

Wanderlore

An English Literary Review

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WANDERLORE – THE JOURNEY

Here we are, back to business, and bringing to our English Reading Community the seventh edition of Wanderlore. We continue to receive submissions from other communities such as PUC (São Paulo) and UERJ (Rio de Janeiro), which we are trying to accommodate in our project. Since journey is such a present motif in the English Literature and Culture, perhaps it is befitting that we reflect on our on going journey of seven years. We did come a long way from a tough, but joyful beginning when, with a small number of students it was believed that reading and writing in English would be a welcome happening in our community. We picked the name Wanderlore in a contest; we fought for the resources to print our five hundred copies by exchanging materials for credit with the gráficas & selling t-shirts among ourselves to make up the rest of the money. We willed Wanderlore forth. First as ugly duckling - but one who knew it a swan. Than it became a swan when Prof. Márcio Moraes Valença took charge of CCHLA and gave us to Edufrn who with the most good will & commitment has edited us these last five years in which the looks, the “cara” of Wanderlore has undergone dramatic improvements. We circulate in many other communities (UFPE, UFPB, UFCG, UEPB). We are carried, like the winds in the hands of our readers and contributors to many places near & far. We were touched to see how we were missed last year when #7 was delayed to wait the return of one of our

members was way for postdoc research in the US of A. When back, everywhere, even in Edufrn itself, the kind & encouraging question: “What about the Wanderlore?” A call was made in an attempt to get it out at Cientec 2009 & where we hope to meet, for Auld Lang Syne, the old crew of the project, old students and dear ones from our English community. We hope this edition will bring our readers joy, pride & faith in the skills of the young writers. We welcome Prof. Ana Graça Canan (DELET, UFRN) in our editorial board & thank our dearest Rosanne Bezerra, in our beginning an Ms grad at PpGEL (UFRN), than a doctoral one at UFPB, now a professor at UFRN. We continue to that profusely the sponsorship of Prof. Márcio Moraes Valença who was our most enthusiastic supporter & who suggested that when we make it to #10 we should have a special book issue whose resources he said he shall provide. May we get that far! We also thank deeply all the people in Edufrn who always welcome us, endure us, and come through for us: Prof. Herculano Campos, Prof, Francisco. Finally—but not lastly—we would like to wish each one & all of you a wonderful Cientec. May peace, health & happiness find their place in all our lives, shalom! We stand firm against plagiarism. We do not represent or take responsibility for the contents of the works we publish.

HOW TO SUBMIT

1) Length 800-1000 words; Times, #12, 1.5 space; 2) Include references for ALL works cited; 3) include dates for author & publications mentioned in the paper; 4) Titles should be in bold, font #14 left justified, followed by the author’s name, font #12, name of institution of study/work & email address.

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THE DIRECT METHOD

REFLEX VERSUS REFLECTION

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No doubt that learning a new language, mostly English, is a must nowadays. Unfortunately, getting to a fluent level of speaking takes time, unless a fast methodology is chosen – The Direct Method.

This method is based on the use of the second language (L2) since the very first class in which the teacher guides the students throughout the lesson by asking questions whilst the pupils only listen and answer them. Vocabulary is carefully selected as the lessons and time go by so students, in a basic level, do not learn words like “moose,” “El Nino,” “lumberjack” amongst other words which are not in the list of the first thousand important words to be learned within the first levels.

All of us accept that for a child to start pronouncing the first words, not sounds, it goes through months and months of just listening – it listens to people talking to it every single day, even when its

parents or relations are not talking to it, when they are talking amongst themselves the child is there listening. As this is a fact, when a teacher centered method propose the attention turned to the teacher, this methodology is making a good use of this natural fact - it is speeding up the level of acquisition of the second language. Of course, as it was said before, I am not talking about “moose” and the other words I mentioned in the second paragraph, as these words will not be part of any pupil’s routine up to when it gets to a high level of comprehension and many other more important words have already been mastered. The direct method has its principles centered on the teacher; students will listen and repeat at all times all crucial structures that are being taught.

Another point that cannot be left aside when it comes down to learning a new language is pronunciation, which is well and emphatically explored in this method. Since the very first word learned, such as “pen” – the students will not pronounce “pain” – they will be encouraged to repeat

it correctly, they will listen to the teacher and repeat in the right way. That is when a teacher centered course will speed up the learning process, which normally do not occur in many other methods in which the free flow of communication is been given the emphasis, even in the lower levels.

As a consequence, in some other methodologies, students will not be corrected at all times, the most important is the communication. Some teachers, when they are disciplined and careful enough, will go to the board and explain the right pronunciation. Another occurrence of straightaway correction in some other methods are when students are reading, however that does not happen all the time within a lesson.

So then, why not correcting students whenever they make a mistake, as good parents will normally do when their child says something wrong?

In the Direct Method, some school’s approach have a

simple and basic rule: Teachers should ask the questions at top speed twice for the simple reason that in real life that is how languages are spoken. Every now and then, when a person that has finished an English course for example, or has been studying English for over five years go abroad to an English speaking country, this person gets frustrated and very disappointed because of those years spent in an English course, which provided him with accurate grammar but not with accurate and real fluence – normal speed of native speakers.

By making students familiar with this top speed questioning and answering, the direct method is tackling this huge problem – the problem of feeling frustrated and unconfident when speaking English because one does not have the reflex to deliver the requested replies straightaway as in any normal conversation.

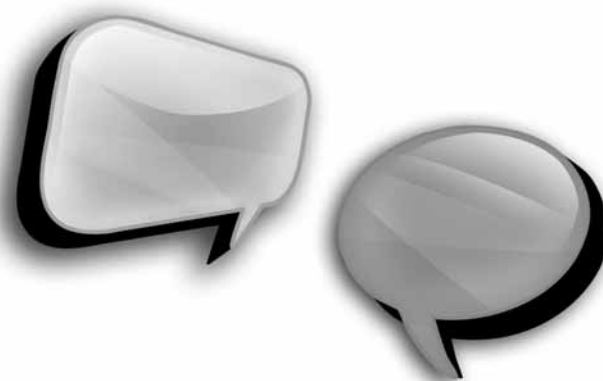
For all this that has been mentioned about the direct method in this article, there is still another consideration to be made: the number of students in the classroom. Although all methodologies promise their method works with a great number of students within the classroom, that tends to be false, or at least the results are not satisfactory. Added to that, it will take many years for a student in this group to speak a second language fluently, for the simple reason that he will not have enough speaking practice. That might be a little contradictory to what I mentioned about a teacher centered course, that in lower levels students need to listen to their teacher a lot. But let’s not forget that practice is also demanded - by asking and answering questions. Therefore, a low number of students in the classroom will help a lot.

No translation is used whatsoever in the direct method. On top of that, the answers must be answered completely – students must use the whole sentence to answer each of the questions.

There is no doubt that a lot of repetition and revisions are requested so the student gets used to all variations that are possible for the same question. As the first days in a Direct Method course are gone, one can see that satisfaction and confidence just grow more and more and yet, one can also see that speaking in the right way is what it counts at the end of the course.

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LITERARY CRITICISM & THEORY

THE ROLE OF LITERATURE

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The 'role of literature' nowadays seems to be to insist on trying to set the hero/protagonist free from the force of ideology in order to present a new speech, free from the burden of reality. This is possible through his subjectivity. In fact, we live in a standardized and fetishized world where market relations predominate as well as the standardization of everything, including language. With the advent of information, technical language assumes the place of the poetic language of tradition. However, although all the spheres of society are subjected to reification, the subject still manages to find a refuge in his thoughts, in his ideas. This seems to be the authentic freedom of mankind: the language of thought.

In the first chapter of *What is Literature* (1947), Jean Paul Sartre (1905-1980) says that "the writer deals with meanings". He expects more commitment from literary works than from painting and music, because literature deals with language, thus, it is able to communicate better and to show commitment with reality. He says: "One does not paint meanings; one does not put them to music." He, as Georg Lukács (1885-1971), thinks that the relation between reality and literature requires commitment.

However, Theodor Adorno (1903-1969), in his essay "Commitment", arouses Sartre's thought and defends that literature does not only deal with meaning. Literary work, to be considered as such, must "free itself from its meanings in ordinary speech", once there is already a meaning which is conducted by the great media, promoting the ideology encrusted in the system, present in our lives. According to Adorno's interpretation, the role of Literature has become more demanding, because in order to be 'really' committed to reality, Literature has to go beyond the conventional meaning of what is supposed to be committed art. In order to achieve this, the authors must focus not only on the *meaning*, but also on the form of the literary work. For Adorno, *form* is very important once he insists on the materiality of the world. This means that not only the message is important, but also the frame of the literary text. The social function of literature has become confused throughout the history of literary criticism, because writers

such as Sartre and Brecht have focused basically on the meaning, trying to arouse a reaction from the reader. Both of them wanted to change reality. However, they did not realize that by spreading this message, defending a literary praxis, they were, somehow, contributing to spread the message of the system, even if it is a criticism about it.

