

A Prefatory Note

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This issue of *Via Panoramica* marks a series of exciting changes in the journal, signalled already by its drop of the circumflex in the original form of the journal's name, "*Via Panorâmica*," thus making it more internationally accessible. Reflecting a trend that will have become increasingly noticeable in recent issues of the journal, *Via Panoramica* is now aimed at publishing articles preferentially, though not exclusively, by early-career researchers, from post-graduate students to researchers who have recently obtained their PhD degrees. The editors' collaboration with the JRAAS platform (Junior Researchers in Anglo-American Studies)¹ has provided a compelling argument for the need to expand the number of journals dedicated to the production of early-career researchers, to which *Via Panoramica* is now joined. Starting in 2018, *Via Panoramica* will be published twice every year and will benefit from the expertise of a Scientific Committee which ensures double blind peer-review of the texts submitted for publication. Finally, the journal now includes a Publication Ethics and Publication Malpractice Statement² and a revised style sheet, based on the eighth edition of the *MLA Style Manual and Guide to Scholarly Publishing* (2016).

The current issue therefore already reflects these substantial changes. Namely, in keeping with previous collaborations between *Via Panoramica* and the JRAAS platform, some of the articles published in this issue were initially presented in the Second JRAAS Colloquium, with the title *Exploring the Inevitability of Death*, which took place in 21 November 2017.

In "Scanning the Landscape for Some Guidance in That Emptiness': The (De)Construction of Meaning in *Blood Meridian*," Márcio Santos begins by focusing on the crisis of signification in the novel as well as on the competing worldviews vying for control in this void, in order to turn to the ultimate impact of this struggle on the narrator himself, torn between a declining religious fervour and a mythologised view of war. Tânia Cerqueira, in "Drowned Angels and Watery Graves: Representations of Female Suicide in Victorian Art," succinctly addresses the Victorian form of the trope of the fallen woman redeemed in death, in a discussion of a series of paintings (by John Everett Millais, George Frederic Watts, and Augustus Egg) inspired by literary precedents and serving to reinforce the patriarchal discourse of Victorianism. Passing from the nineteenth into the twentieth century, Jaqueline Pierazzo's "O Medo do Desconhecido: Uma Análise Comparada entre 'The Outsider' e 'The Fall of the House of Usher'" discusses the influence of Edgar Allan Poe on Howard Phillips Lovecraft, namely by comparing Poe's "The Fall of the House of Usher" and Lovecraft's "The Outsider," in an exploration of the peculiarities of each writer's form of terror. The third article, Ana Isabel Almeida's "From Sin to Treatment: A Very Brief Survey of the Relationship Between Political Power and End-of-life Decisions in Western Societies,"

turns to end-of-life practices by combining an exploration of Michel Foucault's concepts of biopolitics and biopower with three true life accounts, which are meant to question if and how the current form of medical care is instrumental to political power by reducing the individual's autonomy when facing death. In "Confessar a Morte: a Poesia Política de Anne Sexton e Sylvia Plath," Susana Correia focuses on the autobiographical, but also eminently political, poetry of Anne Sexton and Sylvia Plath by considering some of their confessional work in the context of the atomic threat during the Cold War, namely in images of suicide and wounded bodies. Jéssica Moreira also turns to poetry in "The Aesthetics of Seeing in Seamus Heaney's *Seeing Things*: Memory and Transcendence-in-Immanence in the Aesthetics of Everyday Life," in which she applies Husserl's phenomenological concept of transcendence-in-immanence and the adverbial theory of perception to answer the question about what things Seamus Heaney sees and how he sees them in the collection *Seeing Things*, a book marked by the workings and paradoxes of memory. Finally, in "Spaces of Resistance: Heterotopia and Dystopia in Toni Morrison's *Home*," Alice Gonçalves considers Toni Morrison's *Home* through the lenses of spatiality studies and of Foucault's concept of the heterotopia, as a means to inquire into whether the spaces of black people in American society can be seen as heterotopic or even as dystopian, in the context of the intense racial conflicts that characterise the USA nowadays.

¹ Quoting from the prefatory note of the 2017 issue of *Via Panorâmica*, JRAAS is "a platform created in 2016 by current and former Masters Students of the Department of Anglo-American Studies of the Faculty of Letters of the University of Porto, and now enriched by the creation of a second coordinating team at the Faculty of Social and Human Sciences of the New University of Lisbon [NOVA/FSCH] [The] breadth and quality of the JRAAS initiatives has proved impressive and can be consulted on their regularly updated page." The platform's updated page is: <http://www.cetaps.com/jraas-platform/presentation/>.

² This statement is based on the statement devised for *e-TEALS: An e-journal of Teacher Education and Applied Language Studies* (ISSN 1647-712X). The editors would like to gratefully thank Carlos Ceia for permission to use and adapt the statement in *e-TEALS*.