

Relational Forms IV

Literature and the Arts since the 1960s:
Protest, Identity and the Imagination

Faculty of Arts and Humanities
Universidade do Porto
15-17 November 2018



Programme

Thursday, 15 November

08.30 – registration

09.15 – opening remarks

09.30 – Keynote Lecture – Martin Halliwell: ‘Performance and Protest in 1968: An Aesthetics of Conflict’ (Anfiteatro Nobre)

10.30 – break

11.00-12.30 – Panels 1-2

Panel 1 – Anfiteatro Nobre
Translation, Ideology, Change

Chair: Jorge Bastos da Silva

Jorge M. C. Almeida e Pinho, Escola Superior de Educação, Instituto Politécnico do Porto
– ‘The Importance of Translation in a World-Changing Revolution’

Katrin Pieper, Universidade de Coimbra – ‘New Dimensions in Times of Control:
Stanley Kubrick’s *2001, a Space Odyssey* Subtitled in Portugal during the
Dictatorship’

Karen Bennett, NOVA/FCSH, CETAPS – ‘Resistant Translation: Bringing Activism
into Daily Practice’

Panel 2 – Sala de Reuniões
Writing and Seeing: Theory, Practice, Culture I

Chair: Miguel Ramalhete Gomes

Natacha Díaz Luis, Univ. de La Laguna – ‘Identity Constructions and Deconstructions
in Indian-American Literature: Samina Ali’s *Madras on Rainy Days*’

Rocío Velasco de Castro, Universidad de Extremadura – ‘Graphic Novel in the Arab
World: New Formats for Old Vindications?’

Carole Cavanaugh, Middlebury College, Vermont – ‘Resistance to the Politics of
Realism from 1960s Japanese Cinema to 2000s Superflat Art’

12.30 – break

14.30 – 16.30 – Panels 3-4

Panel 3 - Anfiteatro Nobre Protest in Word and Image

Chair: Sofia Araújo

Anna Suwalska-Kołecka, The State University of Applied Sciences in Płock, Poland – **‘Protest on/through the Stage – the Polish Experience’**

Michał Wenderski, Adam Mickiewicz University in Poznań – **‘Art, Politics and International Affairs: the Polish March 1968 and its Aftermath’**

Catrinel Popa, University of Bucharest – **‘Poetry, Protest and Fragmented Identities in Eastern Europe’**

Zuzanna Sanches, ULICES/CEAUL – **‘On the Border of the Word and the Image: Teju Cole’s literary PhotoBook *Blind Spot*’**

Panel 4 – Sala de Reuniões Transition, Transgression, Terrorism

Chair: David M. Clark

Ángel López Gutiérrez and María-Julia Bordonado Bermejo, Independent Researchers – **‘From the Spain of *la, la, la* to 21st century: Communication and Political Propaganda about Terrorism, Politics and Social Conflicts in Spain through its Literature’**

Daniel Córdoba González de Chávez, University of Porto – **‘Satire, Political Subjectivity and Social Protest. From the Spanish Transition to the Transmedia Era’**

María José Álvarez Maurín, Universidad de León, Spain – **‘State and International Counter-Terrorist Narratives in Spanish Roman Noir: Atxaga’s *The Lone Man* and R. Wilson’s *The Hidden Assassins*’**

16.30 – break

16.45 – Keynote lecture – Edna Longley: “Room to Rhyme”: Poetry and Crisis in Northern Ireland’ (Anfiteatro Nobre)

17.45 – break

17.45-19.15 – Panels 5-6

Panel 5 – Anfiteatro Nobre Troubled Eras – Subalterns, Rebels

Chair: Karen Bennett

David M. Clark, University of A Coruña – **‘What is Truth? The Radicalization of Country Music after 1968’**

Abdulhafeth A. Khrisat, Al-Imam Mohamed Ibn Saud Islamic University, Riyadh Saudi Arabia – **‘African-American Identity in Toni Morrison’s *Beloved* (1987)’**

Panel 6 – Sala de Reuniões Dark Nowhere

Chair: Elsa Simões

Pietro Deandrea, Università di Torino – **‘Youth power in *Childhood’s End* and its later Re-Interpretations’**

Gabriela Debita, “Dunărea de Jos” University of Galați – **‘“This is (not) a fairy tale”: Fairy Tale, History, and Truth in Ursula K. Le Guin’s “Unlocking the Air”’**

Cristina Dodson-Castillón, University of Seville – **‘Subalternity and Hybridity: New People’s Agency and Identity in Paolo Bacigalupi’s *The Windup Girl*’**

