CATALOGUE OF PUBLICATIONS

1995•2013

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Anglo Saxonica is an international, multidisciplinary, peer-reviewed journal that disseminates research connected with the activities of ULICES, promoting the dialogue within areas mainly related to English and North-American Studies.

These include academic research in the field of literature, culture, language, inter-arts, and reception and translation studies, as well as other disciplines. Its editorial design aims at promoting a high degree of thematic cohesion for each issue, accommodating a variety of disciplinary perspectives, original studies, interviews, book reviews and even literary texts. It also invites the contribution of leading scholars in guest-edited volumes on specific fields. Articles in English and Portuguese are subject to judgment by members of the Editorial Board of referees.

This special issue came about when ULICES organized the international conference “Woman and the Arts: Dialogues in Female Creativity in the U.S. and Beyond” (June 2011). Sandra r. Gilbert, one of the plenary speakers, co-edited, with Diana V. Almeida, a thematic volume. Under the generic title “Feminisms Today and Tomorrow”, this special issue gathers contributions from scholars coming from different geographical, academic, and cultural backgrounds, covering several perspectives, including philosophy, theology, literature, culture, and the arts. The volume reunites a considerable variety of theoretical approaches and allows us not only to trace recurrent themes in contemporary women studies, but also to identify future fields of study.


The main section of this issue was edited by Diana V. Almeida and is devoted to one of the most important 20th century U.S. writers, Eudora Welty (1909-2001). It includes, on the one hand, a selection of papers presented at a two-day symposium, organized by ULICES in 2009, under the title “Post? Racial America. Has the USA Moved Beyond the Race Issues?” The articles by Diana V. Almeida, Isabel Fernandes Alves, Maria Antônia Lima and Maria Teresa Castilho, aim to discuss Welty’s political involvement throughout her artistic career. On the other hand, Jano Nordby Gretlund, Mário Avelar and Tereza Marques de Oliveira Lima were later invited to write on Welty and choose very different approaches to structure their essays, studying the author’s editorial history, analyzing one of her photographs and reflecting upon her translation and reception in Brazil. The volume also comprises seven essays on American, British and Irish Studies, and a book review.


This selection of essays on the current role of English as a Lingua Franca is intended to provide a contribution for the learning and teaching of English in Portugal, by reconsidering its importance in the new globalization era. Besides the preface and a paper by Enric Llurda, it comprises nine works by students, researchers and professionals interested in the field of English language, some reflecting on issues in EIL (approaches, conceptualization, attitudes, universality and comprehensibility), and others on teaching and learning issues, particularly on their adjustment to aspects related to ELF studies. Its main objective is to offer a significant sample of most of the works done in English as an international language at the FLUL, presenting results mainly obtained from Ma and PhD theses, under the editor’s supervision.
This volume offers fifteen papers mainly by Portuguese researchers but also from other parts of the world, organized into four sections on literary, technical, audiovisual translation and interpreting, covering various translation modes and research methodologies. Articles question the binary paradigm governing Western translation discourse, discussanthologizing as canonizing, map literary Translation Studies in Portugal, analyze translator footnotes as expression of translator agency, reveal the role of translation in the plight of dominated languages and literatures, offer a survey of Portuguese language service providers, assess the impact of translation upon Portuguese historiographical discourse, offer a history of postediting, or conference interpreting in Brazil, provide an overview of current modes of and research on AVT, describe the growing implementation of accessible media. As a whole, this volume hints at the vitality of the “inclusive humanist discipline” of Translation Studies.

This volume contains a selection of papers presented in the International Conference From Sea to Sea: Canadian Literature and Culture in Lisbon that took place at the Faculty of Letters (November 2009). This conference was the first ever to be totally dedicated to Canadian Literature and Culture in Portugal. Its aim was to call attention to the specificity and diversity of Canadian literature and culture. This volume gathers a significant array of contributions from several scholars who cover a wide variety of topics, namely Canada’s Indigenous Peoples, Landscapes, Survival and Otherness (Willa Cather, Emma Donoghue) Canadian Identity (and) Postcolonialism (David Chariandi, Dionne Brand, Madeleine Thien, Yeng Chen); Canadian Literature in English (Urquhart, Atwood, Munro, Van Herck) and in French; Poetry (Fred Wah, Anne Simpson) and Cyberpoetry; Visual Art (Ken Lum, Fred Wah, John Havelda); the Literary Manifesto; Canadian Film; Portuguese Literature in Canada and Translation Studies.

