


Via Panorâmica

Série 3, n.º 5, 2016



**Via Panorâmica:
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Apresentação

Via Panorâmica: Revista Electrónica de Estudos Anglo-Americanos/ An Electronic Journal of Anglo-American Studies é publicada pelo CETAPS (Centre for English, Translation and Anglo-Portuguese Studies) da Faculdade de Letras da Universidade do Porto. A revista, que tem uma periodicidade anual, acolhe ensaios na língua portuguesa ou inglesa, no âmbito dos Estudos Anglo-Americanos. *Via Panorâmica* possui uma Comissão Editorial que aprecia os textos submetidos para publicação. Por norma, a revista é composta por um “Dossier Temático” (podendo ter para o efeito um Editor Convidado), uma secção de “Ensaio” e uma secção de “Tradução Literária” (Inglês/Português).

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Normas de Referência Bibliográfica

MLA Style Manual (2008)

I. Aspecto Gráfico

1. Papel A4, a um espaço e meio (1,5); corpo de letra 12, Times New Roman.

2. **Notas** - todas no final do texto, numeradas com algarismos, antes do item "Obras Citadas". No corpo do texto, o algarismo que remete para a nota deverá ser colocado depois do sinal de pontuação, excepto no caso de se tratar de travessões.

3. **Referências bibliográficas** - no corpo do texto, identificando, entre parênteses curvos, o nome do autor e o(s) número(s) da(s) página(s) em causa.

Ex: "Poets are the unacknowledged legislators of the World" (Shelley 794).

(ver secção II. REFERÊNCIAS BIBLIOGRÁFICAS para mais ocorrências)

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Ex: "It was the best of times, it was the worst of times", wrote Charles Dickens about the eighteenth century (35).

4.2. **com mais de quatro linhas**: separadas do texto, recolhidas 1,5 cm, na margem esquerda, em corpo 10, sem aspas. Manter o mesmo espaçamento entre as linhas (1,5). A indicação da fonte (autor, página) deve ser colocada preferencialmente no final da citação, *depois* do sinal de pontuação.

Ex: *At the conclusion of Lord of the Flies*, Ralph and the other boys realize the horror of their actions:

The tears began to flow and sobs shook him. He gave himself up to them now for the first time on the island; great, shuddering spasms of grief that seemed to wrench his whole body. His voice rose under the black smoke before the burning wreckage of the island; and infected by that emotion, the other little boys began to shake and sob too. (186)

5. **Interpolações** - identificadas por meio de parênteses rectos: [].

6. **Omissões** - assinaladas por três pontos com um espaço entre cada um deles e um espaço depois do último: . . .

Ex: “Medical thinking . . . stressed air as the communicator of the disease”.

Se a omissão se verificar no final da frase, usar quatro pontos, isto é, três pontos seguidos de ponto final:

Ex: “Presidential control reached its zenith under Andrew Jackson For a time, there were fifty-seven journalists on the government payroll”.

7. **“Obras Citadas”** - sob este título, no final de cada texto e após as notas, deverão ser identificadas todas as obras citadas ao longo do texto, de acordo com as normas do MLA, abaixo descritas.

II. Normas De Referência Bibliográfica

1. **Citação parentética, no corpo do texto** - identificando, entre parênteses curvos, o nome do autor e o(s) número(s) da(s) página(s) em causa.

1.1. **Um só autor** (sobrenome + página):

Ex: “Poets are the unacknowledged legislators of the World” (Shelley 794).

Se o nome do autor estiver mencionado na frase, indicar apenas a página. Ex: “Poets”, said Shelley, “are the unacknowledged legislators of the World” (794).

1.2. **Dois autores** (sobrenomes + página): (Williams and Ford 45-7)

1.3. **Dois ou três autores** (todos os sobrenomes + página): (Demetz, Lyman, and Harris 30)

1.3.1. **Mais de três autores**

(sobrenome do primeiro autor + *et al.* + pág.)

ou (todos os sobrenomes + pág.)

(Demetz et al. 30) ou (Demetz, Lyman, Harris, and Johnson 747)

1.4. Um ou mais livros do(s) mesmo(s) autor(es)

(sobrenome + título do livro + página)

Ex: Shakespeare's *King Lear* has been called a "comedy of grotesque" (Frye, *Anatomy of Criticism* 85).

Depois de ter sido mencionado pelo menos uma vez na totalidade (regra que não se aplica a títulos muito longos), o título pode ser encurtado:

Ex: Shakespeare's *King Lear* has been called a "comedy of grotesque" (Frye, *Anatomy* 85).

O título pode também ser abreviado. Neste caso, deve indicar-se, entre parênteses, a abreviatura a usar logo na primeira ocorrência do título:

Ex: In *As You Like It* (AYL), Shakespeare . . . "

Os títulos abreviados devem começar pela palavra que é usada para ordenar o título alfabeticamente na lista de "obras citadas".

No caso de o nome do autor ter sido já referido na frase, indicar apenas título e página:

According to Frye, the play is a "comedy of grotesque" (*Anatomy* 85).

Em todos estes casos, na lista de "Obras Citadas" deverá aparecer:

Frye, Northrop. *Anatomy of Criticism: Four Essays*. Princeton: Princeton UP, 1957.

Shakespeare, William. *As You Like It*. Hertfordshire: Wordsworth, 1993.

1.5. Mais do que um autor com o mesmo sobrenome

(inicial do nome + sobrenome + pág.)

(A. Patterson 184-85) e (L. Patterson 340)

Se a inicial for a mesma, usar o primeiro nome por extenso.

1.6. Citação indirecta (qtd. in [quoted in] + sobrenome + pág.) (qtd. in Boswell 57)

1.7. Mais do que uma obra na mesma citação parentética

(Gilbert and Gubar, *Madwoman* 1-25; Murphy 39-52)

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2. "Obras Citadas" - lista completa das obras referidas ao longo do texto, por ordem alfabética de apelido dos autores, de acordo com os seguintes modelos:

2.1. Livros

Borroff, Marie. *Language and the Poet: Verbal Artistry in Frost, Stevens, and Moore*. Chicago: U of Chicago P, 1979.

2.1.1. Dois ou mais livros do mesmo autor

Usar três hífen seguidos de ponto (---.) para substituir o nome do autor.

Usar três hífen seguidos de vírgula (---,) no caso de o autor desempenhar funções de editor, tradutor ou organizador: (---, ed.), (---, trans.)

Os títulos do autor devem aparecer organizados por ordem alfabética.

Borroff, Marie. *Language and the Poet: Verbal Artistry in Frost, Stevens, and Moore*. Chicago: U of Chicago P, 1979.

---. "Sound Symbolism as Drama in the Poetry of Robert Frost." *PMLA* 107.1 (1992): 131-44.

---, ed. *Wallace Stevens: A Collection of Critical Essays*. Englewood Cliffs: Prentice, 1963.

No caso de o nome do autor surgir combinado com outros, não usar hífen.

Scholes, Robert. *Protocols of Reading*. New Haven: Yale UP, 1989.

Scholes, Robert, and Robert Kellog. *The Nature of Narrative*. New York: Oxford, 1966.

2.1.2. Livro de vários autores

Booth, Wayne C., Gregory G. Colomb, and Joseph M. Williams. *The Craft of Research*. 2nd ed. Chicago: U of Chicago P, 2003.

Durant, Will, and Ariel Durant. *The Age of Voltaire*. New York: Simon, 1965.

Saraiva, António José, e Óscar Lopes. *História da Literatura Portuguesa*. 14ª ed. Porto: Porto Editora, 1987.

ou

Gilman, Sander, et al. *Hysteria beyond Freud*. Berkeley: U of Califórnia P, 1993.

2.1.3. Livros anónimos

The MLA Style Manual and Guide to Scholarly Publishing. 3rd ed. New York: The Modern Language Association of America, 2008.

2.2. Antologias ou colectâneas

Usar, depois do ultimo nome do(s) autor(es), e antecedido por uma vírgula, as abreviaturas *ed./eds.* [editor/editores], *trans.* [translator], *comp./comps.* [compiler/compiler]. Em português, usar *ed./eds.* [editor/editors], *trad.* [tradutor], *org.* [organizador].

Peter Demetz et al., eds. *The Disciplines of Criticism: Essays in Literary Theory, Interpretation, and History*. New Haven: Yale UP.

Kepner, Susan Fulop, ed. and trans. *The Lioness in Bloom: Modern Thai Fiction about Women*. Berkeley: U of Berkeley P, 1996.

2.3. Edições críticas

Crane, Stephen. *The Red Badge of Courage: An Episode of the American Civil War*. 1895. Ed. Fredson Bowers. Charlottesville: UP of Virginia, 1975.

3. Artigos em revistas

Chauí, Marilena. "Política cultural, cultura política." *Brasil* 13 (1995): 9-24. Piper, Andrew. "Rethinking the Print Object: Goethe and the Book of Everything." *PMLA* 121.1 (2006): 124-38.

3.1. Artigos em jornais

Coutinho, Isabel, “Os Pioneiros da Literatura ‘Queer’ em Portugal.” *Público* 24 Agosto 2007: 9.

Mckay, Peter A. “Stocks Feel the Dollar’s Weight.” *Wall Street Journal* 4 Dec. 2006: C1.

3.2. Artigos em colectâneas ou antologias

Greene, Thomas. “The Flexibility of the Self in Renaissance Literature.” *The Disciplines of Criticism: Essays in Literary Theory, Interpretation, and History*. Ed. Peter Demetz and William L. Vance. New Haven: Yale UP, 1969. 40-67.

3.4. Artigo anónimo

“The Decade of the Spy.” *Newsweek* 7 Mar. 1994: 26-27.

3.3. Um editorial

“It’s Subpoena Time.” Editorial. *New York Times* 8 June 2007, late ed.: A28.

3.4. Prefácios, introduções e pósfácios

Borges, Jorge Luis. Preface. *Selected Poems, 1923-1967*. By Borges. Ed. Norman Thomas Di Giovanni. New York: Delta-Dell, 1973. xv-xvi.

Drabble, Margaret. Introduction. *Middlemarch*. By George Elliot. New York: Bantam, 1985. vii-xvii.

4. Dissertações não publicadas

Kane, Sophia. “Acts of Coercion: Father-Daughter Relationships in British Women’s Fiction, 1778-1814.” Diss. U of New York, 2003.

5. Publicações de edição electrónica

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- meio de publicação: Web.
- data de acesso (dia, mês, ano)
- endereço electrónico (URL), entre < > (opcional)

Eaves, Morris, Rober Essick, and Joseph Viscomi, eds. *The William Blake Archive*. Lib. of Cong., 28 Sept. 2008. Web. 20 Nov. 2007 <<http://www.blakearchive.org/blake/>>

5.1. Revista electrónica

Sargent, Lyman Tower. "Em Defesa da Utopia." *Via Panorâmica: Revista Electrónica de Estudos Anglo-Americanos/An Electronic Journal of Anglo-American Studies* 1 (2008): 3-12. Web. 10 Jan. 2009. <<http://www.ler.letras.up.pt>>

Schmidt-Nieto, Jorge R. "The Political Side of Bilingual Education." *Arachne@Rutgers* 2.2 (2002): n. pag. Web. 12 Mar. 2007.

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Usar as seguintes abreviaturas para informação desconhecida:

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n. p. no publisher given	Ex: New York: n. p., 2006. 340-3
n. d. no date of publication given	Ex: New York: U of Gotham P, n. d. 340-3.
n. pag. no pagination given	Ex: New York: U of Gotham P, 2006. N. pag.

Para estas e outras ocorrências, consultar:

MLA Style Manual and Guide to Scholarly Publishing. Third Edition. New York: The Modern Language Association of America, 2008.

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MIGUEL RAMALHETE GOMES

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A Prefatory Note

Miguel Ramalhete Gomes

The 2016 issue of *Via Panorâmica* is divided in two sections. The first, composed of two articles, represents the traditional output of the journal. In the first of these, Ana Cristina Mendes addresses disguises and cross-dressing in Tennyson's *The Princess* (1847), the means by which the feminist protagonist of Tennyson's poem, Ida, is transformed into an "angel of the house". This is not, however, done without a number of ambiguities and contradictions which subvert a linear interpretation and make the construction of identity turn upon an experience of Otherness. On the second essay, Joana Caetano discusses three contemporary dystopias on film, *V for Vendetta* (2005), *Oblivion* (2013) and *The Giver* (2014) as sites where cultural memory can be estranged and rethought through the medium of science fiction. These three films describe a number of futures which have forgotten their past and in which the preservation of memory thus becomes a subversive task. As documents of their own times, such films can therefore be said to alert to the importance of the Humanities, the Social Sciences, and the Arts in a moment in which these are under attack in a society increasingly focused on technoscience.

The second section represents a new addition to the journal, resulting from its collaboration with *JRAAS - Junior Researchers in Anglo-American Studies*, a platform newly created by current and former Masters Students of the Department of Anglo-American Studies of the Faculty of Letters of the University of Porto (<http://www.cetaps.com/?id=24>). Less than a year old, this platform has already organised an impressive number of events - including a monthly series of seminars and a film cycle - and it publishes a monthly newsletter, called *Work in Progress...* (<http://www.cetaps.com/?id=25>). On July 27, 2016, the First JRAAS Seal Colloquium took place, in which the JRAAS Seal of Quality was attributed to the best Masters theses in the area of Anglo-American Studies presented in 2015 at the Faculty of Letters of the University of Porto (FLUP) and at the Faculty of Social and Human Sciences of the New University of Lisbon (FSCH-UNL). This award entailed the publication of an article in *Via Panorâmica* and it is therefore with great pleasure that the journal includes these five articles by young scholars, in a collaboration that will surely be long lasting and rewarding to all.

In the first of these, Ana Xavier discusses the role and potentialities of assessment of English language skills and the content of curricula in Early Bilingual Education (EBE)/Content and Language Integrated Learning (CLIL) at early primary level. Carla Ulisses then analyses and makes several proposals regarding the didactic use of images in developing intercultural skills in English and Spanish language classes. Both articles are based on field work and contain valuable contributions towards the improvement of language learning in the classroom. The third essay, by Daniela Mano, focuses on the impact of Barack Obama's presidency, at the end of one cycle and the

beginning of another, and problematizes Obama as an agent of social change, especially as his vision of a post-racial society clashed with a reality still deeply characterised by racial prejudices. João Santos, on the other hand, addresses the role of wands in the popular Harry Potter novels, and in particular turns to the Elder Wand, one of the main objects of the last novel in the series, *Harry Potter and the Deathly Hallows*, as a way to reflect on the role of magic and the imagination in the Harry Potter books. Finally, Rui Rato offers a reading of Thomas Harris' *The Hannibal Lecter Trilogy* via a series of narratives to be found in Ovid's *Metamorphoses*, whereby themes such as love, desire and transformation in Harris' novels are metamorphosed and brought into a different light.

This series of articles thus bring into relief some of the best Masters work being done by young scholars in Anglo-American Studies at both FLUP and FSCH-UNL. *Via Panorâmica* is proud to be supporting and divulging this work, in what we are confident will become a standard section of the journal in the future.

“The man be more of woman, she of man”: Disfarce e Travestismo em *The Princess* de Alfred Tennyson

Ana Cristina Mendes

CENTRO DE ESTUDOS ANGLÍSTICOS DA UNIVERSIDADE DE LISBOA

Citação: Ana Cristina Mendes, “‘The man be more of woman, she of man’: Disfarce e Travestismo em *The Princess* de Alfred Tennyson”. *Via Panorâmica: Revista Electrónica de Estudos Anglo-Americanos*, série 3, nº 5, 2016: 15-28. ISSN: 1646-4728. Web: <http://ler.letras.up.pt/>.

Abstract

Numa altura em que se prefigurava o dilema finissecular da reconciliação do feminismo da “New Woman” com o livre arbítrio masculino, Alfred Tennyson parece apresentar no poema *The Princess* (1847) uma apologia da mulher como elemento fundamental para o homem, em si só incompleto. Este ensaio analisa o motivo do travesti, símbolo no texto da metamorfose necessária para sobreviver até à aquisição da identidade sexual e à inevitável aceitação do Outro, entendido como narrativamente produtivo neste processo de conversão da protagonista de Tennyson, Ida, de feminista em “angel in the house”. Investigamos a função na economia do poema dos diversos processos de ocultação temporária de identidade, que compreendem o uso de indumentária, o nome e as normas de comportamento social próprias do sexo oposto, e que têm como ponto de partida o casamento “por procuração” de uma princesa. O disfarce que envolve o processo de travestismo encena o processo de desocultação da verdade do ser, sempre com a ajuda do Outro, neste caso, do sexo oposto. Através deste enfoque, examinamos a atribuição de eventuais valores funcionais e simbólicos ao disfarce sexual - após a vivência da realidade do outro sexo encontrarão finalmente a sua identidade: a do ser que viveu a experiência dos opostos.