Friday, 16 November

09.30-11.30 – Panels 7-9

Panel 7 – Anfiteatro Nobre 'Oh, those Irish!'	Panel 8 – Sala de Reuniões Writing and Seeing: Theory, Practice, Culture II	Panel 9 – Sala 203 African Voices: Subalterns, Rebels
Chair: Viviane Fountoura Noel McLaughlin, Northumbria University, Newcastle-Upon-Tyne, UK, and Joanna Braniff, independent scholar, Belfast – 'The Political Power of a Film that might have been: Ireland and the Rolling Stones 1965' Kübra Özeremis, Freie Universität Berlin – "My heart besieged by anger, my mind a gap of danger": Protest and Lamentation in Seamus Heaney's "The Road to Derry" (1972) Daniel Damasceno Floquet, FLUP – 'Houses that Remember: Readings of the Troubles in Edna O'Brien's fiction' Dilek Zerenler, Selçuk University Dilek Sabancı State Conservatory – 'The Vicious Circle of Ireland in the World of Martin McDonagh: The Aran Islands'	Chair: Marta Correia Nazan Tutaş, Ankara Üniversitesi – 'Liverpool Poets and Roger McGough: Words in Action' David Swartz, Universidade Nova de Lisboa, CETAPS – 'Flat Time, Least Event and Metaphors of Eating and Reading in John Latham's 1960s Book Paintings' Rui Silva, Universidade de Coimbra, CLP – 'The Anti-Book as a Political Artifact' Juanjo Bermúdez de Castro, Universitat de les Illes Balears (UIB) – 'The Art of Protest in the 21st Century: The Refugees' Crisis through the Arts'	Chair: Inês Botelho Nadia Naar Gada, Mouloud Mammeri University of Tizi Ouzou, Algeria – 'Transgression as a Mode of Protest in Post-colonial Algerian Fiction' Isabel Gil-Naveira, University of Oviedo – 'African Voices: African Identities' Paulina Grzęda, University of Warsaw, Poland – 'The Power of the Imagination As a 'Weapon of Struggle': Shifts in Cultural Paradigms in South African Literature' Paula Barba Guerrero, Universidad de Salamanca – 'Writing Childhood Memories: Narrating Dissent and Self-Discovery in Jacqueline Woodson's <i>Brown Girl Dreaming</i> (2014)'

11.30 – break

11.45 – Keynote Lecture – Manuel Portela: 'Protest and Activism in World Digital Literature' (Anfiteatro Nobre)

12.45 – break

14.30-16.30 – Panels 10-11

Panel 10 – Anfiteatro Nobre Haunted Screens, East and West

Chair: Ana Isabel Almeida

Temenuga Trifonova, Université François Rabelais, Tours – **‘European Cinema of Migration and the Political Imagination’**

Cláudia Coimbra, FLUP/CETAPS – **‘*This Time Tomorrow?*: Romanticism and Rebellion in Lindsay Anderson’s *If...* And Philippe Garrel’s *Les Amants Réguliers*’**

Inês Botelho, CETAPS – **‘Tale as new as time: Manifestations of “Beauty and the Beast” and “Bluebeard” in Jordan Peele’s “Get Out”’**

Panel 11 – Sala de Reuniões Disruption, Accomodation, Branding

Chair: Daniel Floquet

Sofia de Melo Araújo, ESE-IPP/UP/CETAPS/CITCEM/ILC – **“We who turn them into ghosts or demons”: Two Female Writers and the Revolutionary Sixties’**

Gulbun Onur, Selcuk University, Turkey – **‘A Mute Protest of a Female in Oral’s Short Story’**

Jamal Assadi, The College of Sakhnin (R.A), Academic College for Teacher Education, Israel and Mahmoud Naamneh, Ahva Academic College, Israel – **‘Mythological Intertextuality in Contemporary Arabic Poetry: A New Model for Form and Content’**

António Oliveira and Helena Lopes, CEI/ISCAP, P.Porto – **‘When a Brand Replaces the Street Artist – *Coruja*’s Unacceptable Commodification’**

16.30 – break

16.45 – Poetry Reading and Lecture – Michael Longley: ‘Songs for Dead Children: Poetry in Violent Times’ (Anfiteatro Nobre)

18.00 – Port wine reception

20.30 – Conference Dinner*

(* ticketed event)

Saturday, 17 November

10.00-12.00 – Panels 12-13

Panel 12 – Anfiteatro Nobre Challenged Identities

Chair: Marinela Freitas

Amanda Skamagka, University of Athens – ‘**Traumatic Protest, Border Crossing and Identity Seeking in Modern Greek Poetry: Titos Patrikios, Nikiforos Vrettakos and Yannis Ritsos in Italy (1960-1980)**’

Johanna Carvajal González, Aix-Marseille University, France – ‘***Creación Colectiva*, a Revolutionary Theatrical Practice born in the Sixties. Two Colombian Examples: *Teatro Experimental de Cali* and *Teatro La Candelaria***’

Damla Yeşil, Freie Universität Berlin – ‘**On the Shore of ’68: Occupy Wall Street, Occupy Gezi, Occupy Poetry!**’

Panel 13 – Sala de Reuniões Narrative and Disruption

Chair: Cláudia Coimbra

Elsa Simões Lucas Freitas, Universidade Fernando Pessoa – ‘**“O Tempora! O Mores!” or “Tempus Fugit”? Reframing Social Conflict and Sexual revolution of the early 70s in Martin Amis’s *The Pregnant Widow* (2010)**’

Rana Sağıroğlu, Selcuk University, Turkey – ‘**Dystopic Imaginations of Ideology: Margaret Atwood’s Ideological Incubators in *The Handmaid’s Tale***’

M.J. Sousa Oliveira, CETAPS/Faculdade de Letras da Universidade do Porto – ‘**“Do you believe a woman’s place is on the kitchen table?”: Food as Protest in *The Handmaid’s Tale***’

Jamal Assadi, The College of Sakhnin (R.A), Academic College for Teacher Education – ‘**Covert Playacting and Vulnerability in “Wakefield”: Nathaniel Hawthorne and E. L. Doctorow**’

12.00 – Culture and Protest: a final roundup and discussion (Anfiteatro Nobre)

12.30 – closing remarks