This volume presents a representative sample of essays issuing from Edgar Allan Poe’s bicentennial celebration, “Poe and Gothic Creativity”. These essays complement the 2010 Spring volume of The Edgar Allan Poe Review and explore the multiple paths of redefining languages, identities, aesthetic and social-scientific dynamics, opened by Edgar Allan Poe. The poetics of the Gothic is a unifying link of these studies, triggering reflection on paradox, duplicity and irony. Apart from this thematic trend, the first number of this new series of Anglo Saxonica proceeds with several essays on interdisciplinary areas of interest to ULICES — American and British Literature, Ecocriticism, Film Studies, Discourse and Media Analysis, Postcolonialism — as well as an interview with a Portuguese novelist and playwright (Luísa Costa Gomes) in dialogue with English Studies.
**Anglo Saxonica Series II. Nr. 27 (2009). 240 p.**

The main section of this issue consists of a selection of papers presented at “The Irish Literature Festival”, which took place in November 2007, at the Faculty of Letters. This event aimed at connecting the traditions of English-speaking Literatures in Great Britain and Ireland with writings by authors belonging to non-British cultural traditions, emphasizing an innovative Interart and Intercultural dialogue without ignoring post-colonial perspectives. The present thematic volume includes not only essays but also other type of texts: an interview with Enda Walsh and unpublished monologues by Jennifer Johnston. The volume was posthumously dedicated to Paulo Eduardo de Carvalho (1964-2010), a distinguished scholar of Irish and Theatre Studies and one of the participants in the festival.

**Anglo Saxonica Series II. Nr. 26 (2008). 296 p.**

This issue comprises a selection of papers presented at the one day conference “Inter-art and Intercultural Dialogues”, held in 2007, at the Faculty of Letters. The guest speakers addressed various issues: from South-African art and literature to inter-art and intermedial relationships, in literature and painting and in literature and cinema. Some ULICES researchers presented papers on inter-art relationships, as well as on Irish, English, Australian and Canadian literatures. This conference signaled the appearance of a newly redefined research project in ULICES: “English-Speaking Literatures and Cultures: The United Kingdom and the New English-Speaking Countries”, which was greatly influenced by an epistemological redefinition in the area of English Studies, opening up new ways of negotiating the hitherto hegemonic dimension of British literature with other English-speaking cultures and with other arts.
PAST ISSUES

|| Anglo Saxonica Series II. Nr. 25 (2007) 
  MISCELLANEOUS ISSUE

|| Anglo Saxonica Series II. Nr. 24 (2006) 
  2005 LISBON FORUM ON ENGLISH AND AMERICAN STUDIES

|| Anglo Saxonica Series II. Nr. 23 (2005) 
  CULTURE AND FREEDOM: POLITICS OF FREEDOM IN AMERICAN CULTURE

|| Anglo Saxonica Series II. Nr. 22 (2004) 
  TRANSLATING DRAMA AND THE DRAMA OF TRANSLATING

|| Anglo Saxonica Series II. Nr. 21 (2004) 
  CULTURE AND FREEDOM: CULTURES OF OTHERNESS

|| Anglo Saxonica Series II. Nr. 20 (2003) 
  CULTURE AND NATION (PART TWO)

  CULTURE AND NATION (PART ONE)

|| Anglo Saxonica Series II. Nr. 18 (2003) 
  CULTURE, MEMORY, IDENTITY

|| Anglo Saxonica Series II. Nr. 16/17 (2002) 
  IDENTITY MATTERS / THE OTHER VICTORIANS

|| Anglo Saxonica Series II. Nr. 14/15 (2001) 
  CULTURE AND CITIZENSHIP

|| Anglo Saxonica Series II. Nr. 12/13 (2000) 
  CULTURE, EDUCATION, IDENTITY

|| Anglo Saxonica Series II. Nr. 10/11 (1999) 
  THE MIDDLE AGES: ECHOS, IMAGES AND REVISITATIONS

|| Anglo Saxonica Series II. Nr. 8/9 (1998) 
  1ST SYMPOSIUM OF ENGLISH CULTURE – FAMILY AND EDUCATION

|| Anglo Saxonica Series II. Nr. 6/7 (1998) 
  MULTILINGUALISM AND MULTICULTURALISM

|| Anglo Saxonica Series II. Nr. 4/5 (1997) 
  SHAKESPEARE AMONG US / THE ENGLISH LANGUAGE IN THE UNIVERSITY

|| Anglo Saxonica Series II. Nr. 2/3 (1996) 
  THE ROMANTIC LEGACY

|| Anglo Saxonica Series II. Nr. 1 (1995) 
  APPROACHES TO IRELAND

|| All issues available online 
  (since Series II Nr. 25)
ENGLISH STUDIES ESSAYS