If we think of Brecht's epic theatre, taking the example of *Mother Courage and her Children* (1939), we see that Brecht (1898-1956) portrays a mother, a small-time war-profiteer, who survives from the war. She stands in Marxist terms for the petite bourgeoisie, the small traders. The plot is composed of business transactions, as if life consisted of nothing else. During the war, the soldiers rape, rob and murder the peasantry in order to be recognized by their superiors, have prestige and ascend socially. At the end of the play, after having lost her three children, Mother Courage's tribulations have taught her nothing. She goes on with her business, trying to obtain profit from the war, once she portrays the alienation of the petite bourgeoisie. But the key point is to know if the reader's awareness of the system is aroused after seeing or reading this play, once the conscience is in the audience, not in the characters of the play.

Brecht defended the epic theatre because he wanted to emphasize action (individual action/reaction) as it can be seen through Katrin's protest at the end of the play. Her death (she is shot while playing the drums to call the attention of the peasants) is a moment of high heroism, trying to provoke the audience to react against injustice. However, does the contemporary world shelter individual protests and revolutions? Can the structures be changed? Is this the best way of portraying reality? The plot brings the message that behind all wars, with either religious or territorial reasons, there is a capitalist profit. The war is just an excuse. The message is coherent with the author's purpose. But let's think of the *form*. The epic theatre does not seem to be an authentic portrait of reality. It sounds a bit anachronical to insist on epic and heroic attitudes, requiring action from characters who are immersed in a world where mankind has become more and more anonymous, selfish and individualist.

According to Adorno, the best portrait of contemporaneity is the silence, or the act without words, presented in plays by Samuel Beckett (1906-1989), for instance. As we know, after the world wars, human experience has suffered a big impact and communication and action have suffered a rupture. As Walter Benjamin says, soldiers did not have what to say when they came back home. The noise of bullets made them deaf and dumb. The danger of portraying the reality of the war is that it can also advertise its ideology, even if this is not the author's intention. Adorno supports that even our most subjective and authentic thought can, in fact, easily embody the ideology. Everything seems to be poisoned by the system. In *Mother Courage*, for instance, we see that her speech is a vehicle for the reification of system, for it embodies the capitalist ideology: "yes, the virtues are dangerous stuff in this world, better not to have them and have a pleasant life and breakfast instead, hot soup for instance." She feeds the machinery of the system and is fed by it, accepting to play the game of survival according to the capitalist rules. The system corrupts her and makes her its ally: "Corruption in humans is same as compassion in God. Corruption's our only hope." Her sense of motherhood is replaced by her commercial instincts.

Adorno's thought makes evident that even when the literary proclaim itself critical or socialist it can favour the radical Right, for it has its ideology masked in the text. In order to attack reality, it ends up getting stuck in a reified atmosphere which does not allow it to go beyond the limits imposed by reality. Thus, sometimes the literature that seems to be most alienated can be the most conscious one.

In his book *Nil: episodes in the literary conquest of void during the 19th century* (1966), Robert Martin Adams (1915-) says that in literature, in art and culture as a whole, we are fascinated by emptiness, we belong to a time surrounded by a fog of emptiness. This is linked to the decline of morality, of faith, of values, resulting in a lack of meaning when we face reality. Reality has become more and more automated and fetishized. The author points to questions such as: what is the destiny of the hero after the scientific achievements, after the world

wars, after the disappearance of God, the rise of mass culture and international conflicts? Humanity seems to walk, vertically, in a constant decay. The language of nowadays is boredom and this nihilist and bored feeling teaches us that we are completely insignificant. Man seems to live in the contemporary world surrounded by a fog, a sensation of indifference toward the other and the outside world.

Walter Benjamin writes about how the industry of entertainment is responsible for the mass alienation, showing that we live in the time of plurality, discontinuity, fragmentation and dispersion. Besides Benjamin, Georg Simmel, Sade, Hegel, Marx, Nietzsche, Freud, and so many other authors, critics of modernity, point to the question: 'what are we now?'. Modern thought, religious faith, art as a whole and the way society has been shaped, everything shows how plural and fragmented the world has become. Under this context, how can one get out from this labyrinth in which we got in? Maybe we can find an exit through our critical thought, in order to recover the memory of our civilization going beyond the actual, immediate and simultaneous life which characterizes contemporary reality.

Adorno says that committed literature has become autonomous in our times because that is the only way of avoiding literary art being poisoned by the culture industry, by the predetermined reality of the system. As a consequence, an author such as Samuel Beckett shocks the public because of his lack of coherence, his desolate landscapes and lack of hope in his characters.

By assuming, in a creative form, the actual fragmented world, authors such as Beckett reaches such a plurality and universality because his narrators and characters portray a disenchanted world, the loss of unity, and, finally, the awareness that reality is a synonym of imperfection. The short dialogue below, taken from *Endgame*, portrays very well the isolation of contemporary man.

HAMM: Kiss me. [Pause.] Will you not kiss me?
CLOV: No
HAMM: On the forehead.
CLOV: I won't kiss you anywhere.
[Pause.]
HAMM: [Holding out his hand.] Give me your hand at least.
[Pause.] Will you not give me your hand?
CLOV: I won't touch you.

Contemporary texts tend to be supported by a nihilist aesthetic, or, in other words, the aesthetic of negation, as is observed in Beckett. In the nineteenth century, art underwent meaningful changes through aesthetic trends such as the romantic and the realist ones. It is in the passage from the nineteenth century to the twentieth century that art loses its value.

By reading the Theater of Absurd, for instance, we understand that art cannot reflect a perfect real world since reality is problematic, fragmented and unarticulated. As a mimesis of reality, art shelters the real with all its problems to form the fictitious world. If society is characterised by the isolation of the individual, by subjectivity and by individualism, it is natural that this same logic is reflected in contemporary art.

The failure of language or the failure of art in trying to bring reality to fiction has a relationship to the failure of characters. We live in a time at which art loses its authenticity and is dissolved in standardised mass culture. In answer to the danger of manipulation of art, the vanguards appeared as a way of resistance to strengthen the authenticity of art. If, on one hand, when we read contemporary literature, having knowledge of the heritage of the traditional aesthetic, we tend to be confused about the authenticity of art and the right judgment of great art, on the other hand, we become aware of the fact that we cannot evaluate contemporary art based exclusively on the traditional values of the aesthetic. The contemporary world demands a renewed aesthetic because the relation between the individual and the world is not the same. Hence, it is necessary to take advantage of the traditional concepts of the aesthetic and, at the same time, be conscious that there is not a single system of concepts. Beckett's literature, for instance, makes us recognize the negative perspective in his texts. His work is fed by an aesthetic of negation. His work is a mimesis of the incapacity of translating the real to the literary text. This incapacity is portrayed by nihilist characters.

Contemporary characters/heroes are similar to a bee flying against a glass window, seeing the other side yet, unable to cross it. That seems to be our relation with the outside world. Like Sisyphus, we are condemned to our route, trying to make progress through life. Like Sisyphus, authors, such as Beckett, insist on the absurdity of our existence, on portraying reality through art, although it is imperfect. Narrating in contemporary time is

like pushing the stone up the hill, knowing that the effort is useless once it rolls down continuously, repeating the process. The failure of Sisyphus likens to the failure of mankind. However, Sisyphus also represents the image of resistance, a kind of heroic nihilism, because although there is failure at the end, mankind still goes on.

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HEART OF DARKNESS

THE NARRATIVE AS A VOICE

BRUNO LOPES, LETRAS-INGLÊS, UFRN

Stories sooth the soul. Maybe that is why since the human animal started to recognize itself as a differentiated being it is acknowledged that he tells stories. The question itself of “why stories are told?” remains in the mind of man, but with it, the necessity to hear them, to sit down in the old ritual, in a circle, as in ancient times, or alone, but the old flights and travels of imagination are meant to continue to write and rewrite the history and stories of the human soul.

It is true that these heart-warmers have been changed in their nature since the beginning of writing. However, if the voice was silenced for the loss of physical presence, the inner voice of the story desire remained in the scripture of written texts. How could, then, they both be related to one another and overcome the impositions of time and the demands of culture? The voice of the old chief of the tribe or the light-hearted grandmother are not telling and teaching anymore around the fire. Even so the desire remained. The necessity to be comforted by the flaw of the narrative is still alive and still brings the sensation of the primeval fire within it.

This is the struggle of Joseph Conrad's *Heart of Darkness*. The narrative that heals the soul, the flow of words leading to the depths of the heart are the attempts presented in the formal conception of this narrative, which is read and heard. *Heart of Darkness* is the text that stops the reader in silence and asks him to sit down and hear its voice. The narrator can never be physically present but he is known once the book is opened and the reader gives the chance for him to be listened to (to be read). This is the agony of the writer, who struggles to transport life to the narrative but can not count on the force of lively presence. Regarding the distance, the obstacles and the limitations of language, he believes in the power of the essence, since life is more than presence, and resorts to the power of the word as voice, the word that is present now, but also brings the sounds of an ancient voice; a voice that carries indescribable truth.

