língua nacional contém ao mesmo tempo uma memória de silenciamentos das línguas e culturas indígenas e uma transculturação (Ortiz). Esta, por sua vez, manifesta-se, entre outros meios, através de livros que, de maneiras diversas, abordam a relação entre o Ocidente e descendentes das populações originárias da América do Sul (especialmente na região de Circum-Roraima, na tríplice fronteira entre Brasil-Venezuela-Guiana) e da África (especialmente na discussão sobre o uso da língua do colonizador ou das línguas autóctones por escritores das ex-colônias).

José Luís Jobim is Full Professor of Literature at the Universidade Federal Fluminense, Brazil. He was President of the Brazilian Comparative Literature Association and (recently) Lemann Distinguished Visiting Professor of Comparative Literature at the University of Illinois at Urbana-Champaign (USA, 2022) and Visiting Professor (Chaire des Amériques) at the University of Rennes (France, 2020). He is a Researcher and a member of the Board at the CNPq (National Research Council, Brazil) and a “Cientista do Nosso Estado” (Cientist of the State of Rio de Janeiro at FAPERJ - the State of Rio de Janeiro Research Foundation). A list of his publications can be found at <http://lattes.cnpq.br/2864489503546804>.

Bethania Mariani is Full Professor of Linguistics and Discourse Analysis at the Universidade Federal Fluminense, Brazil. She is President of the Brazilian Discourse Analysis Association and was a Visiting Professor (Chaire des Amériques) at the University of Rennes (France, 2023). She is a “Cientista do Nosso Estado” (Cientist of the State of Rio de Janeiro at FAPERJ - the State of Rio de Janeiro Research Foundation) and a researcher at the CNPq (National Research Council, Brazil). A list of her publications can be found at <http://lattes.cnpq.br/3869834050601414>.





**Juliet Perkins (King's College London): An Influential Aunt: Judite Castro's political journey in Álvaro Guerra's Café trilogy.**

The 'Café trilogy' by Álvaro Guerra (1936-2002) is a rich record of Portugal from 1914 to 1975. Centred on the fictional town of Vila Velha (a thinly-disguised Vila France de Xira), the three *folhetins* combine history and fiction in soap-opera fashion. Political debate, gossip, local news, current affairs, family dramas, personal animosities and friendships are aired in various venues. The most important of these is the town's main café, named by turns República, Central and 25 de Abril.

This paper will select a small thread out of this large canvas. It will trace the intellectual and political journey of Judite Castro, from teenager to old woman. The daughter of a wealthy industrialist, she is well read and independently minded, increasingly conscious of the political, economic and social chasm between classes. Never marrying, she forms a close bond with her nephew David, passing on her ideals, intellectual formation and politics. As a character, however, Judite remains elusive. In the words of the narrator, 'Foi uma grande senhora que atravessou este folhetim sem que as palavras alcançassem a dimensão da personagem.' Her importance to the trilogy is that she epitomizes Portugal's hopes, disappointments and failures.

Formerly Senior Lecturer in Portuguese at King's College London. Since retirement in 2011, I have mainly focussed on the complete English translation of the chronicles of Fernão Lopes, published in 2023. Present projects are a selection in English of the writings of King Duarte (1433-38) and reworking a conference paper on death in riding accidents.

**Kathryn Bishop-Sanchez (University of Wisconsin, Madison):**

**Altamira and Beyond: Women Performing Resistance, Eco-Feminism, and Countervisuality in the Brazilian Amazon.**

This presentation focuses on conflicts surrounding mega-construction projects in the Brazilian Amazon to discuss the activist embodiment of Indigenous women to protect waterways for their survival. It brings together environmental concerns, the Indigenous feminist movement, and the performance of Indigenous women artists who advocate alternative ways of living in the context of ecological destruction, violent exploitation, water pollution, land invasion, racism, and sexism. I chart the emergence of several reoccurring symbols such as water, motherhood, mother earth, and the machete.

By destroying these areas, the mega-constructions eradicate the ability for these communities "to engage with, and perform, cultural memory and heritage that is not linked to the past or to history but to the present" (Apaydin). The destruction of these irreplaceable physical places such as lakes, rivers, fields and landscapes carry with them the loss of homes, forced migration, and a sense of belonging and collective identity that is erased. This presentation will highlight the performance work of several female artists and activists through the theoretical readings of Max Liboiron, Leanne Simpson, Nicholas Mirzoeff, and Cleo Hazard to define a "theory of water" within the framework of Indigenous ecofeminist performative activism.



**Reworking the periphery: lessons learned from Welket Bungué's revised *Peripheral Body* (2025).**

This presentation aims to present Welket Bungué's revised book-essay *Peripheral Body*, and review some of its key themes as they resonate with the other papers on this panel. In particular, I will analyse the theories of "self-portrayal" and "experimental documentary" that Bungué explores as main elements of his performative journey and his cinematic aesthetics. As I engage with Welket Bungué's work, I will discuss what it means to "perform the periphery" within the Portuguese-speaking world, and what lessons we can take-away from his writing to understand other works, scenarios, and artistic expressions. Through this presentation, I perceive Bungué's work as a performative denunciation of the legacies of colonialism, racism, and social injustices in contemporary society.

Kathryn Bishop-Sanchez is a professor of Portuguese and Brazilian studies at the University of Wisconsin, Madison. At present she mostly researches performance studies within the area of Indigeneity and the Lusophone Diaspora.

**Lingchen Huang (University of Oxford): Apprehension and Interspecies Experiences: The Anthropocene Conditions in Clarice Lispector's *A maçã no escuro*.**

This paper probes Clarice Lispector's understanding of individuals' capacities to interpret the nonhuman world in *A maçã no escuro*, a novel that showcases her experiments with narrating ambiances freed from human focalisation. I demonstrate how Lispector satirises the notion of heroism, exposing its complicity with the insidious impacts of anthropocentrism, patriarchy and hierarchical power structures on individuals, manifest in Martim's illusion of his exclusive access to knowledge and domination. I propose that Lispector portrays language, knowledge and masculinity as inter-validating codes sustaining this framework. In doing so, I also argue that, in her rendering of apprehension, Lispector intuitively the idea of the Anthropocene that she encourages her readers to observe, which revolves around a sense of uncertainty and precarity, a heightened awareness of other-than-human relationality and the ethical considerations of individual actions. I explore Lispector's rethinking of the relation between humanity and nature in the context of the paradigms of western modernity, as expressed through apprehension she develops. I highlight how Lispector delineates the Anthropocene condition at the interface of knowledge, patriarchy and human-centrism, as Martim's recurring attempts of mastery and conquest of nature ultimately lead to self-destruction.

Lingchen Huang is a DPhil student in Medieval and Modern Languages at the University of Oxford. She recently completed her thesis on the relationship between subjectivity and materiality in Clarice Lispector's early novels, with an emphasis on affect and nonhuman phenomena. Her other research interests include postcolonial studies, gender and sexuality, and continental philosophy.