These publications are designed to promote and disseminate the academic and pedagogical output of the researchers at ULICES, as well as that of the Portuguese and foreign specialists working in association with them.
**CA17**

This essay aims at studying the formation of new discourses on knowledge in modernity. It identifies three major turning points where new discursive formations engendered new fields of knowledge and power. The first looks at the Scientific Revolution of the seventeenth century, and explores the new knowledge over nature, following mostly arguments from the works of Francis Bacon. The second studies the new discourses on human nature developed from the middle of the seventeenth century and along the eighteenth by Thomas Hobbes, John Locke and David Hume. Finally, it follows the examination of human nature and the regulation of society in the new context of industrialization and urbanization, taking as main sources works by Adam Smith, Thomas Malthus, Robert Owen and Jeremy Bentham. Being the program for a seminar on English Culture Studies, the essay also reflects on the role of the University as an institution that legitimizes knowledge and thereby exercises new forms of power.

**CA16.**

This volume seeks to reappraise literature and the way in which it is currently taught at an advanced level, simultaneously helping us to reconsider the role of the University in the present-day context. Beyond the history of the concept of literature, such as we understand, enjoy and study it today, we should also bear in mind the history of the ‘wars’ that have affected academic life in the field of the Humanities over the past few decades, contributing to a renewal of curricular designs and disciplinary formats. Among other consequences, such conflicts have led to a situation of crisis in the field of literary studies. This is the subject-matter of this book, which corresponds to the extended report submitted by the author for approval in her habilitation process. It also includes the text of the lesson that complements and illustrates the programme of the curricular unit under scrutiny.

**CA15.**

Since this study deals with the British Comedy of Manners, each play included in the corpus has the double quality of cultural agent and product. The connection to certain socio-cultural contexts is always perceptible by decoding the rules behind the behaviour of the characters, thereby justifying the name given to this subgenre. The term «manners» does suggest the integration of characters in certain social circles, with attitudes that are clearly legitimized by the accepted codes. Thus, to analyse the development of this kind of comedy means to accompany and to compare the transfiguration of social rules and habits, as well as of systems of values which, transversally, have run through British society along the centuries.
CA13. Cultura Inglesa. O contexto político-ideológico no século XVIII

CA12. A Lição do cânone. Uma auto-reflexão dos estudos literários

CA11. A inquietude das palavras. Leituras de Virgínia Woolf

CA10. Olhar a Escrita. Para uma Introdução ao Estudo da Literatura na Universidade

CA09. Cânone e Diversidade. Um Ensaio sobre a Literatura e a Cultura dos Estados Unidos

CA08. Short Story. Um género literário em ensaio académico

CA07. Estranha gente, outros lugares: Shakespeare e o drama da alteridade (um programa para a disciplina de Literatura Inglesa)

CA05. Feminine Identities

CA04. Os Prazeres da Imaginação

CA03. Cultura e análise cultural. Um ensaio sobre a disciplina de Cultura Inglesa I na Faculdade de Letras de Lisboa

CA02. The Crossroads of Gender and Century Endings

CA01. História da Língua Inglesa

All issues available online
(Except: CA13, CA12, CA11, CA07, CA02)
CHIMAERA

Chimaera introduces Portuguese/English readers to seminal literary texts in English/Portuguese that have been carefully translated by ULICES researchers. These editions also contain a meticulous para-text with notes and/or introductory essays that help to contextualize and (re)interpret the originals.
Written by an English author after his travels in India in the colonial period, the novel entitled *A Passage to India* would be a source of inspiration for an Indian woman, born in 1923, still under the British Empire. A daughter of Indian parents (her father a diplomat and ambassador, her mother the leader of the movement for the rights of Indian women), Santha Rama Rau first studied in England and in the United States, and later on travelled to all the continents, including Asia, where she returned after the independence of India, in 1947. The description of those voyages constitutes the greatest part of her work, but she also wrote fiction, having published two novels and an adaptation to the theatre of E. M. Forster’s novel *A Passage to India*.

This translation was part of a project supervised by Professor Júlia Dias Ferreira. T.S. Eliot produced a unique piece of drama by writing, against his time literary mainstream, a contemporary play in verse that still succeeds in bringing home, to the twenty-first century audiences, a medieval conflict between Church and State or, as Eliot would rather put it, between authority and individual freedom, religious and ethical: Bishop Thomas Becket standing up to the power of King Henry II of England and consequently suffering martyrdom is the crucial point of *Murder in the Cathedral* (1935).

