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ABSTRACTS | RESUMOS



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Peoples in Diaspora: From Realism to Self-Examination

(coord. Zuzanna Sanches, CEAUL / UL)

Session I

Reinaldo Francisco Silva, “Revisiting the Spirit of Prometheus and the ‘Velho do Restelo’ in David Oliveira’s *As Everyone Goes*”

Strategically placed at the end of sections two of David Oliveira’s (1946-) collection of poetry, *As Everyone Goes* (2017), the poems “Map of the Known World,” and four, “As Everyone Goes,” are as if an atlas of the physical, psychological, cultural, and poetic world Oliveira has inhabited up to now. The figure of Gerardus Mercator (1512-1594), in “Map of the Known World,” becomes a symbol for the poet’s personal life atlas. The elegiac poem, “As Everyone Goes,” instead, could be subtitled “Map of the Unknown World,” where Oliveira ponders his own death, what lies in such an unchartered, unknown world. In my view, these two cardinal points from Oliveira’s life are quintessentially Portuguese, taken by his ancestors from Terceira to the California diaspora and later on, by him, to Cambodia, where Portuguese navigators also visited this part of the globe. My aim is, therefore, to show how this dichotomy suggests this author as being, on the one hand, an heir to the Promethean spirit of his ancestral forefathers from Portugal during the Age of European Discoveries in the fifteenth- and sixteenth- centuries but, on the other hand, the late medieval and Renaissance imagination, which conceived the world as being flat, populated with monsters and phantoms, and navigators’ fear of falling into an abyss, left stranded or dying in the unchartered world of the time, as shown by the figure of the ‘Velho do Restelo’ in Luís de Camões’s *The Lusiads* (1572). This new volume, thus, focuses on the poet’s life experiences and poetic interests while attempting to fathom the unknown. These themes are discussed within the context of the physical diasporic *milieux* Oliveira, an American poet of Azorean/Portuguese descent has spent his life – California and Cambodia.

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Luís Henriques, “Manuel de Serpa da Silva: entre a Horta, Massachusetts, a indústria baleeira e a construção de órgãos”

Uma figura muito pouco conhecida, Manuel de Serpa da Silva foi um dos muitos açorianos que ao longo do século XIX emigraram para a Costa Leste dos Estados Unidos da América a bordo dos veleiros da Indústria Baleeira. Uma realidade hoje desconhecida foram estes veleiros cenário de um universo literário muito próprio que teve muito provavelmente a máxima expressão em *Moby Dick or The Whale* de Herman

Melville. Longe de quaisquer romantismos, as viagens na frota baleeira americana eram para as gentes açorianas de oitocentos o meio mais eficaz de garantir passagem para a costa americana. Terá sido este o itinerário seguido por Manuel de Serpa da Silva, artífice marceneiro natural da cidade da Horta na ilha do Faial, que emigrou na década de 1880 para a região de Boston e New Bedford a bordo de um navio baleeiro. Após meia dúzia de anos, regressou à sua ilha natal onde desenvolveu importante actividade no seu ofício sendo também um dos mais importantes construtores de órgãos do arquipélago no final do século XIX, ofício este que aprendeu em terras americanas. O presente estudo perspectiva a figura de Manuel de Serpa da Silva a partir dos escritos de quem o conheceu, nomeadamente do jorgense Padre Manuel Azevedo da Cunha que lhe dedicou várias páginas nas suas *Notas Históricas* (1924). Também vários autores frequentes da imprensa da Horta lhe dedicaram alguns textos, onde frequentemente é referido como “o Serpa”, e que expressam a centralidade da cidade numa cultura marítima Atlântica do final do século XIX.

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Ana Aguilar Franco, “Miguéis – *Gente da terceira classe*: From Immigration to Integration”

As a work in progress of a project relating to short story cycles (sequences, linked collections, novels in stories) which has been significantly influential in recent US literary history, this paper focus on José Rodrigues Miguéis’s cycle from Portuguese immigration to subsequent integration into USA life and culture. Centered on *Gente da terceira classe*, the 1962 short story collection which George Monteiro edited and translated into English under the title *Steerage and Ten Other Stories* (1983), it is composed of eight stories about USA immigrant experience, the remaining ones about other places. I will explore the American stories in *Gente da terceira classe*, highlighting Miguéis polyedric, intercultural world as well as the shift from e/immigrant condition to that of a supreme observer, witness and painter of New York mores and cultures.

Ana Aguilar Franco (a.aguilarfranco@clc-creative.pt) earned her PhD in Literature and Culture - American Studies, (*José Rodrigues Miguéis: Viajante entre Culturas*) and her MA on Anglistic Studies – American Literature (*Ralph Waldo Emerson: Uma Reflexão sobre a sua Poesia*), at the University of Lisbon. She is researcher in the American Studies Group “Interfacing Cultures and Identities”, at ULICES – Lisbon U. She taught at University of Lisbon and Lusófona. Founder and Pedagogical Director of CLC – Creative Learning Centre. She has presented and published papers covering fields as American Literature and Culture, Portuguese Literature and Culture, Portuguese Teaching for Foreigners, Translation, Portuguese Americanness, and Short Story genre.