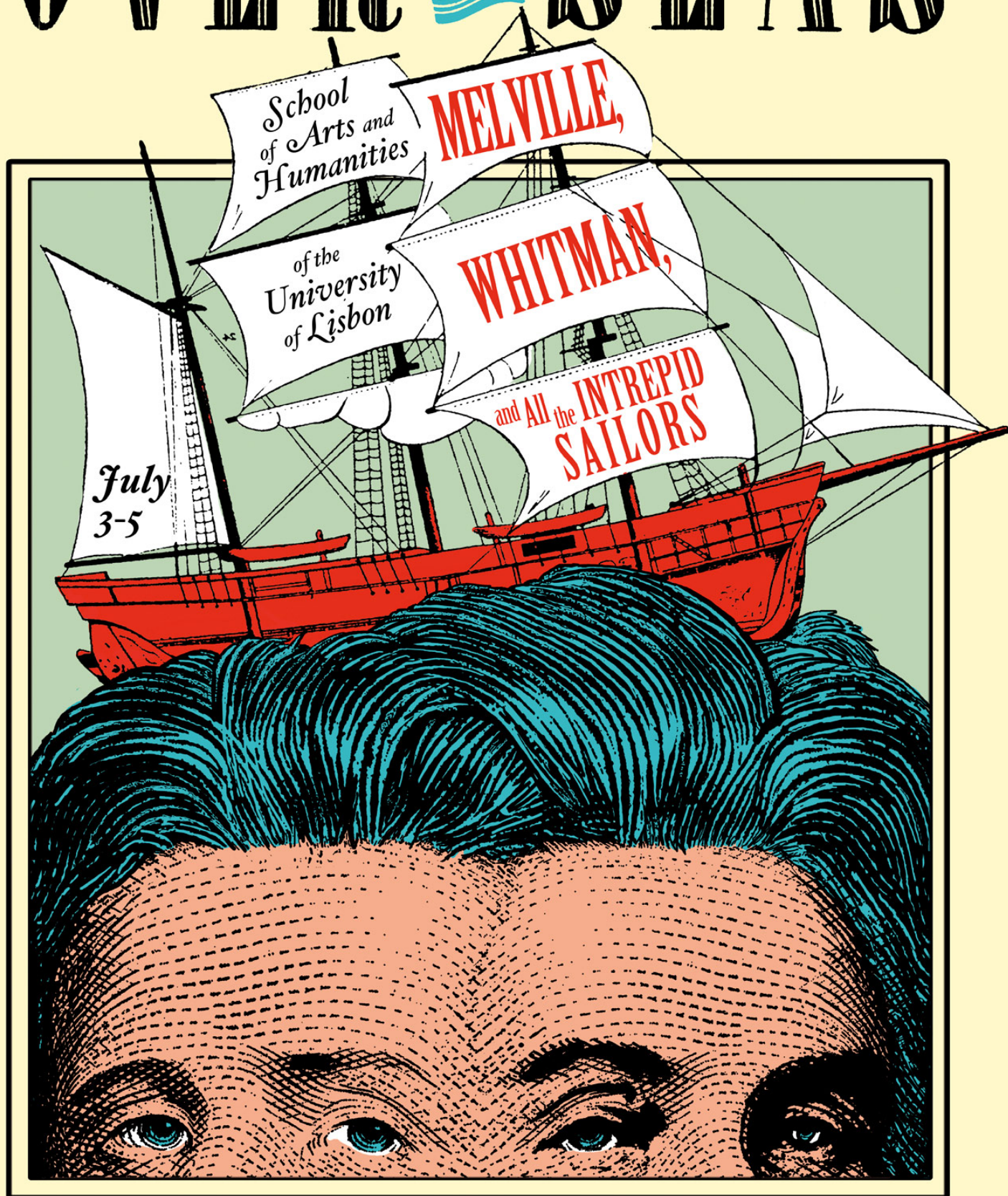


OVER SEAS



Este trabalho é financiado por fundos nacionais através da FCT - Fundação para a Ciência e a Tecnologia, I.P., no âmbito do projeto UIDB/UIDP/00114/2019



PROGRAM

Wednesday, July 3, 2019

08:30	Registration	
09:30	Opening Session	
10:00	<p>Keynote Lecture - Auditorium III</p> <p>Sailing the Word: A Constellation of Poets</p> <p>Maria Irene Ramalho, Emerita Professor, University of Coimbra</p> <p>Chair: Teresa Cid, ULICES / Universidade de Lisboa</p>	
11:00	Coffee Break	
	Panel Sessions	
	<p>Trans_Oceanic Melville and Whitman (1) Room: B1</p> <p>Chair: Patrícia Lobo, ULICES / IPS</p>	<p>Race, Identity & Politics (1) Room: B2</p> <p>Chair: Hermínia Sol, ULICES/ CES / IPT</p>
11:30	<p>Melville's Facing West Towards the Pacific</p> <p>Jelena Sesnic, University of Zagreb</p> <p>True Places Never Are: Navigating Intertextual Spatial Imaginations in <i>Moby-Dick</i></p> <p>Steffen Wöll, Leipzig University</p> <p>The Dawning of Atlantic Multiculturalism. The Dutch in Brazil (1630-1654)</p> <p>Erik Van Achter, KU Leuven</p>	<p>Herman Melville's 'The Gees': Dramatizing America's Fear of Racial Commixtures</p> <p>Reinaldo F. Silva, Universidade de Aveiro</p> <p>Melville's <i>Moby Dick</i> and Ishmael's Tale as a Response to Moral Injury</p> <p>Mike Flynn, US Naval Academy</p> <p>Savage Old Mothers and Motherless Seas: Masculinity and the Maternal in Melville and Whitman</p> <p>David Greven, The University of South Carolina</p>
13:00	Lunch	



Panel Sessions	
	<p>Science, Philosophy and Ethics - Room: B1 Reinaldo F. Silva, ULICES / Universidade de Aveiro</p> <p>Bartleby and the Impossible Literature Catarina Pombo Nabais, CFCUL – Universidade de Lisboa</p> <p>The Place Where the Sea Meets Land: The Paradoxical Echoes of <i>Moby Dick</i> in Literatures and Science Cristina Brito, CHAM -- NOVA FCSH</p> <p>Shifting Tides of Trust in Herman Melville's 'Benito Cereno', Sebastian Tants, Heidelberg University</p>
14:00	<p>Race, Identity & Politics (2) - Room: B2 Chair: José Duarte, ULICES / Universidade de Lisboa</p> <p>Over the Seas and Under the Ground: The Politics of Black (Im)Mobility in Colson Whitehead's <i>The Underground Network</i> Izabella Kimak, Maria Curie-Skłodowska University</p> <p>Melville's Bastard Progeny: The Restless Voyages of Sterling Hayden Robert Niemi, St. Michael's College, VT</p> <p>White Whales and Cosmic Horror: John Langan's <i>The Fisherman</i> (2016) as a Creative Response to Herman Melville's <i>Moby Dick</i> (1851) Elisabete Lopes, ULICES / Polytechnic Institute of Setúbal</p>
15:30	<p>Departure for National Library of Portugal</p> <p>Keynote Lecture - BNP Auditorium</p>
16:00	<p>Oceans of Oil: <i>Moby-Dick</i>, Energy, and the Environmental Humanities Jamie L. Jones, University of Illinois</p> <p>Chair: Isabel Alves, ULICES/University of Trás-os-Montes e Alto Douro</p>
17:00	<p>Visit to Exhibition: Over_Seas: Melville e Whitman em Portugal Reception at the National Library of Portugal</p>
21:00	<p><i>Moby Dick</i> (1950) by John Huston Presented by Salvato Telles de Menezes, Fundação D. Luís I</p> <p>Cinemateca Portuguesa - Sala Félix Ribeiro</p>



Thursday, July 4, 2019

10:00	<p>Keynote Lecture - Auditorium III</p> <p>Herman Melville: Sailor, Writer, Metaphysician Mary Bercaw Edwards, University of Connecticut</p> <p>Chair: Rute Beirante, ULICES</p>	
11:00	Coffee Break	
	Panel Sessions	
	<p>Wo(Men) and the Sea (1) - Room: B1 Chair: Bernardo Palmeirim, ULICES / Universidade de Lisboa</p>	<p>Trans_Oceanic Melville & Whitman (2) - Room: B2 Chair: Isabel Oliveira Martins, ULICES / CETAPS / Univ. Nova Lisboa</p>
11.30	<p>Littered With Old Correspondence: Elizabeth Bishop's Textual Seascapes India Harris, Queen's University Belfast</p>	<p>Transatlantic Dilemma at the Fin-de-Si�cle: Melville, Stevenson, and the Pacific Maki Sadahiro, Meijigakuin University</p>
	<p>The Significance of the Sea in Eugene O'Neill's Early Work: The Formation of a Chronicle of Change Konstantinos Blatanis, National and Kapodistrian University of Athens</p>	<p>Overseas: Intrepid Sailors and Other Portuguese Characters in Herman Melville's Works Rute Beirante, ULICES</p>
	<p>World-Traveling and Street-Walking with Walt Whitman and Maria Lugones Jacob Wilkenfeld, Northwestern University</p>	<p>Savages and Cannibals, or Islanders and Natives? Portraits of Indigenous People in Czech Adaptations of Frederick Marryat's <i>Maternan Ready</i> Alena Fry, Hankuk University of Foreign Studies</p>
13:00	Lunch	
	Panel Sessions	



	<p>Nature & Environment (1) - Room: B1</p> <p>Telmo Carvalho, Instituto Português do Mar e da Atmosfera</p>	<p>Race, Identity & Politics (3) - Room: B2</p> <p>Chair: Marta Soares, ISCSP / ULICES, Universidade de Lisboa</p>
14:00	<p>Hours of the Soul': Some Thoughts of Walt Whitman and Mary Oliver's Waterscapes</p> <p>Isabel Alves, ULICES/University of Trás-os-Montes e Alto Douro</p> <p>A Song of Ourselves, Evelyn Reilly answers Whitman and Melville</p> <p>Nuno Marques, Umeå University / ULICES</p> <p>The Anthroposcentic Seascapes of John Akomfrah's <i>Vertigo Sea</i></p> <p>Ana Mendes, ULICES / Universidade de Lisboa</p>	<p>Intrepid Seamen: Azorean Islanders in Melville's <i>Moby-Dick</i></p> <p>Edgardo Medeiros da Silva, ISCSP/ ULICES, Universidade de Lisboa</p> <p>The Oceanic Self, Intoxication, and the Civilizing Process in Whitman and Melville</p> <p>Carole Stewart, Brock University</p> <p>Sea as a Democratic Force: Melville's 'Typee' and American Colonial Literature</p> <p>Ana Kocić, University of Niš</p>
	<p>Panel Session - Room: B1</p> <p>Melville, Whitman, and the Other</p> <p>Chair: Maria do Céu Marques, ULICES / CEMRI - Universidade Aberta</p>	
15:30	<p>Neighbor Bartleby</p> <p>Teresa Gid, ULICES / Universidade de Lisboa</p> <p>We Feel the Pulsation: Reification Poetics in Whitman's 'Cabin'd Ships at Sea' and Melville's 'Billy in the Darbies'</p> <p>Tony McGowan, West Point</p>	
16:30	Coffee Break	
	<p>Lecture / Performance followed by discussion - Cantina Velha Auditorium</p> <p>“Mulheres em Terra, Homens no Mar” by Maria Gil with Isabel Lucas and Rita Natálio</p>	
17:00	Chair: Marta Soares	
18:30	Departure for Cascais	
19:30	<p>Conference Dinner</p> <p>Portuguese Navy Officers’ Mess, Cascais, with concert by Dixie</p>	



Friday, July 5, 2019

<p>Keynote Lecture - Auditorium III</p> <p>State of Absorption</p> <p>Mário Avelar, ULICES / Cátedra Cascais Interartes / Universidade Aberta</p> <p>Chair: Margarida Vale de Gato, ULICES / Universidade de Lisboa</p>	
10:00	
11:00	Coffee Break
	Panel Sessions
	<p>Wo(Men) and the Sea (2) - Room: B1</p> <p>Chair: Jeffrey Childs, ULICES / CEC / Universidade Aberta</p>
	<p>When I Put Out To Sea': Tidal Metaphors for Life and Death, Rebecca Hill, Independent scholar</p>
	<p>The Individual and the Group: Allegory Revisited in Stephen Crane's <i>The Open Boat</i> Fernanda Luísa Fencja, ULICES</p>
11.30	<p>The Voyage' by Washington Irving: An Oceanic Transition to Rediscover America Julia Barabanova, St. Petersburg Academic University, Russian Academy of Sciences</p>
	<p>The Sacred Space of Gods and Saints: The Sea in Irish Mythology and Tradition Angélica Varandas, ULICES / Universidade de Lisboa</p>
	<p>Sailing to a Better Shore, Or a Voyage Into Eighteenth-Century Utopia Adelaide Meira Serras, ULICES / Universidade de Lisboa</p>
	<p>Evolutionary Ideals and Vegetal Forms: Jan Christiaan Smuts and the 'Taproot' of Whitman's Personality François Olivier, Columbia University</p>
13:00	Lunch



	<p>Panel Session - Auditorium III</p> <p>Wo(Men) and the Sea (3)</p> <p>Chair: Maria Antónia Lima, ULICES / Universidade de Évora</p>
14:00	<p>Through Oceans, Vessels and Minds: Edgar Allan Poe and Clarice Lispector's Ms. Found in a Bottle</p> <p>Jaqueline Pierazzo, CETAPS / University of Porto</p> <p>The Enterprise of Knowing, Cooper, and Melville</p> <p>Doreen Alvarez Saar, Drexel University</p> <p>The Bones of a Fallen Angel - Songs and Stories from <i>Moby Dick</i>, by Laurie Anderson</p> <p>Anabela Duarte, ULICES</p>
15:30	<p>Book Presentation - Auditorium III</p> <p>Ahab's Rolling Sea: A Natural History of <i>Moby-Dick</i></p> <p>Richard King, Sea Education Association (with Mary Bercaw Edwards)</p>
16:00	<p>Azorean Whaling – history, patrimony and identity: from the island to the world</p> <p>Manuel Costa, Museu dos Baleeiros, Lajes do Pico, Azores</p> <p>Chair: Anabela Duarte, ULICES</p>
17:00	Coffee Break
17:30	<p>Wrap-Up Session - Cantina Velha Auditorium</p> <p>Teresa Alves, ULICES / Universidade de Lisboa and Nuno Marques, Umeå University / ULICES</p>
18:00	<p>Readings - Cantina Velha Auditorium</p> <p>Abridged Moby Dick</p> <p>with Tiago Patrício and Ruben Chama</p>
19:00	<p>Walt'z Intrepid Sailors - Cantina Velha Auditorium</p> <p>Concert by Bernardo Palmeirim with Ana Antónia Honrado, António Graça, Diogo Pinheiro e Gastão Pereira dos Reis</p>



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The Conference

Herman Melville (1819-1891), sailor and writer, plowed the ocean as a tablet to be read, gazing at the white page where unfathomable characters surface to the eyes of the puzzled reader.