This volume presents a bilingual (Portuguese-English) edition of the famous story of the wreck of a 16th-century Portuguese ship – the Great Galleon São João. It was born from a proposal to produce a more accessible version of the text, translated into “21st-century” language. Faced with the dilemma of remaining faithful to the original work, the translator produced what he describes as a hybrid text, resulting in a peculiar tension between ancient and modern that guarantees the authenticity of the source version while simultaneously ensuring that the reader’s expectations are not thwarted by an excessive updating of the language. The translation is preceded by an introduction in both Portuguese and English (“Voyage, Shipwreck, Exile and End”), describing the historical and cultural background to the tragic tale and underlining how this text and its sequels question the significance and teleological meaning of existence.
PREVIOUS PUBLICATIONS

|| TC05
Joseph Addison, Catão: Uma Tragédia.

|| TC04
Richard Brinsley Sheridan, A Escola da Má-Língua.

|| TC03
Ben Jonson, As Rainhas: Auto Real Mascarado.

|| TC02
Anónimo, A cena de Abrão e Isaac.

|| TC01

|| All issues available online
CINE QUA NON

*Cine Qua Non* is an arts magazine built up by movements in written form that freely crisscross reflections, reviews and essays, these movements relate music to visual arts, dance to theatre, cinema to literature. This publication offers its readers a unique editorial approach that gathers Portuguese and foreign artists, researchers and professors, proposing texts of a different nature about diverse artistic expressions. *Cine Qua Non* is a bilingual publication (Portuguese/English) that has an online and a printed version.
The contemporary political, financial and cultural shocks set the pace of this edition. The protest starts out from New York with a call for action and the accusative words of the Occupy Museums movement. Also in the “From Abroad” section, the Belgian theatre critic Wouter Hillaert reports on the sudden explosion of theatre productions that tackle the current economic crisis. Alex Hundt writes the diary of her wanderings through America in 2011. Isabel Fernandes reflects on the presence of the historical figure known as “Elephant Man” in David Lynch’s homonymous film, and Sara Bettencourt relates José Saramago’s essays with the artistic interventions of the anonymous group “luzinterruptus”.

“Liquid Landscapes or Not” presents the collaborative work by Sara Anjo (dancer and choreographer) and Isaac Pereira (photographer), enhancing the interdependence of the verbal and visual dimensions. Margarida Vale de Gato demonstrates how “Poetry is the result of a perfect economy of words”.

The “From Abroad” section of the present issue is dedicated to John Cage. It offers “An autobiographical statement” – a seminal declaration that crosses issues of his private and public life as a composer, artist, poet, theorist or even mycologist.

Also in this section, David Vaughan dances in-between Cage and Merce Cunningham; Christian Wolff offers a reflection on John Cage’s music; James Pritchett analyses Cage’s 4’33” (Silent Piece) and Richard Kostelanetz draws visual poetry of endless readings. The “Inside of” section contains a lecture by José Mário Branco and some loose notes by Rui Pina Coelho (theatre writer) and Gonçalo Amorim (theatre director) regarding the performance “Já Passaram Quantos Anos, Perguntou Ele” [How Long Has it Been, He Asked]. In the essays section, Alecia Sudmeyer reports her reflections on Matisse in A.S. Byatt’s “Art Work”, and Gustavo Vicente looks at contemporary theater from a non-totalitarian perspective.

In this issue, the “From Abroad” section is dedicated to the work of Wolfgang Tillmans and to the photographic processes he made famous. Julian Hanna, in the third of a series of texts concerning the art of the manifesto, looks at texts from the perspective of particular political implications. The choreographer Johannes Birringer reflects on new strategies of engaging the audience through the use of technology in performance. Ana Mendes dwells on the creative process associated with the performance Self-Portrait. Catarina Vasconcelos and Catarina Laranjeiro explore the documentary genre with their “Eu sou da Mouraria”. José Duarte explores with the subject of the journey in My Blueberry Nights and, finally, Simão Palmirim Costa reflects on the difficult balance between the artists, need to create and to exhibit, bringing to a close the dialogue he’s been developing with Brian Putnam over the past issues.
Julian Hanna proposes a comparative analysis of some avant-garde manifestos from distinct art movements such as Futurism, Dada, or Imagism. Catarina Patrício exposes the voyeuristic stance that structured Gustave Courbet’s *L’origine du monde* and Marcel Duchamp’s *Étant donnés*. Luísa Alpalhão offers some samples of her ongoing postcard project, in which words and images are weaved together to build a narrative. Krystian Lada reflects about the prevalence of visuality in the theatrical universe. The discussion about postmodernism builds up as Brian Putman answers Simão Palmeirim Costa. João Bothelho writes about his filmic adaptation of Bernardo Soares’ *The Book of Disquiet*. Cláudia Lucas Chêu reflects about her creative process in the performance “Glory or How Penelope Died of Boredom”. Tiago Patrício questions the role of the written words and considers the creation of a collaborative poem with Gloriana Veber. Margarida Vale de Gato addresses the issue of publication formats for the Humanities and *CQN*’s innovative approach.