**Luís Gomes (University of Glasgow): Finding time for active learning: a study of learner behaviour towards formative learning assessment in L2 Portuguese in higher education.**

Formative Learning Assessment (FLA) has been shown to contribute meaningfully to improved knowledge gain in Summative Learning Assessment (SLA). In some cases, there are indications that



learners' engagement with FLAs can even be used as a predictor of learners' SLAs outcomes. Data from FLA engagement vs SLA outcome in students of Level 1 and Level 2 Portuguese as a Foreign Language (ab-initio to level B1 in CEFR) at the University of Glasgow is used for a qualitative analysis, with indications of predictability into SLA outcomes. Some insights into the strategies employed to increase learner meaningful engagement with FLAs are also presented.

Luís Gomes is Senior Lecturer in Portuguese Studies at the University of Glasgow, where he teaches and convenes courses in Portuguese Language, Lusophone cultures, and Early Modern Iberian literature. Luís Gomes has a particular interest in the didactics of the subjunctive mood and of Translation Studies in the context of L2. Additionally, he is also invested in research of Early Modern festivals, lyric poetry, and emblems in the Iberian Dual Monarchy (1580-1640).

**Marcelo Branquinho Massucatto Resende (Federal University of Rio de Janeiro): The Pombagira and the witch: cultural displacements of dissident imaginary between Brazil and Cape Verde.**

This research aims to investigate the cultural displacement between fictional dissident imaginary in Brazil and Cape Verde, taking as a starting point its fictional representations in literature. From a cultural perspective, we take the figure of Pombagira, worshipped by religions of African origin in Brazil; and musical rhythms such as tabanka and batuku, practiced in Cape Verde. Both elements involve representations of bodily freedom and a network of signs that challenge the legacy of Catholic colonization, while also being the result of syncretism between African and European cultures. In Brazil, Pombagira can be found in the literary field in representations of sexual dissidents and impetuous women, such as Maria Padilha (1979), by Cassandra Rios, and "Dama da noite" (1988), by Caio Fernando Abreu. In Cape Verde, the dissident women take shape in the form of witches, sorceresses, or subjects with ambiguous gender. Works such as *A louca do Serrano* (1990), by Dina Salústio, "A bruxa da praia" (1990), by Ivone Aida, *Na roda do sexo* (2009), by Fernando Monteiro and *Marginais* (2010), by Evel Rocha, contribute to the construction of what we call a dissident imaginary of the country, based on African cultural legacies

Marcelo Branquinho Massucatto Resende is PhD in Literature. Currently a fellow postdoc researcher at Universidade Federal do Rio de Janeiro. My research focuses on the intersections between Brazilian and Cape Verdean cultures, with particular interest in the dialogues between literature and other fields within the Humanities.

**Margaret Anne Clarke (Universidade Estadual de Campinas): From mourning to battle: The Mães de Maio, networks of resistance, and transformative action in Brazil.**

The Brazilian film *I'm Still Here* (2024), set in 1971, concerned the disappearance and murder of the political dissident Rubens Paiva and the long fight undertaken by his widow, Eunice Paiva, to confirm the facts of his death at the hands of the state. The background to this presentation is the continued legacy of the dictatorship, still evident in the militarised structure of Brazil's national security and the related levels of homicide perpetrated with impunity by the military police, principally within Brazil's urban peripheries. One example is the "Crimes de Maio" massacre which took place in the state of São Paulo between June 12 – 20 2006, resulting in a total of 564 deaths of mainly young and black men. The collective Mães de Maio, a network comprising the widows, mothers and relatives of the victims, was formed in the wake of the massacre, with the principal aim of seeking reparation and accountability for



the murders. Focusing on two books produced by the Mães de Maio, *Do Luto à Luta* (2011) and *Periferia Grita: Mães de Maio, Mães de Cárcere* (2012) I will trace the evolution of group's aims and aspirations over the years, which have entailed the formation of networks of resistance on a national level, transformative action and fundamental reform in Brazilian society and the body politic.

Margaret Anne Clarke graduated with a PhD in Brazilian Studies from Liverpool University, and has since held positions as a Senior Lecturer and researcher in Lusophone Studies, Cultural Studies and Comparative Literature in universities in the UK and Brazil. She is currently a Visiting Researcher at the Universidade Estadual de Campinas (UNICAMP), where she is completing a post-doctorate on the work of the Brazilian poet Jorge de Lima, and continuing her fieldwork in the peripheral urban areas of São Paulo, with particular reference to literature, activism and aesthetics.

**Margarida Rendeiro (Centre for the Humanities, NOVA FCSH): Tarrafal: Práticas de resistência e arquivos da dor entre palavra, imagem e corpo.**

Esta comunicação propõe uma leitura cruzada de três obras que, a partir de diferentes gêneros — o romance ficcional *O Diabo foi meu Padeiro* (2019), de Mário Lúcio Sousa; o foto-documentário *Tarrafal* (2024), de João Pina, e o testemunho memorialístico *Papéis da Prisão* (2015), de Luandino Vieira — constroem narrativas sobre o Tarrafal, campo de concentração colonial português, como espaço de inscrição da violência do Estado e de resistência subjetiva. A proposta analisa como o corpo (do preso, do torturado, do narrador) emerge como lugar de memória e arquivo vivo, e como essas obras articulam discursos históricos, afetivos e simbólicos que atravessam os regimes coloniais e reverberam nas construções identitárias do pós-colonial.

Margarida Rendeiro é Investigadora integrada doutorada no CHAM FCSH NOVA, Lisboa. Coordenadora do Grupo de Investigação em Estudos Transculturais, Literários e Pós-Coloniais do CHAM. PhD em Estudos Portugueses pelo King's College, Londres. A sua investigação foca os estudos literários e culturais em língua portuguesa, formas de resistências e estudos de mulheres. Coorganizou *Challenging Memories and Rebuilding Identities* (Routledge, 2019). IR do Projeto Literatura de Mulheres: Memórias, Periferias e Resistências no Atlântico Luso-Afro-Brasileiro (<https://doi.org/10.54499/PTDC/LLT-LES/0858/2021>) e coordenadora no CHAM FCSH NOVA e membro da equipa do Projeto Mulheres nas literaturas e artes visuais: as representações de indígenas e afro-brasileiros/as (UFSC, 2024-2027), financiado pela CAPES.

**Maria Clara Ferreira Guimarães Menezes (Dublin City University): Triangular Desire: Deceit and the Erosion of Power in *Iaiá Garcia* and *Le Marquis de Villemer*.**

‘João loved Tereza, who loved Raimundo, who loved Maria...’ in a few lines, Drummond captured a silent truth: desire never comes alone. It forms edges—three, four, more. In Machado de Assis's *Iaiá Garcia* and George Sand's *Le Marquis de Villemer*, desire is triangular, and these configurations dictate character and narrative development. But going beyond traditional love triangles, they also inform broader social, political, and ideological structures.



Using René Girard's *Mimetic Desire Theory* (1961), this paper examines how, for both authors, desire escapes linearity, being mediated by a third party—whether a person or a dominant moral, class or gender discourse—which dictates fluxes of desire, producing tensions resolved or complicated by dis/simulation and imposture. Some characters function as ideological agents (Althusser 1970), while others engage in cynical (Žižek 1989) or opportunistic (Bourdieu 1979) dis/simulation, strategically manipulating discourse to advance personal interests.