“Captain” Walt Whitman (1819-1892), on the other hand, writing “in cabin’d ships at sea,” broke open and passed the divide between in- and out-of-doors, as he urged his book to “speed on.” Both were born 200 years ago.

ULICES' Research Group in American Studies is pleased to announce the international conference and exhibition “Over_Seas: Melville, Whitman and All the Intrepid Sailors,” to be held on 3-5 July, 2019. We aim to foreground the international afterlife of both authors and their contribution to the **interconnectedness between the arts, sciences, human philosophy and history, with a special focus on the imagination and memory of the oceans**. In line with one of the group’s main axes of research, “(Re)imagining shared pasts over the sea and across borders: dialogue, reception and projections between the USA, the Americas, and Europe,” the title “Over_Seas” accommodates an eagerness to pore over the depths of wild and cultured nature(s), as well as the transatlantic and transnational dynamics that Melville, Whitman, and various writers on both sides of the Atlantic have helped to shape. In Portugal, the Atlantic will also be the subject of a special celebration in 2019, the 500th anniversary of Fernão de Magalhães’s circumnavigation voyage.

The events of our conference take place at the School of Arts and Humanities of the University of Lisbon, the Portuguese National Library, and other public spaces devoted to cultural dissemination and to the promotion of the vital resources within our ocean(s).

This bicentennial celebration aims to bring together scholars with expertise not only in nineteenth-century American literature and culture, but also in areas related with the broader and interdisciplinary themes envisaged by the conference itself. Participation of junior researchers and students is especially welcome.



Keynote Lectures and Plenary Sessions Abstracts (alphabetical on presenter's surname)

States of Absorption - An Unexpected Encounter between Thomas Eakins and Walt Whitman Mário Avelar, ULICES / Universidade Aberta

Walt Whitman's dialogue with the visual arts has been extensively analyzed both with regard to the presence of visual signs (daguerreotype and photography) that enhanced an ironic visual subtext in the several editions of *Leaves of Grass*, or as a lexicon that amplified a semantic hospitality towards the poet's cosmic approach to the world. In this reading I start with the art critic Michael Fried's theoretical elaboration on the concept of absorption, particularly the one he developed in his essay on Thomas Eakins' *The Gross Clinic* [*Realism, Writing, Disfiguration – On Thomas Eakins and Stephen Crane* (1987)], to unveil an uncanny aesthetic affinity with some *Drum-Taps* poems, namely "A March in the Ranks Hard-Prest". As I will show, the different affinities that underlie Eakins' signic microcosm echo in Whitman's poetry in a centripetal movement that runs counter to the reader's centrifugal interpellation at various instants of "Song of Myself" and the ultimate appeal to contact in "So Long!"

Mário Avelar is full Professor of English and American Studies at Universidade Aberta and the author of *América - Pátria de Heróis* (1994), *Sylvia Plath - O rosto oculto do poeta* (1997), *História(s) da Literatura Americana* (2004), *Ekphrasis - O poeta no atelier do artista* (2006). Some of his most recent scholarly publications include *O Nascimento de uma Nação - Nas origens da literatura americana* (2008), *Poesia de Herman Melville* (2009). He has also translated into Portuguese works by William Faulkner, Sylvia Plath, Robert Lowell, Mary Renault, Virginia Woolf, Lewis Carroll, Herman Melville, Paul Selig.

Herman Melville: Sailor, Writer, Metaphysician Mary Bercaw Edwards, University of Connecticut

Melville was a sailor before he was an author, and it was as a sailor that he was identified by his literary contemporaries. Melville's sailor identity was a form of transgression: he did not fit the general understanding of what it meant to be a writer in the 19th century. Melville both fought against and embraced his sailor identity. He spent four years at sea and served on a merchant vessel, three whaleships, and a naval frigate. His time at sea deeply influenced his writing, not only in his early works, but throughout his life, in myriad and often unexpected ways. His works question long-held assumptions about sailors. This talk will investigate the complex intersection of identity and performativity. Melville delineates the performative quality inherent in the role of "sailor," treating cannibalism, sexuality, tattooing, and other transgressions as part of a distinct sailor identity. His prowess as a verbal storyteller was noted by both his shipmates and his literary coterie. His art transforms the titillation of his story-telling into bold explorations of crossings physical and metaphysical.

Mary K. Bercaw Edwards is Associate Professor of English at the University of Connecticut. Her publications include *Melville's Sources* (1987), *Herman Melville's Whaling Years* (2004), and "Ungraspable Phantom": *Essays on Moby-Dick* (Kent State University Press, 2006, coedited with John Bryant and Timothy Marr), and *Cannibal Old Me: Spoken Sources in Melville's Early Works* (2009), with her current project being *Sailor Talk: Labor, Utterance, and Meaning in the Works of Melville, Conrad, and London*.



Oceans of Oil: *Moby-Dick*, Energy, and the Environmental Humanities

Jamie L. Jones, Department of English, University of Illinois, Urbana-Champaign

This talk explores the many ways in which Herman Melville's novel *Moby-Dick* and other texts from the nineteenth century help us understand the relationship between energy, animals, and the ocean. The energy industry as we now know it began in the nineteenth century with the acceleration of coal and oil consumption. But before fossil fuels came into wide use, "oil" meant whale oil. Through the mid-nineteenth century, the United States commercial whaling industry drove industrialization and urbanization: whale oil, the main commodity of the whaling industry, was used as a lubricant for industrial machinery and lighting in public and private spaces. The Pennsylvania petroleum boom of the 1860s brought a comparatively cheap and plentiful new oil into the United States oil market. As the fossil fuel age began, the market for whale oil disappeared.

First published in 1851, *Moby-Dick* chronicles "peak whale oil," the moment of the whaling industry's peak production before it irrevocably declined. "Peak oil" is the name first given by geologist M. King Hubbert in the mid twentieth century to the theoretical moment when petroleum reaches its peak production and begins to decline. Like works that imagine peak oil and the post-peak-oil world, Melville's *Moby-Dick* apprehends the impending decline of the whale oil industry by portraying the whaling world as prematurely obsolete. Melville's novel studiously avoids representing brand-new whaling technology in favor of portraying antiquated ships, a crew of old-timers, and Ishmael himself, a lapsed schoolmaster obsessed with archaic knowledge. In so doing, Melville's novel theorizes obsolescence as a byproduct of extractive capitalism.

This talk works through the methodology of the environmental humanities in order to explore peak whale oil and other points of continuity between whaling and petroleum culture. Ultimately, Herman Melville and other writers of the nineteenth century help us understand how the energy transition of the nineteenth century might speak to the energy and climate crises of the twenty-first century.

Jamie L. Jones is an Assistant Professor in the Department of English at the University of Illinois at Urbana-Champaign. She earned her Ph.D. in American Studies at Harvard University. Her research explores the historic pivot in energy use in the nineteenth century, when whale oil and other organic energy sources gave way to fossil fuels. Jones's work has been published in *American Art*, *Configurations*, and *Common-place*, and her research has been supported by institutions including the National Endowment for the Humanities, the Smithsonian American Art Museum, and the Whiting Foundation. Jones has also written for the *Los Angeles Review of Books* and *The New York Times*, and she has been interviewed about her research on the BBC World News Service. Her current book project, *Rendered Obsolete: The Afterlife of U.S. Whaling in the Petroleum Age*, chronicles the culture of the U.S. whaling industry from its peak production through its obsolescence.



Azorean Whaling- history, patrimony and identity: From the island to the world

Manuel Francisco Costa Júnior, Museu dos Baleeiros, Lajes do Pico, Azores

No other creature is part of man's imaginary, as intense and lasting, as the Whale. Mysterious and mystical creatures, the whales inspired legends, terrors, greed and fascination. They have always been present in Literature and Art.

Whaling was the most amazing fishing activity man had on the planet. During the 18th and 19th centuries, the Azoreans took part in the Anglo-American, transoceanic and long-course whaling. From the middle of the 19th century, we introduced sedentary and artisanal whaling in the Azores. This relic industry survived as one of the greatest civilizational anachronisms in Europe, and in the World, until 1984. However, the relationship built between men and whales was not lost. The Azorean identity was marked by the ecological consciousness of cetaceans and the whaling culture heritage, in the 80s and 90s of the 20th century, and the sperm whale reborn as an object of worship and symbol of the Azores.

Manuel Francisco Costa Júnior (1960, Lajes, Pico, Azores) graduated from Faculdade de Letras, Universidade de Lisboa with a degree in history and taught history in middle and high schools in mainland Portugal and Pico for 15 years. Since January 2000, he has been Director of the Pico Whaling Museum of Pico, Representative of *Direção Regional da Cultura*, on the island of Pico and also the President of the Consultative Commission for Regional Whaling Heritage. He was also a member of the Board of the Technical Office for the Wine Landscape of the Island of Pico (World Heritage by UNESCO), by nomination of the Regional Secretary of Environment and the Sea, as well as a member of the Management Board of the Natural Park of Pico Island by nomination of the Regional Secretary of Environment and the Sea. He is the president of the local Municipal Assembly and has participated as speaker, lecturer, presenter and musician at several cultural initiatives, including films and television projects, in the Azores, in the Portuguese Mainland and abroad.

Ahab's Rolling Sea: A Natural History of *Moby-Dick*

Richard King, Sea Education Association

With our ocean and its inhabitants in crisis, we can look back and examine *Moby-Dick* as a benchmark in our Western knowledge and cultural perception of the ocean. Melville wrote the novel within the opening gears of the Industrial Revolution and just a few years before *On the Origin of Species*. He brought a nearly unmatched perspective as a sailor, author, reader, and self-taught natural theologian. We have not considered enough the vast and deep hunter's knowledge of the tens of thousands of people, like Melville, who went to sea in the nineteenth century to search and kill whales under sail, while also learning about squid, bioluminescence, seabirds, sharks, fish, as well as storms, St Elmo's Fire, and a range of other ocean phenomena. This presentation introduces the book, *Ahab's Rolling Sea: A Natural History of Moby-Dick* (Chicago UP, October 2019), with a particular emphasis on whaler's knowledge, the chapter "Brit," and our shifting--and dangerously stagnant--perceptions of the ocean.

Richard J. King is a visiting associate professor with the Sea Education Association (Woods Hole, MA). He wrote *Lobster*, which was acclaimed by the New York Times and The Wall Street Journal, and *The Devil's Cormorant: A Natural History*, rated as one of the top five science books of 2013 by Library Journal. He is now completing *Ahab's Rolling Sea: A Natural History of Moby-Dick*, forthcoming in October with the University of Chicago Press. He writes and illustrates a quarterly column titled "Animals in Sea History" for *Sea History* magazine, is the Series Editor for "Seafaring America," which includes *The Sea is a Continual Miracle: Sea Poems and Other Writings by Walt Whitman* (Jeffrey Yang, ed.), and he edits the online reference "Searchable Sea Literature."



Transatlantic Whitman

Maria Irene Ramalho, Emerita Professor, University of Coimbra

In *Livro do desassossego* we learn how Pessoa's Bernardo Soares reads a line from a poem by Alberto Caeiro, author of "inconjunct" poems, as being destined "to reconstruct the universe constellatedly." Like atlanticism, interruption, intersexuality, or disquietude, "constellation" is one more Pessoaan concept that guides me in reading the lyric. In this paper, I bring a constellation of poets to pay homage to Herman Melville and Walt Whitman, intrepid sailors and poets.

Maria Irene Ramalho de Sousa Santos is Professor Emerita of the Faculty of Letters of the University of Coimbra, Senior Researcher at the Center for Social Studies of the University of Coimbra, and an international affiliate of the Department of Comparative Literature & Folklore Studies of the University of Wisconsin-Madison. She is the author of *Atlantic Poets* (2003; Braz. ed. 2007; Port. ed. 2008), "Poetry in the Machine Age" (Cambridge History of American Literature, V, 2003), co-editor of *The American Columbiad* (1996), *Translocal Modernisms* (2008), *Transnational, Post Imperialist American Studies?* (2010), *Estudos Feministas e Cidadania Plena* (2010) and *America Where?* (2012). She is also the editor of six anthologies of *Poesia do Mundo*.

Panel Sessions - Abstracts

(alphabetical on presenter's surname)

Erik Van Achter, KU Leuven, Belgium

- **The Dawning of Atlantic Multiculturalism. The Dutch in Brazil (1630-1654)**

For a few decades, the young Dutch Republic (°1648) tried to establish a new colony in the North-Eastern *Capitanias* of Brazil, thus shaking the foundations laid by the Portuguese in the wake of Cabral's "coincidental discovery." The Dutch presence, now relegated to a few lines in the history books, constitutes a foreshadowing of present-day multiculturalism relying on religious tolerance, early capitalism and on the principles of (rediscovered) Roman law, while struggling to maintain their precarious position. The present contribution re-creates the Dutch society in Brazil drawing on precious ego documents published in 17th century Amsterdam, then a fortuitous center of advanced printing industry. More specifically it relies on governor- general Johan Mauritz van Nassau- Siegen's biography written in the most pure classical Latin while citing information from Arnoldus Montanus book *De Nieuwe en Onbekende Weereld* (1671)(*the New and Unknown World*). Montanus' "*summa atlantica*" is especially interesting as the writer rarely left the Dutch republic and most information comes from hearsay – fictitious or real. Finally, using cultural artifacts, paintings by Albert Eeckhout en Frans Post and visualized observations by scientists *avant la lettre* like Georg Marcgraf (astronomer) and Willem Piso (physicist), the richness of the Dutch Atlantic society comes alive.

Erik Van Achter studied Dutch and English at the University of Ghent (Flanders/ Belgium) and Portuguese Language and Literature at the University of Coimbra (Portugal). He holds a PhD in Literary Theory (University of Utrecht) and a post- doctoral from Brown-MIT Universities. His publications mainly deal with the short story (e.g. in *Forma Breve*- University of Aveiro) but he has recently ventured into history and the study of memoir. He teaches English at the Department of Applied Engineering at KU Leuven (Flanders/Belgium) and is a member of the *Centro de Literatura* in Coimbra University.