Julian Hanna shares with the reader 10 steps to write a literary manifesto. John Calcutt introduces Raquel Mendes’ photographic work, while the photographer Jonas Lollman reflects about his own creative process. Mickael Oliveira gives his view on the 64th edition of the Festival of Avignon (July 2010). Alex Hundt’s essay on the Pop Art icon gives voice to the characters of Andy Warhol and Brian Kinney. Rui Azevedo writes about memory and identity in Luis Buñuel and Rubén Darío’s autobiographies. Joana Craveiro’s autobiographical approach is revealed by an open letter that was the basis for “This is my city and I want to live in it # 3”, staged by Teatro do Vestido. Francisco Valente unveils the humanistic approach that frames Eric Rohmer’s films. The violinist Clara Gomes reveals the subjective input in her performance of César Franck’s Sonata for Violin and Piano in A Major, 3rd Movement, that she recorded with the pianist Marina Dellallyan (CD included). Simão Palmeirim Costa dialogues with Brian Putman’s essay published in the previous issue.

Vera San Payo de Lemos journeys into Elfried Jenilek’s *Death and the Maiden*, a play that dialogues with Schubert’s *Winter Journeys*, itself inspired by Wilhelm Müller’s cycle *Winterreise*. Simão Palmeirim Costa concludes his essay on the sublime and the concept of objecthood. Brian Putman questions the paradigm of deconstructivism and invites us to consider its similarities with modernist aesthetics. Alex Hundt muses about the preservation of Andy Warhol’s and Jack Smith’s underground films. John Havelda offers the last section of *Know Your Place*, a collaborative creation with Fred Wah. “Fantastic Art in Portugal” reproduces the debate that took place in the international colloquium “Poe and Gothic Creativity”. Ana Luísa Valdeira da Silva considers some of the artistic propositions presented at the [Portuguese] Young Creators Show 2009. Diana V. Almeida describes one of the sessions of the project “Writing Challenges: At the Frontiers of the Body”, which she is developing in the contemporary art Museum Collection Berardo.
CINE QUA NON 01

The theater directors Alex Hundt and Maria Gil reflect on their performances, “Church of Fear for the Stranger in Me” and “Performance-Book”, based on the autobiographical exploration of intimacy. Manuel Durão presents a Musical Painting, a transdisciplinary artistic experiment that combines painting and music. Diana V. Almeida writes about Eudora Welty’s use of photography as a metaphor for the writing and reading process in the short story “June Recital” (from The Golden Apples). In a two-part essay, Simão Palmeirim Costa interrogates the concept of the sublime, taking into account the theoretical presuppositions of Minimalism. There are several texts dedicated to the work of Pina Bausch and Merce Cunningham, two choreographers who transformed the language of contemporary dance. The sections “Quid Juris and Spoiler”, by Pedro Ramos Almeida and Jorge Vaz Nande, respectively, propose to contemplate the legal context for art production in Portugal, and to satirize contemporary media events.

|| All issues available online
VARIA

*Varia* reunites a diversity of titles resulting from ongoing research projects conducted by ULICES members. This eclectic collection gathers volumes of essays that resulted from international conferences (co)organized by ULICES, together with compilations of articles written by post-graduate students, as well as monographs developed from doctoral dissertations. It also aggregates books that were published by national and international publishing houses, or by academic journals with which our researchers have established protocols. In addition, these works arise from inter-institutional cooperation, involving not only major cultural institutions such as the Portuguese National Library (BNP), but also international scholars from European and U.S. universities.
|| V. 35
From Brazil to Macao: Travel Writing and Diasporic Spaces
Alcinda Pinheiro de Sousa, Luísa Flora and Teresa Malafaia (co-editors Ana Daniela Coelho and Inês Morais)