Palavras-chave: Tennyson; feminismo; “New Woman”; travestismo; disfarce; identidade sexual.

I start from the preposition that there is a Sex in souls just as much as in bodies: that the perfect humanity results from the spiritual and corporeal union; the reconstruction of the Androgyne in soul and body. That this union can only be thro' that diversity of the sex in souls and bodies: and that to make our Women men is as great an inconsistency as to make our Men women! . . . Proclaim that

women, next to the angels, are the most Godlike of God's creations, are not to be stunted by being forced into the uncongenial realm of the Understanding! But God help them and us. Perversity is one of their angelic qualities, and for one woman that recognises her own glorious and most excellent prerogative, there are ten who would fain unsex themselves to make addled men, a thing as vile as addled eggs - neither fish nor flesh nor good red herring!

J.M. Kemble (citado por Killham 165)

1. Introdução

Numa altura em que se prefigurava o dilema finissecular da reconciliação do feminismo da “New Woman” com o livre arbítrio masculino (a chamada “Woman Question”), Alfred Tennyson parece apresentar no poema *The Princess* (1847) uma apologia da mulher como elemento fundamental para o homem, em si só incompleto.¹ O papel da mulher como esposa e mãe entendia-se contemporaneamente como acarretando uma responsabilidade moral superior: acreditava-se que, enquanto guardiã da esfera privada, a mulher era essencial à perpetuação da ordem doméstica e social, como se a paz no lar assegurasse um sentimento de segurança alargado e a prosperidade nacional. A princesa Ida, a protagonista do texto de Tennyson conhece, a dado passo, o amor por um príncipe e, devido a este sentimento avassalador, abandona os seus ideais feministas em prol de uma determinada concepção de condição feminina. Embora estejam inscritos na narrativa os motivos que terão levado Ida a converter-se de feminista radical em “angel in the house” vitoriana, evitando uma desintegração da ordem doméstica cujo resultado seria a inevitável desintegração social, *The Princess* está repleto de ambiguidades e contradições que impedem uma interpretação linear.

Este ensaio analisa o motivo do travesti, símbolo no texto da metamorfose necessária para sobreviver até à aquisição da identidade sexual e à inevitável aceitação do Outro, entendido como narrativamente produtivo neste processo de conversão da feminista Ida em “angel in the house”. Investigaremos a função na economia do poema dos diversos processos de ocultação temporária de identidade, que compreendem o uso de indumentária, o nome e as normas de comportamento social próprias do sexo oposto, e que têm como ponto de partida o casamento “por procuração” de uma princesa. O disfarce que envolve o processo de travestismo encena o processo de desocultação da verdade do ser, sempre com a ajuda do Outro, neste caso, do sexo oposto. Verificar-se-á em que medida uma noção de unidade dual é aprofundada pelo processo de disfarce a que as personagens se sujeitam, visto que é-se provisoriamente o que o disfarce revela, para se ser definitivamente o que o disfarce oculta. Em suma, através deste enfoque, examinaremos a atribuição de eventuais valores funcionais e simbólicos ao disfarce sexual - após a vivência da realidade do outro sexo encontrarão finalmente a sua identidade: a do ser que viveu a experiência dos opostos.

2. maybe wildest dreams are but the needful preludes of the truth

“Alert to the pressure of history, [Tennyson] responds with the freedom of fantasy”, escrevem Karen Chase e Michael Levenson (121). Ao construir uma dimensão acrônica e fantástica de um conto de fadas, Tennyson abre caminho para abordar o assunto da dignificação social da mulher através da educação, incorporando algumas realidades concretas oitocentistas que conformam a mundividência das classes médias inglesas.² Além deste expediente, o método narrativo utilizado, em que a história é improvisada por sete jovens, justifica possíveis contradições internas e prevê um lugar para a diversidade de opiniões: uma trama apresentada por sete irmãos pode equivaler a sete pontos de vista díspares e permite o distanciamento para tratar um assunto controverso sem ferir sensibilidades coevas em relação à emancipação feminina.

John Killham chama a atenção para teorias sociais e acontecimentos do tempo de Tennyson que o terão influenciado aquando da produção do poema e para os contornos assumidos pelo debate em torno da questão da educação feminina. O crítico traça o percurso do poeta no intervalo de tempo entre a sua admissão em Cambridge e a composição do poema e examina o contexto contemporâneo da controvérsia feminista em Inglaterra, as atitudes do poema em relação às atitudes evolucionistas, bem como a conexão entre o feminismo, a ciência e o socialismo. Nas suas palavras,

In *The Princess*, Tennyson was attempting to sketch out the lines of a new type of relationship. We can be sure that he was aware of the Socialist theories which were undermining conventional attitudes to marriage, and when we have all the facts, it is not possible to regard his attitude towards marriage in the poem as a piece of conservatism. . . . He was trying to show that even the most advanced of women should not reject legal marriage, as some were tempted to do, because there were reasons for its continuance hardly considered before; and he sought a wide audience because he believed his reasons deserved it. (4-5)

“*The Princess* is a poem about literary and social inheritance as well as relations between the sexes”, nas palavras de Jane Wright (251). Paul Turner, tendo por base Killham, refere as “simpatias feministas” de Tennyson, reflexo de factores biográficos (em particular, a influência materna), das muitas leituras e do clima coevo de defesa da emancipação da mulher e das críticas socialistas de Fourier, Enfantin e Robert Owen à instituição do casamento. Por detrás da localização exótica e das características de conto de fadas, o poema está escrito com um propósito definido: Tennyson procura que os seus leitores e leitoras reflitam sobre a “Woman Question”, revelando a influência, distintamente, do são-simonismo. Sobre o casamento enquanto unidade social sagrada para os são-simonitas, Robert Southey escreve, num contributo para a *Quarterly Review* em 1831,

The Saint Simonites announce [women’s] definite enfranchisement, their complete emancipation, not abolishing the holy law of marriage, but fulfilling it by giving it a new sanction, and adding to the strength of the inviolability of the union which it consecrates. “They demand, with the Christians, that one man shall be united to one

woman, but they teach that the wife ought to be equal with the husband, and that, according to the peculiar grace which God has conferred upon her sex, she ought to be associated with him in the exercise of the triple functions of the church, the state and the family: so that the *social individual*, which has hitherto been the *man* alone, henceforth shall be the *man and wife*", presenting politically thus the perfect Androgyne of philosophical fable. (citado por Killham 35)

Em *The Princess* são claramente condenadas atitudes femininas de hostilidade em relação aos homens e ao casamento, na altura encarados como verdadeiros alicerces sociais. A Tennyson repugnam-lhe os extremismos: a mulher deve continuar feminina e o homem masculino, sendo complementares um do outro. Ida comete um erro crasso ao querer ser o que não é nem pode ser: homem. O extremismo fanático que na ótica de Tennyson caracteriza o movimento de emancipação das mulheres só poderá resultar na destruição da sociedade. Nesta linha de pensamento, a mulher deve lutar pelo seu direito à emancipação, procurando que os diferentes papéis que assume tenham socialmente igual estatuto, enquanto recusa a masculinização resultante da abolição de papéis distintamente femininos como esposa e mãe de família.

O texto tem início "with the astonishing vision of a feminist separatist community, and ends with one of the age's definite articulations of the cult of the angel in the house", segundo Eve Kosofsky Sedgwick (120). Sedgwick descodifica as operações ideológicas efectuadas pela narrativa em verso de Tennyson, no seio da qual uma complexa dinâmica de classes sociais e de géneros a torna, consoante a leitura, uma narrativa liberal ou conservadora, de triunfo da domesticidade ou da consolidação do estado-nação. É possível ver ao longo do poema como Tennyson satiriza ambos os lados da barricada da guerra entre os sexos: de um lado, a misoginia extrema do rei do norte, de outro, o feminismo radical de Ida. Os extremos são postos em causa pelo ridículo. Sedgwick analisa o percurso das mulheres apanhadas na rede da troca homosocial; nesta rede de sentidos, o príncipe é um "authentic liberal" (123) e habita uma ficção ideológica cuja estrutura, "the liberal structure of 'dialectic'" é expressiva daquilo que entende por "'mainstream' English Victorian Culture" (118). De uma maneira comum a todo o poema, e reconhecível como um argumento liberal identificado com o príncipe, todas as posições radicais, independentemente do seu conteúdo ideológico, são entendidas enquanto semelhantes equivalentes na medida em que lhes faltam as virtudes liberais da tolerância e do compromisso.

Num contexto em que nascer mulher é ser um corpo transformado em objecto de troca masculina, Ida afasta-se com duas amigas para uma zona distante cedida pelo pai para aí fundar uma universidade interdita a elementos masculinos. A princesa do Sul renega, assim, o casamento com o príncipe do Norte, entendido enquanto contrato lavrado entre homens para consolidar o estado-nação. Não obstante apresentar-se como liberal, também o príncipe acaba por ver a mulher como um objecto venal, como um valor que cimenta as relações com outros homens. Em consequência da quebra de um pacto masculino, o príncipe, estando comprometido com a princesa por força de um convénio assinado pelos pais de ambos, procura repor a justiça, entrando com dois companheiros, vestidos de mulher, no espaço proibido. A necessidade de ruptura proporcionará o disfarce do príncipe que lhe dá acesso a um novo modo de

ser. Paralelamente, fugindo ao casamento como forma de preservar a sua independência e autonomia, a princesa “traveste-se”, encetando um percurso pelo Outro masculino. Para crescer é necessário partir, porque há necessidade de aprender, ainda mais porque Ida dá provas de comportamento imaturo, na indisponibilidade de assumir os papéis de esposa e mãe de família que a comunidade espera dela.

3. *Let no man enter in on pain of death*

O espaço da morte-metamorfose em *The Princess*, palco da penetração simbólica, quase violação, é criado pela quebra de um pacto masculino. Ida fundou, num ambiente exclusivamente feminino, uma universidade para mulheres numa zona remota cedida pelo pai. Desde logo, o isolamento faz do espaço da universidade terreno propício para a morte necessária à iniciação. Na verdade, Ida ergueu uma fortaleza simbólica e procura esconder a feminilidade para surgir como a mulher libertadora das mulheres, tendo como modelo representações do masculino: o saber, a força e o poder. Por ser, em si, contra-natura e desequilibrada, esta fortaleza fictícia está condenada à partida. A tríade feminina, de aparência masculinizada, composta por Ida, Lady Psyche e Lady Blanche vai ser desfeita com a incursão no território feminino da tríade masculina, de aparência feminilizada, composta pelo príncipe e os seus dois companheiros. Fazendo-se passar por donzelas, o príncipe, Florian e Cyril são admitidos na universidade, violando o espaço feminino que lhes é vedado sob pena de morte. Em determinada altura, a pedido da princesa, as raparigas entoam cantigas; porém, quando se pede a Cyril que o faça, este, descuidado, apresenta uma “careless, careless tavern-catch / Of Moll and Meg, and strange experiences / Unmeet for ladies” (iv. 139-41), canção de taberna, tipicamente masculina, que os trai.

Numa primeira leitura, o travesti do príncipe oculta uma identidade sexual que o impede de se aproximar facilmente da princesa, constituindo uma estratégia de aproximação do corpo feminino que trai uma relação de poderes que privilegia o confronto e a primazia social do masculino. Também os companheiros do príncipe só transvestidos conseguem ter acesso a um território aos homens interdito. Faltando ainda avaliar se a dimensão iniciática do disfarce como meio de adquirir conhecimentos do outro sexo é evidenciada, estes homens travestidos conservam os objetivos dos rituais iniciáticos da idade púbere: o acesso ao casamento. Que o valor da prova tenha sido substituído pelo de astúcia é a consequência da adaptação a uma nova forma de entender as relações de poder entre os sexos, baseada na subordinação da mulher e do seu corpo à ordem patriarcal.

The Princess prefigura a projeção de Tennyson em protagonistas masculinos, sendo que a figura feminilizada do príncipe é uma projeção da *anima* masculina que irá tentar estabelecer um equilíbrio com o princípio feminino. Ao invés de uma princesa masculinizada, o príncipe apresenta-se sensível, afectuoso e frágil, no fundo, humanizado. Autocaracteriza-se até como um tanto efeminado:

A prince I was, blue-eyed, and fair in face,

*Of temper amorous, as the first of May,
With lengths of yellow ringlet, like a girl,
For on my cradle shone the Northern star. (i. 1-4)*

Diz-se apouquetado por uma doença hereditária que o acomete na forma de estranhos ataques:

*Myself too had weird seizures, Heaven knows what:
On a sudden in the midst of men and day,
And while I walked and talked as heretofore,
I seemed to move among a world of ghosts,
And feel myself the shadow of a dream. (i.14-18)³*

Ao longo do poema, os ataques do príncipe ocorrem quando há desequilíbrio exagerado nas personagens, nos comportamentos ou situações, por exemplo a pose histriónica de Ida com o seu pé sobre os leopardos, a expulsão dos três homens da universidade por oitenta mulheres, o extremo chauvinismo do pai do príncipe e o torneiro organizado à maneira medieval para resolver, pela força das armas, diferenças intersexuais. Este estranho mal é ocasionado também noutras situações de falta de harmonia, pelo temor de que ocorra numa situação de incapacidade de discernir entre verdade e sombra, ou como reacção à visão de uma Ida que se deseja, mas que se mostra inatingível:

*While I listened, came
On a sudden the weird seizure and the doubt:
I seemed to move among a world of ghosts;
The Princess with her monstrous woman-guard,
The jest and earnest working side by side,
The cataract and the tumult and the kings
Were shadows; and the long fantastic night
With all its doings had and had not been,
And all things were and were not. (iv. 537-45)*

Os ataques do príncipe e a sua incapacidade de distinguir sombra de substância são sintomáticos de uma “deslocação” sexual. Enquanto a princesa permanecer ativa, o príncipe continuará a lutar com a confusão entre a superfície e a essência.⁴

Por oposição a uma princesa que nega a sua natureza feminina e descrê dos homens e do seu destino de mãe e de esposa, o príncipe crê nas virtudes do amor. Parece indicar a sua insatisfação e desejar ser um homem diferente, tendo em vista um conceito de homem em que se fundem aspectos atribuídos aos géneros masculino e feminino. É de uma experiência integradora que se trata, sempre encenada, desde logo, pelo próprio processo de disfarce - em que provisoriamente o príncipe passa a ser mulher -, pela descrição de que ele “looks like a girl” e aprofundada pelas provas que tem de superar. Porém, para Sedgwick, o príncipe tem motivos mais insidiosos ao

apresentar o feminismo radical de Ida como o negativo do chauvinismo extremo do seu pai. Note-se que a insurgência feminina exige uma resposta masculina sobre a natureza da masculinidade: o príncipe autocaracteriza-se como efeminado resultante da dialética de compromisso entre posições radicais, satirizando o extremismo da posição de Ida.

4. *I tamed my leopards: shall I not tame these?*

Sem deixar de questionar até que ponto os vitorianos tinham uma única e rígida noção de masculinidade (até porque a norma de masculinidade é na verdade bem mais diversificada e flexível do que o termo “norma” parece sugerir), o conceito organizador “masculinidade hegemónica”, uma variedade particular de masculinidade que subordina outras variedades não deixa de nos auxiliar na nossa perceção da época vitoriana. O sentimento contemporâneo de “crise da masculinidade” é tornado visível quando Tennyson apresenta o príncipe como evidenciando uma masculinidade construtiva e reativa (necessariamente heterossexual), enquanto joga com as figuras femininas que povoavam a imaginação dos vitorianos.