By comparing both novels' treatment of dis/simulation and imposture, this paper examines how *Iaiá Garcia*, unlike *Le Marquis de Villemer*, offers a nuanced critique of liberal optimism, social mobility, and agency. Machado's 'literary moral ambiguity' (Sklar 2013) results in a layered examination of gender and power, where dis/simulation may not dissolve hierarchy, but silently disturbs its foundations.

Maria Clara Menezes is a PhD Student in Comparative Literature, Gender and Sexuality Studies at Dublin City University (DCU, Ireland), with a Master's degree in CompLit from the Universidade Federal de Minas Gerais (UFMG, Brazil). In her research "To be the serpent under't": Exploring Dis/simulation and Imposture in Machado de Assis' 'Iaiá Garcia' and George Sand's 'Le Marquis de Villemer', she studies portrayals of dis/simulation and imposture to understand how they reflect the social, political, and literary transitions of 19th-century Brazil and France. Her main research interests are 19th-century World Literatures, Gender Studies, Agency, Dis/simulation and Imposture.

**Maria Inês Castro e Silva (University of Birmingham): Memories of the future: Social exclusion in prescient films of Sérgio Tréfaut and Leonor Teles.**

In early 2000s, the film director Sérgio Tréfaut engaged with Eastern European communities in Portugal, producing prescient films such as *Lisboetas* (2004) and *Viagem a Portugal* (2011). One of the Portuguese youngest filmmakers, Leonor Teles also directed *Rhoma Acans* (2013) and the short film *Balada de Um Batráquio* (2015), drawing attention to stereotypes associated with Roma people. From 2004 to 2015, the presence of the far-right in Portugal was nowhere as visible as it is today.

Before 2025, Eastern European migrants in Portugal and Roma people were already suffering from social invisibility. Sérgio Tréfaut looks at many skilled workers who emigrated to Portugal from countries such as Ukraine and Moldova in the late 1990s and were forced to work under illegal conditions. These groups, arguably compared with the wave of immigrants sans-papiers in France, were subject to a lack of integration in Portuguese society and faced endless paperwork in SEF to be legalized. At the same time, Roma communities have been accused of refusing to be part of Portuguese society. The films of Leonor Teles have provided a major challenge to this stereotype. Stigmatizing discourses currently present in the media on a daily basis, very much promoted by the Portuguese far-right, were already a problem. In fact, the far-right discourse became 'fuel' for current hate attitudes, excusing and justifying crimes that were already an issue in Portugal. The analysis of the films in this paper stresses continuities in the practices of social exclusion in dialogue with the current political agenda of the Portuguese far right.

Maria Inês Castro e Silva holds a 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. She is a teaching fellow at the University of Birmingham and she taught Portuguese language and culture in 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 the United Kingdom, as well as presenting papers at conferences in the United States, Portugal, Brazil, and the United Kingdom.

**Maria Luísa Coelho (University of Oxford): Mónica de Miranda's praxis as an ecology of care.**

Mónica de Miranda's Afropean and hyphenated identity is a recurring thread in her artistic practice, which delves into the poetics of travel and (dis)placement through a liquid imaginary – a conceptual place where fragmented bodies and transitional spaces and temporalities converge. In its most recent iteration, however, this liquid imaginary expands to encompass new dimensions, aligning with a utopian impulse and an emergent ecology of care. These concerns are central to two recent projects — *Paths to the Stars* and *The Island* (both from 2022). In *Paths to the Stars*, Miranda engages the river Kwanza as a symbolic conduit between the Angolan liberation struggle and the nation's contemporary realities, crafting a narrative that is both a retelling of history and a process of healing enabled by the river's waters. In *The Island*, she creates a utopian, regenerative space situated at the intersection of body, land and the liquid states of the world, in order to revive an ancestral ecology of care that has been suppressed by Eurocentric scientific knowledge.

Dr. Maria Luísa Coelho is a Portuguese lecturer at the University of Oxford, where she also teaches on gender in visual art and culture for the MSt. in Women's Gender and Sexuality Studies. Her research focuses on feminist and gendered approaches to Portuguese art and literature, with a particular emphasis on contemporary women artists and writers. Her current interests encompass diasporic identities in the Portuguese-speaking world, and she has been working on Afropean women artists from the modern and contemporary periods. Recent publications include a special co-edited volume (with Dr Daniela Omlor) of the *Bulletin of Contemporary Hispanic Studies* on montage in Portuguese and Spanish studies (2025) and the article "Bertina Lopes: Cartographic Notes on a Transnational Artist," in Ana Gabriela Macedo, et al (eds.), *Women, the Art and Dictatorship in the Portuguese Speaking Context: Tensions, Disputes, and Post-memory Heritage* (Berlin: De Gruyter, 2024).

**Maria Manuel Lisboa (University of Cambridge): 'Never trust a creature that bleeds for one week every month and doesn't die': bleeding in women's art.**

Menstrala: visual art on the topic of menstruation came into its own in the 1970s with the work of Judy Chicago and continues to be explored by artists worldwide (Cecilia Vicuña, Carole Schneemann, Lani Beloso), but remains even so a niche subgenre. Like the reality of abortion or agonizing childbirth, just because it is a fact, it doesn't mean it is discussed (speakable). The only thing regarding the female body that is less seemly than monthly bleeding, however, is the failure to do so, with all the causes and effects that it implies. Famous cases of amenorrhea (the absence of menstruation in women of childbearing age), real and fictional, include Lady Macbeth, Joan of Arc and G.I. Jane. This paper will consider the art work of the Portuguese artist Ana Palma and her journey through the trauma of amenorrhea as expressed in her visual works.

Maria Manuel Lisboa is Professor of Portuguese Literature and Culture at the University of Cambridge and is a Fellow of St. John's College, Cambridge. She is the author of seven monographs on Portuguese



and Brazilian Literature and the Visual Arts, as well as some Mozambican Literature. She teaches in all these areas both at undergraduate and graduate level. Her complete list of publications can be found at <https://cambridge.academia.edu/MariaManuelLisboa>

She has in press a monograph to be published this year: *Broken: António Francisco Lisboa, Camilo Castelo Branco, Clarice Lispector, Victor Willing, Paula Rego and Ana Palma* and will shortly begin work on a monograph on portraiture in literature.

**Mark Sabine (University of Nottingham): ‘Para um lado o sémen para o outro a caca’: Mário Cesariny in London.**

This paper presents part of a study of gay male Portuguese writers’ experience of the UK capital in the 1960s and early 1970s. The surrealist poet and painter Mário Cesariny’s two extended visits to London between 1964-1968 afforded him contact with radical artistic and cultural innovations and an atmosphere of freedom and security contrasting with his years of poverty and police surveillance in Lisbon. The city of William Blake and Arthur Rimbaud, now home to a vibrant community of exiled Portuguese intellectuals, was at this time the epicentre of a seeming revolution in social mobility and sexual liberty, with gay men’s lives and loves increasingly visible in popular culture and in the works of e.g. David Hockney, Francis Bacon and Joe Orton.