This relation is majestically established with the use of different narrations and the presence of the characters that tell their

own stories and are made known by the reader's contact with their voice. The story is the sound of words already spoken. It is the repetition of words heard. The narrator must have been touched and amazed by this adventure, probably that is the reason why he is telling it. Marlow, the voice behind the voice of the narrator, is his own narrative and the narrative of other lives which are going to be told in different passages of the text. He needs to talk about this experience he had as the narrator must felt to tell Marlow's story. But the story he had proposed to tell was not indeed about him, but the revelation of another man's life: Kurtz. The story of Kurtz has enchanted him and so it must be presented to the others, to anyone who compromises to listen to it. Similarly the narrator wants to participate what he has heard and understood, how this story of Marlow, which was the story of Kurtz has affected him. Thus telling a story is something as a mission and a purgation, as a mystic ritual represented by Marlow's image of the “idol” (p. 4) or “the Buddha preaching in European clothes” (p. 7). Storytelling is the opportunity to reach out other people and find the place of one's self – in this case the narrator's:

Yet, to understand the effect of it on me you ought to know how I got there, what I saw, how I went up that river to the place where I first met the poor chap. (p. 8).

The image of the river is the image of the flaw of the experience, of the story, of the life that is going to be told. Knowing the “poor chap” is going to “the farthest point of navigation and the culminating point of (the) experience” (p. 8). That is when the story ends and something magic, the healing, happens. Kurtz is the concentrator of these mysteries, of the whole story; he is the one who seems to know what is besides the other facts. Once found, he is nothing more than his voice; his body is capable of nothing, his appearance is of one who could only whisper but who, indeed, talk. But what is special about this voice and how has it come to be so important? This must not be a common voice. Kurtz in his experience in Africa had lived and tasted the heart of darkness. He can be considered indeed to have got married with the secrets and the splendor of that tricky and

unintelligible environment. The image of the splendorous woman makes the reader relies on the idea that he had had this so personal and even intimate relation.

The construction of the situation in which the characters survived becomes very important in this point. The scenery of the lawless land in which behavior and disease were confounded and the limits of madness and sanity were barely distinguished challenges the conception of the boundaries of right and wrong and establishes a parallel world where the perfections of its own laws are applied. Africa is thus this place of darkness, even compared to hell itself: “it looked fiend-like enough” (p. 78), says Marlow when appreciating the spot where Kurtz lived. However dark, the place had a mystery that was not easily revealed – “the heavy, mute spell of the wilderness” (p. 78). Even though repulsive, the place was attractive to Kurtz. Why is hell so attractive to any man? Maybe because there is the place where the vicissitudes of his soul are found. This is probable in the personality of a character as Kurtz who, according to Marlow, was the Soul itself: “Soul! If anyone had ever struggled with a soul. I am the man” (p. 79). And the encounter with the soul is a encounter with freedom. It is a point when the self is not bounded by the limits of the world and finds its won rhythm, its own flow: “it (Kurtz's soul) had looked within itself and, by heavens! I tell you, it had gone mad” (p. 79). So in the middle of that darkness, Kurtz had encountered a heart – light, life! That is also translated by “The horror, the horror” of this fight against the soul, this madness.

But it is not true that he was the only one who experienced it. Marlowe “saw it – heard it” (p. 79). The voice brings this extraordinary life and as Kurtz's voice, the narrative is also a voice heard by the readers who create and see it in the moment of reading. The voice is internalized and eternalized. It is not in vain that Marlow's adventure is the future finding of Kurtz, the moment with Kurtz and the post-death memory of Kurtz. So Kurtz is the epicenter of all these stories. The recreation of his voice, the moment of reading is the recall of this voice, is his life and presence evoked in the time of a reader's reading.

But besides the closing of this story, another happens. Marlow's story is not concluded until the moment when he meets the woman of the portrait. For her he would tell the truth and the wonders of that presence, the last minutes of that life. However in this moment of sincerity, he lies. And he who thought: "You know I hate, detest, and can't bear a lie, not because I am straighter than the rest of us, but simply because it appalls me" (p. 31).

But this lie is not a common one. It is the lie of someone who has travelled, broken himself in pieces and recollected them to be reborn. He has died and alive again once he had lived the experience with Kurtz. This lie leads to joy, to comfort, whether it is right or wrong nobody knows. Was Kurtz's action a real betrayal or was it the necessity of survival in the forest? And considering that he had betrayed, the forest woman's name was not the last word that slipped from his mouth. What is betrayal indeed in the darkness of such a place? With the admission of uncertainty and the break of the principle, Marlow shows his new nature, his new life. Maybe that is the moment when he found the "poor chap" – and who was him? Maybe Kurtz, maybe himself.

When all those stories are completed and Kurtz, the "short" guy is resurrected in the final conversation, when his voice is eventually heard and makes Marlow's cycle complete, the reader participates of the process because he also hears the voice and complete his own cycle. Healed by the European Buddha, he flows in that river where the water-way is still moving and leading to the heart of an immense darkness.

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CHRONICLE # 27

WANTED DEAD OR ALIVE

CHRISTIANE ALCÂNTERA

We had so much together, a horse, a hat, a cowboy's pair of boots, the same song in our hearts. He just could not realize how happy we had been all that time.

I was enjoying myself staring at his beautiful face sculptured so perfectly as if by the

FREEDOM CORNER

TIBET: YES WE CAN! THE YEAR OF THE LION

SANDRA S. F. ERICKSON, LETRAS, UFRN

So many things happened in & for Tibet over the last two years that it is hard to pick a topic to discuss. It is with deep hope that we write. Horrible things continue to happen, as Chinese government maintains its iron grips over Tibetans in prison & give death sentence to those who dare speak, teach & practice Tibetan ancient language & culture. Nevertheless, the wide tide of hope for a better world order which has arisen with the advent of the Obama election touches Tibet's future in a very decisive way. While the Chinese refuse to accept the His Holiness the 14th Dalai Lama leadership—indeed considers him a criminal—recently the Obama government sent a formal delegation to meet His Holiness (HH) as the legitimate political representative of Tibet's government in exile. Obama himself is scheduled to meet HH in November as the leader of Tibet. This is a huge step to Tibet's freedom cause. The not so big but incredibly committed community of Tibet's militants is thrilled with joy!

Yes, the heart of the world is still enveloped in darkness, as we see in the news worldwide everyday, but a light begins to shine in a room where not long ago only shadows were seen. Many wonderful things have happened in the Tibetan universe: Tibetan artists are becoming known & Buddhist music (Lama Ngawang Tashi's album, *Tibetan Master Chants*) winning Grammys, 13 thousand people gathered to listen to HH in California. HH was awarded another important prize, the 2009 Fetzer Prize for Love and Forgiveness awarded to him and to Archbishop Emeritus Desmond Tutu, and the American Congress has passed several legislation which gives precious funds and protection to Tibetan educa-

tional projects and Tibetan Human Right campaigns. The Tibetan Community in Exile was also awarded and acknowledged by the United Nations as an example of such communities, for there is no violence or other forms of disorder among its members.

The music form Tibet is a wonderful experience! The *Tibetan Master Chants* is indeed a journey into the depths of sounds that enriches one's cultural experience and being. It is a music designed for meditation that is to be the means in which the primeval energy of the Cosmos gains access to our mind and heart. Though it is, in nature, very different than conventional Brazilian or American music, it is very similar to the music of many Native American people and to *capoeira* where chanting is also a device to connect the mind and recollect the heart.

Finally, let us remark the spread of Buddhism, not necessarily as a religion, but as a way of life in the world. I was happy to see—and happier to report in this space—that here, in Natal there is a Tibetan Buddhist study group—a *shanga*, called **Chagdud Gonpa Ieshe Tso**. For more information on Tibet, please consult <http://www.savetibet.org/>, and for more on Natal's *shanga*, please consult <http://ieshetso.blogspot.com>.

To all our readers, "may all of you & those around you have peace, health & happiness; may all of you & those around you be free from suffering & the cause of suffering; & may all of you & those around you become enlightened." Shanti OM!

hands of Michelangelo when he woke me up from this dream. I could not stare at his face anymore. Now I had to savor his hairs, beautiful as an angel's hair.

He had to look into the future and the only thing I could do was to follow him. And

I've been following him all my life and for eternity.

I think this is what is called LOVE.

(Rio de Janeiro, 17 de fevereiro de 2006)

LANGUAGE

PLAYING WITH FORM AND MEANING: TEACHING ENGLISH AS A FOREIGN LANGUAGE IN HIGH SCHOOL

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The use of imaginative texts in English as a foreign language (henceforth EFL) has experienced different stages, according to Zyngier (2006) and Carter (2007). The first stage goes back to the beginning of the 20th century when literary texts were used in EFL teaching as models for writing and as ways into a culture. For instance, in the case of the grammar-translation method, learning a language implied proficiency in reading literary words in that language. The second stage, from the 40s to the 60s, was brought about mainly by the advent of audio-lingual methods, which held the view that such teaching should concentrate on language structures. As a consequence, literary texts were not used in EFL lessons any longer, being considered a special use of language which was quite distant from the needs of the learner. With the advent of the communicative approach in the 70s and 80s and its focus on language in context, literary texts made their way back to the EFL setting, now seen as sources of authentic language in use.

