



Panel Abstracts Booklet

Celtic Conference in Classics

Coimbra 2019

Faculty of Arts and Humanities
University of Coimbra
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Organization



Funding



Partners



Slot 1: 1:30 - 2:20pm

Samuel Rezende, Pós-Lit-FALE-UFMG [rezende_s@hotmail.com]

Mythical images in the poetry of Orides Fontela

The poetry of Orides Fontela (1940-1998) might be interpreted in close dialogue with philosophical reflection, for example, by the intense speculation between language, being, and real. However, another approach can be profitable due to the occurrence of certain mythical images from ancient Hellenic culture, which are close to philosophy precisely because myth is, according to Ernst Cassirer (1998), a form of thinking, as well. I propose that the relation to myth suggests, in some poems, a particular kind of transposition of images in Fontela's work, as indicated by metaphors like hunting and weaving. The first one would be, according to Flora Süssekind (1989), a sign of fractionation and disassembly of words, and the second one would suggest, according to Ivan Marques (2019), the poetic work with language. In that sense, the mythical images in Fontela's poetry very often disclose themselves in association with the feminine aspect, which operates, among others, through generative sources, such as daybreak or poetic composition. In the poem "The goddesses" ("As deusas"), for instance, Eos sensually opens herself to receive the Sun, and Athena creates an invisible web made of light and mist. Thus, this paper intends to focus on poems in which feminine images can constitute, by transfiguration, conflicting signs in Fontela's work.

Slot 2: 2:30 - 3:20pm

Heloísa Penna, FALE-UFMG [heloisampenna@hotmail.com]

The Romanceiro da Inconfidência by Cecília Meireles, and the Pharsalia by Lucan: commune nefas, in the same cove of time both punishment and forgiveness

Cecília Meireles is known as one of the most important Brazilian writers of the 20th century. She composed in various literary genres like poetry, prose, short story and crônica. The Latin influence of the poet Horace in her lyric works can be seen in poems like "Retrato" ("Portrait") from the book "Viagem" ("Trip"), about the brevity of life and the impotence of man when faced with transformations. Lucan can also be "found" in one of the works of the author, "Romanceiro da Inconfidência" ("The Novelist of the Inconfidence" 1953), epic-lyric poetry on the historical movement of the Inconfidência/Conjuração Mineira. This work seeks to highlight these two aspects of "Romanceiro da Inconfidência" and the "Pharsalia": the reflexive appeal and the evocation of historical facts that allow this approximation between two texts distant from each other in time by 20 centuries. The feeling of horror face civil conflicts that resulted in treason and mutual destruction of compatriots expressed in the poetry of both Lucan and Cecília Meireles, denotes, at the same time, traces of universality and intertextuality, which is favored by the "natural" reception of the classics in the Brazilian Literature, that displays a Greco-Roman matrix.

Slot 3: 3:40 - 4:30pm

Andreia Garavello, Pós-Lit-FALE-UFMG [andrea.garavello@gmail.com]

Oudèn pròs tòn Diónyson!

It is unanimous among the critics that the works by João Guimarães Rosa have a strong Classical content. This paper works with the short story “A Hora e a Vez de Augusto Matraga” (The Hour and Turn of Augusto Matraga). Does this work have anything to do with Dionysus? The fictional space in Rosa’s narratives is the world of the Brazilian sertão (backlands), with no big urban influences, an archaic environment extremely fertile for Dionysiac manifestations. The human ambiguity visualized in Rosas’ characters is well represented by Dionysus, the god of many names. Plus, in Rosa’s works everything that seems quotidian and ordinary is universalized in his lapidary work with language, in his excellence in the research, choice and invention of words. Thus, we ask: “A hora e vez de Augusto Matraga”, the last short story of the book *Sagarana*, has “Nothing (or Everything?) To Do With Dionysus”?