This volume gathers a group of articles presented at the conference with the same name, held in September 2008 and organised by ULICES in collaboration with Nottingham Trent University’s Centre for Travel Writing Studies. Of a deeply transdisciplinary nature, it includes different sections in areas such as History, Geography, Literary and Culture Studies. In the preface, Tim Youngs points out the volume’s importance in its field: “(...) The extraordinary variety of travel texts and contexts represented in ‘From Brazil to Macau’ combines focus and range. It does not pretend to comprehensiveness – for example, only two languages, both European, are used in it – but the organisers of the conference and the editors of these proceedings hope that this unique collection marks another step in the development of travel studies.”

|| V. 34
Portugal pelo mundo disperso

The Portuguese have since long been attracted to wider horizons than those of their native country. Today, the globalization of knowledge also challenges the young to leave the country in order to further their learning in renowned foreign institutions, often postponing their return to Portugal. This collection of texts spans the Portuguese dispersion throughout the world, westwards to the United States of Sena, Miguéis and Pedro Paixão, or the Canada of Eduardo Bettencourt Pinto, southwards to the Brazil of Mário-Henrique Leiria, out to the Africa of Patraquim and the Europe of Canijo, as much as eastwards to the Macau of Agustina, Fernanda Dias and Lio Chi Heng. Essays about painting, statuary, cinema, music and literature, distributed in four sections and complemented by personal memories and stories or poems offer a vivid testimonial of the migratory wanderings so endearing to the Portuguese condition of seafarers and travelers, as much as of the particularities of their relocations in the world.

|| V. 33
Women and the Arts: Dialogues in Female Creativity

This collection reunites twelve essays that question the nexus between gender, literature and the visual arts. While it provides a philosophical and theoretical background, foregrounding some of the factors that shape female creativity, it also considers the contributions of particular writers and artists, from the late 17th century until the contemporary scene. Mostly focusing on the U.S. context, the articles here anthologized moreover establish a dialogue with other cultural backgrounds, which allows the reader to have a wider perspective of the networks of women artists in several countries. The anthology is grounded in Gender Studies but it adopts a transdisciplinary approach that combines a series of methodological frameworks productive in the current academic context, such as Eco criticism, comparative literature, or postcolonial studies.
This volume is an initiative of ULICES and of the Department of English of the Faculty of Letters, University of Lisbon, and it gathers a large amount of contributions by colleagues of Professor João de Almeida Flor. This is a symbolic way to express their recognition of his dedication as a teacher and scholar. The depth and range of his academic interests, his intellectual acumen, his devotion to the university, his commitment to the academic publication activity and his teaching career justify the great admiration he has always raised in all those who could accompany his academic career.

This anthology presents science-fiction and fantasy short stories by Portuguese authors. The volume is the result of a research project involving ULICES experts in specific areas of science fiction, fantastic and fantasy literature and movies. This ongoing research project encompasses a varied sample of foreign and less known national texts. The present volume includes a variety of themes, from the empathic ability explored by Ana Cristina Luz in “Premonition”, or the questioning of urbanism in a retro ambiance in Miguel Garcia’s “Sub polis”, to Isabel Cristina Pires’ satire on genetic manipulation in “The More than Perfect Prince” and Maria de Menezes’ hilarious version of Cinderella in her “Tour de Main”. Luís Filipe Silva’s “In Falsetto” leads us through a warlike technological espionage plot. These are but a few of the several imaginative universes the reader is invited to travel into.

This e-book presents the results of a survey carried out in Portugal between 2008 and 2010 among university students to explore their attitudes and beliefs towards language and languages. The survey questions cover aspects of systemic, communicative and socio-cultural knowledge of both the student’s mother-tongue and the major foreign languages of Europe (English, German, French, and Spanish). The results are treated statistically to determine whether attitudes and beliefs change over the course of university study and whether the study of Linguistics has an impact on the beliefs. It is found that students who have studied more Linguistics tend to hold a more nuanced, complex view of language and languages and fewer stereotypical views concerning norms of correctness and use.
Narrating the Portuguese Diaspora: Piecing Things Together

The volume presents a variety of perspectives on the Portuguese diaspora, ranging from literary criticism to identity discourse, biography and autobiography, as well as the visual arts and cinema, spanning several geographies, among them, the Americas, Europe and Asia. This book has three sections: “reading literary identities within and without borders”; “constructing/constructed extra-literary identities at home and abroad” and “literary ethnic voices from the North American diaspora and beyond”. The 21 texts presented highlight the diasporic themes and backgrounds upon which the narrative of identity is woven throughout the scholarly essays and the individual contributions of short story writers, or the poetry of Frank X Gaspar, whose line “I piece things together” inspires the subtitle of the volume. An interview to Charles Reis Felix and autobiographical memories by Alexandre Quintanilha, Julian Silva and Antony De Sa, together with photographs by Kenneth Smith, add up to the sketching of the Portuguese Diaspora around the world.