Today it may be possible to identify a few cases in which literature is taught in the context of private language courses, especially in pre-service courses which aim at preparing new generations of EFL teachers. However, it is highly unlikely for literature in EFL (henceforth EFLit) to be taught in a high-school setting where a more functional approach to language is favored.

Going against this tendency, a quite different approach to EFL teaching is being currently offered in the high school run by the Federal University of Rio de Janeiro (CAP-UFRJ). Here, students are grouped according to their command of English, which allows teachers to work with their specific needs and provide them with activities which are adequate to their level. In each of the three years, there are four groups of about 15 students. Two of these four groups aim at developing students' four abilities, namely, listening, speaking, writing and reading, but the focus falls on the latter aspect. The other two groups are in fact workshops in which students learn

English by means of a specific syllabus designed by teachers. In one of these workshops, learners are introduced to EFLit, but literature is offered from a stylistic perspective, with the objective of providing "a genuine study of literature as literature, rather than as history, sociology, philosophy or archeology, as literary study is currently mainly practiced around the world" (Stockwell, 2007, p. 23).

More specifically, the course follows the principles of the literary awareness (henceforth LitAw) program proposed by Zyngier (1994). LitAw is defined by Zyngier, Fialho and Rios (2007, p. 195) as dependent

on activities which promote students' sensitivity to the verbal aesthetic experience. The main objective is to determine how interpretation is processed and justified then to decide which kind of interpretation is developed. It is assumed that once students are able to find stylistic patterns in texts, describe them accurately, and evaluate them with reference to their literary repertoire, they will be able to apply the same strategies to other texts autonomously.

In such programs, students first react to a given stylistic pattern in some literary and/or non-literary texts before guidelines are elicited. Afterwards, learners practice what they have previously experienced by means of hands-on analyses, recognizing the pattern in other (types of) texts. In the last phase, students are stimulated to produce their own texts, adapting the pattern under focus to their interest.

The LitAw program was originally proposed in 1994 to suit undergraduates' needs majoring in English and Portuguese at the Federal University of Rio de Janeiro (Zyngier, 2002). In 2004, the workshops were adapted to Brazilian literature (Zyngier, 2004) and have been carried out in different social contexts since then. As

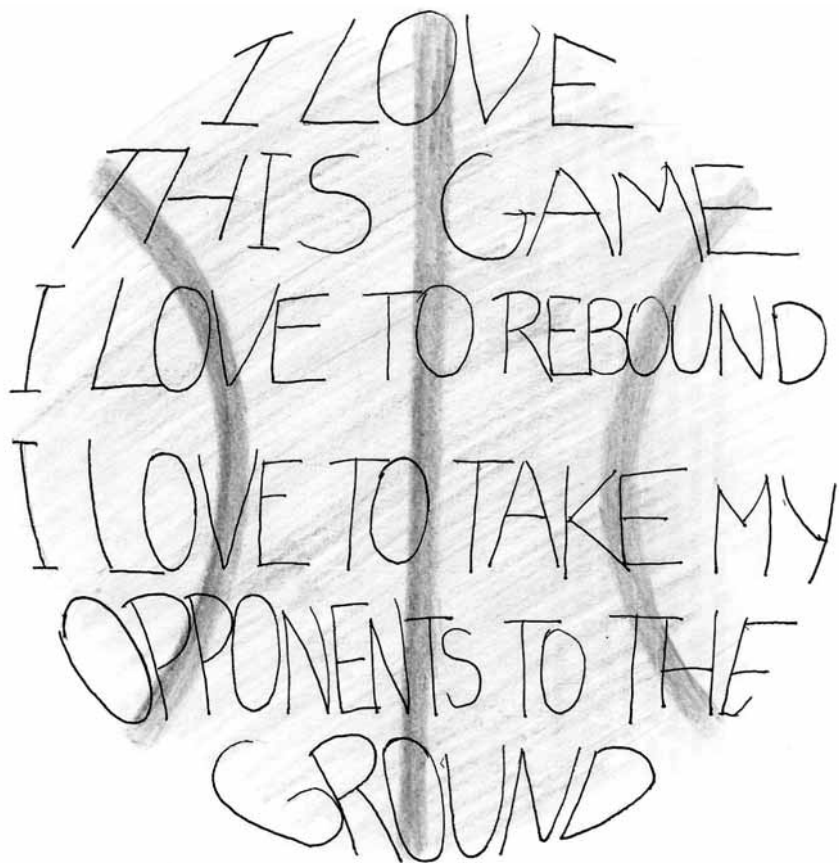
regards international experience, the original version in English has been tried out in Ukraine and has proven successful as well (Fedorova et al., 2006).

The course aimed at high-school students comprise ten units and cover aspects such as rhyme and repetition, metaphor and irony, to cite a few. The first unit introduces iconicity. As Zyngier (1994, p. 249) puts it,

Pictorialisation by verbal and typographic compatibility means that the display of words on the page suggests a visual representation of the concepts these words intend to represent. In other words, there is a strong resemblance between what the word signifies and how it is pictured on the page. The word pictorial implies that the print is organized like a painting within the framework of the page. The temporal sequence of reading gives way to a two-dimensional spatial disposition of language. In this sense, the manipulation of graphological and verbal features – a careful and deliberate act – is constitutive of meaning.

This stylistic pattern is relevant as it helps students see how form and meaning are linked. In other words, they become sensitive to how the display of words on paper may contribute to its meaning. As part of their work in the unit, they analyze a number of applications of such pattern as, for example, in poetry, advertisements and book covers. The last phase of a LitAw unit concerns the process of creative writing in which the pattern studied must be used. The following example* shows how the student has been successful in both understanding the pattern and applying it.

*This poem has been created by Francisco José Júnior, a third-year high-school student at CAP-UFRJ.



When asked to explain the process of creation, the student wrote^{**} that:

My main idea when I wrote this little poem was to put the words in the shape of a basketball. The limit of the verses is the form of the ball. Besides, I represented the color and the stripes of this type of ball in a second plan. Using this resource (to give a graphic representation to the poem) the readers can infer what sport I am talking about, furthermore the ball in the second plan gives a previous idea what the poem is about.

Another example that the students attending the workshops have mastered the concept of iconicity may be illustrated in another piece of creative writing.

friends
game
table
fun

alone
creative
action
attention

black
white
my turn
your turn

concentrate
think a lot
imagine
possibilities

make a move
try again
can't lose
can't stop

who wins?
I win.
best game
chess!

In this case, the student did not provide an explanation for his poem^{***}, but it is clear that the display of words on paper attempts to reproduce a chessboard. It may be possible that the student wanted his poem to be experienced from top to bottom, each column at a time. However, as readers are free to find out the way the poem should be read, it offers an array of possible renderings.

^{***} The poem has been written by Thiago Fernandes who is taking the third year at high school.

Although these two examples are not enough to prove the efficacy of the method, they stand as an illustration of how literature can be interesting in the EFL classroom in a high-school setting. If guidance and stimulus are provided, students may be sensitized to stylistic patterns irrespective of their level of school instruction. In the specific case reported here, the workshop has been offered to students taking their first, second and third years at high school. It should also be stressed that these students' upper-intermediate command of English was no impediment for taking part in the workshop. Neither was it an obstacle for writing creatively and playing with language.

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^{**} The explanation is reproduced *ipsis litteris*.

A BRIEF DISCUSSION OF EVERYMAN

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The best surviving example of medieval drama known as morality play, *Everyman* is more than a simple play in which allegory and symbolism are presented. Although its primary purpose was religious, we can observe that the play dealt with superior qualities that integrate people and general thoughts of humanity.

Everyman is considered simple for its structure, once that it is not separated and marked in lines, scenes or acts, but it was not simplorium for the people of that time, for whom salvation signified a relevant theme, because it was pertinent with their anxieties. This theme or thought is confirmed by spiritual experiments of the common man presented in this play that makes use of simple allegories and symbolisms to represent human nature, also dramatizing the doctrines & dogmas of the Christian Church.

As a morality play, the characters' allegorical significance represented the pure intention of the church of inculcating and indoctrinating the religious aspects. These aspects were cultural beliefs constructed among the time, like Grace versus Deeds, blindness of people, and also the consequence of Adam's sin. All of these aspects are presented on the play:

Drowned in sin, they know me not for their God (l. 26). This sentence, for example, reveals one of the most dogmatic thought of Christian Church: blindness of people as a consequence of Adam's sin. There is a presupposition that considers people totally blind after the first sin – the Adam's one – and perhaps the institution made use of this presupposition to keep people's mind occupied.