Bourdieu afirma que é através dos corpos socializados e das práticas rituais que o passado se perpetua no tempo longo da mitologia colectiva. A dominação masculina não necessita de justificação, estando a visão dominante expressa nos discursos como provérbios e poemas. Bourdieu chama a nossa atenção para o facto de não se estar a referir a uma ideologia: se as práticas rituais e os discursos míticos legitimam, o seu princípio não é porém a intenção de legitimar. No processo de construção social do género as categorias de perceção são construídas em torno de oposições que reenviam para a divisão do trabalho sexual, estruturando a perceção dos órgãos sexuais e da atividade sexual. A masculinidade constrói-se e cumpre-se em relação com o espaço reservado onde se jogam, entre homens, os jogos da competição, estabelecendo uma dissimetria entre homem e mulher nas trocas simbólicas, uma dissimetria de sujeito e objecto, de agente e instrumento. Bourdieu dá o exemplo do mercado matrimonial como realização paradigmática das relações de produção do capital simbólico, exemplo que justifica as reacções da família do príncipe em *The Princess* perante a quebra do contrato de casamento:

É na lógica da economia das trocas simbólicas, e, mais precisamente, na construção social das relações de parentesco e do casamento que fixa às mulheres o seu estatuto social de objectos de troca definidos em conformidade com os interesses masculinos e votados a contribuir assim para a reprodução do capital simbólico dos homens, que reside a explicação do primado concedido à masculinidade nas taxinomias culturais. (37)

Enquanto no príncipe tudo é vago e difuso em virtude de uma confusão de níveis em que se procura a ordem natural, Ida não põe em causa a sua perspectiva lógica. A uma princesa racional, masculinizada, logo pouco “natural”, contrapõe-se um príncipe intuitivo. No poema, a princesa assume o poder e fá-lo de maneira tradicional,

rodeando-se por sinais de força, como os leopardos que estão aos seus pés, domesticados. Não obstante a aparência de força, as defesas de uma Ida irreverente e rebelde são mais simbólicas do que reais. As concepções feministas radicais de Ida indiciam desde logo a fragilidade das estruturas da fortaleza que se quis inexpugnável ao homem e a partir da qual é possível à mulher recuperar da sua posição de inferioridade imposta. Apesar de forma inversa, mantém-se o desequilíbrio de entender a relação entre os sexos como entre dominador e dominado. Agora é a princesa que se imagina uma domesticadora de leopardos e de homens e, por isso, toma para si a representação que, na perspetiva tradicional da sociedade patriarcal, se associa ao sexo masculino.

Desde o início, a estrutura do poema contém em si a demonstração da improbabilidade do ponto de vista de Ida e a sua inevitável queda (entenda-se humanização). Na verdade, tal como argumenta Alisa Clapp-Itnyre num artigo que apresenta *The Princess* como uma crítica de Tennyson ao convencional, esta estrutura tende a confirmar interpretações “conservadoras” do texto (227).⁵ Negando a afetividade e a emoção, Ida nega a inescapável sensibilidade das canções entoadas no decurso do texto. As canções “Tears, Idle Tears” e “O Swallow, Swallow” podem tomadas como exemplo de que os códigos inflexíveis impostos pela princesa são subvertidos, numa cumplicidade entre homens e mulheres. Enquanto na primeira a donzela que a canta exprime os efeitos de um sentimento avassalador, a segunda representa uma tentativa estratégica da parte do príncipe travestido de converter Ida ao amor através do lirismo. Além de as canções não corresponderem aos requisitos da princesa que só quer poemas heróicos, Ida repreende a donzela pelos seus sentimentos e castiga o príncipe pela sua fraqueza perante a função ideológica da poesia amorosa, através da qual os homens “play the slave to gain the tyranny” (iv. 114).

No fundo, a princesa não alcançou a estratégia amorosa do príncipe e procura mostrar-lhe e à donzela que estes momentos de efusão lírica não são reveladores do íntimo, já que aquilo que eles pensam que é o seu íntimo nada mais é que uma construção feita a partir de convenções literárias que servem interesses sociais insidiosos. Teremos aqui uma crítica à pieguice da poesia sentimental enquanto instrumento de nivelção do Eu privado em prol de fins reacionários, que em nada contribuem para a emancipação feminina. Considere-se o contraponto feito pela canção de taberna, já referida, cantada por Cyril: ao passo que Ida considera que o poema do príncipe revela a sua identidade de mulher oprimida e subjugada por normas sociais, a canção burlesca de Cyril torna visível a discrepância entre aquilo que o príncipe aparenta ser e os seus motivos privados, escondidos pelo travesti. Para além deste aspeto, “O Swallow, Swallow” reflete uma deslocação sexual e de uma dinâmica de movimento para a união. Nesta canção, o príncipe, que a princesa julga ser uma rapariga, deseja que a andorinha voe para o seu ninho no norte onde os contrários se unirão em proporções equilibradas. Anseia-se que as duas metades confluem num todo, em paralelo com a união do norte, lugar da virilidade, áspero e rude, e do sul, ameno e suave, conotado com a feminilidade. Porém, há uma deslocação: sendo o príncipe do norte, está feminizado, e sendo a princesa do sul, está masculinizada.

Essa deslocação terá de ser corrigida. Dado o desejo de dedicar a sua existência à educação feminina, Ida nega os seus instintos femininos “naturais”. No entanto, a

sua própria natureza não permitirá que ela prescindia da satisfação biológica da maternidade. A criança é, desta maneira, apresentada no poema como uma reconciliadora de antagonismo sexuais e a ideia de mãe de família, na figura da mãe do príncipe, surge no poema como a representação do todo para que Ida deve tender:

one
Not learned, save in gracious household ways,
Not perfect, nay, but full of tender wants,
No Angel, but a dearer being, all dipt
In Angel instincts, breathing Paradise,
Interpreter between the Gods and men,
Who looked all native to her place, and yet
On tiptoe seemed to touch upon a sphere
Too gross to tread, and all male minds perforce
Swayed to her from their orbits as they moved,
And girdled her with music. Happy he
With such a mother! (vii. 298-309)

A criança detém, assim, um grande valor simbólico de crescimento e desenvolvimento, como atesta James Kincaid:

The actual child, Aglaïa, is a static image used to evoke responses of tenderness and maternal warmth in Ida, but the symbol has much broader applications in the poem that suggest process and an acceptance of change. . . . The princess, it seems, has lost one child, Aglaïa, only to have her replaced by another, the prince, her future husband. The basic relationship imaged here is clearly not that between man and woman but between mother and child. Men expose their childlike natures to trap women and perhaps form them into children too. (70-74)

No torneio, a princesa derrota o príncipe pela força das armas, mas, numa adequação à realidade, confrontada com um grande número de baixas masculinas, permite que a sua universidade se veja transformada em hospital e acaba por se render aos encantos do príncipe, especialmente porque este está debilitado. A universidade é desativada, pelo menos temporariamente (“Till happier times”, vi, 360) e a reitora aceita o estatuto de esposa e mãe. Assim, não obstante a princesa ter a princípio negado o sentimento amoroso, faz-se a apologia do amor como via para a totalidade, ao mesmo tempo que se desenha a ideia do andrógino:

For woman is not undeveloped man,
But diverse: could we make her as the man,
Sweet Love were slain: his dearest bond is this,
Not like to like, but like in difference.
Yet in the long years liker must they grow;
The man be more of woman, she of man;
He gain in sweetness and in moral height,
Nor lose the wrestling thews that throw the world;

*She mental breadth, nor fail in childward care,
Nor lose the childlike in the larger mind;
Till at the last she set herself to man,
Like perfect music unto noble words;
And so these twain, upon the skirts of Time,
Sit side by side, full-summed in all their powers,
Dispensing harvest, sowing the To-be,
Self-reverent each and reverencing each,
Distinct in individualities,
But like each other even as those who love. (vii, 259-276)*

Este segundo nascimento, que obviamente pressupõe uma metamorfose, implicou um crescimento da princesa a nível psicológico. Como se viu, o processo de masculinização a que Ida se submeteu funcionou provisoriamente como estratégia de fuga a uma situação de crise aberta no seu percurso de vida, até à altura em que conseguiu integrar os elementos do Outro, levando-a a aceitar a alteridade que o casamento, necessariamente, implica. A princesa “travestiu-se”, encetando um percurso pelo Outro, uma vivência da identidade masculina, que lhe permitiu uma identidade integradora de saberes, entretanto adquiridos pela ultrapassagem de provas. Visando uma nova compreensão do Outro e de si própria, este processo iniciático permitiu resolver a crise da imaturidade da princesa, que agora já é considerada capaz de cumprir a sua função como esposa.

Mercê da “conversão” de Ida, assiste-se no poema de Tennyson a uma valorizada imagem da mulher e do feminino no geral, pela capacidade provada pela princesa de anular a forma de entender o mundo através de polaridades. O masculino e o feminino não são mais que um dos aspetos de uma multiplicidade de opostos chamados a interpenetrarem-se de novo. Ida domestica as suas forças agressivas e associas, potenciando a harmonia de um casamento que é motivo de felicidade não só para o casal, mas para toda a comunidade que lhe proporcionou a vivência de um percurso conducente a uma unidade harmónica. Esta unidade dual, ou *coincidentia oppositorum*, é associada ao longo do poema a uma imagem de androginia (arriscada, como notam Chase e Levenson (124)), expressa na forma de reunião de contrários. Não só a princesa passou por uma androginização passageira. Também o príncipe necessitou adquirir a capacidade de fazer a integração da *sombra* Jungiana (de conviver harmoniosamente com o lado irracional da personalidade) e permitir a constituição de um ser harmonioso pela integração em si de valores do sexo oposto, realizando a complementaridade de *animus* e *anima*. O disfarce sugere uma evolução social, em que neste caso o homem se dota de traços femininos. O apaziguamento ficou vedado ao príncipe enquanto a rebelião de Ida não foi neutralizada, o que só aconteceu quando esta acedeu a que os feridos fossem tratados na sua universidade transformada em hospital. Na verdade, ao curar os ferimentos do príncipe derrotado, a princesa cura-o igualmente em termos psíquicos, pois ele deixa de ser apoquentado pelos estranhos ataques que o faziam perder a noção dos limites entre o real e a ilusão.

É tempo agora de “renascer”, de reconstruir-se a partir da incorporação do Outro. A nível social, trata-se da capacidade que tem de ser evidenciada pelos

príncipes de aceitar o Outro que lhe é exterior, pelo cumprimento das regras (vitorianas) de comportamento. Os príncipes subordinaram-se ao processo de disfarce para fazer uma aprendizagem do sexo oposto que lhes construiu uma identidade harmoniosa, pela junção de contrários. Vivendo em masculino, Ida compreendeu o masculino e por isso aceitou o casamento, como forma de reconhecimento social e sancionada da sua aprendizagem: integrando as polaridades que a sua vivência “travestida” lhe proporcionou, ela acede à união que antecedeu a sua divisão em luz e trevas. O casamento, ao afastar as sombras após um longo e sofrido percurso de aprendizagem pelo outro sexo, representa o ponto de chegada de uma caminhada ascensional e gratificante, capaz de anular pela complementaridade dos opostos a separação entre os sexos. Nesta linha, o casamento é apresentado como o momento simbólico da aquisição da verdadeira identidade: integrado o Outro, é tempo de recuperar o Eu pelo processo de união em que Eu sou Eu e o Outro. Note-se como a simbologia do disfarce sexual se liga à simbologia da criança em *The Princess*, na medida em que este percurso de aprendizagem potencia a fertilidade do casal, através da geração de filhos.⁶

5. Conclusão: *the two-celled heart beating*

A tensão do confronto entre os sexos dissolveu-se no casamento, posto o que nada mais resta que o “foram felizes para sempre”. O desequilíbrio do príncipe e da princesa só poderia ser resolvido quando os dois se complementassem, já que os dois sexos constituem uma unidade, pelo que não devem permanecer separados. Como um andrógino em que se unem os dois princípios que constituem o ser humano, o poema é dominado por uma dinâmica de movimento para o todo e pela sugestão de que a maturação masculina depende da feminina. Através da incorporação simbólica do sexo oposto, a unidade e a totalidade primordiais são sugeridas pelo um, o número da revelação, construído sobre a junção das duas metades. Homem e mulher, metades da unidade, tendem para o encontro:

*Dear, but let us type them now
In our own lives, and this proud watchword rest
Of equal; seeing either sex alone
Is half itself, and in true marriage lies
Nor equal, nor unequal: each fulfils
Defect in each, and always thought in thought,
Purpose in purpose, will in will, they grow,
The single pure and perfect animal,
The two-celled heart beating, with one full stroke,
Life.’ (vii. 281-289)*

Pelo confronto, pela dialética dos opostos, ultrapassam-se tensões e atinge-se a harmonia e o equilíbrio: o poema caminha da divisão e do contraste para a harmonia. A fim de construir uma personalidade harmoniosa, os príncipes sujeitaram-se a mortes iniciáticas, dramatizadas pela vivência dos contrários e exemplificada na mudança

ritual de sexo, através do recurso à máscara, quer seja física ou psicológica. O reequilíbrio dos príncipes, em concreto o serenar do príncipe e a humanização da princesa, resulta da referida dialéctica de compromisso entre posições extremas, sendo cada um deles protagonista neste processo, auxiliando o Outro. O príncipe, apesar das suas confusões entre o real e a fantasia, acaba por discernir a realidade por entre as sombras, ao demonstrar que tem a consciência de que a causa do homem é, também, a causa da mulher, na medida em que tanto um como outro constituem uma unidade na criação. Pelo casamento, os protagonistas constroem identidades psicossociais harmoniosas, representando esta união o momento de integração ou anulação dos contrários. O casamento do príncipe com a princesa, na harmonia que agora partilham, pressagia uma futura Idade do Ouro fundada no desejável relacionamento do homem e da mulher. Eliminando as tensões entre as várias partes e enquanto se espera um ser humano diferente e superior, qual ser perfeito constituído por todos os elementos humanos numa proporção correcta em virtude da conciliação e integração final de opostos, nessa aproximação constante à unidade, as diferenças entre os sexos têm que existir e têm que ser reconhecidas.

É possível que, nos confrontos entre o Eu e o Outro assistamos à recuperação, se bem que provisória, da unidade e totalidade primordiais que enformam o mito do andrógino, mas, no fundo, é de aprendizagens que se trata em *The Princess*, aprendizagens do feminino num mundo regido por valores masculinos. Para Sedgwick, o texto de Tennyson é, em primeira instância, uma ficção ideológica que segue de perto a estrutura liberal da dialéctica, constituindo-se como um argumento histórico e político consciente. A condição moral da nação dependia, portanto, dos padrões morais da mulher. Repare-se ainda que, enquanto Ida se torna numa versão da mãe do príncipe, este, longe de forjar uma nova dialéctica ou uma nova ordem social, apenas procura um nicho confortável na ordem preexistente que pressupõe a distinção masculino/feminino. Em conclusão, a estratégia do príncipe para atingir os seus fins difere da estratégia do pai apenas num pormenor: ele ganha ao perder a batalha. Até Kincaid, que, como vimos, encara a dinâmica do poema com optimismo, reconhece: “The past controls in the most outrageous forms, and eventually the prince - or his father - or time - wins” (68). Ao encobrir a conquista de poder por parte da ordem masculina, conferindo-lhe um aspecto exterior agradável da desejável confluência de opostos, torna-se invisível a estratégia dominante do príncipe desencadeada pelo processo de ocultação temporária da sua identidade sexual, reconfigurando uma norma de masculinidade, que apesar de ser fundida com o feminino, não deixa de fortalecer a ordem patriarcal.

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¹ Como refere Killham, "[i]n the middle decades of the last century, there appeared a number of long poems treating of love and marriage in a new way. Not only were the points of view a departure from the traditional ones: the poets sought to communicate them by providing stories and characters, as if they were really writing little novels in verse; moreover, these verse-narratives were clearly intended to leave the reader to reflect upon a social question - the position of women in life" (1).

² Neste sentido, escreve Sedgwick: "Its myth of the origin of modern female subordination is presented firmly as myth, in a deliberately a-chronic space of 'Persian' fairy tale. On the other hand, the relation of the myth to its almost aggressively topical framing narrative is so strongly and variously emphasized that the poem seems to compel the reader to search for ways of reinserting the myth into the history" (119); "The emphasis on a chivalric code in which women are 'privileged' as the passive, exalted objects of men's intercourse with men, is part of the point of drawing a genealogy straight from the Victorian bourgeois family to the medievalistic courtly tradition . . . the appeal to high chivalry obscures the contemporary situation by glamorizing and in fact dehistoricizing it" (124).

³ Gerhard Joseph sugere: "[the prince's seizures] express the relative impotence of his finely tuned personality in a world requiring heroic action . . . the prince's inability to tell shadow from substance . . . points to a deficiency in manliness, a 'comparative want of power'" (92-93).

⁴ Sedgwick relaciona estes ataques com os sete narradores da história: "[t]he links between the seizures and the 'seven and yet one' narrative frame does not disappear from the poem: one of the fugue states, for instance, corresponds to one of the moments when the narrative voice is being passed from one male storyteller to another. Its link to the use of sisters to cement emotional and property relations between men also recurs" (129).

⁵ Tal poderá justificar a escassa produção crítica em torno deste texto que se tem verificado desde os anos 90 do século XX até aos nossos dias.