Isabel Alves, UTAD & ULICES, Portugal

- **Hours For the Soul: Some thoughts on Walt Whitman and Mary Oliver's Waterscapes**

Walt Whitman's enthusiasm for the voices of nature has influenced Mary Oliver's poetry and writings. On "Some thoughts on Whitman", Oliver (1935- 2017) summarizes Whitman's poetic portrait: he lived both in "this hour and this place", and as "a man of difference — a man apart" (62). Like Whitman's, Mary Oliver's poetry and prose illustrates the existence of "hours of Nature (...) address'd to the soul" (Whitman, 118), a communal conviction of what John Felstiner designates as "the saving grace of attentiveness", that is, the way poems and prose poems address the soul, "hold things still for a moment" (Felstiner 357), making one mindful of one's fragile and interconnected life. Furthermore, for both poets, water imagery, particularly seascapes, constitutes a decisive feature that connects their poetry to American materiality but also to subtexts that allow for deeper meanings and further resonance.

This presentation aims to examine the conversation between Whitman's *Specimen Days* (1882) and Oliver's *Winter Hours* (1999), the latter, a book in which the poet claims to have written her "private and natural self" in ways that are "somewhat disorderly, natural in expression, and happily unfinished" (xii), expressions that can also be used to define Whitman's work. Moreover, my



analysis will concentrate on *waterscapes*, particularly *seascapes*, as they express the physical and spiritual territory of America, but also Whitman and Oliver's natural self. At a time in which the United Nations urges nations to pay better attention to the importance of water, and in which water — the lack or excess of it, the pollution of rivers and oceans — is mostly related to catastrophic prognoses, it is my intention, through the analysis of Whitman and Oliver's *prose*, *prose poems*, and *poems*, to highlight the manner in which these two authors represent and celebrate water, especially sea water, in their work.

Isabel Alves is Assistant Professor of Anglo-American Studies at the Universidade de Trás-os-Montes e Alto Douro (Portugal). She holds a Ph. D. on American Literature and for the past few years has been studying the relationship between literature and environment. She has published essays on authors such as Willa Cather, Sarah Orne Jewett, Henry David Thoreau, Ruth Suckow, Barbara Kingsolver, Jamaica Kincaid, and Mary Oliver, among others. Her research interests include ecocriticism, nature writing and environmental humanities. She is a member of ULICES (Centre for Anglo-American studies of the University of Lisbon), of ASLE and EASLCE.

Julia Barabanova, St. Petersburg Academic University, Russian Academy of Sciences

- “The Voyage” by Washington Irving: An Oceanic Transition to Rediscover America

The first two essays of Washington Irving's *The Sketch Book* – “The Author's Account of Himself” and “The Voyage” – set the tone, thematic range, and ultimate goals of the book, and provide a transition point and framework for the narrator's movement from North American vast Space (“boundless plains”) to European historical Time (“rich of the accumulated treasures of age”). In literary terms, Irving's “Odyssey”, his voyage and travelling through mythical Space and Time, turns out to be a way back to America but enriched with a mythic/historic dimension – in his two “American” stories (“Rip Van Winkle” and “The Legend of Sleepy Hollow”).

The transatlantic voyage represents the only link between the New and Old Worlds, a passage and shift from American Space to European Time (history). A metaphorical medium for this shift is the ocean, where Space and Time are equal. At the same time, it is a model of a larger mythological world built on such oppositions as “security and awe”, netherworld (“the monsters of the deep”) and heaven (“fairy realms” of clouds), “the wonders of the deep and of the air”, devastating force (storm) and tranquility. In other words, the ocean in “The Voyage” becomes a starting point for the subsequent rewriting and re-imagining of prevailing patterns of history, nature, and human fate.

This ambivalence of the ocean will determine the narrator's (Jeffrey Crayon's) ironic attitude towards “mythologized” and “pastoralized” Europe. His irony, enriched by the European literary tradition, provides a method of implanting the time dimension into the American stories. Thus, Irving's America obtains its mythological/historical time, and the author's return to American material becomes his rediscovery of the native space-time and (re)creation of a (new) American myth.

Julia Barabanova I am an Assistant Professor of English at the Department of Foreign Languages of Academic University, Russian Academy of Sciences. I got my PhD in American Literature at St. Petersburg State University in 1995. The theme of my dissertation: "Romantic Tales of Washington Irving". The sphere of my research includes American literature of 19th and 20th centuries, and Russian-American literature comparative studies.



Rute Beirante, ULICES, Portugal

- **Overseas: Intrepid Sailors and other Portuguese characters in Herman Melville's Works**

Herman Melville was an intrepid sailor that went to the sea at a very young age. Later ashore he would become an intrepid writer who dared to plow his own path in spite of the disappointing reception in his own time. The combination of experience and extensive reading led him to produce a range of original works. Not all of his texts have maritime scenery, but in many of them we find Portuguese sailors and other characters from different origins. This paper will address the presence and portrayal of some intrepid sailors and other Portuguese characters in the writings of Herman Melville. They appear in novels, short stories, poems, lectures, and essays. On the one hand, we have seamen of several ranks who come from different parts of the country. On the other hand, several historical characters emerge, from kings to famous sailors, some with mythical resonance.

Rute Beirante has a Degree in Pharmaceutical Sciences, an MA in Biotechnology and Renewable Natural Resources, and a Degree in Modern Languages and Literatures from the University of Lisbon, where she is a researcher at ULICES (University of Lisbon Centre for English Studies). She is presently finishing her PhD on American Literature and has been teaching at the University. She has published articles, chapters in books, poems and short stories.

Konstantinos Blatanis, National and Kapodistrian University of Athens, Greece

- **The Significance of the Sea in Eugene O'Neill's Early Work: The Formation of a Chronicle of Change**

Interest in this paper revolves around the polyvalence of the sea-scape in Eugene O'Neill's early works. Focusing on a select, small number of these experimental and considerably self-conscious attempts at playwriting, the paper argues that the sea in them proves a lot more than just a malleable setting, an eloquent symbol for a whole set of notions and ideas, or a fertile terrain for autobiographical introspection. Attention is specifically devoted to the ways in which the sea element inspired and instructed these one-act plays and as a result contributed decisively to the formation of an unmatched chronicle of a highly consequential and creative moment for American drama and theatre. Thus, it is contended here that the maritime perspective facilitated this prominent, yet by no means singular and exclusive, occasion of the struggle to envision the future of the American stage over the course of the early decades of the twentieth century. Particular emphasis is placed on these plays as cultural entities that document this particular, pivotal moment in the history and evolution of American drama and theatre defined by a largely unresolved tension between firmly established practices and experimentation. Thus, it is contended here that O'Neill's one-act, sea-plays speak not just of and for themselves but rather account for the specifics of this entire phase of progress that was almost inevitable for drama and theatre in the US, in the 1910s and the 1920s. Under this prism, the paper examines the ways in which this turn to the ocean and the playwright's own real-life experience as a sailor proved of great significance for O'Neill's efforts to establish a dialogue with the achievements of European modern drama—epitomized by the works of Ibsen, Strindberg, and Shaw—as well as his aspirations—whether conscious or not—to respond creatively to Herman Melville's explorations.

Konstantinos Blatanis is Assistant Professor of American Literature and Culture at the National and Kapodistrian University of Athens. He is the author of the book *Popular Culture Icons in Contemporary American Drama* (Fairleigh Dickinson UP, 2003) and co-editor of the volume *War on the Human* (Cambridge Scholars Publishing, 2017).



Cristina Brito, CHAM - NOVA FCSH, Portugal

- **The Place where the Sea meets Land: The Paradoxical echoes of Moby Dick in Literature and Science**

Moby Dick - the sperm whale (*Physeter macrocephalus*) being hunted down across pages and pages of Melville's classical novel - had, in fact, a "snow-white wrinkled forehead and a high pyramidical white hump". Either a white-ish sea monster or an albino specimen, this monstrum horrendum is the quintessence of evil and danger in the modern oceans as well as a literary paradigm of malevolence. Even though it is inspired in the industrial American offshore whaling, it can be traced back to medieval accounts in Europe, and to early modern descriptions across the North and South Atlantic realm – both in journeys and adventures accounts and in general and natural history treaties. Moreover, it echoed throughout the 20th century to present days - whales are the personification of oceanic paradoxes, ranging from over exploitation, to management and nature conservation. Today, they are depicted in all types of literature, in movies and comics, in the science production and environmental education and outreach. They represent all the richness – and much of the unknown - of the ocean and all the possibilities, but are also a symbol of human profound impacts on the planet's sustainability. Most human encounters with these marine mammals have been mediated by the interface sealand. Sea animals are outside of their natural environment and the shores of the world are the place where we, people, meet and better see these animals. If, in the past or currently, we sighted them alive at sea - where we can better learn and understand their aquatic lives - then it is us who are outside of the comfort of land. Whales and peoples' meetings - as much as the encounter of sea with land - seem to be produced in a constant state of discomfort or displacement and this aspect is reflected in much of the literary and scientific productions.

Cristina Brito is Assistant Professor at NOVA FCSH, Cristina Brito has an interdisciplinary and cross-cultural approach to her scientific interests. She conducts research on early modern environmental history, history of natural history and Atlantic history, and also studies humans and non-humans relationships and animals and nature agency. She is a Subdirector at CHAM - Centre for the Humanities (NOVA FCSH), and Member of the Board of OPI – Oceans Past Initiative (2018-2020). She also coordinates a thematic line of research at CHAM (Sea and Environmental History), the UNESCO Chair on Oceans' Cultural Heritage and the H2020 RISE project CONCHA (2018-2021).

Teresa Cid, School of Arts and Humanities Univ. de Lisboa & ULICES, Portugal

- **Neighbor Bartleby**

This paper proposes to explore the celebrated short story by Herman Melville, "Bartleby, the Scrivener" as a sort of road map to navigate texts written by modernists such as T. S. Eliot ("The Love Song of J. A. Prufrock"), Willa Cather ("Neighbour Rosicky"), Ernest Hemingway ("A Clean Well-Lighted Place"), Francis Scott Fitzgerald (The Great Gatsby), among others, in search of ways to address "overwhelming question[s]", the awareness of where one is ("I know where I am", says Bartleby to the lawyer when he visits him in prison) and the challenge of "retain[ing] the ability to function" amidst the contradictory, straining, and possibly self-shattering conditions of modern life.

Teresa Cid is Associate Professor of American Studies at the University of Lisbon, School of Arts and Humanities. Research interests: American Modernism, Portuguese-American Studies, Cinema and Popular



Culture. Selected publications: "Preferring not to: Bartleby's NO in...Silence!" (Lisboa, 2013), "Walking the Lisbon Night Through with Johnny Guitar" (Lisbon, 2009), "Lively Modernism(s): the Comic Strip as/and Modern American Art" (Bern, 2008), "Fate, Diaspora and the Melody of Storytelling: The Portuguese-American Fado/Blues of Katherine Vaz" (Lisbon, 2007), "Antigas Raízes e Novos Rumos: o fado/blues de Katherine Vaz e a Diáspora Portuguesa nos EUA" (Rio de Janeiro, 2001). She has co-authored *Literatura Norte-Americana* (Lisbon 1999) and co-edited, among others, *Portugal pelo Mundo Disperso* (Lisbon, 2013), *Narrating the Portuguese Diaspora: Piecing Things Together* (New York, 2011), *Ceremonies and Spectacles: Performing American Culture* (Amsterdam, 2000).

Anabela Duarte, ULICES, Portugal

- **The Bones Of A Fallen Angel – Songs and Stories from Moby Dick, By Laurie Anderson**

Laurie Anderson is a well-known artist that uses stories and technology to create a world of images and sonorities that guarantees the dissemination and amplification of her message and multiple voices. In fact, some would call her "the high-tech priestess of the late twentieth-century". During her investigation for the group of songs about Melville's Moby Dick, a so-called Opera, premiered in Dallas, in 1999, she came to discover that a leviathan fossil found in Alabama, in 1842, was regarded by some as the bones of a fallen angel. This curious fact, or misapprehension, a détournement by itself, puts into perspective the biblical status of the white whale and points to its invisibility as it can only be seen at a distance, in pieces and fragments in the great ocean (a tail, a breath) or fossilized on land. We will see how Anderson connects these elements through a performatic game that questions the unicity of meaning and language in contemporary culture, just as Melville's questioned his.

Anabela Duarte is a Postdoctoral researcher at the Universidade de Lisboa.

Fernanda Luísa Da Silva Feneja, ULICES, Portugal

- **The Individual and the Group: Allegory revisited in Stephen Crane's "The Open Boat"**

Stephen Crane's short story "The Open Boat" (1897) has been extensively studied from a variety of perspectives, such as its realism and naturalism traits, the power of nature over the human being, the sea motif, the symbolism of the language, the narrative devices used, or its features as a short story, to name but a few. As with most classic works, it has been anthologized in various collections; included in literature courses at very different levels; retold and represented in illustrated books for children, in comics, and in paintings; and widely spread, far beyond the print versions, through the many web tools available today. Yet, the enduring popularity of this narrative still offers fresh reading possibilities.

This paper argues for the allegorical characteristics of "The Open Boat", as a significant number of studies does, but aims to explore, in particular, how individual and group dynamics help reshape the allegorical construing of the story. I intend to discuss how characters, as a literary narrative category, embody individual and group identity and behavior, considering as well the socio psychological conceptual framework for both those realms of human experience. This reflection proposes a reading of "The Open Boat" in the context of the American literary tradition of sea



narrative, namely of shipwreck and survival, by placing human action and interaction at the core of its meaning.

Fernanda Luísa Da Silva Feneja holds a PhD in American Literature (2007) and a Master's degree in American Studies (2000). She is a permanent teacher of English and German in Portuguese secondary education. She is a researcher at the University of Lisbon Centre for English Studies (ULICES – RG 3 – American Studies) and a member of the Portuguese Association for Anglo-American Studies. Her research interests focus mainly on twentieth-century American Literature (narrative fiction, modernist fiction, and science-fiction and fantasy narrative), American culture, and literary theory. She has presented papers and published articles in these areas.

Mike Flynn, United States Naval Academy, USA

- **Melville's *Moby Dick* and Ishmael's tale as a response to Moral Injury**

Following Janet Reno's *Ishmael Alone Survived* (1990), which argues that Ishmael's retelling of his experience was a successful working through of psychological trauma, critics such as Harriet Hustis (2014), Tara Robbins Fee (2012), Pilar Martínez Benedi (2014) and Eyal Peretz (2003) have situated the work in the discourse of trauma theory. Some read it, as Reno did, as an instance of the narrator's attempt at self therapy, others put it in a discourse of power and cultural trauma. Regardless, almost all agree that critical attention should focus on Ishmael's reconstructing and retelling of the tale, and that he was profoundly traumatized.