The paper examines texts written from 1965 onwards that Cesariny published as his *Poemas de Londres* (1971). It focuses in particular on these works’ allusions – of a candour unprecedented in Cesariny’s writing – to male homoerotic desire, and how they locate gay male socialisation and coupling centrally and unambiguously in their author’s affirmation of physical love as catalyst for the liberation and reconstitution of a repressed and fragmented human psyche, and, hence, for the perception of a ‘real absoluto’ reconciling dream and reality.

Mark Sabine is Associate Professor in Spanish, Portuguese and Latin American 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 Bernardo 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. His current research focuses on queer men’s identity, literary expression and community during the Portuguese Estado Novo dictatorship.

**Michael Tufft (Brown University): Intertextuality in Maria Benedita Bormann’s *Lésbia*.**

Maria Benedita Bormann (1853-1895) penned several novels using the pseudonym Délia. *Lésbia* (1890) is the first Künstlerroman published by a Brazilian woman. The novel follows the life of its protagonist Bela who rechristens herself with the pseudonym Lésbia when she ventures into her career as a novelist. *Lésbia* is filled with a huge range of intertextual references through which the author creates a rich network of meaning, positioning herself in relation to literary traditions. The play of intertextuality begins on the book’s cover, with its title and the identity that the author herself takes on. Just as Bormann had





become Délia, Bela becomes Lésbia. These names refer to the muses of Roman poets Tibullus and Catullus, both featuring in the poem which birthed the motto of the ABL:

‘É o amor que une Ovídio à formosa Corina;  
O de Cíntia a Propércio, o de Lésbia a Catulo;  
O da divina Délia ao divino Tibulo.  
Esta a glória que fica, eleva, honra e consola;’

While Machado de Assis’s poem attributes glory to the male poets, Bormann flips the script by turning muses into authors. This paper will explore the significance of intertextuality in her most acclaimed novel.

Michael Tufft is studying towards a doctorate on the Portuguese and Brazilian Studies Program at Brown University, after an undergraduate and a Master's degree at the University of Oxford. His research focuses on Gender and Sexuality in 19th Century Brazil, especially the authors Aluísio de Azevedo, Júlia Lopes de Almeida and Maria Benedita Bormann.

**Michelle Cerqueira Cesar Tambosi (Universidade de São Paulo): Poesia na encruzilhada: Slam e teoria literária.**

O movimento poético e político “slam de poesia”, existente no Brasil desde o início do século XXI, além de trazer vitalidade à cena literária brasileira, também bagunçou algumas noções tradicionais de gênero literário. A poesia predominante no slam é considerada mais discursiva e essa discursividade é, geralmente, mobilizada como critério de desclassificação ou desvalorização do slam enquanto poesia. Outro fator que pesa sobre a recepção da poética do slam é a presença ostensiva do corpo, visto que se trata de poesia oral e performance. Neste trabalho, a partir do conceito filosófico de encruzilhada, criado pela poeta, pesquisadora e professora Leda Maria Martins, no livro *Performances do tempo espiralar* (2021), irei mapear algumas encruzilhadas em que o slam se localiza enquanto movimento literário. Para tanto, farei uma análise do poema “Faísca de Revolução”, da poeta Mileny, pertencente ao movimento, a fim de compreender a composição entre (per)forma(nce) e conteúdo que constitui a poética predominante do slam.

Michelle Cerqueira Cesar Tambosi é poeta, escritora, revisora e pesquisadora de literatura. Cursa o doutorado em Estudos Linguísticos e Literários em Inglês, pela Universidade de São Paulo (USP), sob orientação do Prof. Dr. Lynn Mario Trindade Meneses de Souza. Michelle vive no Brasil e se interessa pelas formas decoloniais ou não normativas de se pensar a linguagem. O seu objeto/afeto atual de pesquisa é a literatura marginal na forma do slam de poesia.

**Micilene Araújo de Oliveira Bezerra (Universidade Estadual do Ceará): A (auto)narrativa sobre as práticas de linguagem da Educação de Jovens e Adultos (EJA) no Brasil como prática de libertação na construção de uma Pedagogia Decolonial.**

As práticas de ensino de Língua Portuguesa na Educação de Jovens e Adultos (EJA) no Brasil têm se configurado como uma práxis de esperança, baseadas no dialogismo e na busca por emancipação humana. Tais práticas estão voltadas para uma concepção de educação como prática da liberdade ou da libertação,



termo utilizado pela chamada Pedagogia Decolonial na América Latina. Este trabalho buscou investigar as práticas educativas e políticas da Educação de Jovens e Adultos para entender qual a importância dessas práticas para a circulação de um conhecimento contrahegemônico e decolonial e para a constituição de novas metodologias e ações pedagógicas emancipatórias e libertadoras. Para isso, foi realizada uma pesquisa narrativa na perspectiva da Pragmática Cultural, como aparato teórico metodológico que traz reflexões pelos próprios sujeitos que sofrem as violências perpetradas pelo sistema capitalista colonial. Subvertendo os modos de pesquisa extrativista, utilizei a (auto)narrativa de minha trajetória de vida, a qual traz as práticas de linguagem da EJA como modo de libertação, como técnica de geração de dados em Pragmática Cultural. Desse modo, pude materializar a reflexividade de mulheres que, como eu, enfrentaram as violências das relações de colonialidade e que costumavam ter suas trajetórias utilizadas como mero objeto de pesquisa.

Micilene Araújo de Oliveira Bezerra é graduada em Letras pela Universidade Estadual do Ceará (UECE) e aluna do Mestrado Acadêmico Intercampi em Educação e Ensino (MAIE) que integra o Programa de Pós-Graduação em Educação e Ensino (PPGEEN- UECE). É aluna egressa dos programas de Educação de Jovens e Adultos (EJA) no Brasil. Micilene atualmente pesquisa sobre as práticas pedagógicas e práticas de linguagem da EJA, atuando nos seguintes temas: Pragmática Cultural, Pesquisa Narrativa, (auto)narrativas e trajetórias de vida na Educação de Jovens e Adultos como práticas de libertação e construção de uma Pedagogia Decolonial.

**Mónica Sofia Gomes Ganhão (Centro de Estudos Clássicos, Universidade de Lisboa): Memory and identity as a ‘fallen woman’: the case of three female-authored characters.**

In the 19th century, social exclusion caused by an oppressive morality could befall women for several reasons. Being marginalised usually meant being erased from one’s own family history and being marked for posterity as a “fallen woman”.

In this presentation, we aim to analyse how guilt, identity and memory are linked in the representation of female characters in the works of three nineteenth-century authors: Maria Peregrina de Sousa’s Henriqueta; Camille Delaville’s *La loi qui tue* and Guiomar Torresão’s “A Dama das Violetas”. These works address problems faced by women who were accused of adultery, regardless of their actual “guilt”. The authors explore the issues arising from social exclusion, and how the identities of these women were changed forever, in some cases by “crimes” they did not commit. These novels expose the deeply misogynistic 19th century society, pointing out how women were invariably subjected to male power and will, and how men could dictate the future and the memory that would be left of a woman. In this paper, we will also address how some of these characters strive to recover their tainted memory and escape the claws of a systemically sexist society with the help of other women.