⁶ Escreve Luísa Antunes que a "utilização do disfarce intersexual aparece recorrentemente atestada em antigos rituais de fertilidade e puberdade, sob a égide de deuses, heróis ou antepassados míticos que

também eles se ‘travestiram’ ou foram adorados como portadores de características andróginas. De facto, o ‘travesti’, com a inversão de papéis sexuais que protagoniza . . . ocorria nas festas rituais em honra de Dionísio/Baco, Deméter e outros deuses ligados à vegetação e às colheitas, construindo um ‘mundo às avessas’ que parece sugerir o retorno a um ‘Caos’ inicial gerador de uma nova ‘Ordem’ portadora de harmonia e fertilidade” (99).

Memories are Forever: Transhumanism and Cultural Memory in *V for Vendetta*, *Oblivion* and *The Giver*

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Abstract:

*The worst part of holding the memories is not the pain.
It's the loneliness of it.
Memories need to be shared.*

– Lois Lowry

A conceptual revolution has taken place in the 20th century, one that has radically altered ways of thinking about the Sciences, Philosophy, Linguistics and the Arts, giving birth to a new holistic worldview. The world has become a mutually interactive whole, with each part connected to every other part (K. Hayles, in Wolfe). However, the efforts made to combine these disciplines seem to address the future rather than the past, which is very often forgotten or ignored.

Since the 1980s, more than becoming an essential part of daily life, technology - the concrete manifestation of human obsession with the Future - has penetrated the human body in such a manner that it has redefined the concept of Humanity, forcing us to reexamine the boundaries between humanity and technology, organic and mechanical, authentic and artificial.

By resorting to conceptual tools borrowed from Posthumanism and Transhumanism Studies, I will try to understand whether, in a world driven by the persistent need to develop, update, upgrade and relentlessly move forward, there is still a place for cultural memory. Through the analysis of the presence/absence of memory in several Sci-Fi films, namely *V for Vendetta* (2005), *Oblivion* (2013) and *The Giver* (2014), which dwell on the subject of human

improvement by scientific methods, I will set myself to acknowledge the relevance of cultural memory in *human* evolution.

Keywords: Transhumanism; cultural memory; utopia; the Humanities; identity.

As opposed to most inventions, which become tools and end up being put away in sheds, the cinematograph escapes this prosaic fate. The cinema may be reality, but it is also something else, a generator of emotions and dreams. All the testimonies assure us of this: they constitute the cinema itself, which is nothing without its spectators.

Edgar Morin

Introduction

Never before was there so much scientific and technological advancement as in the last decades. Since the 1980s, technology has become an essential part of daily life, even penetrating the human body in such ways that we are now forced to re-examine the boundaries between organic and mechanical, authentic and artificial. Our worldview is so bounded by the constant urge to evolve, develop, generate and advance that the so-called “Technoscience” seems to force us to focus our undivided attention on the future. Technoscience, as Bruno Latour and Donna Haraway perceive it, suggests that, in today’s environment of transnational capitalism and globalized politics, the traditional distinctions between “pure” science and “applied” technology no longer hold (in Hollinger 232-233). This constant need to “apply” knowledge to daily life in a way that its fruits, advantages or consequences become immediately recognizable to society has left the Humanities, the Social Sciences and the Arts in a disadvantaged position when facing the *scientificness* of the Hard Sciences.

Accepting from the start the importance of technology today, I however intend to demonstrate how fundamental the Humanities, the Social Sciences and the Arts are to our contemporary “science-driven” society. Through the analysis of three science-fiction films (*V for Vendetta*, *Oblivion* and *The Giver*), I hope to make clear the major role that understanding and respecting the past holds in building a future worth living.

Transhumanism & Science-Fiction (Sci-Fi)

In “Science-Fiction and Posthumanism”, Veronica Hollinger points out that recent scientific and technological breakthroughs demonstrate that the gap between sci-fiction and sci-fact, i.e. between literary imagination and technoscientific realities, is being bridged (233). This means not only that science is advancing tremendously, but also that literature can stimulate scientific development. Furthermore, when aligned with utopianism, commonly through a dystopian discourse, Sci-Fi can become a powerful mediated entertainment, specifically orientated to the masses. The appeal seems to be its sense of wonder, the estrangement effect¹ that *the alien* (the strange, the new) can provoke in our imagination. Once this wonder is combined with the almost limitless power of technology, *it reveals essence*.

Narratives of estrangement are themselves a critical genre: through thought-experiment and the invention of other worlds, they become the vehicle for severe criticism of the present world. The criticism is complemented by the use of technology to provide possible answers to the worlds’ problems. The quest to solve Humanity’s problems through the use of technology and the hard sciences has been led by Transhumanists, who “envision the possibility of broadening human potential by overcoming aging, cognitive shortcomings, involuntary suffering, and our confinement to planet Earth” (1st Point of *the Transhumanist Declaration*). This desire for self-directed evolution and the suppression of natural limitations has been portrayed in Sci-Fi narratives since the genre’s inception and no other genre can provide the tools to better depict this urge to reject biological limitations.

Since genres are subjected to history, they should be read as “documents”, testaments to the circumstances in which they were created. According to Darko Suvin, “Born in history and judged in history, the novum [the fantastic element of Sci-Fi] has an ineluctably historical character” (in Parrinder 76). Lincoln Geraghty proves this by drawing a timeline of the genre and relating each period in the US’s recent history to major Sci-Fi productions. He concludes that the large majority of the narratives react to its sociopolitical context: in times of prosperity, Sci-Fi presents more favourable visions of the future, exploring for instance possible ways for human enhancement and extra-terrestrial ways of living; while in times of crisis, it offers extreme, bleak visions of the future. Since the beginning of the new millennium, especially after 9/11, we have observed an effort to use “nostalgia and history to recover from the wounds inflicted in 2001” (Geraghty 17). And what we will see by examining the three films are elegiac visions of the future: three narratives whose

essence, though they are set in the future, lies in their nostalgia for the past and their lost identities.

Sci-Fi & Cultural Memory

In *Scraps of the Untainted Sky*, Tom Moylan claims that “dystopian narrative is largely the product of the terrors of the twentieth century” (xi). Indeed, a hundred years of exploitation, repression, violence, war, famine, ecocide and depression provided more than enough fertile ground for both dystopian and sci-fi imaginations, which offer specific cultural artefacts that negotiate the processes of historical perception and social change. This means that Sci-Fi allows us to apprehend the present as history and project the future - consciously or not - based on our perception of the past.

Retrovision is the term used to describe this process. According to Deborah Cartmell and I.Q. Hunter, retrovision is “a makeover of history”, “an imagined future based on intertextual references to their generic predecessors and the visual look of the past” (7). Sarah Neely adds that retrovision implies “an act of possessing the ability to read the past, in the way that one would possess a prophetic vision” (in Cartmell 74). The examination of retrovisions in Sci-Fi films is particularly interesting to cultural memory studies. Cultural Memory being “the interplay of present and past in social-cultural contexts” (Erl 1), the reading of the dynamics between present and past in the projection of futures is especially rich in these films.

OLD SINS CAST LONG SHADOWS: Representations of Memory in Futuristic Societies

In *V for Vendetta* England is under a totalitarian regime, built upon the motto “Strength through Unity | Unity through Faith”, that reminds us of political propaganda widely spread in fascist regimes during the 20th century. The first word we hear the narrator say is “Remember” and the first scene is a reference to the Gunpowder Plot and Guy Fawkes, the man forever associated with treason against England. However, V, the protagonist, proposes a different reading of this historical episode deeply embedded in British cultural memory. Instead of portraying Fawkes as a traitor, V tries to understand the man behind the myth and his pursuit of freedom. V lives hidden away in a place that very much resembles a graveyard, *a graveyard of history*. In this “shadow gallery”, as he calls it, V sets a revolution in motion by

alluding to historical episodes and resorting to symbology, eloquence and superhuman strength. Employing these methods, V passes on collective memories that society has been forced to forget in order to reveal a major plot against the nation.

The rebellion begins with the destruction of the Old Bailey at the sound of Tchaikovsky's *1876 Marche Slave* and a captivating speech inciting questioning first and revolution later. V's destruction of old monuments may seem counter-productive to my argument, in the sense that he appears to be destroying memory instead of reviving it. However, what happens is exactly the opposite. During Sutler and his government's dictatorship, monuments have become redundant; they have been emptied of significance: the Old Bailey does not represent the justice system, because there is no justice anymore. By exploding it while playing a musical piece used as a call to resistance in 19th century Serbia, V is revising collective history and construing collective memory.

After this shocking show, in his speech, V not only calls attention to the fact that "there is something wrong with the country", but he also calls England to arms, so that she can repossess her past and decide her future. This would be achieved by another symbolic act: the explosion of the Parliament in one year's time, on the following 5th of November. Once again, by destroying the lost symbol of democracy, democracy would be established again.

For a whole year, collective memory seems to hang by a thread between recovery and dissolution, as Sutler's regime faces an overwhelming tension between preservation and loss. For a year, V fights to punish the country's traitors and steadily awaken the people to the horrors perpetrated by the regime leaders. During this time the spectator understands how burdened by his past V is. Freud obsessively pointed out how loss may be an event that defines the subject as a subject. At one point in his studies, he explained that without the experience of radical separation from a prior state of "narcissistic self-sufficiency", the subject truly has no understanding of the intricacy and necessity of its own finitude (cf. Boulter, 1). Derrida, on the other hand, perceived the subject as "a topos of loss". In other words, the subject becomes an "archive", where loss is maintained and nourished (*idem*). V (and, as we will see with the other heroes of these films) is a combination of these two notions: he becomes who he is due to a disaster and he becomes a vessel where the memory of that trauma is contained.

Due to illegal experiments on humans with the intention of fabricating a biological weapon sanctioned by Sutler, V suffered immunological mutations that made him a superhuman - a transhuman - reborn by fire after an explosion. From then on he survived underground amongst lost relics: paintings, old books, artefacts, works of art, music, old films. Absorbing all these memories, and being inspired by lost values such as honour, courage, chivalry and justice, V becomes a transhuman version of Edmond Dantes, seeking vengeance for himself, for Valerie, and for every child that had died because of the regime. V's body is a traumatised space, continually marked by its relation to the disaster that preceded it and provided its foundations and ground. The burns hidden behind his mask are testament to the regime's atrocities and England's trauma. He became a spectre, "a ghost of Christmas past". Therefore, in order for a new England to be born, V has to disappear within the remnants of the old one: The Houses of Parliament. His actions and his example will however certainly live on, inspire and become a fundamental part of the collective memory. They will attain the status of a founding myth.

A similar situation occurs in *Oblivion*, though with no such profundity. Jack Harper is the hero of this post-apocalyptic blockbuster and, we later understand, one of several clones sent to invade the Earth by an extra-terrestrial species. The film is narrated in the first person and begins with a depiction of the protagonist's dreams, which are in fact commander Jack Harper's original memories. Drawing on immediate perceptions and flashbacks, Jack the clone pushes his brain to its limits in order to understand the meaning of these images that are memories of commander Jack and his wife at the top of the Empire State building in pre-war times. Jack the clone believes these images are dreams because 5 years have passed since the mandatory memory wipe and all life before then should have vanished, and yet... he questions... he wonders... He and his partner Vika are supposed to leave in a few days to Titan, the only safe place for humans after the war, but he, unlike Vika, resists - Earth is still his *home*.

Jack is a melancholic figure, but, contrary to V, this is not a conscious feature - it is something he simply cannot avoid. His nostalgia for a lost way of life is made clear by his curiosity when holding *Lays of Ancient Rome* and his need to build a secret refuge. As V, but in a much smaller scale, Jack surrounds himself with memorabilia: old books and records, toys and clothes. This sensitivity to *human* things makes him unique, and, although he perceives himself as artificial, a copy of the original Jack Harper, his melancholy for a past that is not his own makes him *human*.

Unlike V, Jack is not the initiator of the resistance, but he becomes its major force, its “weapon”, as he himself says, when, after being captured by humans disguised as alien creatures, the *scavengers*, he learns the truth about himself. Pretty much like V, Jack sacrifices himself to save the world and the human species. Unlike in *V for Vendetta*, however, there is a new clone that realises who he really is and has a happy ending with the wife of the original Jack Harper and the daughter of the first clone.

No memory is ever purely individual, but always inherently shaped by collective contexts. From the people we live with and from the media we use, we acquire schemata which help us recall the past and encode new experience (cf. Erll 5). Now let us imagine a society where memories, emotions, even colours have been erased from people’s lives, except from ours. The burden, the responsibility, of that privileged position weighing on our shoulders. That is the premise of *The Giver*.

The film starts with Jonas, the young protagonist, on the verge of having his fate decided by the Elders of the community. At a young age, every teenager had their lifelong job assigned to them depending on their character traits; these jobs would give them purpose and they would have no choice whatsoever but to accept them. Facing this crucial moment, Jones finds himself lost. He says he always felt like he saw things differently, things that other people did not see, but he never said anything, because he did not want to be different in a society that enforced sameness. However, he was indeed different and, during the job assignment, he was put aside: he was special. He would become the next receiver. A great honour, he was told.

The chief elder mentions four attributes needed to be the receiver: intelligence, integrity, courage and “the capacity to see beyond”. Yet, in a society where all collective memories have been erased for security reasons, becoming the receiver is more of a punishment than a privilege. Being the receiver has its perks, such as the permission to ask any question and to lie, but it also has major disadvantages such as never discussing the training with anyone else besides the giver, and “holding in the pain”. The purpose of the receiver is to provide advice, guidance, to the Elders by using memories of the past, by looking back to the time when there was “more”. By examining the History of the world, the receiver should offer wisdom, advise decision-makers and shape the future.

The relationship between giver and receiver is the driving force of this Sci-Fi film and it evolves from a mentor-pupil relation to a father-son relationship. This kind of bond accentuates a sense of passing on experience, making the receiver a better vessel/person than the giver. To do that, when passing on memories and experiences, the giver tries to protect Jonas from the pain of the mistakes committed by human beings. Nonetheless, involuntarily, the giver passes onto Jonas a memory that utterly traumatises him: the slaughter of animals for financial gain. Afterwards, images of war are passed on, as well as the execution of a baby within the community by Jonas's father. It is clear that his father is not aware of the crime he is committing; therefore, the episode raises the question of responsibility. If the person who is committing the crime cannot be made accountable for it, who should be? For Jonas, since they are aware of the ethical issues at stake, the wrongness of the situation, they are the ones responsible. Thus, they have the obligation to put an end to it.

Jonas, with the Giver's help, conceives a plan to bring collective memory back to the communities. Surrounded by History in the giver's home that resembles a mausoleum and encouraged by centuries of knowledge, Jonas decides to pass through the Boundary of Memory, an actual geographical barrier that protects the communities, and by doing so he would bring memories back. With memory would come colour, pleasure, the freedom to choose as well as the responsibility of those choices.

Conclusion

“Une science empirique privée de réflexion comme une philosophie purement spéculative sont insuffisantes; conscience sans science et science sans conscience sont radicalement mutilées et mutilantes...”

Aujourd'hui, . . . science sans conscience n'est que ruine de l'homme.”

[An empirical science without reflection, as a purely speculative philosophy, is insufficient; conscience without science and science without conscience are radically mutilated and mutilating...]

Nowadays, . . . science without conscience is only the ruin of man.] (Morin 11; my translation)

By examining these three films it is possible to say that memory seems to be an inescapable strand in science-fiction, even when our attention is focused on the future. As Huxley once suggested, the quality of life is to be achieved, not by simply updating, upgrading our bodies and technologies, but by evolving as responsible, conscious human beings. Morin explains as well that, besides studying the sciences, human beings need to pursue the knowledge of literature, poetry, music and art, since in them are embedded all the human passions, emotions and contradictions. They enable us to recognize beauty, kindness and harmony, and should not, because of that, be considered a sort of secondary knowledge. Thus, the combination of the Humanities, the Social Sciences, and the Arts with the Hard Sciences is fundamental in the projection of a more constructive, sustainable and just future.

Indeed, science-fiction shows us how prospective futures are shaped by our perception of past and present circumstances and how forgetting them can be the end of us as a civilization and even as a species. Its uncanny ability to regenerate, evolve, and rejuvenate proves it to be a fertile genre for us to explore. In a time when History, cultural heritage and memory have been under attack and a conspicuous lack of knowledge concerning recent History appears to prevail, it seems necessary to reflect on the Past, the consequences of past social, political, economic choices, and the need to take them into account when making decisions, because memories should remain within us forever.