In worldly riches is all their mind (l. 27). This other sentence also presented in the play, on the other hand, reveals the doctrine that people only mind with richness and luxury, and that the seven deadly sins made the protagonist to live so after his own pleasure. Another belief is the doctrine of predestination through which people say that ones were elected while others dejected. And we can see it in the words of the play:

I had them all elect, but now I see, like traitors deject (l. 58). The doctrine of predestination presents both – mercy and grace – as a multitude of God's benevolence. Through Mercy God does not punish people with what they most deserve: death. And through Grace God gives what people do not deserve: eternal life.

But more than a simple way of inculcating these doctrines and dogmas of the church, *Everyman* is also a criticism to the own church, for the play implicitly and ironically having criticized the possessions of this institution through the use of implicit and understood language, and having rejected the dogma that richness and everything material was not concerned to spiritual life.

And once that the own clergy had its material possessions, the things that really are necessary to people, according to *Everyman*, must be the Good Deeds aided by Knowledge.

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WILLIAM SHAKESPEARE'S

"THE MERCHANT OF VENICE" AND ITS DEEP CONNECTION WITH THE LAW

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"Go with me to a notary, seal me there/Your single bond; and, in a merry sport,/If you repay me not on such a day,/In such a place, such sum or sums as are/Express'd in the condition, let the forfeit/Be nominated for an equal pound/Of your fair flesh, to be cut off and taken/In what part of your body pleaseth me." (I. III, ll, 40-146)

The reading of *The Merchant of Venice* provides a clear approach to an interdisciplinary movement known as Law and Literature. This movement, which explores law-related literature and the literary value of legal documents, offers a unique perspective of how law and literature are intimately connected. Shakespeare's words in this play are strategically positioned in order to apply the concept of justice within fiction works.

Bassanio, a young Venetian, would like to travel to Belmont to woo the beautiful

and wealthy heiress Portia. He approaches his friend Antonio, a merchant, for three thousand ducats needed to subsidize his traveling expenditures as a suitor for three months. As all of Antonio's ships and merchandise are busy at sea, Antonio approaches the Jewish moneylender Shylock for a loan.

Shylock, who hates Antonio because he had insulted and spat on him for being a Jew a week earlier, proposes a condition: if Antonio is unable to repay the loan at the specified date, Shylock will be free to take

a pound of Antonio's flesh from whatever part of Antonio's body he pleases. Although Bassanio does not want Antonio to accept such a risky condition, Antonio, surprised by what he sees as the moneylender's generosity, accedes and signs the contract. In Venice, all ships bearing Antonio's goods are reported lost at sea, leaving him unable to fulfill the contract. With the bond at hand, Shylock has Antonio arrested and brought before court. Antonio's judgment, thus, is the dramatic center of the play.

A HARD RAIN'S A-GONNA FALL BY BOB DYLAN

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In Bob Dylan's (1941-) ballad entitled *A Hard Rain's A-Gonna Fall* (1963) the reader can find a resemblance with a 13th century ballad called "Lord Randall". However, although we are reminded of the older version, Bob Dylan's version has more contents and we can find many themes such as poverty, prejudice, hunger, broken dreams and sadness. In the story, the plot revolves around a journey made by the narrator, and he tells the reader what he has seen on this journey. We can say that he acts as a "prophet", for he predicts that "a hard rain's a-gonna fall" if the world continues as it is the way he saw on his voyage.

There are many characters in this ballad, as well as various places mentioned, which means the narrator went to different towns and countries, and possibly different continents. To exemplify this, we can draw attention to the lines in the text where he "stumbled on the side of twelve misty mountains" (line 3), and was "out in the front of a dozen dead oceans" (l. 6), and "stepped out in the middle of seven sad forests" (l. 5), and "crawled on six crooked highways" (l. 4). These kinds of scenarios cannot usually be found in only one place, which implies that the narrator traveled a great deal.

Another interesting factor in the narration is the use of many contrasts: black/white (lines 14, 16, 36, 46, 52); love/hatred (l.

39, 40); mountains/valleys (l. 3, 49); men/women (l. 15, 37); crying/laughing (l. 28, 30) and life/death (l. 12, 29, 35). We can also mention repetition as a device used by the author. He repeats the refrain – "it's a hard, it's a hard, it's a hard, and it's a hard rain's a-gonna fall" – as if repeating the warning over and over again, after every person and instance he saw that was so meaningful to him. The narrator used these tools in the text to emphasize his message and impact the reader.

This ballad is very interesting for us today, even almost fifty years after it was written. The author talks about how he "heard one person starve, heard many people laughin'" (l. 28). He is trying to call the reader's attention to a war against indifference and cold hearts. It should make us think about the world

we live in and convince us to try to make our lives and the lives of those around us a little better.

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The most evident legal theme in this particular book, as it was described, is the practice of avarice. The author makes readers analyze how far someone can go in order to have an agreement obeyed, thus, showing law's forcibility. And the use of hermeneutics (legal interpretation) by judges when dealing with complex cases: are ethic principles taken into consideration during the decision-making process? In addition, Shakespeare is also concerned with showing socio-cultural matters: prejudice against the Jewish - by the time the play was written, Jewish men in Venice were obliged to wear red hats when they walked on the streets during evenings, and homosexuality – Antonio and Bassanio supposedly had a secret affair.

The Merchant of Venice, therefore, is intimately connected with aspects of almost all legal systems. It is still a very popular book once it evolves up-to-date issues which can be debated and interpreted in different ways. And read not only by literature lovers, but by law students and professionals as well. Under the jus-naturalist perspective it can be a source of inspiration of the law and discussion of the significance and appliance of common sense. The Merchant of Venice is a story of love, justice and vengeance. Undoubtedly, a masterpiece.

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AUGUSTO DOS ANJOS & EDGAR ALLAN POE: FOR EACH RAVEN THEIR OWN BRANCH

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After forty days and forty nights under the great flood Noah released a bird from his Arch to search for safe lands or any sign of them. In such place, he and his crew could settle and live, as a new shelter to repopulate the earth. The passage in which the white dove is released to locate new grounds for the Arch's landing is probably one of the most famous episodes in the Book of Genesis. However, there was another bird, a raven which, before the dove, was sent to seek first for dry land (GENESIS 8:7). This episode in Genesis is believed to be a symbolic token to show the dissimilarity between good and evil (LELLES).

On one hand we have the white dove, which is the very animal that represents the Holy Ghost, fulfilling the mission of finding new lands for a new humanity, bringing with it the olive-branch; on the other hand we have the black raven standing as the opposite side of the same story – it was sent out of the Arch with the same objective, however, it returned with no goal achieved. Some critics had supposed that the time the raven spent out of the Arch was just feeding itself with the dead bodies that were floating all over and, as a result of those vile deeds, no safe place was found by this bird (LELLES). Besides these parallels between those birds of different plume color, shown by the Bible, the raven is considered a symbol of negativity in many other contexts, as we shall see.

In some cultures this bird is a sign of bad omen, since it is a creature which feeds itself from dead decomposing bodies, consequently it is considered as an impure animal (LEVÍTICO 11:15). The raven has in its fortune this symbolic association to darkness, the unknown and also to be a companion of the dead. It is a symbol of self-chosen solitude. As we can see in some classics of world literature, such as *Beowulf*, that bird was already followed by a wicked reputation through centuries, where it reads: "... but the black raven, eager for the doomed ones, as he shall say much to the eagle of what success he had at feeding, when he, with the wolf, plundered the corpses." (BEOWULF, 1994).

In Augusto dos Anjos' [from now on AA] (1884-1914) sonnet "The Hideous' Poet" [O poeta do Hediondo] (1912) the raven's image seems to fit the aesthetic project of the poet; indeed the dark bird that curse the living creatures would be a great symbol to the grotesque irony developed in AA's poetry. "I'm the one who left alone/ Singing in the bones of the way/ The poetry of all that is dead!" (l. 12-14). Yet another poet had built his legendary imagery in the thematic of that bird, namely Edgar Allan Poe (1809-1849) whose poem "The Raven" (1845) is considered a huge mark in the story of poetry. The influence which reached AA, during his creative process, is the point of our study relating "Raven Wing" (1912) [Asa de Corvo] and the Allan Poe's poem already cited.

Poe's poem depicts, within its one hundred and eight lines, the narrative of a lyric-I who is resting in his chamber, at midnight hour, reading the ancient "volumes of forgotten lore" (l. 2) belonging to his collection. He was searching for some distraction (in those books) to release him for the sorrow for the loss of his beloved Lenore. Then, suddenly, an unexpected guest interrupts him in his night comfort reading: the raven. The bird portrayed in the poem represents all the superstitions related to the bird *raven*, as well as to its color: black (the same ones which involve a black cat, theme also treated by Poe in one of his short stories). We can see the first description of the raven in this passage:

"Then this ebony bird beguiling my
sad fancy into smiling,

By the grave and stern decorum of
the countenance it wore,

'Though thy crest be shorn and
shaven, thou,' I said, 'art sure no crane,
Ghastly grim and ancient Raven
wandering from the Nightly shore—

Tell me what thy lordly name is on
the Night's Plutonian shore!