Charles Dickens em Portugal

To commemorate the bicentennial of the birth of Charles Dickens (7 February 1812) this volume evokes the reception in Portugal of this famous author – who was to a certain extent also appropriated by means of Portuguese translations published among us in periodicals and volumes since the nineteenth century. An introduction by João de Almeida Flor opens this book, followed by two papers on the reception and translation of Dickens, by Maria Leonor Machado de Sousa and Alexandra Assis Rosa, as well as a bibliographical record of Portuguese versions of works by Charles Dickens, based on research by Alexandra Assis Rosa (until 1999) and Gina Guedes Rafael (2000-2010). As a joint venture by the National Library of Portugal and the University of Lisbon Centre for English Studies, this volume offers the Portuguese reader and a wider community of researchers many paths to (re)discover Charles Dickens in Portugal.

A Jangada de Ulisses
Ana Daniela Coelho and José Duarte. Eds. Lisboa: CEAUL-ULICES, 2011. 204 p

This volume consists of the essays presented at the two editions of the “ULICES Young Career Researchers Day”, which took place on November 23rd, 2009 and March 22nd, 2010. Nineteen articles were written by junior researchers and afterwards gathered in this book, which is especially noteworthy for its scientific transdisciplinarity. The research being developed focuses on an array of areas, such as Linguistics, Literature, Arts and Cinema. The essays not only displays the dynamism and scientific plurality of ULICES, but they bears testimony to the integration and academic renewal of new research areas. This is clearly visible in Isabel Fernandes’ introductory note where she highlights the importance of this publication in disseminating scientific projects carried out by a new generation of researchers.
Empire Building and Modernity

This book is part of the initiatives associated with the project “The British Empire: Ideology, Perspectives, Perception” developed by the Research Group dedicated to Culture Studies at ULICES since 2009. The project’s second conference, entitled Empire Building and Modernity, paved the way to the present selection of its proceedings in the homonymous volume. It addresses the question of imperialism and the formation of modern empires viewed from different perspectives and in different continents. Correlated issues of gender and race are also analysed, as well as the construction of both identity through language, and the notions of rising nationalisms. Several approaches to India as a case study of Victoria’s British Empire are presented together with innovative explorations of the Portuguese Colonial Empire. The theoretical presuppositions of historiography and the political sciences support distinct perceptions of the imperial theme, as mediated by both literature and the visual arts.

What about the Rogue? Survival and Metamorphosis in Contemporary British Literature and Culture

This book gives an account of the significance of the rogue in contemporary British literature and culture, focusing on this character’s survival and metamorphosis from the second half of the 20th century onwards. While the character of the rogue is most often associated with the 16th and 17th centuries, the author focuses on contemporary literary texts, as well as cinematographic adaptations. She discusses the revival of the rogue mainly in the 1950s, adopting a comparative approach, establishing connections to other fields of representation besides literature. Thus, the originality of this book lies in its interdisciplinary nature. The focus on contemporary writers who have put the character of the rogue at the forefront in their works, particularly Martin Amis and Irvine Welsh, and the author’s awareness of the socio-political circumstances in which the books were written, adds substantially to our understanding of the rogue character. This book has been shortlisted for an ESSE book award 2012 in Literatures in the English Language, Junior Scholars.

A Viagem dos Inocentes

Innocents Abroad issues from Mark Twain’s newspaper columns of his excursion to Europe and The Holy Land, among a conspicuous group of American passengers on board the USS Quaker City, in 1867. A satirical overview of the struggling ideologies of Old and New World(s), this travelogue presents already the rigorous language and unmitigated humor of Twain’s mature prose, and is unique for its caustic presentation of transatlantic relationships, in which no holy stone nor character is spared. To celebrate the American authors’s death centennial, ULICES and the Luso-American Foundation sponsored this first Portuguese rendition of Twain’s first long narrative, translated by one of the centre’s researchers, Margarida Vale de Gato.
This publication, edited in 2010, was designed to mark the 100th anniversary of Mark Twain’s death. It is the result, once again, of the fruitful collaboration between the National Library of Portugal and some members of Research Group 3 of ULICES (University of Lisbon Centre for English Studies). It consists of a catalogue of all published translations of Twain’s work, which are held at the library, both in book format and in periodicals. It also includes an introductory study of the American author’s reception in Portugal, and thus it constitutes a useful work basis for future research on Mark Twain.