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¹ *Estrangement*, in the formal sense an "imaginative framework alternative to the author's empirical environment", alludes to existing ideas about speculative fiction, fantasy and scientific romance. The term derives from the Russian formalists' concept of *astranenie* and Brecht's *Verfremdung*, and it was firstly applied to science-fiction by D. Suvin (Parrinder 39).

Assessment for Learning in EBE/CLIL: a Learning-oriented Approach to Assessing English Language Skills and Curriculum Content at Early Primary Level

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Abstract

Assessment is usually viewed as an inevitable event in teachers' and learners' lives resulting from an imposition from education systems. However, if done well, assessment can provide learners, teachers and other stakeholders with sound information about learner performance and progress which will boost learning and feed into school success.

This article aims at presenting a synopsis of a Master's dissertation¹ conducted at Faculdade de Ciências Sociais e Humanas/Universidade Nova de Lisboa (FCSH/UNL), which was defended before a jury in early 2016 and shared at the 1st Junior Researchers in Anglo-American Studies Seal Conference, held in Porto, Portugal, in June 2016.

The original dissertation discusses ways of assessing both English language and curriculum content at early primary level and aims to provide learning-oriented guidelines and a principled framework for such assessment. It is meant for learners and teachers involved in Early Bilingual Education (EBE)/Content and Language Integrated Learning (CLIL) at early primary level.

Key words: Assessment; learning-oriented assessment; bilingual education; CLIL; Bilingual Schools Project; Bilingual Schools Programme.

Introduction

As inferred from the title, the focus of the dissertation underlying this article was CLIL assessment at early primary level,² notably the assessment of English language skills and curriculum content. This focus was basically connected to my working context at the Directorate-General for Education/Ministry of Education which has involved the coordination and monitoring of the Bilingual Schools Project,³ a national pilot jointly implemented by the Directorate-General for Education and the British Council in a number of state schools in Portugal from 2011 to 2015.

Within this project, content teachers taught part of the curriculum through the medium of English using a CLIL approach and they were assisted by their English language colleagues who also taught English as a foreign language.

Since this was an innovative project in the Portuguese educational context, where there are not many CLIL provisions at national level, there were practical challenges for the classroom, notably in terms of how to cope with assessment in a specific setting where content is learnt and taught in a foreign language.

Furthermore, I came to understand the importance of the relationship between learning, teaching and assessment and the benefits of knowing more about assessment approaches that support learning and teaching, particularly in a national context where summative assessment has traditionally been highly valued in practice, though there are no guidelines to support teachers in classroom assessment let alone CLIL assessment, and where English language teaching has gained higher status, notably with the introduction of English in year 3 and the creation of the new teacher recruitment group 120.

As a result, this has motivated me to think something was needed to help the teachers working in this context.

Research question and methodology

My working context has provided me with the reasons to decide on this particular research question: *How can language and content be assessed in a CLIL context at early primary level so as to promote effective learning?*

In order to investigate this question, my aims were to review assessment essentials and frameworks, CLIL and young learner assessment, to understand the bilingual teachers' assessment beliefs, knowledge and practice, to learn from experts' best practice and to develop a framework outline for assessing language and content.

There were three stages which reflect the aims mentioned above. First, a more theoretical stage based on the literature that is relevant for the context under study. Second, an empirical stage entailing data collection from several sources, such as teachers working in the Bilingual Schools Project and in similar provisions, also experts, and four methods were used: questionnaires, interviews, classroom observation checklists and classroom assessment sample material. Third, based on the

findings from the previous stages, an outline for a framework for assessment was devised, accompanied by a sample with practical examples to clearly model how teachers can incorporate assessment in their teaching.

Literature review

The literature review has attempted to show how teacher assessment literacy is critical in good teaching and has provided a profile for the CLIL teacher to assess, drawing on the CLIL teachers' competence grid (Bertaux *et al.* 8) and its assessment ability descriptors which suggest both the need for teacher understanding of learning-oriented assessment approaches and CLIL specific features of assessment dealing with the use of language to convey content knowledge.

This profile of the CLIL teacher and their ability to assess has turned the focus to the supportive nature of assessment and to its pedagogical purpose. Given the macro level factors influencing the context under study (*cf.* introduction), this needs to be fostered and be in line with the principles of young learner and CLIL assessment. These principles can provide a rationale for assessment in an EBE/CLIL setting, namely based upon the questions we need to ask ourselves before assessing: *what* we assess, that is, what the construct or focus of our assessment is (language, content or other), *who* can assess in it (learners and teachers), *how* do we do it (child-friendly methods), *when* should we do it (regularly and systematically) and *what* assessment approaches should be used in this context (mainly formative to support summative).

Accordingly, an overview on learning-oriented approaches to assessment was provided with contributions from other education systems on how to assess young learners,⁴ which conveyed one key message: that assessment in primary school has to entail formative assessment approaches. Such a framework is needed for our context but to devise it we need to understand what formative assessment, assessment for learning and learning-oriented assessment (LoA) are and what they can offer to this context.

These three assessment approaches have contributed to the design of a framework for assessment planning and practice. In a nutshell, their major contributions were: (i) the processes, strategies and the frequency for planning for assessment which enable learners, peers and teachers to keep learning on track (William); (ii) learner and teacher roles which train the first to start early in thinking about their learning and the latter to demonstrate how children can best get there; (iii) self- and peer assessment to get information from the child's point of view; (iv) feedback to communicate progress; (v) observation to collect evidence; and (vi) a system for planning, using and recording assessment based on the LoA Cycle (Cambridge English Language Assessment) and the LoA Framework (Carless).

The literature review also looked at how some European research projects in CLIL assessment⁵ and the specific young learner and CLIL literature⁶ can contribute to assessing in the context under study. Their key concepts provided valuable starting points for understanding what the assessment reference points (the curricula and the

language reference documents) and the assessment focuses in this specific early bilingual context should be: content, language, behaviour/attitudes and learning to learn. The latter can be viewed as the first step in cognition which is crucial in order to take the other assessment focuses to a higher level, notably as it enables tackling the complexity levels of learning content in a foreign language and dismissing rote learning.

The literature review also helped clarify that content and language are intrinsically connected and therefore it is in this integrated manner that both should be assessed in the light of well-defined assessment criteria, learning tasks used as mini-assessments, valid and reliable weighting and marking schemes, reporting progress and achievement, and supporting strategies, such as scaffolding and accommodation that will help learners keep sight of learning progress.

Action research

The purpose of the action research was to understand what the teachers working in an EBE/CLIL context at early primary level think, know, do and need as regards assessment; and to find out how experts in the field view assessment best practice.

An action research design was chosen because the research pointed to teacher behavioural and attitudinal change, professional development and improvement of classroom practice in assessment and also given my professional involvement in the research context - the Bilingual Schools Project. However, elements of other research designs were also incorporated, such as the case study design, since this research was limited in scope to a group of teachers (teaching year 3 in the Bilingual Schools Project in 2013/14) and focused on a specific aspect of their teaching dealing with assessment.

Furthermore, data from multiple sources (observations, questionnaires, interviews and samples) was obtained which enabled triangulation and reinforcement of results and a real-life context (the Bilingual Schools Project) was examined which could be used to generalise results to other teachers working in a similar context.

Likewise, an element of experimental design was included given the decision of having two groups of teachers - the Bilingual Schools Project teachers and another made up of other teachers not involved in the project but involved in similar provisions at primary level in Portuguese state and private schools in one of the data collection methods used (questionnaire) to enable comparability of results.

Both quantitative and qualitative data were collected by means of a combination of elicitation techniques (interviews and questionnaires), classroom observation schemes (classroom assessment observation checklists) and samples of classroom assessment material, which drew on the literature review on formative assessment and CLIL assessment. These four methods aimed to check the consistency of answers provided.

Main findings

From the literature review it was found that teacher assessment literacy is very important for school success and the CLIL teacher profile demands knowledge of assessment. Assessment is of a supportive nature and has a pedagogical purpose and this needs to be fostered in this context. This implies teachers employing learning-oriented assessment in the classroom as part of learning and teaching on a systematic basis. Knowledge of CLIL and young learner assessment concepts, strategies and tools, particularly those that show what success looks like, that can be recorded and that communicate progress to learners, can dutifully lay the basis for an assessment framework in a bilingual education/CLIL context at early primary level.

From the action research, it was confirmed that teachers working in bilingual education/CLIL contexts at early primary level in Portugal know little about assessment. Although they think highly of formative assessment, they rarely embed it in their teaching practice, as testing is what they usually do. Language ability is more often neglected as a focus of assessment to the detriment of the assessment of curriculum content.

Furthermore, as to the experts, their knowledge and best practice greatly contributed to showing which assessment constructs should be given more focus and weight (cognitive skills, autonomy, content and language skills), as well as to clarifying which should be the (weekly and daily) frequency of formative assessment strategies/tools and that content and language should be assessed together.

A reflection on the findings from the action research suggests that both teachers and experts think that content and language should be assessed together rather than separately. However, a greater focus on language ability skills is needed as this seems to be completely neglected in the assessment samples made available. There should be more valid, frequent, smaller and varied assessment formats such as more learning tasks used as mini-assessment tasks of a shorter duration, less content and more techniques per item, implying not just seating still reading and writing but also hands-on approaches. Accordingly, teacher training in this field is required.

Assessment framework – an outline for a sample

An outline and a sample for an assessment framework were then proposed targeting EBE/CLIL teachers. The framework was supported by theory and best practice, and addressed the needs of the teachers working in this EBE/CLIL setting in early primary level.

It was divided into three sections: the first focuses on building teacher confidence on key assessment concepts, the second on providing a varied repertoire of assessment methods and tools for planning a curriculum block as well as guidelines to help the teachers in their classroom assessment, and the third demonstrates how to integrate assessment in a lesson learning sequence.

As it is now, the framework is still incipient but nevertheless it can be a helpful start. It obviously needs to be trialled, reflected upon, extended so as to integrate other important focuses of assessment, and improved in collaboration with the teachers in the classroom. It is my assumption that such a framework would contribute to increase teacher knowledge of assessment and foster good assessment planning and practice, particularly in a field that still requires research at national and international levels.

Reflection and the future

A range of opportunities can be offered to English language teaching, CLIL and early primary assessment with this assessment framework, as there is nothing of the kind at national level and little at international level.

At national level, this proposal can be shared with teachers working in bilingual education/CLIL contexts and become the basis to develop an accredited teacher training course, because it has the value of gathering assessment essentials, showing and modelling how assessment can be done in early primary CLIL. As such, it may enable teachers to try out the framework in their actual classroom, get feedback from the teachers on the backwash of the classroom implementation of the methods, techniques and tools the framework suggests, and the findings of this trial can contribute to adjust and improve the framework.

Although this work targets an early primary level, it may further contribute to overall assessment of young learners as it has the potential of being extended to other education levels, such as preschool education and *2.º ciclo do ensino básico*,⁷ which are now included in the Bilingual Schools Programme. Thus, this proposal may provide teacher support and guidance and readjust the national focus to learning-oriented assessment.

Another possibility, at an international level, would be to present this proposal to the European Centre for Modern Languages of the Council of Europe with which the Ministry of Education has been closely working on the development of cascade training on classroom assessment since 2015.

One final note: despite assessment, young learners and CLIL being major research areas nowadays, they are not often combined in research. Thus, it was not straightforward to intersect their major contributions into the specific CLIL assessment at early primary level in the context under study. Hopefully, the dissertation underlying this article will be beneficial for learners, teachers and schools in this educational context and elsewhere.

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¹ Available at <<https://run.unl.pt/handle/10362/17973>>, accessed 20 Oct. 2016.

² This corresponds to 1.º ciclo do ensino básico in Portugal which lasts for 4 years and involves 6-10 year-old learners.

³ This has become a national programme in 2016/2017 entitled the Bilingual Schools Programme and it covers 11 school clusters and 18 schools/kindergartens in mainland Portugal. More information available at <www.dge.mec.pt>

⁴ “Assessment in the Primary School Curriculum” (2007) by the National Council for Curriculum and Assessment from the Republic of Ireland and the “Curriculum for Excellence” (2010), by the Scottish Government.

⁵ The Assessment and Evaluation in CLIL Project (AECLIL Project) (Barbero; Maggi) which focused on how to assess and evaluate the effectiveness of learning a content subject in a foreign language, by simultaneously improving language and enhancing cognitive/thinking skills; and the CLIL Learner Assessment Project (CLILA project) (Massler, Stotz & Queisser) which developed an enquiry and assessment tool to measure primary school learners’ content and foreign language ability in CLIL lessons.

⁶ In terms of the CLIL literature, the 4Cs framework (Coyle), the Revised Bloom’s Taxonomy (Krathwohl) and the Language Triptych (Coyle *et al.*) specifically provided links to embed cognition in the focuses of assessment.

⁷ This corresponds to upper primary level, comprising years 5 and 6 and involving 10-12 year-old learners.

Desenvolver a Competência Intercultural Através do Uso de Imagens

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Resumo

Vivemos num mundo globalizado no qual a aproximação e interação entre culturas é cada vez mais premente e um verdadeiro desafio. Neste contexto, apresenta-se como requisito essencial o desenvolvimento de competências interculturais que facilitem uma comunicação real que conduza ao entendimento mútuo, no sentido de diminuir possíveis tensões, choques culturais e conflitos. A escola e mais especificamente a sala de aulas de língua estrangeira, espaços onde se cruzam culturas, tornam-se locais privilegiados onde o ensino/aprendizagem de aspetos culturais deve ser enfatizado. No sentido de desenvolver esta competência e tendo em consideração o domínio crescente que a informação visual tem nos nossos dias, as imagens surgem como recurso didático de excelência, ajudando os alunos no sentido de desenvolverem estratégias de observação e interpretação e consciência cultural crítica inseridas numa abordagem intercultural.

Palavras-chave: interculturalidade; competência intercultural; imagem; língua estrangeira.

Introdução

A comunicação aqui apresentada tem por base o relatório de investigação-ação realizado no âmbito do Mestrado em Ensino de Inglês e Espanhol no 3º Ciclo do Ensino Básico e Ensino Secundário e que é antes de mais o resultado de um exercício de reflexão sobre a prática letiva levada a cabo ao longo do ano letivo de 2014/15 e com o qual se pretende confirmar a importância duma abordagem intercultural na sala de aulas de línguas e a relevância que as imagens, como recurso didático, podem ter no processo de ensino-aprendizagem intercultural.

Enquadramento Teórico

O mundo globalizado e em permanente mudança em que vivemos é responsável por uma aproximação cada vez maior de um leque de culturas diferentes, e a necessidade de nos relacionarmos uns com os outros é evidente e um desafio. Vivemos, pois, numa sociedade cada vez mais multicultural potenciando situações de tensão e conflito perante a diferença e o desconhecido. Torna-se então “imprescindible llegar a una comunicación real, a un entendimiento por medio del conocimiento mutuo, para disminuir el choque cultural y evitar conflictos” (Oliveras 11).

A competência intercultural compreende cinco aspetos cruciais: competência existencial (ou “savoir-être”); capacidade para aprender e *know-how* (ou “savoir-apprendre/faire”), conhecimento declarativo (ou “savoirs”), capacidade de interpretar e relacionar (“savoir comprendre”) e uma consciência cultural crítica (“savoir s’engager”) (Byram *et al.*).

Na realidade, trata-se de desenvolver uma postura que reconheça o respeito pela dignidade humana e igualdade dos direitos humanos como a base democrática para a interação social. Esta postura deve ser transversal e deve ser promovida no ensino de qualquer língua.

A escola e mais especificamente a sala de aulas de língua estrangeira, sendo apresentadas como um espaço onde se cruzam culturas, tornam-se locais privilegiados onde o ensino/aprendizagem de aspetos culturais deve ser enfatizado. Esta mesma preocupação com os aspetos culturais encontra eco nos documentos que regulam a prática letiva nas nossas escolas, nos quais a competência intercultural se apresenta como um dos objetivos a atingir.

Neste projeto de investigação-ação, as imagens ocuparam um papel de destaque como recurso didático ao serviço do desenvolvimento de competências interculturais dos alunos que nele participaram. Por um lado, e graças ao desenvolvimento tecnológico, vivemos num mundo no qual as imagens e a informação visual dominam de forma crescente as nossas vidas e os jovens, melhor do que ninguém, são especialistas no que toca a aceder, partilhar, transformar e comunicar com imagens.

Por outro lado, a utilização de imagens para desenvolver uma consciência cultural resulta particularmente atrativa para os professores pois estão a fazer uso de um recurso que lhes é familiar.