Mónica Ganhão is a PhD in Portuguese and Romance Studies by the Faculty of Letters of the University of Lisbon, having benefited from funding by FCT (Foundation for Science and Technology) for her thesis project titled “Women among men: gender dynamics in the 19th century Portuguese narrative”. Her interests are focused on Portuguese Studies and Women Studies, and she has specialised in Portuguese literature and female authorship. She is an academic collaborator for the Centre for Classical Studies at FLUL, where she is continuing her research on 19th century female authors such as Guiomar Torresão. She is currently a Portuguese for Foreign Speakers teacher at ICLP (Portuguese Language and Culture Institute).



**Nabil Araújo de Souza (Universidade do Estado do Rio de Janeiro): O regionalismo é um humanismo? Língua, narração, estilo.**

Em "A literatura e a formação do homem" (1972), Antonio Candido postula que “o Regionalismo estabelece uma curiosa tensão entre tema e linguagem”, a saber: "O tema rústico puxa para os aspectos exóticos e pitorescos e, através deles, para uma linguagem inculta cheia de peculiaridades locais; mas a convenção normal da literatura, baseada no postulado da inteligibilidade, puxa para uma linguagem culta e mesmo acadêmica”; da “relação adequada entre os dois aspectos” dependeria o caráter “humanizador” do regionalismo. Analisaremos a retomada, em dois importantes livros publicados em 2020, um de Fernando Gil – A matéria rural e a formação do romance brasileiro: configurações do romance rural (Appris, 2020) –, outro de Marcos Natali – A literatura em questão: sobre a responsabilidade da instituição literária (Ed. da Unicamp, 2020) –, do referido postulado candidiano, e procuraremos rediscutir, com base na teoria bakhtiniana do romance, as condições para uma estilística do regionalismo na literatura brasileira.

Nabil Araújo é doutor em Estudos Literários pela Universidade Federal de Minas Gerais (UFMG), com estágio pós-doutoral na Universidade Estadual de Campinas (UNICAMP). Professor Associado de Teoria da Literatura no Instituto de Letras da Universidade do Estado do Rio de Janeiro (UERJ). Bolsista do programa Pós-doutorado Sênior (PDS) do CNPq e do PROCIÊNCIA da UERJ. Coordenador da área de Estudos de Literatura do Programa de Pós-Graduação em Letras da UERJ. É autor dos livros *O evento comparatista: da morte da literatura comparada ao nascimento da crítica* (EdUEL, 2019), *Teoria da Literatura e História da Crítica: momentos decisivos* (EdUERJ, 2020) e *Além do paradigma (Sobre o legado de Thomas Kuhn)* (EdUERJ, 2022).

**Patricia A. Bonchristiano (Independent Researcher): River Bodies: Photographic Discourses of Water and Community in the Brazilian Amazon.**

My presentation examines the aesthetic and discursive agency of rivers through the photographic works of artists from the Brazilian Amazon, offering insights into the intertwined politics of water, image, and community in the region. Drawing on Astrida Neimanis’s notion of “Bodies of Water,” I argue that rivers, lakes, and streams are co-implicated with human bodies—shaping community identity, spiritual practice, and cultural meaning across both rural and urban contexts. Through close readings of photographic projects by artists from the Brazilian Amazon - Paula Sampaio and Tayná Satere - I examine how rivers are integral to communities' physical and spiritual rhythms as well as their collective memory. I also discuss how large-scale engineering works disrupt freshwater ecologies and, in turn, influence artistic production. Employing Lisa Blackmore’s concept of freshwater systems as “discursive matter,” I analyse how photographers foreground water’s materiality and agency—revealing its capacity to generate narratives of displacement, resilience, and cultural activism.

Patricia A. Bonchristiano earned her PhD in Art History from Birkbeck, University of London, in 2024 and is currently an independent researcher. Her work examines the intersections of cultural production and activism, with a current focus on artists addressing political, ecological, and social change in the Brazilian Amazon. Drawing from her own involvement in socio-environmental initiatives in Brazil, her



research aims to highlight some of the region's ongoing challenges and the role of cultural production in addressing them.

**Paulo Figueira (Centro de Estudos Comparatistas, Universidade de Lisboa): A (utopia da) língua: a literatura e o contributo para pensar o espaço lusófono.**

O papel da língua portuguesa na construção literária nos e dos países lusófonos, em particular, Angola, Moçambique e Cabo Verde parece ser marcado por rumos distintos. A língua portuguesa, nos 50 anos de independência, não deixou de desempenhar um papel de unidade nacional, que também se edificou com a herança de ligações a diferentes lugares com um passado parcialmente comum e a lugares novos e apropriados pela dimensão transfronteiriça da língua.

Com os exemplos de Mia Couto, José Eduardo Agualusa e Henrique Teixeira de Sousa, a literatura em língua portuguesa pode ser pensada numa perspetiva lusófona (dentro de todo o debate que o conceito possa alavancar), ou seja, dos falantes da língua portuguesa (ou de uma e de todas as "línguas portuguesas"), na sugestão de um quadro inclusivo entre os espaços lusófonos e de suporte a uma relação identitária de povos extraespaço e intraespaço nacional.

Paulo Figueira é licenciado em Línguas e Literaturas Clássica e Portuguesa. Tem um mestrado em Estudos Interculturais, com a dissertação Percursos da subjetividade pós-modernista: um contributo para a análise das poéticas de José Agostinho Batista e Eduardo White, e um doutoramento em História Contemporânea "Ilhas Atlânticas - História, Património e Enquadramento Jurídico Institucional", com a tese João dos Reis Gomes: contributo literário para a divulgação da História da Madeira. Frequenta, atualmente, um pós-doutoramento em Estudos Literários. É membro integrado do CECComp - Centro de Estudos Comparatistas da Universidade de Lisboa.

**Peter Haysom-Rodriguez (University of Leeds): Cânceres, tumores, viados que proliferam: queer malignancy in contemporary Brazilian cinema.**

This paper examines intersectional representations of various types of cancer in Brazilian films of the past ten years. Firstly, I shall first provide an overview of oncological statistics, developments and initiatives from the Instituto Nacional de Câncer [National Cancer Institute] and recent cinematographic projects in Brazil that have addressed local complexities relating to cancer-related diagnosis, treatment, suffering, mortality and recovery. Secondly, this paper will engage in close cinematographic analysis of Claudia Priscilla and Kiko Goifman's documentary Bixa Travesty (2018), which depicts the queer protagonist Linn da Quebrada's treatment for, and subsequent reflections on, testicular cancer. The paper adopts a Critical Medical Humanities approach (Whitehead/Woods 2016), alongside an insistence on 'teratology' (Stacey 1997), as a multi-faceted, intersectional lens for understanding cultural portrayals of cancer. In doing so, I shall evaluate the ways in which marginalised experiences of oncological illness are illuminated, through audio-visual techniques amounting to an 'aesthetic of malignance'.