Quoth the Raven, 'Nevermore.' "The
Raven" (l. 43-48).

Revising Poe's imagery AA depicts the raven not only as a vile character but, adds another meaning to the word raven, which is related to its dark color. Hence, the poet develops the symbolism of the dark color in the word "space" (l.3), as well as the black cloth (l.10), as a sign of mournfulness for the dead. By means of representing two powerful images in poetry, "Night" and "Death", intrinsically related to the imagery of the black bird and its myth. The poem establishes some relations between the black color and the raven also, and the superstition that ties it to bad omen (see AA pp EU e OUTRAS POESIAS, 1912).

Though somewhat controversial, many ancient tribes practiced a black painting in the whole body during the burial ceremonies in order to disguise themselves from the soul of the dead, thus, the tradition of dressing black in funerals is believed to be based in this primitive men's fear of being possessed during those rituals. They believed that the spirit of the dead could return to find shelter in another body among those present in the funeral. Though very different in character from the old traditions, recent Western culture still maintain the ritual of wearing black, to replace the painting of their bodies as a reminiscence of that ancient ritual. AA's sonnet depicts the "mournfulness" [luto] (l. 12). In the same way as in Poe's poem, where the lyric-I grieves for his lost Lenore, trying desperately to forget her:

"Eagerly I wished the morrow;—
vainly I had sought to borrow

From my books surcease of sorrow—
sorrow for the lost Lenore—

For the rare and radiant maiden
whom the angels name Lenore—

Nameless here for evermore." "The
Raven" (l. 9-12).

In AA's poem there is a straight relation of cause and effect between the raven, poetry and death. "Due to its color, its croaking singing and its insolence, the raven is considered by many cultures (eastern and western) a bad omen animal, announcer of

diseases, war and deaths” (LEXICON, Dicionário de Símbolos). In the sonnet Raven Wing when the lyric-I declares that “despite of all misfortune” (l.5), “It’s [his] destiny to live beside that wing” (l.6) the reader can infer that in an unconscious way the poet is allowing the influence derived from his father poet (Poe) to oppress him.

Considering this thesis, the passage which describes the lyric-I as being “close to the [raven] wings” (l. 6), as a brood that finds shelter under its mother’s protection, is intrinsically related to the influence suffered by the poet during his creative process, a phenomena named by Harold Bloom as anxiety of influence, which stroke AA in the composition of his own sonnet – such

* Consideration that AA’s aesthetic project treats themes related to the grotesque to reach the irony trope.

a powerful influence that AA’s sonnet became a metonym of the previous raven.

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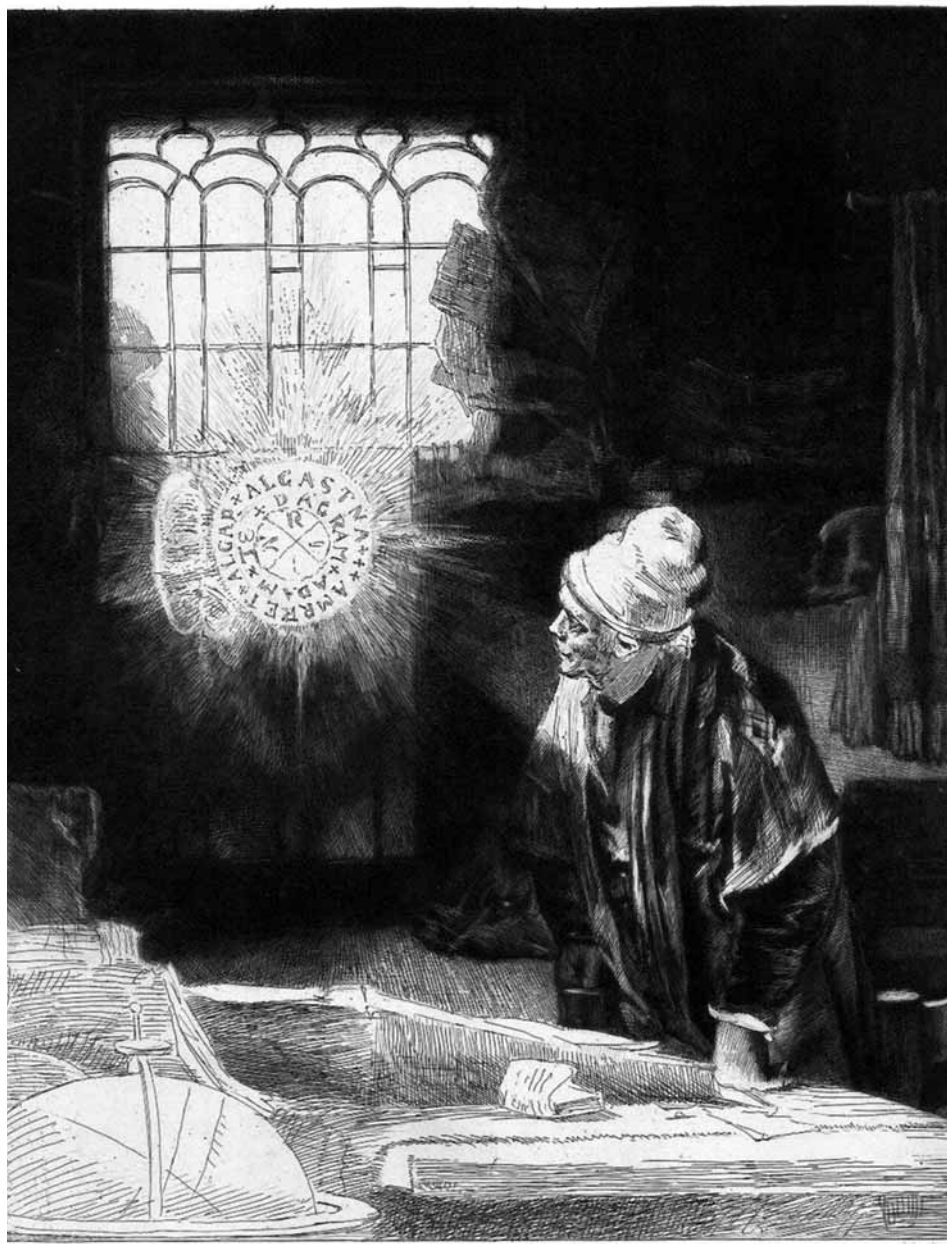
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FAUSTUS' AMBITION IN CHRISTOPHER MARLOWE FAUSTUS

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The Tragic History of Doctor Faustus was written a long time ago, however, if the protagonist's behaviors were in a debate at the present time, many theologians, politicians and doctors could present different arguments to explicate Doctor Faustus' attitude. A theologian, for example, could say that his problem was religious or spiritual. A politician, on the other hand, could say that his problem was economic or monetary. And a doctor, alternatively, could say that Faustus' crisis was psychological

For the followers of Theology, Faustus' ambition would be explained by the fact that he had much experience with knowledge

and no experience with God – the creator of this knowledge. For the followers of Psychology, otherwise, his ambition could be explicated by his obsession, once that he felt necessity in reading more, and this was not because of having been unsatisfied with his own situation, but because he had become compulsive. But who could be more certain in the arguments?

Think on the excessive pride of the protagonist Doctor Faustus. It is not a normal attitude, so a theologian can certainly make reference to a general problem of people: Pride – that is associated to one of the seven deadly sins. This same attitude could

be referred to sickness, according to psychologists, and it could be also referred to other general problems. However, it is one argument that may induce people to think that they are psychologically different, not answering this investigation.

Politicians, on the other hand, could be right in considering that his problem was because of his born, however this argument also fails, for the world having presented many lives of people who have been born in a poor family and have been constructed different situation to their lives.

But what could be the reason of Faustus wanting to know all about everything?

In fact it is a problem of pride, but not in the way theologians present it as just a sin. It is pride addicted to social and psychological problems that started from his not so well education and got worse with the influence of his scholars. Anyway, these arguments do not satisfy and justify the position of the protagonist. Even full of knowledge, Faustus had no familiarity with the consequences of knowing more than he should; and he became victim of his own ambition.

But maybe another argument is more sufficient to explain his attitude, and this is not only an argument, but also a desire that everybody has: the desire of being God, to know all about everything and have power to control the universe. Basically it blinds people leading them to do things as if they were not themselves. And of course that it does not justify, but at least gives reason for Faustus having made that ritual pact with Lucifer, the same being that wanted to know everything and become God – and consequently was retired from the heaven. Faustus' choice also took him off and out of earth and the heaven, and as a result he was also introduced to hell.

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OTHELLO: A BAD PROTAGONIST?

OR IAGO: A PERFECT ANTAGONIST?