Para que as imagens possam estar ao serviço da abordagem intercultural é preciso que os alunos desenvolvam a sua alfabetização visual, pois a “Visual language is not (...) transparent and universally understood; it is culturally specific. (...) Consequently different values and meanings are attached (...)” (Kress e Leeuwen 4). Quer isto dizer que terão que desenvolver estratégias e competências, nomeadamente de observação, interpretação e de consciência cultural crítica que, de forma sistematizada, lhes permitam olhar para as imagens e falar sobre o tipo de mensagem que transmitem.

A prática pedagógica

Vamos agora ver como se concretizaram na prática todos estes elementos.

A prática pedagógica foi organizada em três ciclos supervisionados, temporalmente organizados ao longo do ano letivo e que se concretizaram através da aplicação de três propostas (UD) com as quais se pretendeu desenvolver a competência intercultural através das imagens.

Começamos com o **ciclo zero**, onde através da observação direta e a aplicação de um questionário nos foi possível realizar o diagnóstico inicial. Desta forma, com a observação direta, constatamos a falta de conhecimento que os alunos tinham relativamente aos aspetos culturais bem como o facto de estes nem sempre serem abordados a partir de uma perspetiva intercultural em sala de aula. Igualmente se verificou que na abordagem destes temas e de outros (de natureza mais linguística), não havia a utilização de recursos visuais, nomeadamente a imagem.

Da mesma forma, os resultados do questionário vieram mostrar que, para uma parte significativa dos alunos, os aspetos culturais eram importantes para a aprendizagem de uma língua, apesar da sua dificuldade em defini-los, consolidando a ideia de que esta seria uma área de interesse dos alunos e de que deveria ser tratada em sala de aula de uma forma mais explícita e frequente, nomeadamente através de uma abordagem intercultural.

A questão que se colocou de seguida foi a de saber se poderíamos eleger as imagens como recurso para desenvolver a competência intercultural e a segunda parte do inquérito serviu para comprovar o interesse dos alunos por este recurso para uma melhor aprendizagem.

O ciclo zero permitiu igualmente definir e testar a metodologia que se iria aplicar nos seguintes ciclos e que constituiria a espinha dorsal das planificações desenhadas e nestes aplicadas, proposta por Ponce de León (252):

- 1) reflexión del alumno sobre su propia conducta cultural;
- 2) presentación de la conducta cultural meta y contraste con la del alumno;
- 3) puestas en práctica por medio de actividades comunicativas o tareas complejas que favorezcan la asimilación de la conducta cultural meta.

Nos dois ciclos seguintes faz-se uma análise e interpretam-se os dados resultantes da aplicação do projeto nos dois grupos alvo (espanhol e inglês), fazendo-se referência aos instrumentos utilizados para a sua recolha.

No **primeiro ciclo** de espanhol tiveram importância, na recolha de dados, a observação direta, o trabalho realizado pelos alunos, e um questionário de autoavaliação, entregue no final da unidade didática.

Desde o início registamos a importância que as imagens tiveram ao longo desta unidade didática, nomeadamente como recurso motivacional e de implicação nas atividades propostas, de ativação de conhecimentos, como elemento catalisador de

discussão e conseqüentemente de dinamismo. Sendo representativas de diversas realidades culturais, constituíram fonte de estímulo, provocaram várias emoções e estimularam, como afirmam Busto e Bedoya, “la creatividad y la capacidad imaginativa, propiciando a su vez una relación positiva entre la lengua meta y el grupo de clase” (4).

A realização e apresentação de posters com informação relativa aos costumes de cada um dos países representados pelos alunos permitiu que estes adotassem uma postura verdadeiramente intercultural funcionando como mediadores entre a cultura alvo e a sua própria cultura. Ao colocarem-se na pele do outro “se contribuye a la apreciación de la diversidad cultural” e “a la formación de ciudadanas y ciudadanos democráticos, respetuosos con la diversidad, tolerantes y conscientes de la propia identidad cultural y de la de los demás” (Tato 224-225).

No primeiro ciclo de inglês, no que respeita à recolha de informação, foram utilizadas estratégias semelhantes às que haviam sido usadas em espanhol.

Através da observação direta foi possível perceber, desde logo, a dificuldade que os alunos têm em ler as imagens e perceberem o que representam para além do óbvio. E não há dúvida que esta dificuldade resulta muito frequentemente de ideias pré-concebidas e estereotipadas que é importante desconstruir. “Teniendo en cuenta la era digital en la que vivimos, es importante que empecemos a estudiar estas imágenes con un ojo crítico para desarrollar una alfabetización visual en clase” (Goldstein 19).

No que respeita à atividade de *role-play*, esta revelou-se particularmente interessante, tendo em consideração a reação dos alunos, uma vez que para muitos deles implicou sair da sua zona de conforto, ao terem de adotar posturas que não coincidiam com as suas, aumentando a sua consciência relativamente a estas, a sua preparação para comunicar com outros, a sua tolerância face à diversidade e a sua capacidade de enfrentar problemas do dia-a-dia que poderão encontrar num país estrangeiro.¹

No **segundo ciclo** de espanhol, à semelhança do que aconteceu no primeiro ciclo, repetiram-se as estratégias no que respeitou à recolha de informação.

Mais uma vez, através da observação direta se conseguiu confirmar a importância das imagens nesta unidade didática, por um lado, por serem representativas de aspetos que caracterizam uma cultura e, por outro lado, por serem realistas, ao incluir também aspetos negativos ou problemáticos dessa cultura. Pelo fato de se tratar de temas de certa forma universais, foi proporcionada aos alunos a oportunidade de refletir e debater sobre a sua própria cultura e sobre a cultura do “Outro”, convidando-os a construir uma nova perspectiva e comportamentos adequados quando em contato com membros de outras culturas.

Por outro lado, o trabalho de expressão escrita fez com que os alunos utilizassem os conteúdos linguísticos e culturais abordados nas aulas anteriores, dando voz à sua interpretação sobre o mundo que os rodeia, tornando-os mais conscientes desse mesmo mundo. Neste sentido, esta atividade foi sem dúvida uma oportunidade para o crescimento deste grupo de alunos como potenciais agentes interculturais ao

contribuir para o desenvolvimento das suas capacidades de observação, análise, interpretação e compreensão.

No segundo ciclo de inglês, através da observação direta, foi-nos possível desde logo perceber a alteração na postura dos alunos mais especificamente no que diz respeito à interpretação das imagens. Se na primeira aula trabalhada com este grupo nos deparamos com uma quase ausência de participação na análise das imagens, (sem dúvida estávamos perante um grupo inexperiente a este nível), nesta última, imediatamente começaram a desconstruí-las, apresentando várias interpretações no que se refere ao leque de possibilidades que estas poderiam representar, trocando opiniões, debatendo ideias e criando novas interpretações.

Relativamente ao *role-play*, também a postura adotada pelos alunos divergiu da observada no primeiro ciclo, mostrando uma grande abertura, assumindo o papel que lhes havia sido proposto pela professora, e inclusive, voluntariando-se para vir para a frente da turma defender as “suas” opiniões.

Sem dúvida, aqui pode encaixar-se a premissa que caracteriza a abordagem intercultural, segundo a qual se deve envolver os alunos na partilha do seu conhecimento e na discussão das suas opiniões, construindo desta forma o seu conhecimento, aprendendo tanto uns com os outros como com o professor, comparando o seu contexto cultural com os novos contextos apresentados no processo de ensino-aprendizagem.

O **questionário** entregue no final do segundo ciclo aos dois grupos, elaborado com base no que foi apresentado no ciclo zero, teve agora como objetivo perceber em que medida o grau de importância atribuído aos aspetos culturais na aprendizagem de uma língua estrangeira variou, objetivando-se o mesmo no que diz respeito à importância atribuída às imagens como recurso didático ao serviço da interculturalidade, ao longo de todo este projeto de investigação-ação.

Relativamente à primeira parte, destaco os resultados obtidos com a quinta pergunta, que se refere ao grau de importância atribuído o uso de imagens na compreensão dos conteúdos e aquisição de conhecimentos, sendo que 93% dos alunos de espanhol e 91% dos de inglês o confirmaram.

Tanto pelas percentagens obtidas, como pela observação direta feita em sala de aula torna-se visível que o uso sistemático de imagens em contexto de sala de aula foi uma aposta ganha, conduzindo a uma maior tomada de consciência da importância destas no processo de ensino-aprendizagem pelos próprios alunos. Tornando minhas as palavras de Goldstein (23) “creo que tenemos que reinterpretar el papel de la imagen en el aula de idiomas y hacer que la imagen sea más visible y más influyente en nuestra labor”.

Destaco também a pergunta nove que possibilitou, no que respeita ao grupo de espanhol, confirmar o interesse que os alunos demonstraram desde o início deste projeto relativamente à importância de se comparar e contrastar culturas. Relativamente ao grupo de inglês, estes consideraram que esta comparação, por um lado, os ajudou a ter consciência da sua própria cultura e, por outro lado, lhes

permitiu respeitar as diferenças e ser mais tolerantes, conseguindo desta forma atingir vários dos principais objetivos de uma abordagem intercultural.

A terceira questão que destaco é a número 13. Os resultados obtidos foram talvez os mais gratificantes, com 93% dos alunos de espanhol e 87% dos de inglês a considerarem que o seu entendimento sobre a cultura portuguesa sofreu alterações ao longo do ano letivo.

Ao desenvolver-se e ao pôr-se em prática ao longo de todas as aulas deste projeto de investigação-ação “un conjunto de propuestas metodológicas para a enseñanza de lenguas segundas, encaminadas a incentivar en el alumno la reflexión sobre su propia cultura y sobre la cultura meta” (Ponce de León 249) tentou-se conduzir os alunos para uma aprendizagem intercultural. Neste processo de consciencialização de mudança foi sem dúvida importante o uso de materiais autênticos, e neste caso foram privilegiadas as imagens como recurso didático de excelência, que permitiram aos alunos uma aprendizagem contextualizada e significativa.

Conclusão

Com o presente trabalho evidenciou-se a relevância que o estudo de aspetos culturais tem para os alunos, não só aqueles que dizem respeito à cultura alvo, mas também aqueles que identificam a sua própria cultura. A tomada de consciência deste facto levou-os, através de um processo de reflexão e comparação, a desenvolver estratégias que passaram pela observação crítica, partilha de opiniões e interpretações alicerçadas no princípio de compreensão pelos direitos humanos e respeito pelos outros. Em consequência, os alunos conseguiram desenvolver competências que lhes permitirão interagir com indivíduos de outras culturas, numa postura de desconstrução de preconceitos, de compreensão e de aceitação de que poderão ser portadores de perspetivas, valores e comportamentos diferentes, com a certeza, porém, de que, desta interação e desta diferença se elevarão como pessoas mais ricas e humanas. Também com este trabalho se conseguiu perceber a importância que as imagens, como recurso didático, tiveram ao serviço do desenvolvimento de competências interculturais, desafiando conceitos, provocando o debate e a partilha de ideias, desafiando generalizações ou estereótipos, levando os alunos a descentralizarem-se e a redescobrirem-se.

Todo este processo permanente de reflexão crítica foi para mim bastante revelador, no sentido de perceber que a dimensão intercultural não se esgota em contexto de sala de aula; é algo que extravasa este espaço, e constitui um fenómeno de aprendizagem ao longo da vida que nunca está completo.

Neste sentido, a aposta na formação de professores com base numa abordagem intercultural poderá ser uma aposta ganha, arriscando inclusive novas orientações educativas, com o objetivo de “Formar espíritos abertos à diferença cultural e à sã convivência humana (...) num mundo condenado cada vez mais seguramente à explosão da diversidade.” (Carneiro, 2001, citado por Bizarro e Braga 68)

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¹ “This kind of experiential learning is powerful in developing self-awareness as well as perceptions of other countries. The teacher can encourage learners to become more observant in terms of various subtleties of cultural behaviour” (Byram et al. 14).

Barack Obama Enquanto Impulsionador de Mudança

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Resumo

No dia quatro de Novembro de 2008 Barack Obama foi eleito o quadragésimo-quarto Presidente dos Estados Unidos e o primeiro Presidente afro-americano. Esta primeira vitória eleitoral e a reeleição em 2012 reforçaram a visão de uma América pós-racial, que já começava a ganhar força com a sua própria candidatura presidencial. No entanto, apesar de se manifestarem de forma relativamente subtil, os preconceitos raciais ainda estão bem presentes nos Estados Unidos. O objectivo deste artigo é a problematização da presidência de Barack Obama enquanto agente de mudança social, política e económica na sociedade norte-americana, de forma a compreender o impacto de um Presidente afro-americano nos E.U.A..

Palavras-chave: Barack Obama; E.U.A.; racismo; pós-racial; política.

Em 2010 Steven Levingston afirmou que o silêncio de Barack Obama face às questões raciais criou e reforçou a ilusão de uma América onde a discussão da raça já não era pertinente: *“the president’s studied silence on race - and many white Americans’ insistence on their colorblindness - leave America’s real racial problems mostly unaddressed”* (Levinston). De facto, o Presidente norte-americano continua hoje a ser o principal agente na construção e na difusão da visão de uma América pós-racial, não só por ser um Presidente afro-americano, mas também, e principalmente, devido à sua passividade perante questões raciais.

A figura do Presidente Barack Obama como impulsionadora de mudança é portanto paradoxal, pois a sua condição como afro-americano simboliza mudança, mas, ao mesmo tempo, a sua postura assenta na continuidade com o passado de desigualdade racial. O Presidente norte-americano cria assim uma dinâmica bastante complexa no debate racial na sua sociedade.

O objetivo deste trabalho foi precisamente a análise e a problematização desta

dinâmica criada por Barack Obama, de forma a compreender o impacto de um Presidente afro-americano nos E.U.A.. Na primeira parte do trabalho foram estabelecidas as circunstâncias em torno das eleições e dos mandatos presidenciais, de que forma a raça influenciou o discurso político de Barack Obama, bem como os contextos nos quais o democrata tentou manter uma postura de compromisso. Para tal, foram analisadas algumas das situações mais polemicamente marcantes, assim como algumas das estratégias políticas adotadas pelos candidatos democratas e republicanos para enfrentar questões e tensões raciais. Esta primeira parte do trabalho é fundamental para compreender a complexidade desta postura do Presidente norte-americano, e para também perceber as dificuldades e as consequências de tal postura numa sociedade que, a meu ver, afinal não é pós-racial.

Compreender a postura de conformismo do Presidente Barack Obama e a importância da raça na sociedade americana é fulcral, pois estes são elementos centrais na edificação de toda uma retórica pós-racial. Deste modo, na segunda parte do trabalho foi analisada e problematizada a forma como o Presidente norte-americano se apropria de alguns elementos históricos e míticos necessários para esta construção retórica.

São precisamente dois dos aspetos centrais desta retórica, a imagem de excecionalidade e de união que Barack Obama visa criar quando se identifica com Abraham Lincoln e a reinterpretação da Constituição, que pretendo sublinhar com este artigo. Na verdade, embora a imagem de Lincoln como unificador faça parte da memória coletiva da sociedade americana, aquela é também, em muito, ficcional. Abraham Lincoln apenas se opôs à escravatura quando se tornou claro que o Sul não aceitaria a reintegração na União e, assim sendo, a abolição foi encarada como um meio para enfraquecer o Sul e anexá-lo ao Norte. A decisão, por parte deste republicano, de apoiar a abolição não foi, portanto, motivada essencialmente por questões que se prendiam com a raça e a imoralidade em torno do tratamento dos negros, mas foi sim muito mais motivada por questões de natureza militar, política e económica. Segundo Thomas DiLorenzo, um professor de economia da Universidade de Loyola em Maryland e o autor de *The Real Lincoln: A New Look at Abraham Lincoln, His Agenda, and an Unnecessary War*, a imagem de Lincoln como um homem de um forte sentido moral é resultado de uma construção (13). Há, assim, um desencontro entre a realidade e a imagem que se criou da presidência de Abraham Lincoln.

Curiosamente, Barack Obama tem-se apresentado como um Presidente unificador, capaz de resolver a atual crise económica e, portanto, aproxima-se das conceções mais ficcionais em torno de Lincoln de modo a projetar uma imagem de excecionalidade. Contudo, o Presidente afro-americano continua a revelar uma retórica que ignora as questões raciais e, logo, uma postura de compromisso e equilíbrio que em muito recorda a de Lincoln face ao negro no contexto da igualdade. A maior semelhança entre ambos os Presidentes é provavelmente esse desencontro entre a realidade e a imagem ficcional, ou a ilusão, que configura as suas presidências como historicamente extraordinárias. Na verdade, apesar de ser mais a imagem ficcional de Abraham Lincoln que permanece na memória coletiva dos norte-americanos, a sua presidência, tal como a de Barack Obama, não é, contudo, tão excecional como se poderia considerar.