Peter Haysom-Rodriguez is Lecturer in Modern Languages, University of Leeds, UK.



**Ricardo Rato Rodrigues (Maria Curie-Skłodowska University): A Doctor and his Discontents: António Lobo Antunes and the Medical Gaze.**

Since the beginning of his writing career, renowned Portuguese novelist António Lobo Antunes, a psychiatrist by trade, has dipped/steeped his literary works in the world of medicine. In his initial trilogy, comprising the novels *Memória de Elefante*, *Os Cus de Judas* and *Conhecimento do Inferno*, he explored the nature of trauma and its aftermath through the experiences of a doctor who has also served in combat in the Portuguese Colonial War. From that point onwards, his novels have become more diversified in their thematic scope and more polyphonic. However, his medical background has never totally disappeared, shaping and influencing his writing throughout his long career. Irrevocably intertwined, medicine and literature are two of the major forces that animate the author's oeuvre. This paper seeks to analyse the way in which Lobo Antunes articulates the "medical gaze" of his medical education with his writing, as well as investigating the criticisms and points of tension between the two spheres (medicine and literature), whilst assessing the ways in which he deploys a medical ethos in a myriad guises in his novels.

Ricardo Rato Rodrigues is Assistant Professor of Portuguese Studies, Maria Curie-Skłodowska University, Poland.

**Rui Gonçalves Miranda (University of Nottingham): The great displacement? Migration in writing and migration as writing in Kalaf Epalanga's *Também os brancos sabem dançar* (2017).**

It is a truth generally acknowledged, and overtly simplified in media reports, that literary fiction can increase levels of empathy (see Kidd and Castano, 2017). Yet, in "Fortress Europe", the rise of extreme right xenophobic groups, partially inspired by the conspiracy theories of writers such as Renaud Camus (le grand remplacement), goes hand in hand both with complacency and/or a reluctance to address the emergence of, as per Primo Levi, the fascism of our times. With the climate crisis and its consequences, paired with increasing geopolitical instability, very likely to lead to an increase in the number of displaced populations, what are writers for in time of crises, to echo Paul Valéry, and at moments when what is understood as a "crisis" is forced mobility and/or displacement of populations? This paper aims to read Kalaf Epalanga's 2017 empathetic and relatively privileged narrative in the novel *Os brancos também sabem dançar* against this background and to explore the notion of "ectopic literature" in relation to narratives of displacement and "Europeanness" (Albaladejo 2019). The aim is to highlight migratory experiences as and in literary discourse(s), inevitably reshaping ready-made postcolonial, post-imperial or decolonial framings, and to consider the ectopic as a destabilizing device against monolithic constructs – such as European (national) literature(s) – which may help further discussions on the global and "post-global" circulation of literary works.

Rui Gonçalves Miranda is an Associate Professor in the Department of Modern Languages and Cultures at the University of Nottingham, UK, and Co-Director of the Centre for Memory Studies and Post-Conflict Cultures. He was a post-doctoral research fellow (Fundação de Ciência e Tecnologia) in the Centro de Estudos Humanísticos (Universidade do Minho, Portugal) and has published on literature (poetry and short stories), film, post-conflict studies, critical theory, and the interface between art and politics.





**Sanne Molenaar (University of Birmingham): Myth, heroification, and memory: the legacy of Francisco Felix de Souza in Ouidah, Benin Republic.**

De Souza is one of the most emblematic figures in the history of the Transatlantic slave trade in Benin. He moved from Brazil to the West African coast around 1800, where he got installed in Ouidah. As a slave merchant, he cooperated with the Dahomean king Ghézo, directed the Portuguese fort, and constructed a house with several floors. Nowadays, De Souza is remembered as a king, and his descendants are extremely proud of their origins.

Nevertheless, other families contest the historical importance of De Souza. The Domingo family, for example, who have comparable origins, argue that their ancestor had even more or at least as much power as De Souza. Other families of Beninese origin also doubt the notoriety of De Souza. It is argued that De Souza family earned their reputation and managed to maintain their wealth because they cooperated with the French colonists, contrary to other families who resisted.

This paper is about the memory and heroification of De Souza and his importance in Beninese society nowadays, in relation to the legacy of slave trade and colonialism.

I am Sanne Molenaar, PhD researcher in Art History at the University of Birmingham. I come from the Netherlands but I permanently live in Benin, West Africa, since 2020. My research interests are contemporary arts and cultures, as well as identity, postcoloniality, activism, and slavery legacies, especially in the francophone and lusophone world. I am specialized in interdisciplinary research with art history, anthropology, and African studies. I have research experience in Belgium, Burkina Faso, New Caledonia, and Benin. My current research focuses on slave trade legacies, identities, and material culture in Benin.

**Thayane Verçosa da Silva (Universidade Federal Fluminense): O senhor não a conhece, mas a grande companhia localiza os seus clientes, onde quer que se encontrem”: uma crítica alegórica de Cavalcanti Proença ao caráter diabólico do capitalismo.**

Em 1959, Manuel Cavalcanti Proença, romancista e crítico literário brasileiro, autor de *Roteiro de Macunaíma*, publicou o livro *Manuscrito holandês ou a peleja do caboclo Mitavaí com o monstro Macobeba*. Nele o autor apresenta, inicialmente, o monstro Macobeba – refigurando a personagem monstruosa, de caráter animalesco-diabólico, criada por Júlio Bello em 1929 no periódico pernambucano *A província* – como o presidente estrangeiro de uma megacorporação empresarial totalitária e predatória, ironicamente chamada Vofavofe (Vou Fazer Você Feliz, S/A), que destrói o meio-ambiente e o trabalho dos pequenos produtores, com o argumento de que suas práticas devastadoras são apenas consequências do progresso e da modernidade. Posteriormente, Macobeba se revela em sua forma monstruosa, sendo combatido e derrotado por Mitavaí, o protagonista herói. Ao figurar o monstro diabólico como presidente da mencionada companhia, Cavalcanti Proença alegoricamente confere às relações de consumo uma feição pactual, criticando o aspecto maligno do sistema capitalista. Nesta comunicação, analisaremos a mencionada obra, refletindo sobre alguns elementos de sua composição, com base em autores como Abel Barros Baptista, e abordaremos detalhadamente a presença do monstro Macobeba e da crítica alegórica ao caráter diabólico do capitalismo, com base em João Adolfo Hansen.



Thayane Verçosa da Silva é pós-doutoranda na Universidade Federal Fluminense, com bolsa FAPERJ Nota 10. Doutora em Literatura Brasileira no Programa de Pós-Graduação em Letras da UERJ, com bolsa da Capes, com a pesquisa “O caso Macobeba: um personagem e suas refigurações entre o mito e a literatura”. Mestre em Teoria da Literatura e Literatura Comparada na mesma universidade, também com bolsa da Capes, com a pesquisa: “Quadros graciliânicos: sobre a atribuição de ‘efeito de real’, ‘ilusão referencial’ e colaboracionismo estadonovista a Graciliano Ramos”. Especialista em Literatura Brasileira na mesma universidade, com a pesquisa “O sertanejo em perspectiva infragenérica: leituras de Graciliano”. Durante sua graduação, foi bolsista FAPERJ de Iniciação Científica na área de Literatura Brasileira, além de monitora de Teoria da Literatura, com bolsa do CETREINA.