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The strong influence of Iago's upon Othello leads many readers to doubt Othello's qualification to fulfill a protagonist role, thus, leading them to see Desdemona as a more appropriate protagonist than her husband, the general. Even though Othello's actions against such a lovely and loyal wife were unjust and very tough, it is not safe to say he was dishonest or that he acted primarily revengefully - he did not intend to be unjust and so cruel, as the Moor himself asserts when just dismissed from his functions for the army:

“Speak of me as I am; nothing extenuate, nor set down out in malice. Then must you speak of one that lov'd not wisely but too well; of one not easily jealous, but, being wrought, perplexed in the extreme [...]” (act V; scene ii).

Othello and Desdemona's marriage was quite rash. They married in a period of war, and Othello, as the general, had too much hard work, i.e., he was under a big pressure. As an experienced man he should have considered his own psychological estate before blaming Desdemona. And according to what he said about himself, he “*loved not wisely*”, and he indeed acted not wisely by trusting a man, even if he was a great friend in his opinion, so that he could kill his wife without having had an open

dialogue, or even investigated by himself a little more the case of Desdemona's betraying him, which was completely false.

It is possible to say that Othello's tragic sin was an intensive lack of wisdom and patience. Although, by analyzing Iago's careful, intelligent and malign steps, some reader may claim it was impossible not to believe in him. Iago was much perfect in his plans and he was too evil to be doubted. He took advantage of the respect he had as the general's immediate and a brave and experienced soldier to manipulate a lot of people. It was not only Othello who was manipulated by Iago, but also Cassio, Roderigo, Emilia, his own wife, Bianca and Desdemona, this latter, by trying to help Cassio to have his function back. Iago deceived everybody:

O brave Iago, honest and just, that hast such noble sense of thy friend's wrong! Thou teachest me. (Othello's words - act V; scene i)

This fellow's of exceeding honesty, and knows all qualities, with a leaned spirit, of human dealings. (Othello's words referring to Iago - act III; scene iii)

I humbly thank you for 't. I never knew a Florentine more kind and

honest. (Cassio's words referring to Iago. Cassio is a Florentine, and Iago is a Venetian. act II, scene iii)

The same indeed; a very valiant fellow. (Lodovico, referring to Iago - act V, scene i)

Then, even though some say Othello was not wise because he blindly trusted a man instead of his own wife, one may claim that his biggest mistake, and his tragic sin, was to trust his marriage, his protection and his fellowship to a villain like Iago. All the other characters trusted him, though none trusted such private and important things as Othello did. Othello was very naive (*see Proverb 26. 10, from the Holy Bible*), but he was not the only one. Iago was the big surprise for all the other characters, even for his wife. He could kill four people, including his own wife with his own hands. He planned carefully and coldly to achieve his aims until he was discovered, which required Desdemona's, Roderigo's and Othello's deaths, and then, furious because Emilia revealed his crimes, he stabs her to death from behind and runs away.

“The words of one who says evil things are like fine food which goes down to the inmost place in other's belly. [...] when he speaks softly, do not trust him, because seven abominations are there in his heart.” (Proverb 26. 22, 25).

It is possible to conclude, then, that it would be impossible not to have a tragic end with such an antagonist based in the fact that Othello, as a man, not perfect being, was very vulnerable to that villain.

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CULTURE CROSSROAD

'BRAZILIANLY' MORTIFYING

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What if I told you Brazilian corruption is far beyond a simple matter of politically correct integrity crib? Brazilian people are born every single day in great amount as any other human creature in any remote place around the world at this very moment. Numbers are estimated over a hundred eighty million citizens so far. However, these numbers are nothing but detail compared to the outnumbered consequence done by corruption to the civilians of this country so many times found in conflicts of identity which throughout decades, somehow, had the integrity immorally influenced and, not lost, converted into lack of political identity though.

Aborigines fighting for a not kept right; Banks under suspicious speculations; Traces of traumatic oppressing experiences; Politicians overprotected by their own made up laws and so on, are superficial synonyms of corruption.

Take the first Brazilian land lords for starters.

Native aborigines go revolutionary apparently out of the blue. You switch on the TV and there they are armed all the way through. You look at that scene and figure out something is quite not okay whatsoever. For the simple reason indigenous are somewhat of Brazilian wisdom symbol. How curious can that be for audience? The following second you then find out you smell a rat.

The authentically indigenous owners of this land so often taken as of the so and so in the past, were long before seeking nothing more than their peaceful self-sufficiency. Now being helped by FUNASA (Fundação Nacional de Saúde – National Healthcare Foundation), after lengthy years being forgotten, in packs, they went after FUNASA administrators and applied their indigenous political rule taking the law onto their own hands upon the national institution to demand back the better living conditions which had been promised by FUNASA coordinator Raze Rezek before. The prime Brazilian root lords furiously raised against the national political health care rulers armed not only in arrows and arches but also in loud voices to lay down the law.

Meanwhile, banks overload their profitable loose running economy for the big investors in the middle of the financial crises. Whereas middle class hopefully feeds its account seeking, not the 'American Dream' but the 'bread and butter' dream, having the back against the wall because of the unnecessary high taxes.

Is it magic of some kind? How come they manage society, in the middle of a stormy economy running its currency?

These Brazilian banks combat a contemporaneous virtual war among the "great" republic politicians in order to avoid system invasion so to maintain their nonsensical taxes being constant and massively charged and eventually keeping the economy running smoothly amongst the big fish with no major hitch. At the same time from below the medium class feeds the upper class with exorbitant pricey revenues whereas the miserable class, constantly mentioned by the news to promote the massive intuition of governmental action, is continuously mistaken in pick-pockets and drug dealers for having no other way of showing off its power but through social-catastrophically robbing each other as the result of a social disbelief in chain reaction. "How come this mess being so deeply set?" You may ask. The answer comes in low ashamed voice: "Our children". Yes. It seems that our Brazilian lads were corrupted being taken down to their limited concept of freedom about to be successfully discovered all the way up to an achieving politically correct concept about fifty years ago when military dictatorship, strengthened by the urge to concentrating power, suffocated the vivid developing revolutionary minds of those youngsters, who were terribly tortured and ended, rather massacred.

Recently, a remaining victim of the Brazilian military dictatorship came back to Brazil after some lengthy years and had not returned earlier for being afraid of a repressing gagging order started in a far away past. How shocking being a spectator of such an imaginary plot! Would the one be psychologically corrupted in a way?

Exiled in Europe, the one traumatically afraid of returning to his home land thinking he would again be going to be arrested for expressing his own freedom point of view for a better country to be in, was ridiculously astonishing news. Such news came as shocking as not knowing what a computer is nowadays, especially for those who understand a bit of the Brazilian political system. How probable it was to have the very same oppressors watching the consequence of a profoundly remaining hash act incrusting in the soul of the Brazilian history, in an absolute silence? Definitely not low.

Politicians take sides and swing amongst left and right wings having the opportunity to be on the fence while some sort of investigation named CPI (Constituição Parlamentar de Inquerito – Inquisitive Parliamentary Constitution) is shown as in a routinely tiring reality TV show carrying out the burden of proof. Turns out, in the end of the day, absolutely nought is proved, and corruption sets in for ages. Even football, the true passion of Brazil is being taken to court for money laundering. How is that possible? Well, it seems money really talks and corruption keeps conversation.

You may be asking what it has to do with this corruption topic. The nutshell answer is: Everything.

Immaculate citizens show up into the world for the first time and while they are growing to play around with their other little growing friends in parks, back yard houses and shopping centres, they are setback for trying to express and exercise their inconsequent freedom doing every other non-important acts, which even though being able to end up in tragedy, are held back because if they do, they will be oppressed somehow. However, one thing they grow up learning daily: If they do it under the table, nothing sooner will be discovered just as it was indirectly taught to society throughout the poisoned past years with politics and its unscrupulous politicians, military forces with its manipulating power, banks with their overloaded taxes pushed by a governmental failure in the system, the so called corruption.

THE HIPERREALITY IN “THE NEW ATLANTIS”

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All kinds of arts are just representation of the real; this is the basic concept of the theory that Aristotle develops in his *Poetics* – what he calls *mimésis*. Based on this concept one can say that all literary happenings are fake – what to a certain point can be taken as truth. But literature has mechanisms to cover up these failures and make its own reality likely. This process of mimetization of reality has been the basis of all arts since the old Greeks – mainly supported by some figures of speech such as the allegory and the metaphor. But in the postmodern arts we see a break with this concept of representation of the real; we no more have a mimetic sign which stands for the real sign. Instead, we have been completely surrounded by signs without a reference of the real and consequently we do not know what reality is.

In his book *Simulacra and simulation* (1985) the French philosopher Jean Baudrillard tells us about “the Borges fable in which the cartographers of the Empire draw up a map so detailed that it ends up covering the territory exactly” (Baudrillard, 1985) as an example of simulation, but he argues that nowadays it serves no more as an allegory of simulation, it is just a second-order simulacra. He affirms that “today abstraction is no longer that of the map, the double, the mirror, or the concept” (Baudrillard, op. cit.). Based on this, we can say that in the postmodern time – mainly – we lost the reference of the real so we cannot know for sure if what we see is reality or not. It is what he calls hyperreal that he defines as “the generation by models of a real without origin or reality” (Baudrillard, op. cit.).