O segundo elemento fundamental para a construção desta narrativa pós-racial é a Constituição, que, segundo o Presidente, sempre teve no seu núcleo o potencial para uma sociedade livre e justa. Porém, esta promessa ainda não terá sido cumprida e, assim, o documento mantém-se inacabado. Consequentemente, persiste a necessidade de aperfeiçoar a União, alargando a promessa de igualdade, liberdade e oportunidade a todos americanos, ou seja, expandindo o sonho americano. No entanto, esta interpretação da Constituição é extremamente problemática, pois ignora a centralidade da discriminação racial e social na criação deste documento, e logo não encara a desigualdade racial como enraizada na sociedade norte-americana. Deste modo, torna-se possível para Barack Obama advogar uma América onde a discussão de questões raciais já não é pertinente, uma vez que as injustiças do passado, sendo isoladas, não criaram repercussões no presente. A retórica pós-racial utilizada por Barack Obama é, portanto, extremamente problemática, pois, ao considerar a escravatura e a injustiça racial problemas isolados numa narrativa constitucional de igualdade, o Presidente ignora a persistência da centralidade da raça na atual sociedade americana. Deste modo, Barack Obama simplifica e compartimenta o passado histórico de forma a consolidar a ilusão da América como uma sociedade pós-racial.

É importante sublinhar, contudo, que, apesar de o atual Presidente parecer ser incapaz de criar mudanças significativas no que se prende com as questões de raça na sociedade norte-americana, a mera presença de Barack Obama na Casa Branca reabriu o debate racial. Para Todd Boyd, um professor universitário especializado em cultura de massas, a ligação entre o recente interesse de Hollywood em filmes sobre a experiência afro-americana nos Estados Unidos e o Presidente afro-americano é bastante óbvia: *"the visibility of the nation's first African American president has made the issue of race visible throughout the culture and one of the places we are seeing that is in Hollywood"* (cit. in Milliken). No entanto, é importante notar que ao não participar ativa e diretamente no debate racial, o Presidente ignora a centralidade da raça na sociedade americana e, desse modo, acaba por reforçar a ilusão de uma sociedade pós-racial. Assim, o atual Presidente torna-se numa figura paradoxal: a sua condição como afro-americano reforçou a sua mensagem de mudança, mas esta, ao mesmo tempo, impede-o também de criar políticas que verdadeiramente transformariam a sua sociedade. Contudo, Randall Kennedy defende que a postura de compromisso de Barack Obama foi a única opção viável numa sociedade cujo racismo está fortemente enraizado na sua cultura e, em 2011, concluiu que o Presidente continuaria determinado em não sair da "zona de conforto" da maioria dos eleitores americanos:

On no topic is his caution more evident than race relations. Because that topic remains volatile and because his blackness makes him particularly vulnerable to demagoguery, Obama avoids confronting the American race question, thus underscoring its central but repressed and paradoxical presence in the political culture of the United States. (238)

A postura do Presidente afro-americano reforça a ideia de que não há lugar para a discussão de problemas e questões raciais nos E.U.A. e, deste modo, os Estados Unidos

continuam a dar indícios de serem uma sociedade incapaz de abordar e resolver tensões raciais. De facto, segundo Eduardo Bonilla-Silva e Louise Seamster, o “status quo” racial e a consequente injustiça são mantidos através de uma nova ideologia racial que se manifesta de forma aparentemente menos preconceituosa do que no passado e que, por esta razão, é denominada “color-blind racism” (Go 145). Deste modo, o “fenómeno Obama” poderá não ser uma mudança histórica, mas, pelo contrário, uma continuação do passado racista.

Para estes autores a presidência de Barack Obama foi sobretudo simbólica, já que foi responsável por reforçar a ilusão da sociedade norte-americana como pós-racial e, conseqüentemente, acabou por dificultar esse debate. Ou seja, apesar de o Presidente ter dado visibilidade à experiência afro-americana nos Estados Unidos, tal como Todd Boyd sugere, a sua postura passiva perante o debate racial perpetua a ilusão de uma sociedade onde a discussão de questões raciais já não é pertinente. De facto, o impacto social do “fenómeno Obama” parece pouco significativo a este nível. Depois de uma presidência supostamente excecional e quase que redentora de uma longa história de injustiça racial, a sociedade norte-americana assiste agora à ascensão política de um indivíduo como Donald Trump, cujo discurso é de tal modo radical e intolerante que fragmentou o próprio partido Republicano, talvez até de forma irreparável (Ball).

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“Wand of Elder, never prosper”: Imagination and Reality in *Harry Potter and the Deathly Hallows*

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Abstract

My purpose with this paper will be to offer a view on magic in *Harry Potter and the Deathly Hallows* by analyzing one of the novel’s hallows, the Elder Wand. Through an analysis of this wand, which is said to be the most powerful wand ever made in the entire *Harry Potter* universe, I wish to discuss the many possibilities magic can offer in the world of witches and wizards, but also the limits that exist in the realm of magic. I will argue that, despite its many properties and its enticing realm, magic is not all-powerful, but rather something illusory that simply inspires one’s imagination. I will further propound that, although it is the main instrument of survival in the *Harry Potter* universe, even the protagonist’s actions evince that a balance between imagination and reality must be maintained. By using this novel and J.K. Rowling’s equally famous book of wizarding tales, *The Tales of Beedle the Bard*, in which the wand makes an appearance, I will demonstrate that the moral we are being offered through both books is that the endless pursuit of power and the many promises of imagination are things that need to be controlled. As one of the characters of the famous saga, Professor Albus Dumbledore, once said in *Harry Potter and the Philosopher’s Stone*: “It does not do to dwell in dreams and forget to live.”

Keywords: Magic; wands; Harry Potter; imagination; reality.

J.K. Rowling’s *Harry Potter* universe, filled with all its magic, stirs the imaginations of millions of readers, who see many of their dreams and fantasies made a reality in the hundreds of pages of the more than familiar saga. In the words of Nancy Flanagan Knapp, “Hogwart’s school, the nearby village of Hogsmeade, and the whole of the wizardly world, [...] which Rowling has imagined as existing unnoticed side-by-side with our own less magical world, forms a rich and believable background to her stories” (Knapp 5).

In *Harry Potter*, magic is initially presented to us as something all-powerful, seemingly infallible; something that makes the impossible possible and, thus, makes the lives of witches and wizards much easier. By channeling their magical powers through their main tool of survival, their wands, wizards are capable of performing deeds that ordinary people can only conceive of in their wildest dreams. Summoning, Transfiguration, Offensive and Defensive spells are just some of the many wonders that comprise a wizard's arsenal. A fact to bear in mind regarding wands, pointed out by David Colbert in *The Magical Worlds of Harry Potter*, is that they are a wizard's most important tool. In a March 2001 Comic Relief live chat, Rowling herself stated that one can do unfocused and uncontrolled magic without a wand, nevertheless a wand is necessary to do "really good spells" ("Comic Relief live chat transcript, March 2001"). Colbert states that, apparently, wizards, including magicians of the primitive world, have always used wands or, in some cases, large rods to attest to their power. Some examples can be seen, according to Colbert, in Egypt, Greece and during the Stone Age (Colbert 434).

In Harry's world wands are made by combining parts of magical creatures like, for example, the hairs of unicorns, tail-feathers from phoenixes and the heart-strings of dragons, with staffs of trees like willow, mahogany, yew, oak, beech, maple and ebony. Furthermore and, very importantly, it is both stated in the series and by Colbert that each wand is not only matched to the personality of the individual, but each actually chooses the wizard (Rowling, *Harry Potter and the Philosopher's Stone* 92). Colbert uses dark wizards as an example to this phenomenon, since those who practiced dark magic often used cypress, which was associated with death (Colbert 436). In an August 2006 interview to the Radio City Music Hall, Rowling stated that "There's a very close relationship - as you know - between the wand that each wizard uses and themselves. [...] You need the ability to make these things work properly" ("An Evening with Harry, Carrie and Garp: Readings and questions #1 (partial transcript)").

In the midst of *Harry Potter's* magical prowess we find the Elder Wand, also known in the series as "the Wand of Destiny" or "the Death Stick". Considered by many characters of the series a myth and a reality by others, it is said to be the most powerful wand ever created in the history of the world of *Harry Potter* and can be seen, therefore, as the apex of magical knowledge and skill. Colbert states that in our own world, when magic ran amok in the past, some wizards have always favored wands made from the elder tree, which was considered especially magical (Colbert 436). But does the Elder Wand truly function as it is said to and is it, therefore, unbeatable? And is magic truly something infallible that will always outperform the many efforts and inventions of non-magical people, the Muggles?

The Elder Wand makes its first appearance in *Harry Potter and the Deathly Hallows*, during the most important adventure of the three main characters: Harry Potter, Ron Weasley and Hermione Granger. The all-powerful wand is presented through a children's story, "The Tale of the Three Brothers", in which three wizarding brothers acquire three very powerful objects from Death, a hooded figure, as a reward for being able to evade it at a perilous occasion. One of these items, which is proved later in the series to be real and one of the three Hallows, is the Elder Wand, which

Death assured the eldest brother, who became the owner, to be more powerful than any other in existence. According to the tale, the brother who gets the wand is able, with the utmost ease, to kill a fellow wizard of his with whom he had once quarreled. However, after bragging about the powers of his wand for everyone to hear, he is afterwards killed in his sleep and the wand is taken from him.

This situation arouses many questions regarding the issue of how safe it is to use the Elder Wand. As the most powerful wand ever made, it is an object of enormous appeal to wizards in the world of *Harry Potter*. Its appeal is so powerful that it is also reported to have left a bloody trail written in several pages of wizarding history. Driven by greed and the search for power, wizards would duel and kill one another for ownership of the Elder Wand. In J.K. Rowling's *The Tales of Beedle the Bard* (the book in which "The Tale of the Three Brothers" is included), while analyzing and giving his own considerations regarding the Elder Wand, Albus Dumbledore, one of the main characters in the story, states that all human beings, be they wizards or Muggles, are imbued with the desire for power and that, sadly, they have a tendency to choose exactly that which is worst for them (Rowling, *The Tales of Beedle the Bard* 104). As the apex of all magical power, the Elder Wand attracted the hearts of people that simply tried to find a way to make themselves more powerful and, thus, more protected. Nevertheless, semantically speaking, the owners of the wand always demonstrated a behavior opposite to the name of the wand itself, proving that only foolish individuals choose to go after the wand.

However, Dumbledore, one of the last owners of the wand, knew better: after winning it from his opponent and without killing him, he was able to use its immense powers to protect others by keeping it tame and, fearing that others might commit the same mistakes as his predecessors, he also made sure that no one would ever find out about it. Another character that shows the same wisdom and down-to-earth behavior by not searching for the wand is the main character, Harry Potter. In *Harry Potter and the Deathly Hallows*, during the quest to defeat his arch-nemesis, Lord Voldemort, the most feared dark wizard in the series, Harry becomes aware of the existence of the Elder Wand, which Voldemort also sought for himself.

Voldemort is a character whose unstoppable search for power and immortality can be explained, once again, through the wand that once chose him. According to J.K. Rowling, Voldemort's wand is made of yew. The yew tree is believed to have immense supernatural power. At one time the yew was one of the few evergreens in Britain, so it has become a symbol of both death and rebirth, the same immortality that Voldemort desperately desires (Colbert 436). In Harry's case, his wand's wood, Holly, is one that is said to repel evil, which makes it perfect for the series' protagonist (Rowling, "Wand Woods").

During his quest to defeat Voldemort, Harry is presented with two choices. The first one will lead to Voldemort's destruction by searching and destroying the pieces of his soul, his Horcruxes, which were scattered, so that he could keep himself immortal, but this course of action will also allow Voldemort to take possession of the Elder Wand.

The second choice would be to chase after the most powerful wand ever made, something which would include violating the grave of Dumbledore, who was previously killed, and inside which the wand lay. Harry, driven by his purpose to save the entire world from Voldemort and by maintaining the high moral standards which are common to all heroic figures, kept his feet on the ground and chose the first option, something that, despite being arduous and complicated, would lead him on to Voldemort's inevitable demise.

Harry's choice caused varied reactions between his two best friends: Ron and Hermione. Ron Weasley, influenced by the legend of the wand, deeply regretted Harry's choice, because he considered the wand a bullet-proof way of defeating Voldemort. However, as emphasized by Hermione Granger, breaking into Dumbledore's grave would have been a foul action and the search for the wand was a path that Dumbledore himself would not have desired for Harry. These actions on the part of the main character evince that to break one's moral standards is a very dangerous course of action and, so, he decides to keep his feet on the ground and uses the means necessary to defeat his enemy, but only those that are within the basic laws of morality. Unlike dark wizards, Harry knew that there were some kinds of magic that were not supposed to be sought for.

While pondering and planning their next move in the pursuit of Voldemort's Horcruxes, the trio came to know about another curious fact related to wands that helps them defeat Harry's destiny-bound nemesis. The British wand expert of the series, Ollivander, informs Harry that he has gained the allegiance of a wand that belonged to one of his other enemies and school bullies, Draco Malfoy, whom Harry had simply disarmed. Ollivander informs Harry that by defeating Draco Malfoy he had won Malfoy's wand's allegiance.

This means that every time a wizard is defeated in a duel the wand changes its loyalty to the victor. This also means that, despite wands being the most important magical instruments in the wizarding world, they prove to be quite unstable, even unreliable. This poses a question: where did the allegiance of the Elder Wand lay? With Dumbledore, Voldemort, or someone else?

Voldemort, who was also told of the wands' properties, believed that the Elder Wand belonged, at that moment, to the wizard that had killed Dumbledore. In Voldemort's view, the legend of the Elder Wand was to be taken to its fullest extent and so he kills one of his own servants, Severus Snape, who was responsible for Dumbledore's death. This killing was performed so that Voldemort could gain full control of the wand. Still, such a course of action proved not to be enough.

After going through many trials and tribulations, Harry finally reaches his final confrontation with Voldemort. At a certain point in the story, Harry, who interprets the legend of the Elder Wand in a way that Voldemort could never have done, becomes aware that the Elder Wand has passed its allegiance to him, for he disarmed the wizard that disarmed Dumbledore on the night of his death, Draco Malfoy himself, which meant Draco had had the Elder Wand's allegiance. This gives Harry the allegiance of not one, but two wands at once. Due to Voldemort's mistake and to the sworn allegiance of the wand to Harry, the wand would not obey Voldemort properly

and so he was rendered powerless and was, thus, defeated. In the words of William Irwin and Gregory Bassham, “Harry’s mastery of the Elder Wand contrasts sharply with the attempts by other wizards to obtain it.” This is to say that he never intended to take possession of the wand, nor did he wish to use it for “destructive purposes.” Furthermore, the only spell he uses in his final confrontation with Voldemort is a defensive one, “Expelliarmus”, which is intended to disarm your opponent (Irwin and Bassham 234). This shows once again that to maintain your moral standards is the proper course of action.

Contrarily to what the Elder Wand led people to believe, it did not drive people away and it did not make others fearful of its immense capacities, but it instead lured several other wizards, who took the wand and who, in turn, had the wand and their lives taken away. Instead of security, the Elder Wand always attracted trouble. Furthermore, the casualties caused by the wand were so many that its history actually proves the opposite of what it made people believe it could do: that it can be defeated and is not, therefore, the most powerful wand ever made and that pursuing it only brings disaster. This regrettable chain of events and the blindness of wizards is said to have given origin to a wizarding saying that may be said to summarize the whole history of the Elder Wand, which is the title of this article: “Wand of Elder, never prosper” (Rowling, *Harry Potter and the Deathly Hallows* 467). This is to say that the Elder Wand is just like fool’s gold, an apparently beautiful object, but one that has no true substance.

Despite its immense utility and dependency in the world of *Harry Potter*, magic, a power that mostly fuels the imagination, proves to have many flaws even in Harry’s world and is something that, at the end, is rendered tame by the solid grounds of reality. Moreover, the most powerful wand ever made demonstrates that magic, or power beyond that of our world, is, in fact, an illusion and that the powers of imagination are something to be put into compromise with reality itself. Harry himself knew that magic had its limitations and is, somehow, forced to find a compromise between the magic of his world and the harshness of reality. For example, one of Harry’s many regrets regarding magic is that it cannot resurrect the dead. Nevertheless, according to Amy. H. Sturgis, “a rule is a rule, and within Rowling’s series, the steady adherence to the laws of the magical universe seduces readers into belief” (Sturgis 6).