Trauma theorists Jonathan Shay and Judith Herman argue that traumatic symptoms are exacerbated when the victim suffers them in a context of moral, ethical, and epistemological radical destabilization. In military mental health circles these days the term for this phenomenon is "moral injury." Brett Litz offers the following working definition: "Perpetrating, failing to prevent, bearing witness to, or learning about acts that transgress deep held moral beliefs and expectations" (Litz et. al, 2009). I argue that Ishmael's perception of events that befell him led him to suffer moral injury, exacerbating this traumatic symptoms; further, the project of the text itself, whether as Ishmael's narrative reconstruction to heal from his traumatic past, or as Melville's telling truth to power, preaching "the Truth to the face of Falsehood," as Father Mapple claimed that Jonah did, is to serve as redress for moral injuries.

Ishmael's railing against such moral injuries as clerical hypocrisy, his own and other crew members' moral failures, Ahab's abuses of power, the injustice of the racial prejudice and the slave trade, and, finally, a deity who seems malevolent, are all examples of a subject dissatisfied with a system that transgresses moral and ethical expectations. Ishmael exposes the injustices as part of his process of self-healing through narrative; Melville exposes the injustices in a work of fiction attempting to jolt a public into awareness of its own hypocrisy and fanaticism. Most biographers argue that Melville paid a high price for his controversial work; but many critics agree that Ishmael's tale to some degree sustained him.

Mike Flynn is Permanent Military professor at the United States Naval Academy, Annapolis, MD.



Alena Fry, Hankuk University of Foreign Studies, South Korea

- **Savages and Cannibals, or Islanders and Natives? Portraits of Indigenous People in Czech Adaptations of Frederick Marryat's *Masterman Ready***

In the 1840s, four of Captain Frederick Marryat's sea adventures were published in Czech, making the classic of the genre one of the very first British novelists introduced to the Czech audience. Since then, some forty editions of Marryat's works have appeared, including seven different versions – several of them in multiple reprints – of his famous robinsonade *Masterman Ready or The Wreck of the 'Pacific'*. The latest, a brand-new, rendering came out only last year, testifying to the book's continued popularity with the land-locked country's young readers.

Besides its exotic setting and relatable titular character, the novel owes a substantial portion of its lasting appeal to its rewriters. In fact, most Czech versions are more or less free retellings. They often tone down the original's overly didactic passages, while pursuing various additional agendas, ranging from the 1840s attempt to establish Czech nautical terminology, to the 2018 effort to rectify the idealized picture of early Victorian class relations that Marryat painted. Ultimately, the translators and adaptors also had to consider, and deal with the novel's inherent 'imperial ethos', as it reflected, in particular, in the depiction of the white castaways' encounter with Indian Ocean islanders.

The paper discusses the varied ways in which the indigenous people have been portrayed in *Masterman Ready*'s Czech editions over the past 170 years. For a nation never involved in colonial exploits, yet throughout history repeatedly ruled or threatened by more powerful neighbors, the topic of colonialism and imperialism has been simultaneously distant and highly relevant. The analysis of the book's individual rewritings takes into account the changing sociocultural and political contexts under which they came into existence, while keeping in mind the array of educational and moral objectives followed by their authors.

Alena Fry is Assistant Professor of Czech at Hankuk University of Foreign Studies, South Korea, where she teaches conversation and specialized language courses. She holds a Ph.D. in Translation Studies from Charles University in Prague, Czech Republic. In her research, she focuses on the processes involved in trans-cultural reception of literature. She has translated into Czech books by Andrew O'Hagan, Rebecca Miller, Frederic Morton and Roger Sherman Loomis.

David Greven, The University of South Carolina, USA

- **Savage Old Mothers and Motherless Seas: Masculinity and the Maternal in Melville And Whitman**

Melville and Whitman offer overlapping yet distinct representations of masculinity. This paper considers each author's representation of mothers and the maternal in the context of their larger portraits of masculinity. *Moby-Dick* is well-known for having almost no female characters (save for the picture of Ahab's wife), yet the novel abounds in imagery related to or evocative of femininity, and a specifically maternal femininity at that. Considering Melville's complex and scathing portrait of a mother in his novel *Pierre*, a difficulty over representing mothers and the feminine emerges over the course of these significant works, with echoes of similar tensions in *Typee* and *Mardi*. Whitman much more explicitly represents the mother in *Leaves of Grass*, as indicated by the description of the sea as "the savage old mother." Whitman can name the mother in symbolic form, but Melville selfconsciously eschews (although does not eliminate) explicit



references to mothers and the maternal in *Moby-Dick*. This paper explores the queer politics of the authors' representations of masculinity within the context of a maternal femininity depicted as ancient and primal (Whitman) and an absent presence (Melville). My discussion also includes a consideration of Melville's adaptation of *King Lear* in *Moby-Dick*, another work famously devoid of a mother and fascinated by male flight from femininity.

David Greven is Professor of English at the University of South Carolina. His books include *Gender Protest and Same-Sex Desire in Antebellum American Literature* (Routledge, 2016), *The Fragility of Manhood: Hawthorne, Freud, and the Politics of Gender* (Ohio State University Press, 2012), *Men Beyond Desire: Manhood, Sex, and Violation in American Literature* (Palgrave Macmillan, 2005) and *Intimate Violence: Hitchcock, Sex, and Queer Theory* (Oxford University Press, 2017).

India Harris, Queen's University Belfast, UK

- **Littered with Old Correspondences: Elizabeth Bishop's Textual Seascapes**

In this paper, I argue that Bishop's shorelines feature, simultaneously, an 'I' (the observer) and an 'eye' (the writer), and that textual images emphasise ideas of work and craft. In her seascapes, Bishop narrativises the correspondence that exists between her 'Emersonian' imagination and the oceanic horizon. This correspondence is reflected through her anthropomorphism of — and identification with — seabirds, and the consistent dynamic whereby images of the 'natural', oceanic world, are transformed into images of the 'textual' (so that a seascape may begin to 'remind me a little of my desk', or a sandpiper may begin to look like punctuation marks). Ultimately, this paper argues for the shoreline as a uniquely imaginative space in which different worlds, and states of mind, may be overlaid.

India Harris is a writer of poetry criticism, whose work has appeared in *Notes* and *The Durham English Review*. She completed her undergraduate degree in English at the University of Cambridge, and her MA in Poetry at Queen's University, Belfast. She now lives and works in Belfast.

Rebecca Hill, Independent Scholar, UK

- **When I put out to Sea: Tidal Metaphors for Life and Death**

People can't die, along the coast," said Mr. Peggotty, "except when the tide's pretty nigh out. They can't be born, unless it's pretty nigh in – not properly born, till flood.

From Dickens to Shakespeare, the tides and their cyclical nature have become a popular and evocative means of representing our ideas on life and death. The seas and oceans have been depicted in myriad contrary ways, from sources of adventure and sustenance to the fearful, crushing deep of divinity, and the tides in particular have become a stalwart image of the fluidity of human experience.

Why does this seemingly simple natural phenomenon lend itself so fittingly to philosophical debate? How have the tides maintained their irresistible pull over thousands of years of literature?

Longfellow laments the tidal rush of his grief, "strong... and beautiful as youth", while Brutus claims that opportunity is as fickle as the waves and must be "taken at the flood" else we be "bound



in shallow and in miseries.” The tides are both fortuitous and unforgiving, and their variability makes them an accessible and universally understandable metaphor for life.

This paper will offer a brief overview of the use of tidal metaphors in various texts, from Tennyson’s contemplation of his own mortality in ‘Crossing the Bar’ to the ancient belief (attributed to Aristotle) that death only occurred at ‘the ebb-tide’.

Rebecca Hill graduated from Sheffield Hallam University with a degree in English and a Masters in Writing. Her creative work has been published in a number of anthologies and journals, including *Matter* and *Zodiac Young Writers*. She is currently working on her first full collection of short stories.

Izabella Kimak, Department of American Literature and Culture, Maria Curie-Sklodowska University, Lublin, Poland

- **Over the Seas and Under the Ground: The Politics of Black (Im)Mobility in Colson Whitehead’s *The Underground Railroad***

Colson Whitehead’s 2016 novel *The Underground Railroad*, the recipient of, among others, the prestigious Pulitzer Prize and National Book Award, is a creative re-visioning of the history of black slavery in the US and of the eponymous underground railroad, the name denoting a 19th century system of routes and shelters aiding black runaway slaves on their way to freedom in the North. Whitehead contextualizes black slavery and the abolitionist movement by going several generations back in time to address the lived and embodied experience of the Middle Passage, the transportation of blacks captured in Africa overseas to be sold as slaves in North America. With brief recourse to Herman Melville’s short story “Benito Cereno” and Stephen Spielberg’s film *Amistad*, both accounts of slave revolts during the Middle Passage, I would like to argue in this presentation that Colson Whitehead deploys means of transportation in his novel – first the slave ship and then the literal underground railroad system – to articulate the powerlessness and immobility of black subjects. Being transported from place to place, they are deprived of agency, and their lives are governed by white people’s decisions either to enslave or liberate them. It is only at the very last moment in the novel when the protagonist, Cora, having murdered her white captor, digs her way out of an unfinished underground tunnel that she is granted the agency to control her own body and her mobility. Colson Whitehead’s conclusion seems to be similar to that of Melville’s “Benito Cereno” that access to transportation signifies freedom of movement and an ability of self-fashioning.

Izabella Kimak is an Assistant Professor at the Department of American Literature and Culture at Maria Curie-Sklodowska University, Lublin, Poland. Her research areas include ethnic American literature, the problems of race and ethnicity, and the intersection of visual art and literature. She is an author of *Bicultural Bodies: A Study of South Asian American Women’s Literature* (Peter Lang, 2013) and co-initiator of the ExRe(y) project that encompasses biannual conferences and publications devoted to the most current developments in American literature and culture. More information about the project may be found at exrey.umcs.lublin.pl.



Ana Kocić, University of Niš, Serbia

- **Sea as a Democratic Force: Melville's *Typee* and American Colonial Literature**

The paper presents a reading of Melville's first novel as a deconstruction of some of the well-known literary tropes of representing the Other in colonial American literature. The main thesis is that Melville's account of the encounters with the Polynesian natives offers a more nuanced, more sympathetic and a better-grounded view of a foreign culture by re-examining and reworking the old stereotypes, owing to the cosmopolitan nature of his sea travels. The theoretical background is based on post-colonial studies (especially Gayatri Spivak's notion of "debasement"), orientalism (especially the idea of imperial gaze), as well as Stuart Hall's model of cultural encoding/decoding. The examples analyzed and compared with Melville's narrative come from a wide range of literary (both fictional and non-fictional) sources from the colonial period of North American history: starting from the literature of the exploration period, captivity narratives and Puritan literature, including the histories, biographies, diaries and letters written in the period before the Independence. Using Spurr's (1993) and Kocić's (2016) taxonomies of literary tropes of colonization, such as "idealization", "appropriation", "technological superiority", "debasement", "cultural superiority/ inferiority", Melville's descriptions and representations are compared to those found in colonial literature. The conclusion is that in *Typee*, stereotypes of the Other are deconstructed and decoded, resulting in images which are not reductionist, hierarchical and derogatory.

Ana Kocić works as an Assistant Professor of American and African American Studies at the English Department of the Faculty of Philosophy, University of Niš, Serbia. She received her MA degree from the School of Education, University of Nottingham, and her PhD in Anglo-American literature and culture from the Faculty of Philosophy, University of Niš, Serbia. Besides teaching courses in American and African American history and culture, she has also worked as a TA in American literature for ten years. Her areas of academic interest include: African American literature and history, American literature – the classics and drama, American women and other minority writers and American colonial history.

Elisabete Lopes, ULICES & Polytechnic Institute of Setúbal, Portugal

- **White Whales and Cosmic Horror: John Langan's *The Fisherman* (2016) as a creative response to Herman Melville's *Moby Dick* (1851)**

John Langan's *The Fisherman* (2016) won the Bram Stoker Award in the year of its release, and it was regarded by the literary critics as one of the most striking novels in the context of contemporary horror fiction.

It tells the story of two friends, Abe and Dan, who struggle with loss and familial tragedy, hence ultimately finding solace in fishing. On their way to the Catskills, they meet a cook at a roadside diner, who tells them a strange story about the place they are heading to, called the Dutchman's Creek, revealing the sinister legend of *Der Fischer* (the fisherman).

Therefore, by narrating the eerie adventure of these two intrepid fishermen, John Langan sets in motion a homage to Melville's *Moby Dick* (1851), in which he re-appropriates some of the author's leitmotifs, symbols, characters and metaphors, and re-orchestrates them in an original way, so as to produce a coherent supernatural narrative whose core values are identical to those which are problematised in Melville's novel.



Once arrived at the mysterious fishing spot, the two friends plunge into the unknown, as they land in an alternative universe where they become *vis-à-vis* with the whiteness of the cosmic void, a kind of emptiness which is akin to death itself. In their quest to deal with their “white whales”, both friends end up getting involved in a web masterly weaved by the mesmerizing forces that thrive within a reality rife with cosmic horror.

In the end of the novel, it is implied that those who blindly chase and try to overpower the “white whale” are destined to pay a high price. Like Captain Ahab, *Der Fischer* knows that he is doomed to pursue his leviathanic “white whale”, thus being aware that his fate will remain forever linked to the fate of the maritime monster he is after.

Elisabete Lopes is an English Professor at the Polytechnic Institute of Setúbal, and a researcher of the ULICES (University of Lisbon Centre for English Studies), since November 2015. She holds a Masters Degree in English Studies and a PhD in the field of North-American Literature. Both the Masters Degree and the PhD examine the feminine within the Gothic framework. The Gothic genre, Horror cinema/literature, and Women Studies have been privileged areas of research and publication in the course of her academic career.

Nuno Marques, Umeå University, Sweden & ULICES, Portugal

- **A Song of Ourselves - Evelyn Reilly answers Whitman and Melville**

In this presentation I will look in detail at Evelyn Reilly’s ecopoetic works *Styrofoam* (2009) and *Echolocation* (2018) to show their direct relation with *Moby Dick* and *Song of Myself*, both formally and thematically. I start by pointing out the formal devices of Reilly’s poetry which are used to rewrite, paraphrase and quote “The Whiteness of the Whale”, “The Wheelbarrow” and “The Grand Armada.” I later move on to a discussion on how Reilly’s poetry is framed as an experimental practice with language intended to extend the Whitman “Self” to, as the poet states, “include many more kinds of permeable relationality, including cross-species relationality.” (2010). From this discussion I will then contextualize contemporary ecopoetry in relation with the North American literary tradition, particularly with Whitman’s open verse and the open form poetry. Evelyn Reilly’s work is exemplar of ecopoetry in the extension of post-1945 experimental poetics, which is now beginning to be discussed, as seen by recent critical work on ecopoetics such as Lynn Keller’s *Recomposing ecopoetics: North American Poetry of the Self-conscious Anthropocene* (2017) and Angela Hume and Gillian Osborne’s *Ecopoetics – Essays in the Field* (2018). Accordingly, I will show how Reilly’s poems relate with the concept of the Anthropocene, recreating its artificial atmosphere; and taking the materiality of the entangled biographies between humans, animals, plants and artificial elements to explore the kinship between many in a shared world.