This volume collects a series of essays on English literature and culture written between 1972 and 2002. It focuses primarily on the satiric mode as it appeared in the 17th and 18th century contexts and highlights its crucial importance for the emergence of the modern realist novel, as exemplified by the work of Henry Fielding. In addition, the volume includes several articles that analyze images of insularity, not only in texts belonging to the utopian tradition, going back to Daniel Defoe’s Robinson Crusoe, but also in several contemporary British narratives. João Manuel de Sousa Nunes also offers a critical analysis of the state of literary studies and of its currency within the university system.

The British Empire established an extremely varied and complex world in time and space. With so many diverse cultures involved and the ever-changing proposed legitimate arguments for colonialism, the British Empire inspired a vast volume of work of the most varied kind, which transmitted a plurality of voices with heterogeneous values and perspectives about the colonial experience. Besides examining the making of British imperial ideology, this work offers us the opportunity to scrutinize the spatiality of colonial and postcolonial encounters, namely expressed in visual culture, emphasizing how the fascination with the image – and concurrently the anxiety over its potential power – both destabilizes and justifies the cultural and political structures of the British Empire.
ULICES contributed to the main international organ of diffusion of Poe Studies by having the two co-organizers of Edgar Allan Poe’s bicentennial celebration in Lisbon, “Poe and Gothic Creativity”, in charge of this guest-edited volume, focusing on matters bound to give us a broader understanding of Poe’s Gothic inspiration, ranging from sources to influences and relationships with other forms of art and culture. From a total of 30 academic papers delivered, 16 contributions were selected through a peer-reviewing process according to criteria of groundbreaking potential and representation in view of the scientific input of the meeting, grouped around four thematic clusters: Poe and Gothic Creativity, Sources and Influences, Poe and Pedagogy, Poe and Inter-Arts.

This volume offers a collection of five articles authored by ULICES researchers featuring linguistic analyses on various topics with a view to highlighting the interrelations between language, culture and society. The first article focuses on the pivotal importance of motivation in the learning process of Portuguese as a foreign language; the second one addresses discourse markers as text-creating devices in business meetings; the third one deals with the use of lexical imports recurrent in three distinct sectors in Portugal: advertising, economy and gastronomy; the fourth one presents the results of an analysis of technical translations from English into Portuguese and discusses how technical translations should conform to target culture and language norms in order to fulfill their communicative purpose; finally, the fifth article discusses how not being able to understand the discourse of science and technology can lead to exclusion.

Textual exchanges across cultures and languages are profoundly human ways of reaching difference, with resistance and restitution interacting in complex acts of reading and rewriting. In this respect Edgar Allan Poe is an exemplary case. Few U.S. writers are as important to the history of world literature as Poe, and few owe so much of their current reputations to their fortune in foreign literatures, the French being often singled out by the exceptionality of the correspondences interweaved by Charles Baudelaire, but extending certainly to several other literary repertoires. In Portugal, the International Symposium “Poe and Gothic Creativity”, celebrating the author’s bicentennial in 2009, was an opportunity to assess the multiple aspects of Poe’s afterlife. ULICES’s American Studies Research Group, prepared on this occasion a special exhibit in the Portuguese National Library, illustrating the milestones of Poe’s reception in Portuguese literature and other cultural media, from which ensued this catalogue.
Shakespeare entre nós
María Helena Serôdio, João Almeida Flor, Alexandra Assis Rosa, Rita Queiroz de Barros and Paulo Eduardo Carvalho, Eds.

The nine essays collected in this volume aim at representing the wide diversity and noticeable quality of a group of young researchers who obtained their Master’s degrees in English Studies under the scope of the Research and Educational Programme on ‘Studies in Identity’. The diversity of essays in this collection is first and foremost a confirmation of the ample scope of these researchers’ interests. The chronological span of their objects of study, as well as their choice of literary genres and their different approaches, emphasize the variety of the texts. Written after the successful discussion of their dissertations, the essays in some cases include reflections and afterthoughts that arose as a result of those discussions. However diverse they may be, they all have as a common purpose a carefully researched personal examination of their chosen themes or authors. All of them are Studies in Identity.
|| V. 15 Iniciação Prática ao Estudos do Inglês Antigo

|| V. 14 Neighbors Across Boundaries

|| V. 13 A Palavra e a Imagem

|| V. 12 A Tangled Web: Ideas, Images, Symbols

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|| V. 10 Estudos Anglísticos na Universidade de Lisboa III.
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|| V. 07 A Herança de Locke

|| V. 06 Discourse, Communication and the Enterprise: Linguistic Perspectives

|| V. 05 O Lago de Todos os Recursos

|| Some volumes available online