**Victoria Jane Adams (University of Leeds): Remapping Geographies of Culture in Brazil and Beyond through Pontos de Cultura.**

In the early 2000s, Brazil pioneered efforts to encourage cultural production and digital inclusion in geographically diverse and marginalised communities. The recognition of pre-existing cultural organisations throughout the country as Pontos de Cultura [Cultural Points] that were eligible to receive funding for activities and multimedia equipment was central to this endeavour. This paper explores the impact of these efforts to democratise access to culture and digital media twenty years later. Drawing on qualitative research conducted with those involved in the Pontos de Cultura past and present in April and May 2025, it asks how the programme has affected the activities of the pre-existing NGOs, cultural centres and artistic collectives involved in it, as well as the lessons and attitudes towards government that those involved in the programme have taken from it. Through analysis of these questions, this paper explores what the experiences of the Pontos de Cultura add to debates around ‘levelling up’ in the UK, with a focus on the sustainability of government-backed cultural initiatives and approaches to providing cultural infrastructure.

Victoria Adams holds a PhD from the Faculty of Modern and Medieval Languages and Linguistics of the University of Cambridge. She is currently a British Academy Postdoctoral Fellow at the School of Languages, Cultures and Societies of the University of Leeds.

**Viktor Mendes (University of Massachusetts Dartmouth): A deliberate anti-environmental aesthetic (Fernando Pessoa ortonimo).**

In this paper I start with the analysis of Fernando Pessoa’s 1924 essay ‘Athena,’ published in the inaugural issue of the magazine Athena, which he co-directed. While the issue featured numerous works by his heteronyms, including Ricardo Reis and Álvaro de Campos, Pessoa’s own introductory text offers a telling omission: the notion of ‘ambiente’ (environment) appears only once—and dismissively. The paper explores this omission by analyzing Pessoa’s valorization of abstraction over environmental contingency. Drawing on Kantian categories and Spinoza’s concept *sub specie aeternitatis*, I argue that Pessoa views true human improvement as achievable only through abstract “higher arts” such as literature, music, and philosophy. These arts liberate the individual from the bonds of sensory experience and environmental determinism. Pessoa contrasts understanding, which makes the subject a ‘superficial prey of the environment,’ with reason, which allows for transcendent thought. The paper situates Pessoa’s thinking within the broader modernist context, engaging with T.S. Eliot, Joyce, and Woolf, and further examines his adaptation of Aristotle’s concept of the poem as a living organism. In this framing, Pessoa





reclaims the poem as both abstract and concrete—alive, yet liberated from environmental specificity—thereby enacting a deliberate anti-environmental aesthetic grounded in philosophical abstraction and classical harmonics.

Viktor Mendes is Associate professor of Portuguese at the University of Massachusetts Dartmouth. He is working on a single-author monograph, *O Ambiente em Pessoa* [The Environment in Fernando Pessoa], and published several articles and book chapters on the topic in the past 10 years; most of them, for example “Environmentalizing Fernando Pessoa’s Modernism” (2019), are available at his academia.edu page: <https://umassd.academia.edu/ViktorMendes>

**Viviane Carvalho da Annuniação (University of Cambridge): *Mahu* and the Water People.**

*Mahu*, a collective of Huni Kuin artists, is one of the most influential Indigenous art groups in Brazil today. Their work, which include painting, chants, poetry and film, has been exhibited nationally and internationally. Central to their artistic expression is *Nixi Pae*, the ayahuasca ritual: a source of creative and spiritual transformation. My presentation will explore the origins of the ritual, focusing on the water people and the snake woman who, according to Huni Kuin tradition, taught the first warrior how to prepare the sacred drink and thereby gave humanity the ability to move across space and time. Through an analysis of selected paintings and poems, the talk will examine how Indigenous cosmologies challenge Western binary thinking and offer vital perspectives for preventing planetary collapse, an urgent message echoed by Indigenous philosopher Ailton Krenak.

Dr Viviane Carvalho da Annuniação is a Brazilian academic currently affiliated with the university of Cambridge. Her research centres on the Brazilian writer Machado de Assis, with her PhD soon to be published as a monograph by Liverpool University Press. She is currently investigating Indigenous philosophy, traditional science, and culture, inspired by her interdisciplinary teaching at Manchester. She has previously lectured in Portuguese and Lusophone Studies at the University of Manchester and the University of Oxford, covering a wide range of subjects including Indigenous literature, canonical and contemporary Lusophone literature, and literary translation. She also taught English and Irish literature at the Federal University of Bahia, Brazil.

**Zsófia Gombár (University of Lisbon): Translating memory: Developing holocaust educational resources for Portuguese classrooms.**

This paper explores the development and localisation of digital educational resources related to the Holocaust in European Portuguese, within the frameworks of the research projects Remembering the Past, Learning for the Future and DECONSTRUCT. These initiatives have adapted content from the University of Southern California Shoah Foundation’s IWitness platform to meet the specific cultural and curricular contexts of Portuguese secondary schools and universities.

By tracing the process of creating these materials—from translation and adaptation to classroom implementation—the paper highlights how the pedagogical strategies embedded in IWitness foster not only historical understanding but also inclusive, democratic values. The use of testimony-based learning encourages critical thinking, empathy, and civic engagement, offering a unique educational experience that moves beyond traditional history teaching.



In a time of rising racism and democratic fragility, the presentation argues for the importance of Holocaust education that is both locally grounded and globally connected. This case study demonstrates how digital testimony can bridge the gap between past atrocities and present-day responsibilities, providing students with tools to engage with history meaningfully and ethically.

Zsófia Gombár is currently the head of the Research Group on Reception and Translation Studies at the University of Lisbon Centre for English Studies (ULICES), where she coordinates the FCT-funded project Remembering the Past, Learning for the Future and the Portuguese team of the EU-funded project DECONSTRUCT. Besides, she is the scientific coordinator of the project “Intercultural Literature in Portugal (1930-2000): A Critical Bibliography (CECC/ULICES)” with Teresa Seruya and Maria Lin Moniz (CECC). Her main areas of research are censorship studies, translation history, history of sexual minorities, and holocaust education.