Nuno Marques I am a doctoral student in ecocriticism at Umeå University researching the formal devices used by contemporary North-American ecopoets to explore and relate with the Anthropocene in its atmospheric and stratigraphic dimensions. I focus on bodies as evidence of entangled materiality; on exploratory methods for creating depth, and on the Arctic as iconic place for those dimensions. I translated, with Margarida Vale do Gato, Gary Snyder’s poetry in *Nada Natural – Antologia Poética de Gary Snyder*, including drawings by Délio Vargas and recently published the long poem *Dia Do Não* (2018). I am also a researcher at ULICES working with ecocriticism.



Tony McGowan, West Point, USA

- **We Feel the Long Pulsation: Reification Poetics In Whitman's "Cabin'd Ships at Sea" and Melville's "Billy In The Darbies"**

In Whitman we have been taught to discern a riotous, queer, and optatively democratic poetics of open-air domesticity; in Melville we have been taught to find figures masochistically suspended before the formal victory of law. But a better way of historicizing these poets of democratic worry is to read them as necessary duplicates—each projecting crossing poetic formations of democratic adhesiveness and repulsion. Melville's "Billy in the Darbies" is deeply marked by its relation to the preceding prose and conditioned by a complex revision narrative. Manuscript stages reveal the refinement of Billy's figural humanity; in short, he changes from a human agent within the representative history of maritime suffering into an inhuman & swinging "jewel"—a thing blocked, not so much by law, death, or the manuscript refinement of his character, I argue, but by the overwhelming historical presence of dangerously correlate textual avatars: the "Aldebaran"-like "black pagod" of "a handsome sailor," Horatio Nelson, and Guert Gansevoort, to name three. Whitman's "In Cabin'd Ships at Sea," read within the evolving editions of *Leaves of Grass*, tells another story—one where the "boundless" sailor-lover of the early editions yields to mounting figural presence by turns more sexual (the Calamus poems) and more "vague and vast" (*Sands at Seventy*). Where Melville's poem floods with historical bodies, Whitman's imagines the reification of multitudes at sea as the mission and shape of the larger collection. Whitman's book becomes a "lone" but powerful "bark" fit to "consort [with] . . . every ship that sails." If both deathbed poems are freighted with nostalgia, launching into an ironclad era well-after steamships, they are only fully differentiated through the twinned stories of their reconstructing poetics, when they finally become legible as evolved projections of democratic political anxiety.

Tony McGowan is Associate Professor of English at West Point where he directs the English Program and the Diversity & Inclusion Minor, and where, since 2000, he has taught American Literature and Critical Theory. His most recent publication, "Melville's Hand in Chapman's Homer: A Poet's Pagan Education," appeared in *Leviathan: A Journal of Melville Studies* in June of 2018. He is co-chair of *Melville's Origins, The Twelfth International Melville Society Conference*, June 17-20, 2019 in NYC.

Ana Mendes, School of Arts & Humanities Universidade de Lisboa & ULICES, Portugal

- **The Anthropocenic Seascapes of John Akomfrah's *Vertigo Sea***

The narrative of the Anthropocene proposed in PJ Crutzen's 2002 article "Geology of mankind" – which argues that the Industrial Revolution led to a large-scale human impact on the Earth's landscape, mainly in the form of climate change, and as such can be understood as marking the beginning of a new geological epoch – has been questioned by many and even denounced as "analytically defective, but also inimical to action" (Malm and Hornborg 2014, 67). Acknowledging that the timescale of the Anthropocene has sparked off a considerable debate in academia, this paper draws on Dipesh Chakrabarty's contention that "The mansion of modern freedoms stands on an ever-expanding base of fossil-fuel use" (2009, 208). In fact, the "progress" that resulted from the processes of European urbanisation and industrialisation in the nineteenth century continues to be achieved through global-scale exploitation of human labour (including migrant labour) and resource extraction that characterized slavery, imperialism and colonialism.



This presentation discusses the representation of slavery and colonialism, anthropogenic climate change, human and (primarily) migrant precarity in the Anthropocene Sea from William Turner's response to the "end of nature" (McKibben 1989), i.e., to the imposing urbanisation and industrialisation of nineteenth-century Europe, in paintings such as *Slave Ship* (1840), to John Akomfrah's artistic manifesto on the twenty-first-century planetary ecological crisis in the three-screen video installation *Vertigo Sea* (2015). *Vertigo Sea* reflects on the violence of the European colonial past that witnessed the Zong slave ship massacre of 1781, in which more than a hundred slaves were thrown overboard in the Caribbean Sea to claim their insurance value as lost cargo. Akomfrah uses as literary influences sea narratives (Mathieson 2016) such as *The Interesting Narrative of the Life of Olaudah Equiano* (1789), Herman Melville's *Moby-Dick* (1851), Virginia Woolf's *To the Lighthouse* and Heathcote Williams' epic poem *Whale Nation* (1988). As this presentation focuses on visual representations of seascapes, I also reflect on the effective changes in the conditions of visibility in the Anthropocene (Davis and Turpin 2015) by deploying the concept of "Anthroposcenic" (Matless 2017).

Ana Mendes is Assistant Professor of English Studies at the School of Arts and Humanities of the Universidade de Lisboa and a researcher at the Universidade de Lisboa Centre for English Studies (ULICES). Her areas of specialization are cultural and postcolonial studies, with an emphasis on the representations and reception of alterity in the global cultural marketplace.

Catarina Pombo Nabais, Centro de Filosofia das Ciências da Universidade de Lisboa

- **Bartleby And the Impossible Literature**

In what way the concept of impossible is the condition of creation? This is the question that organizes my paper on Melville's *Bartleby*. I'll try to show two opposed positions.

In the chapter "Bartleby, or the formula" of the *Essays of Critical and Clinical*, the great thesis of Deleuze is that the formula "I would prefer not to" produces by itself a paradoxical reality: the reality of the impossible. Once pronounced, the formula does not allow Bartleby to go on copying any more. On the contrary, it makes all copy impossible. Bartleby is for Deleuze the one which poses the impossibility of the two worlds, the coalescence of the world where he writes, and of that where he does not write, so that fabulation appears. The impossible of Bartleby's formula is the production of a falsifying narration, it is the position of a universe where impossible worlds are present. And in this universe, the character who poses the impossible is in flagrant act of confabulating, he is conspicuous, he has visions and auditions of people to come. In his impossibility of writing, Bartleby incarnates the figure of the Original, that of an exemplarity without humanity, a fraternity of single people to come.

The question of the impossible in Bartleby's formula gave Agamben the opportunity of a certain return to Aristotle and its metaphysics of the possible and the impossible. Returning to *De Anima*, Agamben shows that the formula allows to think the impossible as the actualisation of the non-being. He sees Bartleby like the metaphor of the impossibility which is prior to all possibility. According to Agamben, Bartleby is the extreme experiment of the condition, not of the possibility, but of impossibility of the creation, which is the pure possibility, i.e. the possibility of non-creation. For Agamben, Bartleby is not a creator. On the contrary, he is obsessively in the state previous to creation. He prefers to remain in the pure condition rather than entering the act of creation. In this sense, he is not suspending but expanding the non-action. He does not write



any more, not because he is incapable to write, not because he doesn't have the power to write nor to extend indefinitely his power to write, but because he prefers the power of non-writing.

Catarina Pombo Nabais was born in Lisbon in 1976. Graduated in Philosophy - Variant in Philosophy of Science - by the Faculty of Letters of Lisbon University (1998), she obtained her Diplôme d'Études Approfondies in Philosophy at the University of Amiens, France, (1999) and concluded her PhD in Philosophy by the University of Paris VIII, under the supervision of the philosopher Jacques Rancière (2007) with the highest distinction for a PhD dissertation in France. In 2013, she published her first book entitled *Gilles Deleuze: Philosophie et Littérature*, by the French editor L'Harmattan, Paris. She is currently Post-Doctoral fellow with a grant awarded by the Portuguese Foundation for Science and Technology (FCT) since 2007 at the Center for Philosophy of Science of the Universidade de Lisboa (CFCUL) of which she is integrated member since 2006. From 2007 to 2014 she was head of the research group "Science and Art". She is currently Vice-head of the Research Group "Philosophy of Technology, Human Sciences, Art and Society" and, since 2014, the Head of the Research Line "Science-Art-Philosophy LAB (SAP Lab)". In parallel, she develops a career as Art Curator, having completed, in 2016, a Post Graduate diploma in History of Art - Art Curating by the Faculty of Social and Human Sciences of the New Universidade de Lisboa (FCSH – UNova Lisboa).

Robert Niemi, St. Michael's College, Colchester VT USA

- **Melville's Bastard Progeny: The Restless Voyages of Sterling Hayden**

The life of the notorious actor/writer/sailor Sterling Hayden (1916-1986) bears some intriguing parallels to the life of Herman Melville. Like Melville, Hayden spent his early years in relative comfort and affluence. After the death of his father, Hayden's mother remarried to a downwardly mobile ne'er-do-well and, like Melville, the young Sterling Hayden took to the sea to make a living. Sailing the world's oceans in wooden ships became the great passion of Hayden's life-- even after he became a Hollywood movie star and especially after he "named names" at the 1947 HUAC hearings: an act of cowardice that filled him with guilty remorse for the rest of his life and drove him to alcoholism: a downward trajectory at mid-life that echoes Melville's misfortunes after early literary successes. Unlike Melville, Hayden was not a world-class writer but Hayden's sea voyage memoir, 'Wanderer' (1963) remains a fascinating account of a man in extremis: a rebel, a self-exiled outcast, and an existential wanderer in search of meaning, always thwarted but never quite defeated. Using 'Wanderer' as the basis of my talk, I will delineate Hayden's life and views on life that were formed and recorded on the sea and make some comparisons to Melville's views about individual identity, society, and spirituality.

Robert Niemi Ph.D. is a Professor of English and American Studies at St. Michael's College, Colchester, Vermont (USA) where he teaches 19th and 20th-century American literature, film studies, American studies, and critical theory courses. Niemi has published numerous essays on literary and cultural studies topics and seven books: one on American writer Russell Banks, another on the poet Weldon Kees, another on the Beat writers, another on the film director Robert Altman, two books on film and history, and a book about war films.



Francois Olivier, Columbia University, USA

- **Evolutionary Ideals and Vegetal Forms: Jan Christiaan Smuts And The “Taproot” Of Whitman’s Personality**

This paper explores the under-examined influence of Walt Whitman on the controversial figure of Jan Christiaan Smuts (the South African politician, statesman, philosopher and botanist). Smuts is most known for his role in the development of Apartheid politics, for his involvement in the creation of The League of Nations, and for his philosophical treatise, *Holism and Evolution* (1926). However, less has been said about his much earlier (but posthumously published) study of the American bard, written during his time as a student at Cambridge, entitled *Walt Whitman: A Study in the Evolution of Personality* (1973). Smuts’ study of Whitman is the focus of this paper as I consider Whitman’s influence on Smuts’ views of nature, society and the individual. In doing so, this paper charts a set of transatlantic connections; ultimately, asking to what extent Smuts’ holistic reading of Whitman contributed to his views on evolution, ecology and Apartheid.

Smuts describes Whitman’s personality in terms of a “taproot” model that connects to an underlying “life-force vitalising and organising dull, inert matter” (69). Initially emphasizing the poet’s Teutonic roots, Smuts sees Whitman as proof of the advanced evolutionary state of Western Civilization. Of course, in his 1860 additions to *Leaves of Grass*, Whitman expresses a comparable belief in the superiority of his ‘comrades’ who were moving closer to an evolutionary pinnacle. I am interested in these evolutionary ideals, and the eugenic implications, present in both Whitman and Smuts. However, I contend that Smuts’ taproot model also shows how he resists the more radical and, ultimately, democratizing elements of Whitman’s poetic form. I argue that Whitman’s poetic agenda does not merely reproduce ideas of “root” and identity, but instead it promotes notions of relation and “rhizome,” making possible the articulation of a non-identitarian ethics and a profound vision of equality based on Whitman’s singular understanding of life.

Francois Olivier is a PhD candidate in the Department of English and Comparative Literature at Columbia University. His work focuses on transatlantic connections between writers in America, England and South Africa during the late-19th Century and early-20th Century. He is also interested in Postcolonial Studies, Ecocriticism and Queer Theory.

Jaqueline Pierazzo, CETAPS/FLUP, Portugal

- **Through Oceans, Vessels and Minds: Edgar Allan Poe and Clarice Lispector’s “Ms. Found In A Bottle”**

Edgar Allan Poe and Clarice Lispector are two memorable and well-known writers of short-fiction. While Poe established the basic guidelines of the modern short story in the nineteenth century, Lispector contributed to the dissemination of the genre within Brazil in the twentieth century, and, in a broader context, to the dissemination of Brazilian literature outside the country’s frontier. Despite the obvious background, aesthetic and cultural differences, both writers explored the depths of human psychology though they achieved very different results. Clarice Lispector was also a translator of Poe’s stories. More than translating, the Brazilian author rewrote Poe’s tales, adapting them to her style and to her target readership. Furthermore, through Lispector’s adaptations it is possible to observe their styles overlapping and diverging as two vessels that almost collide but are able to keep their planned routes, affected by the presence of the other but



still the same. Bearing this context in mind, with this paper I intend to consider Poe's original and Lispector's version of the narrative "MS. Found in a Bottle" paying especial attention to the image of the ocean and the different meanings it assumes in each text. The main goal of the paper is not to consider the specifics of the translation and the question of adaptation of foreign texts, but rather to analyze both texts as part of a broader context that involves the ideas of transnational literature, reception, displacement, and even an almost metalinguistic approach to these subjects through the representation of a shipwreck. I intend to start by presenting the transnational aspects of both writers' lives and their reflections in their oeuvre before focusing on the image of the ocean in both versions of the tale.

Jaqueline Pierazzo completed her undergraduate studies at the University of Campinas (Brazil) in 2011. She obtained her Masters' degree at the University of Porto (Portugal) in 2016 in Anglo-American Studies with the dissertation titled *Between Terror and Sublime: The Female Characters in "Berenice", "Morella" and "Ligeia"*. She is currently a PhD candidate at the Faculty of Arts of the University of Porto. Her main interests are Edgar Allan Poe's works, especially his female characters, Gothic and Terror Literature, and Digital Humanities. Her PhD thesis main focus is the creation of a digital edition of Edgar Allan Poe's writings of terror. She is a collaborator at the Centre for English, Translation, and Anglo-Portuguese Studies (CETAPS).