Regrettably, for the readers of *Harry Potter*, regardless of the many wonders imagination has to offer, magic is not limitless. In *Harry Potter and the Deathly Hallows* we are taught that both wizards and Muggles have to face their many adversities, each group surviving the best way they can, but in the end both groups are the same and there are perks and disadvantages in living in both worlds. The only thing imagination can do is to continue to feed reality with its many wonders, especially because imagination has always required a solid ground on which to stand. Nevertheless, the ordeals of the main character are one of the reasons readers can identify themselves with the series as a whole.

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Love, Desire and Transformation: From Ovid to Thomas Harris

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Abstract

There is a connection between identity, desire and transformation. In an effort to touch upon the surface of this connection and its implications I effected a reading of Ovid's *Metamorphoses* and related it with Thomas Harris's *The Hannibal Lecter Trilogy* whose major topos is also metamorphosis. In both cases, the transformations are propelled by obsessive behaviour, by the character's passions which ultimately define them. Are we born with our identity or is it something we create and develop as we go along? Do our imaginations play a role in this endeavour at all? In my study of Ovid I found a link between one of his characters, Pygmalion, and Hannibal Lecter, particularly in their uniqueness and in their shared interest which is love. By bringing into focus the link between these two texts, I may be able to show, if nothing else, that some quests might very well be considered timeless, and that, if meaning is to be found, it must be made.

Keywords: Ovid; Thomas Harris; metamorphosis; desire; identity.

1. Chaos and Transformation in Ovid's *Metamorphoses*

For Ovid, chaos meant a blandness over things, a universe constituted by utterly indistinguishable elements; not a great confusion or disorder of these elements, as one might suspect, just a lack of differentiation (Feeney 21-2). For him, whose major topos in the *Metamorphoses* was the nature of life and the identity of its elements, based on Greek and Roman mythology, it seemed only to make sense to start from the very beginning, from the roots of creation, from chaos. This is to say, from an inherently homogenous and undifferentiated state of being, Ovid describes how God saw fit to break apart the mass into distinctive elements, which then with an awareness of themselves developed both a physical as well as a mental body and space, thus creating the very concept of identity. From chaos came uniformity, distinctiveness, a sense of order, life came into its own.

In the *Metamorphoses*, Ovid traces history from the very beginning of time into his own time, making the book essentially an encyclopaedia of ancient myth. But it was his genius to link all the fragments of time and space, of narratives without apparent cause to be connected, by essaying on the notion of identity and what animates life, using the concept of metamorphosis.

In the poem, transformation can be a punishment as well as an attempt to rescue, it can bring out the essential quality of a character or fundamentally undermine it, it can even be senseless and it can certainly be cruel (Feeney 29). As Duncan F. Kennedy asserts, “metamorphosis as a trope explores: continuity and discontinuity; development; identity and identification; appearance and reality” (321). There is a general contemplation of desire, often sexual desire, and of excess, which tends to fuel these transformations. Evidence of this can be seen in the story of Lycaon, which I explore at greater depth in the actual chapter of my Masters dissertation, “Becoming: Metamorphoses in the Hannibal Lecter Trilogy”. As an allusion to my meaning, there is a particular passage from Andrew Feldherr’s essay “Metamorphosis in the *Metamorphoses*,” which addresses Lycaon’s fantastical transformation from bloodthirsty king, who craved power far beyond his station by explicitly challenging the authority of the Gods and therefore the natural order of things, to a savage wolf: “[j]ust as the creation of the world involved the separation of the lighter elements from water and earth, so here this wild beast who had somehow been grouped among men has finally been returned to his rightful category” (170). Thus is revealed his true nature as effectively a primitive beast that craves and lusts after more than he is able to think, which is shown in his failure to recognize divine power, as is the providence and duty of Humans who can employ reason and even then more so those of a nobler disposition.

2. The Link between Pygmalion’s obsession and Hannibal Lecter

Out of all the stories in the *Metamorphoses*, it is Pygmalion’s obsession with his own sculpted creation which strikes, I would argue, an eerie resemblance with the story of Hannibal Lecter and Clarice. Pygmalion was a sculptor. Apparently dissatisfied with real women, he decided to remain unmarried, until eventually he simply created one of his own, an “amazingly skilful / statue in ivory, white as snow, an image of perfect / feminine beauty” (Ovid 10.247-49). In this act of creation, he imprinted upon his object of desire everything he thought to be perfect and desirable. It was to be an extravagant beauty of the chaste kind, a shapely form of pearly white skin, and a demure persona that pleased his taste in all ways, and which appealed to his sense of tradition and beneficence. It was to be someone he believed to be truly his match, both physiologically, as well as morally, attached to him and animated by his will, someone who was worthy of him. It follows in the story that he recurrently shares his affections with that perfect being, who is a statue, all his kisses and exploratory caresses. He even clothes it in fashionable dresses of his choosing, and presents to his “idol the gifts which give pleasure / to girls, such as shells from the shore, smooth pebbles or tiny birds, / flowers of a thousand colours” (10.259-61), the kinds of things, in short, which a demure young woman might enjoy. The gifts he brings to the statue present a clue as to the kind of personality the “idol” is supposed to have, one of

naivety and beautiful simplicity and wonder, as opposed to scandalous and greed-ridden, too material and base for his taste. He treats her with adoration. Eventually, the time for a festival dedicated to Venus arrives and he offers the proper sacrificial rites, imploring the goddess to provide him with his ivory statue transformed into an actual, breathing woman. The goddess does grant his wish and beneath the pressure of his fondling and caresses she is moulded once again by his hands, moved once again by his insatiable desire and love, into a living woman who immediately sees him as her lover who is meant-to-be. Venus blesses the union and they are married, and together they have a child, Paphos, and seem to live happily ever after.

Recurrently, the notion of the object possessed by an unyielding and dominant passion seems present, but more than what the object of desire itself may be feeling, I am interested in the act of creation. He created her for his own pleasure, to signify both his dislike of the real world, his idealised passion, and his superior taste. Once conscious, she accepted her purpose willingly, although Ovid doesn't even bother to give us her name (Galatea).

I find in Pygmalion's character a very great parallel with Hannibal Lecter. They are both men of distinction who have gone beyond the reach of society because of who they are. Ovid's Pygmalion is a man who has chosen to forego the comfort of society in search of his own personal ideals. We are aware that, "[s]ick of the vices with which the female sex / has been so richly endowed, he chose for a number of years / to remain unmarried, without a partner to share his bed" (10.244-6). This shows us his exclusive mentality, which I find is indicative of his taste and intelligence, his willingness to keep to his own thinking. That he then creates a statue that is "an image of perfect / feminine beauty" (10.248-9), and so "appeared to be real; you'd surely suppose her / alive and ready to move, if modesty didn't preclude it" simply goes to show that his sensibility is matched with great skill as an artist (10.250-1). These characteristics separate him naturally from society, a fate which he embraces gladly. He is also endowed with great passion, and it is the expression of this passion for beauty that allows his creation to become distinct, and eventually to actually come alive. As Ovid states, "Pygmalion's / marvelling soul was inflamed with desire for a semblance of a body" (10.252-3) a *simulacrum*¹ which only he could provide for himself. This ability marks him as someone who is powerful enough to create the very image which his soul craved, and powerful enough to persuade a goddess to transform his passion's whim into a reality. The evidence of his talent has shifted his life accordingly. The metamorphosis of the object, designed towards his pleasure, has allowed him to become, himself, an object of love, a husband, a father, an artist whose art has created life, whose "art was concealed by art to a rare degree" (10.252).

3. Hannibal Lecter as Monster, Artist and Creator

Similarly, Hannibal is a character whose apparent genius defies the conventional definition of man. The other characters in the trilogy struggle to make sense of him in his indefinability, as the third book explains:

Dr. Lecter does not require conventional reinforcement. His ego, like his intelligence quota, and the degree of his rationality, is not measurable by conventional means. In fact, there is no consensus in the psychiatric community that Dr. Lecter should be termed a man. He has long been regarded by his professional peers in psychiatry, many of whom fear his acid pen in the professional journals, as something entirely Other. For convenience they term him “monster”. (Harris 877)

They fear him, the book explains, because he is different, as well as dangerous, and what makes him so different is his taste. One finds in Hannibal characteristics that identify him with the aesthetes, namely a propensity for elegance, for the refined things in life, such as creams and delicate smells, great food and a passion for ideas and art. Perhaps what best summarizes his taste is his sojourn in Florence, Italy, where he has been appointed curator of the Capponi Library, which after his confinement provided him with great pleasure (877). Specifically, I am thinking of the episode where he visits the *Farmacia di Santa Maria Novella*, “one of the best-smelling places on Earth” (Harris 927), and buys a very special gift for Clarice. This provides us with a practical example of his character’s sensibility. And so, upon entering the *Farmacia*,

[h]e stood for some minutes with his head back and eyes closed, taking in the aromas of the great soaps and lotions and creams, and of the ingredients in the workrooms. The porter was accustomed to him, and the clerks, normally given to a certain amount of hauteur, had great respect for him. The purchases of the courteous Dr. Fell over his months in Florence would not have totaled more than one hundred thousand lire, but the fragrances and essences were chosen and combined with a sensibility startling and gratifying to these scent merchants, who live by the nose. [...] For him the air was painted with scents as distinct and vivid as colors, and he could layer and feather them as though painting wet-on-wet. (927-8)

Despite the popular tendency to see Hannibal as just a manipulative monster, this is not evidence of his manipulative power in regards to other characters, this is no dissimulation; instead, this is evidence of the power of his senses, which brings him close to Pygmalion. Clarice also notices this when, in the third book, she attempts to develop a method to catch Hannibal based on his taste. She perceives his taste to be what might truly differentiate Hannibal from other people:

Taste. The wine, the truffles. Taste in all things was a constant between Dr. Lecter’s lives in America and Europe [...]. His face may have changed but his tastes did not, and he was not a man who denied himself. [...] The first step in the development of taste is to be willing to credit your own opinion. (Harris 964-5)

Critical thinking, then, and an acute sense of self-awareness and determination characterize him, so much so that it clashes with other characters’ sense of conventional morality and understanding, and even precludes the need for such things.

Hannibal not merely feels different, more sensitive and self-reliant, in relation to the other characters: he *is* different.

But to truly link Hannibal with Pygmalion one must think of the concept of creation. Pygmalion created the ultimate embodiment of female beauty and grace with his extraordinary sculpting. Hannibal has to use other tools to carve his muse, Clarice, into a shape which pleases him, and he chose psychiatry for the purpose. Yet Hannibal is presented with Clarice already made, he has to shape her against her tradition, her mould, he has to make her anew. For this reason, he breaks her down to her most primordial self, into an infant condition, and then builds her up again, now unburdened of her childhood trauma. With Hannibal, as opposed to Pygmalion, there is the element of extreme control and awareness. He knows that he is changing her, and he does so with extreme care, his efforts culminating in her rebirth, a woman unimpeded by family trauma and cultural trauma, which had been inculcated unto her by the prejudices of her upbringing. It may be that Hannibal can be seen as part therapist, part mentor. In his essay “Murder and Mentorship: Advancement in *The Silence of the Lambs*”, Bruce Robbins makes an interesting case for the presence of eroticism in mentorship as a driving mechanism, which is conditional for the success of the mentorship itself and which links with Ovid’s conception of identity as it is driven by desire. Now, Hannibal had certainly mentored other characters before in the books, but with Clarice, we might argue, he had found his most significant case.

There is certainly significance in Pygmalion’s act of creation, of devising his own object of passion, which I find mirrored in Hannibal Lecter. Hannibal is presented to us not as an average man, but as something else entirely, as something Other, which seems to escape definition. And his partner must share his fate, fully, without compromise. By tracing the story as it unfolds, and boiling it down into a few very significant events, one can understand the way his influence on her shapes her and transforms her according to his own experience, which is a remarkable skill, for Hannibal had no Venus, and had to sculpt all the harder for it.

4. The Essence of Becoming: Desire

There is in the story of Leda and the Swan the representation of an essential aesthetic component which is emphasized and sublimated in the very final dinner scene of the book and which, I argue, stands as a symbol for the sexual charge inherent in the savage dynamics between Hannibal and Clarice; Love as devouring, as cannibalism, sometimes literal, sometimes metaphorical. It is metamorphosis propelled by desire. To paraphrase Georges Bataille with a twist, community is found in the act of killing and cannibalism, which is to say eating together; the dinner scene where Hannibal and Clarice share human flesh on porcelain plates and fancy silverware parallels a long and storied tradition of families sharing a meal at table, a tradition we can all appreciate, and not unlike wolves having a go at a carcass. This sculpture and scene reminds one of those secretive lines from Yeats:

A sudden blow: the great wings beating still

Above the staggering girl, her thighs caressed
By the dark webs, her nape caught in his bill,
He holds her helpless breast upon his breast.

But why Clarice? Apparently, in their conversations, she made Hannibal laugh with delight. This is evidence which leans towards the idea that, no matter how deadly the relationship between them might become, it has as its source pleasure and a level of empathy and emotion which is only human. This complicates the vision of Hannibal as merely an unfeeling psycho-killer. Barney, Hannibal's former keeper at the asylum, says of them:

"I can just repeat what he told me - he could see what she was *becoming*, she was charming the way a cub is charming, a small cub that will grow up to be - like one of the big cats. One you can't play with later. [...] And he said once that she was '*cursed with taste*'" (1014; my emphasis)

She is "cursed with taste," and this vital clue allows us to imagine very well that Hannibal sees in Clarice the potential for an equal. Hannibal is cursed with taste himself, and, in a tasteless world, he feels alone. Much like Pygmalion, he feels alienated from the common world, and needs to create a retreat within himself from which to escape the boredom and blandness which surrounds him, which was especially true in the psychiatric prison, hence the famous passage "Memory, Officer Starling, is what I have instead of a view" (406).

By the end of the third book, there is a moment where Hannibal manages to rescue Clarice from peril and has to administer medical care to her; this he does extremely well. As she is recovering while in a position of vulnerability, he performs psychiatric manipulations on her with the sole purpose of setting her free from her trauma, and of showing to her what he perceives to be a true vision of the world: a reality free of conventional morality, a world of desire and appetite that cannot and should not be bound by the slave-mentality of servitude. He connects the idea of dinner with that of being, just as there is 'no pity at his table', so there must be no pity, or remorse, in the way a creative being lives. He successfully brings her out of her trauma and fixation with the image of her father and has her eat some of Krendler's brain, Krendler being the very personification of patriarchal oppression and incompetence which haunted Clarice so, for 'Krendler could be blamed'. By consuming human flesh, she accelerates her change from a self that is crippled into something else. Hannibal has managed to free her from what he terms her "low-ceiling life".


We come now to the dessert portion of the dinner, back in the drawing-room by the fire in the hearth, where they discuss precisely these finer points of identity and resurrection. Clarice ponders his suggestion, that she might be the perfect vessel of return for Mischa, Hannibal's sister who died when he was very young, considering that such a transformation would require Clarice to die so that his sister might come alive in her stead. Instead, she retorts that Hannibal should pay heed to his own lesson: if there was space inside her for her father, why would not there be a place inside him for his sister? In other words, why not make peace with the loss and move on? That she

replies in such a way shows that she is capable, intellectually and emotionally, of making interpretations and decisions which contradict her maker's expectations, but which indeed creatively re-imagine his original premise. Dr. Lecter seemed pleased with this, and "perhaps he felt a vague concern that he had built better than he knew" (1213). Clarice then is brightened with an idea that might motivate Lecter into understanding, from her point of view, that together they might move on into something grand. This I believe is signified by her question about breastfeeding and the act of showing her breast to him, giving it to him, her nipple showered in Château d'Yquem, which he takes swiftly into his mouth, but not to bite. He acknowledges his consent to this new state of affairs where together they are more than when separated. By offering her breast to him, she imposes upon him a structure, a hierarchy, not unlike divine worship, which he ought to practice to her, a price to pay, a price which he would want to pay: submission. He takes her breast in his mouth and signals a surrender which only true passion can provide, and also marks the real beginning of her rebirth: she is now essentially someone else, she has come into herself.

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¹ "Desire is born of *simulacra*, incorporeal images that tease the mind and are easily snatched away by winds. [...] [I]n his Pygmalion episode he gives a very novel twist to the notion that *simulacra* are



inevitably incorporeal as Pygmalion's beloved woman-statue actually comes to life. Yet this fundamental sense of unattainability is central to so many Ovidian descriptions of pursuit, especially in the *Metamorphoses*" (Schiesaro 70).