## Appendix

### Call for Papers

[Versão em português segue no final do documento]

**The Department of Modern Languages, at the University of Birmingham is delighted to host the XI Conference of the Association of British and Irish Lusitanists (ABIL) this autumn.**

Continuing ABIL's tradition as a biannual meeting point for the UK and Ireland-based community of scholars in the broad field of Portuguese Studies, **this year's conference will be held in person at the Edgbaston Campus at the University of Birmingham.**

We welcome proposals for papers, roundtables, panels and other formats **on all aspects of cultures, languages and societies across time and across the transnational space of the Portuguese-speaking world.** Themes and approaches include but are not limited to:

- **50<sup>th</sup> Anniversary of the Independence of Portuguese-speaking African Countries.**
- **Aesthetic transformations:** digital cultures and digital media; artificial intelligence; inter and transmedia productions; distant reading; counter-hegemonic and hegemonic traditional aesthetic forms.
- **Circulation of knowledge, arts and culture:** epistemic extractivism; non-hegemonic and Indigenous epistemologies; migration; translation; culture industries.
- **Comparative approaches within and beyond the Portuguese-speaking world:** late postcolonial condition; ecocriticism; health humanities; insularity; postimperial condition; world literature; world-literature.
- **Futurities:** utopias; dystopias; speculative fiction; African futurism; optimism.
- **Inclusive methods for the production of culture and knowledge:** decolonial approaches; collectives and co-production; non-extractivist cultures and societies; sustainability and culture; pluriversality; epistemic justice.
- **Innovative pedagogical approaches.**
- **Intersectional approaches to race and ethnicity:** Afro- and Afropean identities; diaspora; Indigeneity, heritage; queer; cuir; sexuality and gender.
- **Processes of agency and minoritisation:** cultures of joy and happiness, autoethnography; disability; faith and religion, language and power; hi/stories of resistance; memory and post-memory; multilingualism; transgenerational trauma; hidden histories and figures.

XI ABIL CONFERENCE Abstract  
Submission Form / Formulário para  
envio de Resumos





**Abstracts** (between 150 and 200 words in either English or Portuguese) should be submitted via the website: <https://forms.office.com/e/1z4Jk4Dmf8> until **15<sup>th</sup> May 2025**. Notes of acceptance will be released by 30<sup>th</sup> May 2025.

**Proposals for Panels, Roundtables or other formats** should be submitted by the session organiser. Each session should have no more than four participants and must include a brief overview of the session's topic as well as individual abstracts for each intervention and short bios for each participant.

Participants **unable to join us in person will have the opportunity to request online participation**. The preferred mode of attendance can be indicated in the abstract submission form.

As always, **postgraduate researchers, early-career researchers, retired and independent scholars** are especially encouraged to join the event. Reduced registration fees for postgraduate researchers, precariously employed scholars and scholars residing in any of the countries of Portuguese-speaking Africa and East Timor will be available.

Please note that **only fully paid-up members of ABIL may present at the conference**. If you are not a member but want to become one, or for any other membership-related queries, please email Dr Jennifer Nelson ([NelsonJ4@cardiff.ac.uk](mailto:NelsonJ4@cardiff.ac.uk)). For more details about **registration and conference fees**, please visit <https://www.abil-lusitanists.org/>

For any queries regarding the event, email Dr Emanuelle Santos at [e.santos@bham.ac.uk](mailto:e.santos@bham.ac.uk).

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## XI CONFERÊNCIA da ABIL

11 a 12 de setembro de 2025, Universidade de Birmingham, Reino Unido

### **Chamada para trabalhos**

O Departamento de Línguas Modernas da Universidade de Birmingham tem o prazer de sediar a XI Conferência da Associação de Lusitanistas Britânicos e Irlandeses (ABIL) neste outono.

Dando continuidade à tradição da ABIL como ponto de encontro bienal para a comunidade de académicos localizados no Reino Unido e na Irlanda na área de estudos das culturas e sociedades do mundo de língua oficial portuguesa, **a conferência deste ano será realizada de modo presencial** no Campus Edgbaston da Universidade de Birmingham.

Aceitamos **propostas de artigos, mesas redondas, painéis e outros formatos sobre quaisquer aspectos das culturas, línguas e sociedades no espaço transnacional do mundo de língua**



portuguesa, em qualquer momento histórico. Temas e abordagens incluem, mas não estão limitados a:

- **50º Aniversário da Independência dos Países Africanos de Língua Oficial Portuguesa.**
- **Abordagens comparativas dentro e além do mundo lusófono:** condição pós-colonial tardia; ecocrítica; insularidade; condição pós-imperial; literatura mundial; literatura-mundo.
- **Abordagens interseccionais para raça e etnia:** identidades afro- e afropeias; diáspora; Indigeneidade, herança cultural; queer; cuir; sexualidade e gênero.
- **Abordagens pedagógicas inovadoras.**
- **Circulação de conhecimento, artes e cultura:** extrativismo epistêmico; epistemologias não hegemônicas e Indígenas; migração; tradução; indústrias culturais.
- **Futuridades:** utopias; distopias; ficção especulativa; futurismo africano; otimismo.
- **Métodos inclusivos para a produção de cultura e conhecimento:** abordagens decoloniais; coletivos e coprodução; culturas e sociedades não extrativistas; sustentabilidade e cultura; pluriversalidade; justiça epistêmica.
- **Processos de agência e minorização:** culturas de alegria e felicidade, autoetnografia; deficiência; fé e religião, linguagem e poder; histórias e narrativas de resistência; memória e pós-memória; multilinguismo; trauma transgeracional; histórias e figuras invisibilizadas.
- **Transformações estéticas:** culturas digitais e mídias digitais; inteligência artificial; produções inter e transmídia; leitura distante; formas estéticas tradicionais hegemônicas e contra-hegemônicas.

**Resumos** (entre 150 e 200 palavras em português ou inglês) devem ser enviados pelo site: <https://forms.office.com/e/1z4Jk4Dmf8> até **15 de maio de 2025**. As notas de aceitação serão divulgadas até 30 de maio de 2025.

**Propostas para painéis, mesas redondas ou outros formatos** devem ser enviadas pelo organizador da sessão. Cada sessão não deverá exceder o número de quatro participantes e deverá incluir um resumo geral apresentando o tópico sessão, bem como resumos individuais de cada trabalho/intervenção e minibiografias de cada participante.





**Aqueles que não puderem se juntar à conferência pessoalmente terão a oportunidade de solicitar a participação pela modalidade online.** O modo de participação preferido poderá ser indicado no formulário de envio de resumos.

**Como sempre, alunos de pós-graduação, pesquisadores em início de carreira, aposentados e independentes são especialmente encorajados a participar do evento.** Taxas de inscrição reduzidas para pesquisadores de pós-graduação, acadêmicos precariamente empregados e participantes residentes nos países africanos de língua oficial portuguesa e no Timor Leste estarão disponíveis.

Observe que **somente membros pagantes da ABIL podem se apresentar em conferências da Associação.** Caso você não seja membro, mas queira se tornar um, ou para quaisquer outras dúvidas relacionadas à associação, envie um e-mail para a Dra. Jennifer Nelson ([NelsonJ4@cardiff.ac.uk](mailto:NelsonJ4@cardiff.ac.uk)). Para mais detalhes sobre inscrição e taxas de conferência, visite <https://www.abil-lusitanists.org/>

No caso de dúvidas sobre o evento, envie um e-mail para Dra. Emanuelle Santos em [e.santos@bham.ac.uk](mailto:e.santos@bham.ac.uk).