Doreen Alvarez Saar, Department of English and Philosophy Drexel University, USA

- **The Enterprise of Knowing: Cooper, Dana and Melville**

Who has not been daunted by Melville's descriptions of precise whaling practices? Yet, as this paper will argue the very enterprise of the sea tale/story in the nineteenth century was to report minutely on the process of vision as Jacob Bigelow said in 1829: "Our arts have been the art of science, built up from an acquaintance with principles, and with the relations of cause and effect." James Fenimore Cooper was a sailor and was a midshipman. When Cooper in the early days of his writing, made the sea his subject it was to rescue the sea tale from what he considered to be the inaccuracy of Sir Walter Scott. Cooper felt that the sea tale needed to portray accurately the experience, language and feeling of the sea. The only person capable of doing this was someone who had real maritime experience. Cooper was the first to insist that technical accuracy was significant: in this he affected the work of Dana and of Melville. The very heart of the American sea tale was the search for precise reporting on the "actual." Looking at Cooper's work, Dana's "Two Years Before the Mast" (which Melville praised in *White Jacket* for its precision) and sections of *Moby Dick*, I will argue that central to the sea tale is precise observation – an artistic which brings American art and technology together and reflects the burgeoning American interest in science and technology (even as Melville rejects some of its negative influences). These works will be read in the context of the nineteenth-century drive to record nature precisely (with reference to social trend toward the amateur scientists).

Doreen Alvarez Saar is professor of English and former Director of English studies at Drexel University in Philadelphia. She is the American Literature (to 1865) Editor of *the Rocky Mountain Review of Language and Literature*. She is the co-editor of *Eighteenth-Century Anglo-American Women Novelists: A Critical Reference Guide* and has published in *EAL*, *MELUS* among others. She was a past president of East Central American Society for Eighteenth-Century Studies.



Maki Sadahiro, Meijigakuin University, Japan

- **Transatlantic Dilemma at the Fin-de-Siècle: Melville, Stevenson, and the Pacific**

Until Alfred Mahan's *The Influence of Sea Power Upon History, 1660-1783* was published in 1890, most Americans perceived the sea as uncharted territory and marginalized it as an empty expanse. The sea served as a buffer zone protecting the nation from European imperialists rather than as a space that might potentially be inhabited. Mahan targeted the Pacific as the next frontier to explore, thereby signaling an end to proclamations that the western frontier was constitutive of the American identity and the extent of its aspirations as a nation spanning sea-to-sea. Interestingly, he established Britain as the model for the United States to emulate its maritime supremacy, and insisted that the two nations should "act cordially together on the seas" (555). Mahan specifically cited Britain's island attributes as a key to its global power while simultaneously considering it too diminutive to exploit its vital characteristics and dominate perpetually. According to his theory, the United States, as an expanding and larger version of Britain, should transpose its power over British oceanic domination.

With this historical background in mind, this paper explores the ambivalence of Anglo-Saxonism at the end of the nineteenth century through the South Pacific writings of Robert Louis Stevenson and Herman Melville. Although Melville's major narratives of the South Seas were originally published in the mid-nineteenth century, they were revived through the efforts of British socialists in the late 1880s. I will demonstrate how British socialists attempted to forge transnational alliances with these revolutionary "exiles" against imperialism and capitalism, and how the Pacific was incorporated into transatlantic literary exchanges. During that period, the Pacific lost its poetic charm as nostalgic rumination was replaced by transatlantic politics, and became a contested region at the apex of imperialism.

Maki Sadahiro is Associate Professor of English at Meijigakuin University who specializes in late 19th century American literature. She received her PhD from the State University of New York at Buffalo. Her research interests lie primarily in the American Renaissance in a transatlantic context. Her recent publication includes: "Thoreau's Ontology of 'We': Friendship in *A Week on the Concord and Merrimack Rivers* (2017) and "America as An Island: Walt Whitman and Naval Imagination" (Japanese)(2017). Also, an article on Melville's relationship with British socialists is forthcoming in *Leviathan: A Journal of Melville Studies*.

Adelaide Meira Serras, School of Arts & Humanities Universidade de Lisboa & ULICES

- **Sailing to a Better Shore, or a Voyage into Eighteenth-Century Utopia**

In the aftermath of the Discoveries, transatlantic commercial routes were established in tandem with the rise of the modern empires, thus turning voyages across the oceans into a vital and frequent activity. Maritime adventures and misfortunes were part and parcel of this new way of living and soon became a recurrent topic of interest in eighteenth-century news and fictional narratives. Stories of terrible shipwrecks and fantastic phenomena while travelling these deep waters fed the imagination of many readers.

To sail along the oceans became a promise of a wider geographical reality, and in the process, it also contributed to broaden humankind's intellectual horizon. Men braved natural conditions and they also dared to be curious and eager to know more about their surroundings as well as about



their human condition. As Kant exhorted his fellowmen in his famous essay, *What is Enlightenment?* (1764), they dared to know.

Utopian writing, a quite popular genre during the eighteenth century, used these voyages across the sea to pave the way to new social and political realities. Even shipwrecks or maritime storms became portals to alternative communities with different and happier ways of living. So, bearing on Defoe's *Robinson Crusoe* (1719), James Burgh's *An Account of The First Settlement, Laws, Forms of Government, and Police of The Cessares, A People of South America in Nine Letters* (1764) and Thomas Northmore's *Memoirs of Planetes, or A Sketch of the Laws and Manners of Makar* (1795), this paper aims to explore the ocean's role in humankind's quest to better their living conditions. Sailing will be simultaneously approached as a physical connecting factor of material progress of different, distant *loci*, and at a metaphorical, spiritual level as a path to individual and collective perfection.

Adelaide Meira Serras is an Assistant Professor (w/aggregation) of FLUL, and Head of its English Department. She graduated in Germanic Philology, got her Master's Degree in Anglo-American Studies, and her PhD in English Culture. As a ULICES investigator she edited *Empire Building and Modernity*, and translated Addison's *Cato*. She co-directs the Science Fiction and Fantasy Project. She currently teaches English Culture to undergraduate classes, and MA/PhD seminars on utopia and city studies. She has written several papers on British culture issues: Enlightenment, 18th-century political/ideological paradigm, gender question, and science fiction. Now she is working on utopia and city studies.

Jelena Sesnic, Univesity of Zagreb, Croatia

• Melville's Facing West Towards The Pacific

As Constance Rourke has put it in her classical "study of the national character" *American Humor*, "The vanishing horizon had all but created a fundamental national temper" (163). When the continental expansion reached its end point in California in the mid-19th century, the national imagination opened to the Pacific and the historical empires around its rim. Rourke goes on to note that Melville, alongside other canonical American authors, "always face[d] west" (164); an assertion that is supported by a number of his sea narratives (the South Sea novels; *Moby-Dick*; "The Encantadas").

Melville's narrative mapping of the Pacific is not satisfactorily subsumed under a postcolonial reading (even though the argument has its merits, cf. Rowe, Sanborn), nor is it entirely expressive of a mariner's subaltern perspective which turns the mariner narrator into an unwitting but sharp critic of the system (cf. Blum), as is the case in *Typee*. Rather, Melville narratively and imaginatively encompasses and appropriates the vast spaces of the Pacific, charts their maritime routes and mines their symbolic potential, ranges from the discourse of imperial exploration to that of unbounded freedom available to his adventurous narrators. The space of the Pacific offers the author the sense of creative freedom that infused the contemporary American literature with a globalizing perspective. Some implications of Melville's complex response to the Pacific as America's West will be explored in the presentation.

Jelena Sesnic is Associate Professor in the Department of English, University of Zagreb, Croatia, where she teaches courses in American literature and culture. She is the author of two books and editor and co-editor of two collections of essays. As the current president of the Croatian Association for American Studies, she co-



organizes the annual international American Studies workshops, and acts as vice-president of the Association for American Studies in South-East Europe. Her current project deals with the Anglophone Croatian diaspora in a global context.

Edgardo Medeiros Da Silva, Instituto Superior de Ciências Sociais e Políticas da Universidade de Lisboa & ULICES, Portugal

- **Intrepid Seamen: Azorean Islanders In Melville's *Moby-Dick*; Or *The Whale***

From very early on in United States history the islands of the Azores, or Western Islands, as these isles were known to English speaking writers, navigators and travelers, served as a mid-Atlantic meeting point for Portuguese and American culture. This was especially true in the realm of whale hunting, a commercial activity which brought Americans and Azoreans into close contact with each other in the expansive waters of the North Atlantic throughout most of the nineteenth century. Drawing on Herman Melville's references to Azorean seamen in *Moby Dick*; or *The Whale* (1851), I propose to examine in this paper his depiction of the islanders from these "rocky shores" as sturdy peasants eager for the most part to exchange their ordinary lives for one fraught with peril and undisclosed hazards. I argue that Melville associates the "democratic dignity" of seamen with the principles of Jacksonism, suggesting that though all islanders are naturally prone to isolation, "federated along one keel" and under the banner of a shared purpose, they cooperate with other crew members, regardless of natural origin or background, in a spirit of equality. It is a democratic spirit which can only be found amongst common men, whether sailors, renegades, or castaways, the origin of which, as Melville notes, lies with that Great Democratic God who looks after those who incessantly rove the seas in search of a livelihood.

Edgardo Medeiros Da Silva is a professor of English at the School of Social and Political Sciences of the Universidade de Lisboa (ISCSP) and a researcher with the University of Lisbon Centre for English Studies (ULICES). Some of his most recent scholarship includes "Enlightened Amity: The Abbé Correia da Serra-Thomas Jefferson Correspondence" (2018), "Theme and Subject Matter in Francis Parkman's *The Old Régime in Canada*" (2015) and "Redeeming the Old South in David O'Selznick's *Gone with the Wind*" (2014). American political history, American historiography and Luso-American diplomatic relations are his main areas of academic research.

Reinaldo Francisco Silva, Universidade de Aveiro, Portugal

- **Herman Melville's "The 'Gees": Dramatizing America's Fear of Racial Commixture**

This essay attempts to analyze Herman Melville's position on matters of race and hybridity as displayed in his short story, "The 'Gees.'" By drawing on his own experiences as a seafaring man, Melville re-creates the ambience of racism on board nineteenth-century American whaling ships. Having met sailors from all over the world, in this story, however, Melville singles the 'Gees (half-breeds of Portuguese and African descent from the Cape Verde islands) out as a means to highlight the dehumanizing treatment and bigotry inflicted on them by white New England sea captains. In his eagerness to attack racism, Melville creates a narrator who does not identify with what he witnesses on board these ships.

Published in 1856, "The 'Gees" expresses Melville's position on racism and hybridity, while shedding further light on slavery and ethnic minorities in the United States of America, a country



on the threshold of the Civil War. Moreover, this story dramatizes America's fear regarding biological hybridity. Nancy Bentley calls it the "continuing American fetish of race" and Robert Young, in turn, an "obsession and paranoia about hybridity." When dramatizing the white, sea captains' interaction with Otherness, Melville, a man ahead of his time, takes on the prophetic role of calling our attention to the ongoing social and racial tension that America would – and still does – grapple with. As such, he had already posited an alternative path for America in his vision of racial harmony as the one embodied in the blossoming friendship of Ishmael and Queequeg, in *Moby Dick* (1851). Then, and now, America's lingering paranoia with hybridity is like a thorn in one's side, pricking the country's conscience.

Reinaldo Francisco Silva was educated in both the United States (Ph.D., New York University, in 1998; M.A., Rutgers University, in 1989) and Portugal (Licenciatura, University of Coimbra, in 1985) and holds dual citizenship. He has lectured at several American universities and is currently Assistant Professor of English at the University of Aveiro. His teaching and research interests include nineteenth- and twentieth- century American literature and contemporary emergent literatures, with a special focus on Portuguese-American writers. At this point, he has published about seventy essays, sixty of which in international peer-reviewed journals, encyclopedia entries, chapters in books, and has also authored two books: *Representations of the Portuguese in American Literature* in 2008 and *Portuguese American Literature* in 2009.

Carole Stewart, Brock University, Canada

- **The Oceanic Self, Intoxication, and the Civilizing Process in Whitman and Melville**

How does the land, the space of the ocean, and the ship affect the civilizing process and the regulation of appetite? I explore this question as it relates to the regulation of alcohol use, consumption, and temporality in Melville's works, and touch on Whitman's early temperance fiction. Studies of alcohol have addressed Whitman's temperance novel, *Franklin Evans*, and Melville's works, following David Reynolds's classification of "dark temperance." *Franklin Evans* is a land based novel that presents inebriety as a state with heightened risks of cross-cultural encounters and miscegenation. The bodies of "seamen" or drunken sailors in this novel and in "The Child's Champion," pose the threat of homosociality that Whitman elsewhere celebrates. Whereas Whitman portrays alcohol and intemperance within the individual will and sympathy, Melville situates consumption and intoxication within the problematics of the colonizing and civilizing process.

For Melville, the ocean functions as a counter, yet supplement, to the intemperate, civilizing process—it presents both provocation and limit to individual transcendence, colonizing appetite, and excessive consumption. I argue that the uncertainty of the material space of the ocean needs to complement discussions of intoxication and temperance. Discussions of hierarchical space and power of the ship as microcosm of American society, capitalism, and slavery, often neglect the limit to the captains' power presented by the uncertain national and natural boundaries of the oceans. In *White Jacket* and *Moby Dick*, for instance, the captains control the means of mechanizing labor and the leisure time of consumption and intoxication—the civilizing process. The captains' powers over consumption and temporality invoke similar images to slave narratives, which moves Melville's representation of alcohol beyond the "dark temperance." However, damage is also incurred to the captains for attempting to control the "power of darkness" that the ocean presents, suggesting that the responsiveness to the ocean informs the civilizing process.



Carole Stewart is Associate Professor of American literature at Brock University. Her publications include several articles, *Temperance and Cosmopolitanism: African American Reformers in the Atlantic World* (Pennsylvania State UP, 2018), and *Strange Jeremiahs: Civil Religion and the Literary Imaginations of Jonathan Edwards, Herman Melville and W. E. B. Du Bois* (University of New Mexico Press, 2011).

Sebastian Tants, Heidelberg University, Germany

- **Shifting Tides of Trust in Herman Melville's *Benito Cereno***

Scholarly readings of Herman Melville's much-studied novella *Benito Cereno* (1855/56) for a long time tended to focus either on the motif of evil or on its treatment of slavery and racism. More recently, the text has also been discussed within the critical paradigm of Pacific studies. This paper aims to add to this ongoing discussion by suggesting a reading through the lens of trust. Set almost entirely on a ship, *Benito Cereno*, I argue, invites such a reading by removing the events and characters it depicts from a clear national context. With its substitution of the sea for a national territory, the story destabilizes traditional orders of hierarchy, while its multinational triad of protagonists performs a cultural exchange on shifting tides. In the absence of a unifying and stable cultural framework, and in the face of an unknown and unpredictable situation, negotiations of interpersonal trust take on prime importance for the successful navigation of this exchange. The paper will analyze these negotiations with particular emphasis on the character of Delano, who will be demonstrated as being in a constant state of "bad faith" (Sartre). This way, it will be shown how Melville's Pacific tale highlights not only the importance, but also the complexity of trust as a social category in settings of ambiguity and shifting hierarchies.