Andreza Caetano, Pós-Lit-FALE-UFMG [andrezacaetano@yahoo.com.br]

The Girl that Dawns in Guimarães Rosa

In the speech of cultural appropriation of the Classical Literature by the Brazilian one, we undoubtedly meet with the name of Guimarães Rosa, marking this tradition of Antiquity through the use of a particular type of intertextuality that clearly reflects Classical Reception. In this context, we took as our main objective to match the main character in the text with the goddess of sunrise, Aurora. We will also analyze the peculiarities of the lexicon and the syntax of the text. With this intent we aim to scrutinize specifically the approximation of the Greek lexicon with the word “xurugou” used by the girl, considering the many possibilities conjectured around it. We hope to contribute academically to both Greek Literature and the comprehension of Guimarães Rosa.

[Thursday]

Slot 6: 10:00 - 10:50am

Rafael Silva, Pós-Lit-FALE-UFMG [gts.rafa@hotmail.com]

Anthropophagic Devouring as a Way of Classical Reception in the Works of Haroldo de Campos

Brazilian modern literature has been consciously struggling to assert its place amongst the more traditional literary canons of the Western world at least since the Modernist Movement (1922). With the poet, critic, professor and translator Haroldo de Campos, such aim has been made possible: developing some ideas put forth by thinkers as Oswald de Andrade and Jorge Luis Borges, Brazilian literature has been conceived anew, as a synchronic arena where tradition and invention are forces put in tension to engender not only the present, but also the past and the future. This conception is the touchstone of Haroldo’s work and thought. Dealing freely with the literary tradition, he invents a new way of reading and writing the Classics in his poetry, suggesting also different forms of dealing with the Classical Reception studies in the contemporary university.

André Luiz Visinoni, University of Leipzig [alvisinoni@gmail.com]

Hilda Hilst and the Comical Sublevation of the Ancient in Contos d'escárnio - textos grotescos

Hilda Hilst is considered to be one of the most prolific and audacious writers in Brazilian literature. She was a poet, chronicler, fictionalist and dramaturgist. *Contos d'escárnio - textos grotescos* bears many of the main elements which outline her so-called erotic trilogy. Consisting still of *O caderno rosa de Lori Lamby* and *Cartas de um sedutor*, the “bandalheira” (messy, sloppy) prose of these texts is marked by the innumerable ruptures in the linearity of the plot, by the interpenetration of different literary genders and linguistic registers and, principally, by the critical and satirical tone of explicitly pornographic nature. *Contos d'escárnio - textos grotescos*, however, equally stands out through its obvious quality as a repository of allusions to the history and culture of the Ancient World. Such peculiarity is immediately observable from the names given to characters – Crasso, Otávia, Clódia, Jocasta – to direct references to authors in form of quotations, for instance, to Lucretius. Even more decisive, in this sense, is the scenic parody in one of the last sections of the book. Clearly remissive to Aristophanes' *Lysis-trata*, it intends, moreover, to theatricalize a discussion – quite burlesque, indeed – about the Freudian theory of the Oedipus complex. In this way, the exposition will show how *Contos d'escárnio - textos grotescos* not only testifies the importance of the Greco-Roman Antiquity in Hilda Hilst's imaginary, but also enables an unwonted encounter between the somewhat erudite knowledge originated in the classical tradition and aischrological obscenity.

Slot 7: 11:10 - 12:00am

Júlia Batista Castilho de Avellar, Pós-Lit-FALE-UFMG [juliabcavellar@gmail.com]

Jorge de Lima's reception of Ovid: Brazilian metamorphoses in Invention of Orpheus

According to Hinds (1998) and Edmunds (2001) contributions on Intertextuality in Roman poetry, Eliot and Borges ideas on tradition and reading, and also philological knowledge, this paper investigates Classical reception in *Invention of Orpheus* (“Invenção de Orfeu”, 1952), last work of the Brazilian poet Jorge de Lima. This ten-book modern epic combines traditional poetic forms and Classical tradition with photomontage technique, surrealist images, and themes from Brazilian history and culture. In programmatic Book 1, the poet mentions, among other authors, the name of Ovid (1.38), in whose *Metamorphoses* we read the story of Orpheus. I discuss how Jorge de Lima re-reads Ovid's poetry, especially the notion of metamorphosis, a recurring theme, but also a structural principle of both poems. The title reference to Orpheus suggests that the poet is the hero of this so-called ‘epic biography’: he transforms himself between life and literature, and the text, metapoetically, is in continuous metamorphosis.