In the modern arts, specifically in literature, one genre in which we can see clearly the realization of the hyperreal is in science fiction. The genre deals with the subject of simulation of reality; in science fiction one thing is never what it looks like – in the sense that one thing stands for another, which the first one is just a representation. The science fiction genre is the space of hyperreal, its characteristics make room to this representation of a model of real without reference. It is possible mainly because science fiction deals with non-natural matters, we usually do not have past references about a theme that is explored in one science fiction story. Science fiction usually talks about the future and we do not have a model of the future, so it is hard for us to realize what is hidden behind the story.

Taking as an example the short story *The new Atlantis* (1982), by Ursula K. Le Guin, we can clearly see this subject of hyperreality in the science fiction genre. There are some science fiction genre characteristics in this text and through them we can see how hyperreality works. The main characteristics of the genre we can see in the short story are the setting in a place and time that is not our reality and the theme that involves the discovery or application of new scientific principles. But in this short story there are some differences concerning the application of these contents. The setting in this supposed future time represents not really a future; it resembles quite much the context in which the short story was written. This future has characteristics of past time in its context, there are not scientific or technologic progress, but a certain retrocession in the technological level

of the society. And what concerns about this new scientific principle – in the short story it is a new way of generating energy – it is not really new, but a rediscovery of an old method used by an ancient civilization.

The setting of the short story has no reference in the reality. We do not have in our reality such an experience of two new continents risings from the depths of the sea – and bringing back to surface with them an old civilization. All the short story, since the very beginning, seems very strange to us because there are no signs of reality to identify – at least in the surface. To comprehend what the meaning of the signs present in the text is, we need a closer reading. But not only a closer reading, we need to find in history – or perhaps in mythology, which goes along the whole text – some signs to make comparison. There are clues throughout the short story that can lead us to an understanding, but these clues are hidden behind the mask of hyperreality. If we do not have a model to follow to see in the text what is real we need to abstract – we do not perceive reality itself, but the connections between what the text shows and the facts in the context in which the text inserted we can make reference to.

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ESSAY ON LITERATURE &/OR CULTURE

MUSES´S DWELLING [POETRY]

LADS

JAMES VASCONCELOS

London lack of light
Long-lasting love
Lane linking lives of
Lonely lucky lords

Lost life of lust
Lying on lassies laps
Laying loose limbs
Licking lonesome lads

Lon lon lon lon lon lon
Lon lon lon lon London...

Looking Limos and lorries in
Leisured loaded Leicester
Licensed laughing laymen
Looting lands on leather

Lon lon lon lon lon lon
Lon lon lon lon London...

TEMPTATION

JAMES VASCONCELOS

Whitish in the in
Reddish on the out
Symbol of the sin
It made a couple shout

So Sweet as a kiss
As though it was a bee
A humming bird does this
And health is upon thee

Never did they know
The good they did to us
But now it would say so
That lust is what it does

A POCKETFUL OF POESY

GLENN W. ERICKSON

We trust in Einstein's parametric thought
To fathom depths of relativity,
Yet fancy Kant's capricious, shadowy
Pursuit of some transcendent whence of ought!

While Newton makes white light of rainbows wrought,
We opt for Goethe's quirky vagary
That color is an umbral alchemy
And blackness more than cipher, lack and nought!

More apt than Galileu on body's fall
And how the heavens go is Blaise Pascal
On ever thoughtful mind's spring heavenbound!

As whim's to logic, so is gold to lead;
All science gets is things straight in the head,
'Tis poesy's bent to warp them right around!

MERLIN

Of oak and ash and beech dendrologist,
Purveys he dryadic idolatry.

Surveyor trim and trig of history,
He wotteth troll and eidolon in mist.

Of durum and germander idealist,
Advises he if men speak truthfully.

Clairvoyant of companions trustworthy,
He indurates to witless troth and tryst.

To duramen and deodar voyeur,
He ideates the tree to trucebreakers
And bleeds the false heart till it trow trueblue.

He guides the clans that they might long endure.
Partake bards, wizards, warlocks, wiseacres
In druid's worldly wisdom, visage, view.

RICHARD RORTY

John Dewey, Wilfred Sellars, Sigmund Freud,
Brand Blanchard, Sidney Hook, René Descartes,
Charles Dickens, Freidrich Nietzsche, Richard Boyd,
Michel Foucault, Max Weber, Jean-Paul Sartre,
Charles Taylor, Thomas Kuhn, Max Horkheimer,
Charles Sanders Peirce, Saul Kripke, Judith Shklar,
John Searle, Marcel Proust, Martin Heidegger,
George Herbert Mead, Jean-François Lyotard,
Jacques Derrida, Charles Hartshorne, Willard Quine,
Roberto Unger, William James, Ernst Mach,
John Smith, George Orwell, Ludwig Wittgenstein,
Charles Darwin, Harold Bloom, Hans Reichenbach,
Max Black, Hillary Putnam, Eric Erickson,
John Rawls, Ian Hacking, Donald Davidson.

BUTTERFLY, NOT YET

AMADELLON MOREIRA DOS SANTOS

Before you
In the slow pace of my breath
I picture my past and the best
Those days when I had you inside

Butterfly...

This should be your time
To touch the horizon's line
But not for awhile
'cause you are, not yet.

I admire
The day that you are
And I fear you in the sky
Butterfly, not yet

Allow me to die
Before you fly
And spread your beauty in the air
Butterfly, not yet.

SIBILANT SONG

CARLOS BARATA

A silly song
A silly singer of Shakespeare
Silly silly song
A silly singer of Shakespeare
Silly silly silly song
Silly silly silly bread
Silly silly silly sea

A silly silly song
A sill singer of Shakespeare
Silly silly song
A silly singer of Shakespeare
Silly silly silly song
Silly silly silly reach
Silly silly silly, see!

MASS OF THE HOLY CAMPUS

CARLOS BARATA

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KYRIA - Lady, be welcome, Goddess, be welcome, Lady, be welcome.

GLORIA - Glory to the red bows of Goya and on earth the yellow rug on the green. We praise You, we bless You, we adore You, we glorify You, we give thanks to You for You great glory, Lady of colours, begotten as many, Lady Goddess, breaker of browns and blues, who colors the sins of the world; be welcome; You who colors the sins of the world; be welcome. Who sits on my right and left and front and back and up and down; be welcome. For You are one of the Holy Ones, one Goddess, one of the Most High, with the Holy Campus in the glory of Gods and Goddess the fathers and mothers. Amen.

CREDO - I believe in many Gods and Goddess, all almighty. Makers of Heaven and Earth, and all things visible and invis-

ible. And in one Lady of colours. Begotten of Earth, begotten of the mother Earth before all worlds. Goddess of Goddess, Light of Light, True Goddess of True Goddess; begotten, not made, being of one substance with the Earth, by Whom all things were made; who for us men and for our salvation came down from Heaven and bloomed, and was incarnate by the Holy Campus of UFRN, and was made flower. And was crucified also for us under the professors and the rector, she suffered and was forgotten. And on this 9th month she is rising again according to this Scripture: descended from Heaven and sitteth on the lower, or upper, hand of Earth; And She will come again, every September, with glory, to be judged only by the living; Whose kingdom will have no end; And I believe in the Holy Campus, home of the Lady of colours, Lady who proceeded from the Earth. Who with the Earth and the Gods together is

worshipped and glorified, who has spoken through the Poets. And I believe in any Holy – or not – Catholic – or not – Apostolic – or not – Church, I acknowledge admiring her for the forgiveness of sins. And I look for the Resurrection of the Dead: And the Life of the world to come. Amen.

SANCTA - Holy, Holy, Holy, Lady Goddess of Hosts; Heaven and Earth are full of Your Glory. Hosanna in the highest.

BENEDICTA - Blessed is she who comes in the name of the Lady of colors. Hosanna in the highest.

FLOR DEAE - Flower of Goddess, who takes away the sins of the world, be welcome. Flower of Goddess, who takes away the sins of the world, be welcome. Flower of Goddess, who takes away the sins of the world, grant us peace.

HAYDN'S BASILISKS

CARLOS BARATA

Dancing serpents vibrate in the dark
Diamond sparks of tears and joy
Close your eyes and gaze them

The white frogs jump in the light
Cold and crazy touching frogs
They open your eyes, but you don't need them

Haydn's basilisks embrace your sorrows
They caress you hair and hiss in your ears
They shut your door against the rushing wind

What? You want to be a frog?
No, you don't want to be a frog!
You don't know how it feels being a frog...

Pet Haydn's basilisks, they will ease you
Forget Walt, Arthur and Federico
They aren't good beasts
You don't want to be a frog
You don't know how hideous a frog is
Tear me apart!