Sebastian Tants is a doctoral candidate at Heidelberg University's Center for American Studies (HCA). He received his Staatsexamen degree (equivalent to an M.A.) in English and Philosophy in 2016. In the fall of 2017, he joined the HCA's interdisciplinary research training group "Authority and Trust in American Culture, Society, History and Politics" (GKAT), funded by the German Research Foundation (DFG). In his dissertation project, Sebastian focuses on configurations of trust in mid-nineteenth-century American literature, aiming to trace the trust discourse in antebellum writings and its political relevance

Angélica Varandas, School of Arts and Humanities, University de Lisboa & ULICES.

- **The Sacred Space of Gods and Saints: The Sea in Irish Mythology and Tradition**

The sea plays an important role in Irish myth and tradition. From the sea, beyond the ninth wave, came all the six races that inhabited Ireland, both gods and humans. Manannán Mac Lir is the god who rules over the waters which are the abode of sea-folk living in remoted and mysterious islands at the West or beneath the waves in majestic castles which hide wonderful treasures. Once in a while, these people of the sea long for the contact with humans whom they take to their aquatic realms. With the Christianization, the sea became the place of spiritual initiation and revelation, maintaining its sacredness. There, holy men, such as saint Brendan of Clonfert, the Navigator, crossed the waters in order to look for the Isle of the Blessed as the medieval text *Navigatio Sancti Brendani* testifies.

This paper will not only explore the characteristics of the sea in Celtic tradition. It also aims at understanding why, in the Middle Ages, the Irish suffused it with their sacred beliefs, both pagan



and Christian and why, in contrast with the rest of medieval Europe, the Atlantic ocean was for them a place of faith and redemption.

Angélica Varandas is an Assistant Professor at the Department of English Studies of the School of Arts and Humanities, Universidade de Lisboa where she teaches Medieval Culture and Literature, as well as English Linguistics and Science Fiction and Fantasy. Her main area of research is English Medieval Literature and Culture in which she has published a wide range of articles both in Portugal and abroad. She is also the author of two books about Celtic mythology: *Mitos e Lendas Celtas: Irlanda* (Lisboa, Clássica Editora, 2012, 370 pp.) and *Mitos e Lendas Celtas: País de Gales* (Lisboa, Clássica Editora, 2012, 386 pp.). She is also a researcher at ULICES (Universidade de Lisboa Center for English Studies).

Jacob Wilkenfeld, Northwestern University, USA

- **World-Traveling and Street-Walking with Walt Whitman and Maria Lugones**

This essay examines texts by two writers of what might be termed the “perambulatory imagination”: Walt Whitman and the contemporary Argentine decolonial feminist philosopher Maria Lugones. What draws these two thinkers together is their commitment to radical forms of sympathy. In “Tactical Strategies of the Streetwalker” and “Playfulness, ‘World’-Traveling, and Loving Perception,” Lugones elucidates a notion of learning “to love each other by learning to travel to each other’s ‘worlds.’”¹ To perform such acts of love entails an abandonment of the fiction of a unitary, stable subjectivity in favor of the mutability of a traveling selfhood or, in Lugones’ words, “the shift from being one person to being a different person.” For Lugones, “Only when we have traveled to each other’s ‘worlds’ are we fully subjects to each other.” This sentence recalls the verse experiments undertaken by Walt Whitman, particularly in his early work. One may read the 1855 edition of *Leaves of Grass* as an extended exploration of this mode of “world traveling.” The speaker of “Song of Myself,” for example, tries to identify with a diverse multitude of other selves in the America of his imagining. These include the subjectivities of marginalized people whose often silenced voices he attempts to represent in his poetry. For both Lugones and Whitman, radical sympathy depends on physical as well as mental travel through the act of walking the streets and interacting with others. However, I argue that Whitman’s attempt at “intersubjective attention” is less thoroughgoing than Lugones’ project (and less unmoored from the legacies of coloniality) because the poet ultimately objectifies the others he purports to acknowledge as subjects, instead subsuming their plurality under the mantle of an idealized collective “I.”

Jacob Wilkenfeld I am a Ph.D. student in the Department of Spanish and Portuguese at Northwestern University. My research examines the ways in which modernity and cultural hybridity have been thematized in Portuguese and Brazilian Literature, particularly in fiction by Jewish-Brazilian and Afro-Brazilian writers. I am also interested in comparative perspectives on nineteenth and twentieth-century U.S. and Latin American Literatures. I have published articles in *Walt Whitman Quarterly Review* and in the edited volumes *The Limits of Literary Translation: Expanding Frontiers in Iberian Languages* and *Whitman Noir: Black America and the Good Gray Poet*.

¹ Both of these texts appear in Lugones’ essay collection *Pilgrimages/Peregrinajes: Theorizing Coalition Against Multiple Oppressions* (Rowan & Littlefield, 2003).



Steffen Wöll, Leipzig University, Germany

- **True Places Never Are: Navigating Spatial Imaginations in *Moby-Dick***

*Queequeg was a native of Kokovoko, an island far away to the West and South. It is not down in any map; true places never are. (Herman Melville, *Moby-Dick*)*

At first glance, this statement made by Ishmael seems counterintuitive. Maps, as is commonly agreed upon, are an instrument to reify the abstract concept of space. Yet the notion that “true places” are never depicted on any map also hints at the notion that they somehow differ from the places that we can empirically map and epistemically navigate. Perhaps Ishmael suggests that the homeland of his friend Queequeg is a “true place” exactly because it is uncharted and therefore an unlimited realm of the imagination. In turn, this might position Kokovoko as an object of exoticization and Orientalism that is ‘authentic’ because it contains people, flora, and fauna untouched by the corrupting influences of Western civilization—unlike the native tribes on the continental frontiers of North America that—marred by alcohol abuse and other vices—have discarded their traditions and become ‘false Indians’ in the works of authors like J.F. Cooper or George Catlin. The concept of ‘authentic spaces’ where unspoiled cultures and ‘first nature’ still exist emerged in early romanticist works and was exploited in nativist discourses that called for racial and geographical hierarchies during the second half of the nineteenth century. Civilized and ‘wild’ spaces were understood as antithetic and the lifestyles of their peoples as incompatible, resulting in segregated public regimes that lasted until the 1960s. This presentation explores the dynamics of mental mapping and (trans)oceanic imaginations in *Moby-Dick* and their interplay with the broader historical and contemporary dimensions of literary place-making processes.

Steffen Wöll I am currently working as a research fellow at Leipzig University and pursuing a PhD that engages with discursive spatialization processes of the American West in nineteenth century literature. My research interests include historical imaginations and representations of national and cultural metanarratives, the literary construction of agency and Otherness, as well as religious and subcultural radicalism in the US.



Performance/Lecture, Readings and Concert

Mulheres em Terra, Homens no Mar

Maria Gil, Teatro do Silêncio

Comments: Rita Natálio and Isabel Lucas

This roundtable means to discuss the presence (and absence) of women in ocean activities and tropes related to the sea, - without forgetting the links to Melville and Whitman's work, sea literature, and activities related with the ocean(s). It will include the lecture-performance *Mulheres em Terra - Homens no Mar* by Maria Gil.

Mulheres em Terra, Homens no Mar is a multimedia performance-lecture highlighting the role played by the women associated with the Portuguese cod fishing enterprises off the Grand Banks of Newfoundland during the 1950s and 1960s. The video-interviews of three such women, from Ílhavo and Gafanha da Nazaré, will be translated and interpreted *live* by Maria Gil.

Mulheres em Terra, Homens no Mar was produced, directed and performed by Maria Gil for the Maritime Museum of Ílhavo in August 2018, where it is scheduled to run again in 2019, as well as in the Maritime Museums of Murtosa and Peniche.

Maria Gil born in Lisbon in 1978, Maria Gil graduated from Escola Superior de Teatro e Cinema de Lisboa in 2003 with a degree in Theatre (Training of Actors and Set Design). She then did an M.Phil. in Autobiographical Performances at the University of Glasgow in 2009, where she highlights her participating in the workshop run by the American company Goat Island (Univ. Glasgow, 2009).

Isabel Lucas is a journalist and literary critic. With a degree in Social Communication by Universidade Nova de Lisboa, she started to work as a journalist in TV, moving on afterward to the print press and radio. Today she collaborates regularly with the Portuguese National Radio, besides writing for *Público* and *Revista Ler*. In 2016 she published *Viagem ao Sonho Americano*, the result of a one-year trip inside the United States to try to understand its variety and complex reality.

Rita Natálio is a PhD candidate (FCT grantee) in Artistic Studies in Universidade Nova de Lisboa and Anthropology in the University of São Paulo, researching on the Anthropocene and its impact on the disciplinary redefinition of the relations between arts, politics and ecology, with a special focus on Indigenous Cinema and contemporary ethnography. She has published poetry, essays and playwrights and is particularly interested on the genre of lecture/performance.



Abridged Moby Dick - Subtitled in English

Text by Tiago Patrício, teatromosca; read by Ruben Chama

This initial text, produced in 2013, arose from cooperative work between Pedro Alves (teatromosca) and Tiago Patrício. It was presented by Ruben Chama, with musical accompaniment by Ruben Jacinto, in the Whale Room of the National Museum of Natural History and Science. The following year, a longer version was presented by Pedro Mendes. The shorter version of the play was presented in the USA with performances at the Access Theatre – a small New York theatre – and the Auditorium at the Whaling Museum at New Bedford in 2015. This tour was sponsored by the Camões Institute, the Arte Institute and the Portuguese Consulate in New Bedford.

In 2016, the Whaling Museum proposed a Moby Dick Marathon in Portuguese. A new (three-hour, forty-five minute) translation and adaptation of Melville's novel was produced for this and published by Mosca Morta – a sector of the theatrical company.

The Moby Dick Marathon in Portuguese is currently supported by and occurs simultaneously in the following institutions: New Bedford Whaling Museum, the Angra do Heroísmo Museum, the Faial Whale Factory (the Azores Maritime Observatory) and the Faculty of Social and Human Sciences (the Humanities Centre).

Tiago Patrício (Funchal, 1979) attended the Naval School, studied Philosophy and Literature at the School of Arts & Humanities of Universidade de Lisboa and graduated in Pharmaceutical Sciences from the Universidade de Lisboa. He won the Young Writers Award from the Portuguese Club of Arts and Ideas in 2007 and 2008, as well as participating in literary residences in Prague, Skopje, Aizpute, Tunis, Esmirna, Edinburgh, Charlottesville, New York and Santo Tirso. He has written several novels and plays, written songs for a Japanese singer and murals for a contemporary art project in Latvia. He has also written children's texts and books of poetry. He won the Agustina Bessa-Luís Prize in 2011, with the novel *Trás-os-Montes* and the Daniel Faria Prize in 2009 with *O Livro das Aves*. In addition he has prepared a play about the defeat of the Invincible Armada.

Ruben Chama (Lisbon, 1989) studied acting at the Professional Theatre School of Cascais and made his stage debut in 2005. Since he has participated in many stage productions including, *The Sound and the Fury*, and *Moby Dick*, both directed by Pedro Alves; *ainda não vi-te as mãos* an opera by Luiz Ayres d'Abreu (music) and Joana Guerra (libretto), directed by Ruben Chama, Teatro Sá da Bandeira (Santarém); *Exercício sobre o texto 'Riverside Drive'*, by Woody Allen, directed by Ruben Chama; *Ma'Salamma* by Yussef El Guindi, directed by Renato Godinho; *Much Ado About Nothing*, by William Shakespeare, directed by Carlos Avilez, Palmela Park and *After Juliet* by Sharman MacDonald, directed by Ruben Tiago, Centro Cultural Olga Cadaval.

He also works in cinema, television, voice-over, children's musicals and animations of artistic fencing and studies Philosophy at the University of Lisbon.



Walt's Intrepid Sailors

Bernardo Palmeirim, ULICES, FLUL, & NOZ; with Ana Antónia Honrado, FLUL; António Graça (Left), FLUL; Diogo Pinheiro (FLUL); Gastão Pereira dos Reis (ZARCO) FLUL

Walt's Intrepid Sailors grew out of an arts practice collaborative methodology designed by Bernardo Palmeirim (NOZ) for the Over_Seas conference, involving 4 former Creative Writing students: Ana Antónia Honrado, António Graça (Left), Diogo Pinheiro and Gastão Pereira dos Reis (ZARCO), all young artists and FLUL students or alumni.

Given the Over_Seas conference theme, Bernardo asked each collaborator to choose a sea poem from Whitman's *Leaves of Grass*, then illustrate a printout of their poem (a 'moodboard') with colors, drawings, words, suggested sounds or other allusions they wished to inspire Bernardo as musical facilitator. Their moodboards thus prompted him to produce a sonic atmosphere guided by their interpretation of the poem. Once he had created a first draft of electronic music for a collaborator, they proceeded to work on it together. António and Ana Antónia, however, dived in and directly recorded a finished spoken word each – in these cases Bernardo remixed their tracks to add an instrumental intro. The result was a CD of 5 spoken-word compositions based on Whitman's poems, and a 45-minute VJ-ed show.

Bernardo Palmeirim: Keen on both literature and music, Bernardo Palmeirim is an academic and a songwriter in two bands, nome comum and NOZ. Bernardo is a lecturer in English at the School of Arts & Humanities of the University of Lisbon, where he also teaches Creative Writing in English. He is a researcher at ULICES (University of Lisbon Centre for English Studies) and holds a PhD in Theory of Literature (ULisboa) entitled "What is Poetic Attention" (2014). His research interests include short forms (poetry, short stories, songs), attention, modes of reading and writing, philosophy of religion and philosophy of language. In NOZ, Bernardo digitally manipulates sound in real time, colliding acoustic and digital realities, and compressing the distance between composition, performance and improvisation.



Venue

Getting To Lisbon

By Air

Terminal 1: At the Arrivals Hall of Lisbon airport, you have the Tourist Office (running from 6:00 a.m. to 1:00 a.m.) where you can get a map of the city and some basic information.

Public Transportation: Located just 20 minutes away from the city centre, getting to or leaving Lisbon airport is easy. Choose the transportation that best suits your needs.

Taxi: You can always find a taxi at the airport outside the Arrivals or Departures terminals. It may be easier to get a taxi outside the Departures Hall. A regular taxi ride to the city centre is around €10-15 including luggage fees. Make sure the meter is turned on at the beginning of the journey and always ask for a receipt. Depending on the time of day, the ride to your hotel will take between 15 minutes (daytime, not too much traffic) and 35 minutes (rush hour).