Sandra Bianchet, FALE-UFMG [sandra.bianchet@gmail.com]

Feminine figures of Roman novel in Guilherme Figueiredo's plays on Greek theme: reinvention of Plautus, Petronius and Apuleius' MATRONAE

In the 1960's Guilherme Figueiredo published *Quatro peças de assunto grego* (Four Greek-

-themed plays), two of which are straightly related to Roman works of Plautus, Petronius and Apuleius: “Um deus dormiu lá em casa” (A God Slept in My Place) and “A muito curiosa história da virtuosa matrona de Éfeso” (The Very Curious Story of the Matron from Ephesus). The programmatic link to Greek and Roman antiquity, announced since the very beginning in the titles, is expanded throughout the plays in a way that emphasizes the author’s choice of mixing up his own Brazilian world to Antiquity in a wide range. In this paper we aim to focus on Figueiredo’s techniques of intra- and intertextuality, namely the way he succeeds in bringing together different perspectives on feminine figures in Classical literature and his own Brazilian *locus*, contributing to the survival of Classical texts.

Slot 8: 12:10am - 1:00pm

Vanessa Brandão, FALE-UFMG [vanessarbrandao@gmail.com]

The myth of Medea and the violence in human relations in ‘Deadzoemedea’

Medea is a tragic female character often revisited by Brazilian theater. The myth of the betrayed wife who takes revenge by killing her rival and her own children rewritten by Euripides and Seneca is the thread of Deadzonemedea, a spectacle of intervention by Grupo Teatro Invertido. The place where the play was staged is a deactivated laboratory of sanitary engineering in Guaicurus street, known for its night activities of prostitution in Belo Horizonte. This environment is associated with the theme of human misery and violence in the relations shown in the play. Like the classic tragedies, Deadzonemedea focuses on family relationships and highlights important aspects that are emphasized in the myth of Medea and in the contemporary world, such as motherhood and the social role of women.

Eduardo Faria, Pós-Lit-FALE-UFMG [chaedfabel@gmail.com]

José de Anchieta and the Virtues of the Medieval Political Imaginary

In Colonial Brazil religious literature was spread all over. José de Anchieta, opposing the European thought of the time, remained loyal to the medieval thought that both the unity and happiness of the kingdom depended on obedience, love, and fear of the Church’s laws. These laws preconized that one of the most important functions of the prince was to act according to the Christian virtues cited above. The benefits of such actions would extend not only to his kingdom, but also to the whole Earth. This paper aims to show how medieval marks like this occur in the works of Anchieta, principally in relevance to the cited virtues: obedience, love, and fear as the bases of an authentic *politia christiana*. In other words, this work aims to show how Anchieta thought that society should have its roots in the belief of the king as the representative of the Divine Law.

[Friday]

Slot 12: 10:00 - 10:50am

Matheus Trevizam, FALE-UFMG [matheustrevizam2000@gmail.com]

Mythical themes in Carlos Drummond de Andrade’s works

In this presentation we intend to discuss how mythical themes were adapted by the famous Brazilian poet Carlos Drummond de Andrade in some of his poetic works. Thus, adhering to a two-tier division in our commentary to these writings, we have divided them in two pieces, being one related to his poetry itself – in which the major symbol appears usually to be Orpheus (as in “Legado”, for instance) and the other one being love, as such. About the latter point, we may even say that the poet not rarely alternated the Classical sources in which he sometimes chose to handle, like, for instance, alluding occasionally to the myth of Narcissus and to the Trojan War in different poems of him (“Destrução” and “Balada do amor através das idades”). The result this commentary intends to achieve is that Drummond’s works during the Modernist phase of Brazilian literature was in a creative debt to Classical mythology.

Douglas Cristiano, Pós-Lit-FALE-UFMG [dsilva1988@gmail.com]

Arejada sala de nítidos enigmas (“*Airy Room of Clear Enigmas*”): *Reception and appropriation in Fábula de Anfion* (“*The Fable of Amphion*”) by João Cabral de Melo Neto

The aim of this communication is to analyze the relationship between the versions of the myth of Amphion that can be found in the ancient sources (above all in *The Phoenissian Women* by Euripides, the *Argonautica* by Apollonius Rodius, and the *Epistle to the Pisos* by Horace) and the use of it made by João Cabral de Melo Neto in his poem *Fábula de Anfion* (*Fable of Amphion*), of the book *Psicologia da Composição* (*Psychology of Composition*, 1947). The two version of the myth are also mediated by another modern visit to the Greeks, the one by Paul Valéry in his melodrama *Amphion*, written for the music of Arthur Honegger in 1931. Amphion and his myth seem to have been meticulously chosen by Cabral in the composition of an ample metapoetic fable starting from the image of the construction, a central exercise in his poetic. Therefore, we will seek to uncover the layers of the myth present in the Cabralian version. In this sense, we will consider the myth as both a narrative that is in continuous progress, and as a “common language” through which three generations so distant in time can discuss issues related to the creative gesture in which, through his choices, Cabral positions his poetics.

Slot 13: 11:10 - 12:00am

Lorena Lopes, UFOPA [lorenalopes85@gmail.com]

Men of Iron Age in the epic tradition of João Guimarães Rosa’s « sertão »

Would there be a literary writing recovering previous models or renewing our image of ancient heroes? The reception of epic poetry by the Brazilian writer João Guimarães Rosa (1908-1967) is essential and it seems that the warrior motivation in the « sertão », a particular Brazilian universe characterized by his fiction not only from its physical description but also from its metaphysical dimension, has a history that goes back to Antiquity. The reading of the *Iliad* and the *Odyssey* and the notes João Guimarães Rosa (1908 -1967) made on the epic heroes leave no doubt that he wanted to set up a dialogue between his heroes and the ancient Greek tradition. This paper seeks to develop this subject. In order to do so, we discuss how the construction of some of his warriors, especially Hermógenes and Diadorim, could not only transpose Homer into the backlands but also the men of the Iron Age of *Works and Days* by Hesiod exploring a way by which

the tradition is kept alive. We aim to explore such a dialogue, through a textual analysis of *The Devil to Pay in the Backlands* (1956) as well as of the ancient poem.

Tereza Virgínia Ribeiro Barbosa, FALE-UFMG [tereza.virginia.ribeiro.barbosa@gmail.com]

Metaplasms of a Daring Sailor

In Literary Studies it is a consensus that the Greek text of the Homeric poems displays a composite language, compromised with orality and representative of a large linguistic territory through the frequent register of dialectal variation. Traditionally, in the translation of this epic in Portuguese language this dialectal variation is neutralized: the elevated style of a classy and noble Portuguese. In this brief analysis we will show the use of metaplasms in these poems, and their poetic value, cumulative of meanings and nuances. We will also comment on the linguistic variation on the Brazilian Portuguese, using the concept of linguistic bias of Marcos Bagno, and exploring the possibilities for the use of the metaplasms in literary texts. Finally, we point out at the urgency of a reconfiguration of the translations of the Homeric Poems with focus on their dialectal richness in a comparative perspective with João Guimarães Rosa's *Grande Sertão: veredas* (*The Devil to Pay in the Backlands* 1956). We aim to demonstrate that the ingeniousness of both these authors provoke a rupture in established biases and offer their readers sophisticated works that are structured with basis on a high level of diversity and linguistic variety. Such characteristics – the accreditation of diverse ways of speaking (from rhotacisms, apocopes, aphereses, synopes, etc) – incite the translator to constant revisionism and alterations of style. Besides that, we also try to investigate some linguistic phenomena common to both authors, since both rescue speech, transforming it into a bridge of erudition and sophistication on the study of the 'instable' that creates poetry. We understand that the poetic making of both authors value multiple dialects and weave works that, emulating the speech of the people, are multiple and expressive in their enunciation to loud voice.