Underground (Metro): Lisbon airport has an underground station with a direct line to the city centre. The Aeroporto-Saldanha Red Line takes you to downtown Lisbon in about 20 minutes. It is a quick and inexpensive way to get around, plus you will get to see Lisbon's underground stations – each with its own theme and décor. Please note that you must purchase the Viva Viagem electronic travel card (€0.50), which you should then top up with balance for your journeys. It can be used both for the underground and bus networks. An underground one-way ticket costs €1.50 <https://www.metrolisboa.pt/en/buy>

Aerobus: There is an express bus stop at the Arrivals Exit (small buses, van-like, called Aerobus). The regular fare for a one-way ticket is €4. The 24h-Aerobus-Pass may be purchased on board, online, at airobus.pt, or at the Turismo de Lisboa (Tourist Office) counters at the Arrivals Hall. This ticket is valid for 24 hours of unlimited journeys in the Aerobus network. Buses run every 20 minutes in two different circuits, from 7.00 a.m. to 11.00 p.m. For more information about lines and circuits, please access <https://www.aerobus.pt/en-GB/Home-2.aspx>

Regular Buses: Buses 744 and 783 have early journeys to and from the city centre from around 5.30 a.m. weekdays and Saturdays, a little later on Sundays and holidays. They serve most stops along the Aerobus 1 route but are slower. Route 783 runs from the airport into the city until midnight every night. There is a night bus (bus 208) every 30 – 60 minutes between the airport and the city center from 23.40 p.m. to 4.40 a.m. Onboard fare is €2 but please note that the maximum luggage size allowed is 50x40x20 cm <http://www.carris.pt/en/home/>

By Train: Scores of national and international trains arrive in Lisboa every day. In addition to Santa Apolónia terminal station, the city now has the new Gare do Oriente, which opened in 1998 adjacent to the Parque das Nações. Both stations have direct bus or underground connections to the city centre.

From Gare do Oriente the best way to get to the city centre is to take the Red Line.

From Santa Apolónia, please take the Blue Line.

By Road: Arriving in Lisboa by road is a pleasant experience, as the visitor can enjoy the beautiful countryside along the way. The city has good road accesses and the most frequently used routes are: the A1 motorway, the 25th April Bridge, the new Vasco da Gama Bridge, and the CREL, the outer ring-road for the Lisboa region.

Getting To The Conference Venue

Most Conference sessions will be held at the School of Arts and Humanities (Faculdade de Letras da Universidade de Lisboa), which is located in Alameda da Universidade, in Cidade Universitária. The best way to get there is to take the underground Yellow Line (running from Rato to Campo Grande) and get off at Cidade Universitária station. When you get off, please make sure you take the tunnel, not the stairs, on your way out. Once outside, cross the road at the traffic lights, pass the back of the Reitoria and at the end of this road turn right and the School of Arts and Humanities is on your right-hand side.



Useful Information

Using money in Portugal

The ATM is easily the best way to get cash. There are ATMs everywhere and every ATM has an English language option. You will also be given the exact current exchange rate (money change offices often give you a bad conversion rate).

You may want to be aware of a few things:

- Use a debit card: You do not want to use your credit card at the ATM. Using a credit card will be treated as a “cash advance” and you will be hit with huge fees. Make sure you only use an ATM or debit card.
- 4 Digit PIN code: Your ATM card has to have a 4 digit numerical PIN code. European machines won’t accept longer numbers. Unlike American keypads, European pads don’t have letters on them so make sure you know your number.
- Have the right kind of card: Make sure your debit card/credit cards have the cirrus or plus logo on them (pretty much every Visa or MasterCard will have one). Cards with this logo will pretty much work all over Europe.

To use electronic devices you may need both a converter (220V) and an adapter for continental European outlets (with two round prongs). Some devices, such as most laptops, come with voltage converters.

Non-European mobile carriers may charge international roaming rates. Know what you’re in for before turning on your phone in Portugal. If you have an unlocked phone that takes a SIM card, you can buy a Portuguese SIM card to use while in Lisbon for a very reasonable rate from one of the many existing cell phone stores.

Safety

Please note that pickpockets and thieves are a fact in most European cities and Lisbon is no exception. As Lisbon has increasingly become a tourist destination in recent years, the incidence of petty crime has increased. Keep your bag zipped and close to you in crowded places, especially on public transportation and in cafés.

Make a copy of your passport before you depart and bring it with you (a copy aids in speedily replacing a lost or stolen one) and consider leaving your passport with the front desk of your hotel.

Lisbon

For information about Lisbon, please go to <https://www.visitlisboa.com/plan/lisbon-official-app> and download the Lisbon official app.

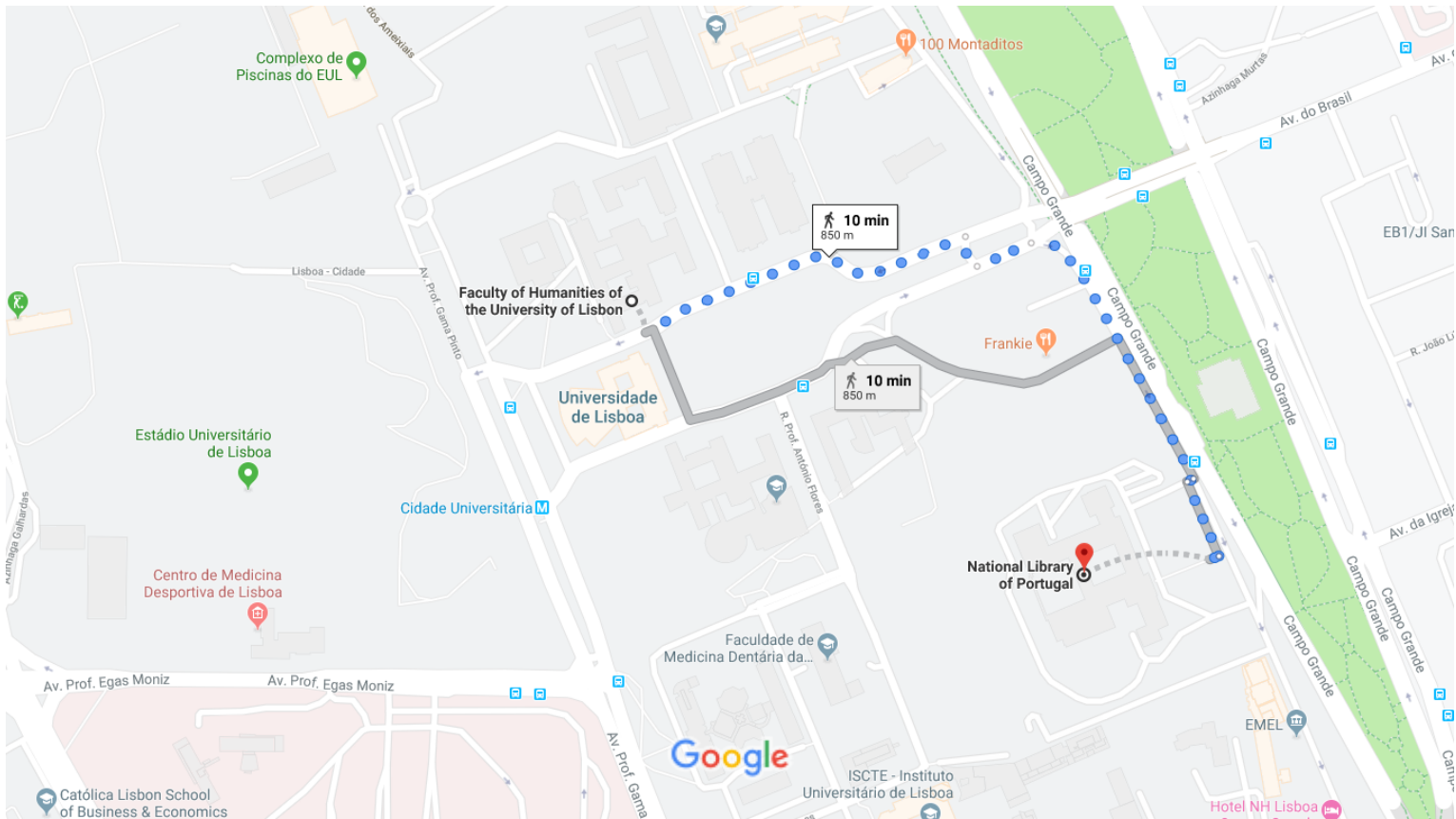
Emergency And Health Information

Call 112 for emergency services (police, fire and ambulance) in Portugal.

The National Health Service (in Portuguese, SNS) is the main healthcare provider in Portugal. You will be charged for emergency treatment if you are an overseas visitor to Portugal. You are strongly advised to take out travel insurance to cover any medical expenses. Without this, you will be charged fully for treatment (around €140).

If you’re visiting from Europe, you need to carry a valid European Health Insurance Card in case you need immediate and necessary medical treatment in an NHS hospital and you will be charged around €20. Without this, you will be charged fully for treatment (around €140). Travel insurance is still advisable as it offers greater flexibility over where and how you are treated and can cover expenses not paid for by the NHS.

HOSPITAL DE SANTA MARIA is the nearest NHS hospital, within walking distance from FLUL. You will have to go directly to URGÊNCIA CENTRAL (ER).



Map data ©2019 Google

100 m



via Alameda da Universidade and
Campo Grande

10 min
850 m

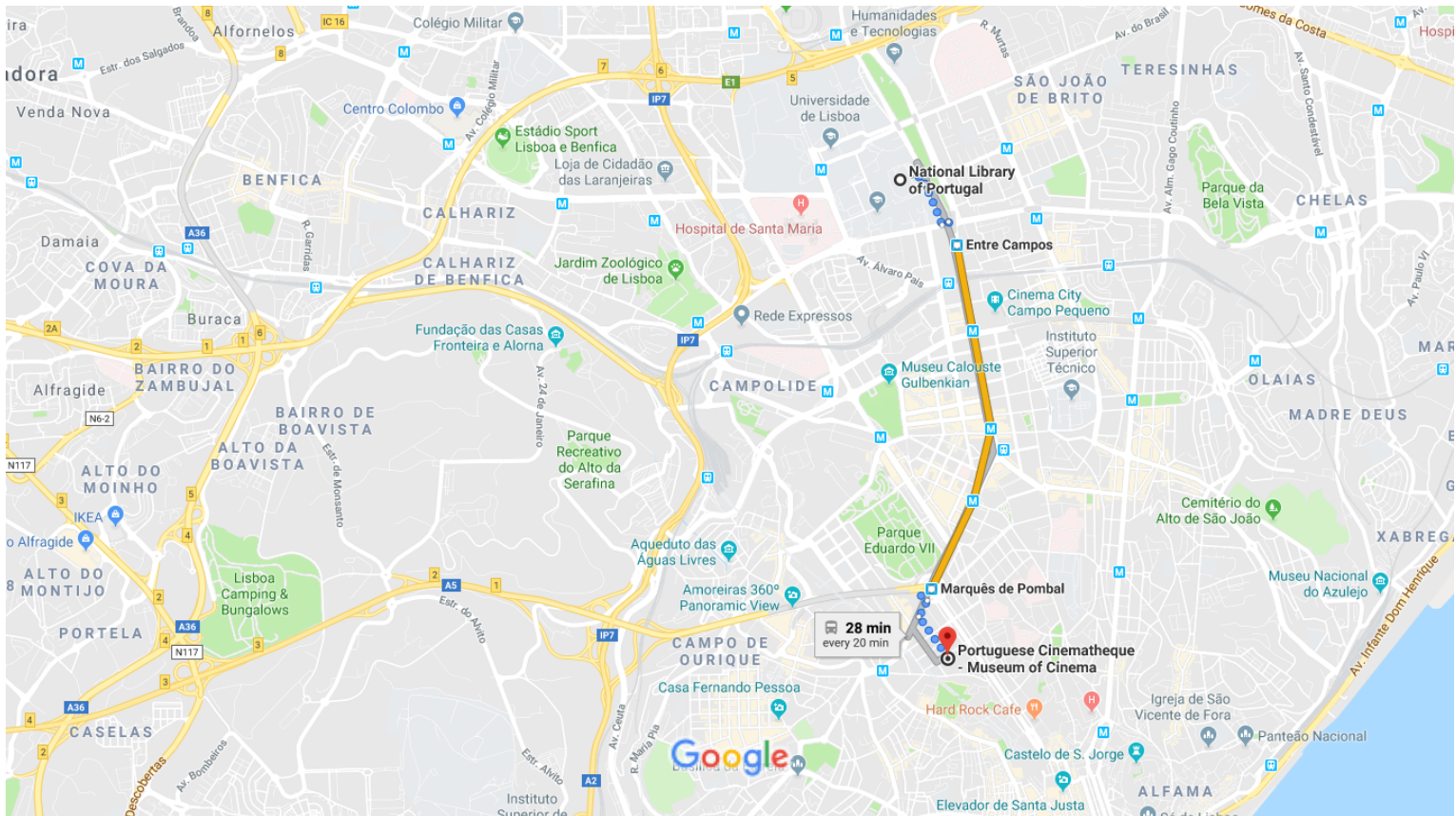


via R. Dr. João Soares

10 min
850 m

All routes are mostly flat





Map data ©2019 Google, Inst. Geogr. Nacional 500 m

11:02 AM



National Library of Portugal

Campo Grande 83, 1749-081 Lisboa



Walk

About 6 min , 500 m



Use caution - may involve errors or sections not suited for walking



Head east

10 m



Turn right toward Campo Grande

57 m



Turn left toward Campo Grande

12 m



Turn right onto Campo Grande

300 m



Turn left onto Av. das Forças Armadas

51 m



At the roundabout, take the 2nd exit onto Av. da República/Av. República

73 m

11:08 AM



Entre Campos



Am Rato

5 min (4 stops)

Service run by Metropolitano de Lisboa, E.P.E.

11:13 AM

Marquês de Pombal

Walk

About 7 min , 500 m

Use caution - may involve errors or sections not suited for walking

↑

Head southeast on Praça Marquês de Pombal toward R. Braamcamp

55 m

↘

Turn right onto R. Braamcamp

130 m

↙

Turn left onto R. Mouzinho da Silveira

350 m

↘

Turn right onto R. Barata Salgueiro

i

Destination will be on the left

3 m

11:20 AM

Portuguese Cinematheque - Museum of Cinema

R. Barata Salgueiro 39, 1250-165 Lisboa

Cost: €1.50

Tickets and information

Metropolitano de Lisboa, E.P.E.

These directions are for planning purposes only. You may find that construction projects, traffic, weather, or other events may cause conditions to differ from the map results, and you should plan your route accordingly. You must obey all signs or notices regarding your route.



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