

DEPARTMENT OF PORTUGUESE

LECTURE SERIES

# **Modernism and Literatures of the World**

**13, 14, 15 March 2024**

**University of Macau**



澳門大學  
UNIVERSIDADE DE MACAU  
UNIVERSITY OF MACAU



人文學院  
FACULDADE DE LETRAS  
FACULTY OF  
ARTS AND HUMANITIES

DEPARTMENT OF PORTUGUESE

LECTURE SERIES

# **Modernism and Literatures of the World**

13, 14, 15 March 2024

## **Organization**

Department of Portuguese  
Faculty of Arts and Humanities - FAH  
Universidade de Macau



## LECTURE SERIES PROPOSAL

In 2024 we celebrate the Centennial of the Manifesto of Brazil Wood (Manifesto da Poesia Pau-Brasil), one of the most relevant modernist manifestos in the context of the Portuguese-speaking countries. The Manifesto was written by the Brazilian poet Oswald de Andrade (1890-1954), the author of another very famous text, the "Anthropophagic Manifesto" (Manifesto Antropófago, 1928), which launched the concept of "cultural anthropophagy". The series of lectures "Modernism and Literatures of the World" aims to reflect on the effects, dilemmas and paradoxes of "anthropophagy" in the arts of the 1920s to the present day. It also proposes a TransAreal space for discussions, bringing Andrade's "anthropophagus" closer to Chinese modernist Lu Xun's concept of "cannibal", proposing a Chinese perspective of anthropophagy, shedding light on the literary entanglements between Latin America, Europe and Asia, thus exploring China through Alexander von Humboldt and Xu Xiake, the enlightenment of modern Crusoes and, ultimately, the concept of "Literatures of the World" as a new literary system after World Literature (*Weltliteratur*).

**Raquel Abi-Sâmara**

Department of Portuguese – FAH

University of Macau

## SCHEDULE

<b>13</b> WED	<b>14</b> THU	<b>15</b> FRI
		<p><b>11:00-11:45</b> <b>DAVID JACKSON</b> Mário de Andrade, apprentice tourist, and the sonorous Brazil of Heitor Villa-Lobos.</p> <p>Language: PORTUGUESE</p>
		<p><b>11:45-12:30</b> <b>TING HUANG</b> 'Diary of a Madman' by Lu Xun and the 'Anthropophagic Manifesto' by Oswald de Andrade".</p> <p>Language: PORTUGUESE</p> <p><b>12:30-13:00</b> Q&amp;A SESSION</p>
	<p><b>14:00-15:00</b> <b>OTTMAR ETTÉ</b> The Literatures of the World: A New Literary System after World Literature.</p> <p>Language: ENGLISH</p>	<p><b>14:00-15:00</b> <b>OTTMAR ETTÉ</b> Latin America and Asia: Literary Entanglements.</p> <p>Language: ENGLISH</p>
<p><b>19:00-19:45</b> <b>DAVID JACKSON</b> Anthropophagy and the Manifesto".</p> <p>Language: PORTUGUESE</p> <p><b>19:45-20:15</b> <b>JÚLIO JATOBÁ</b> China and Brazil: Anthropophagy in Parallax.</p> <p>Language: PORTUGUESE</p> <p><b>20:15-21:00</b> <b>DAVID JACKSON</b> Modernist Women: Patrícia Galvão.</p> <p>Language: PORTUGUESE</p>	<p><b>15:00-16:00</b> <b>REN HAIYAN</b> Island and Possible Life: The Enlightenment of Modern Crusoes.</p> <p>Language: ENGLISH</p>	<p><b>15:00-16:00</b> <b>REN HAIYAN</b> Desire for knowledge and Historicity: A Comparison of the Travel Writings of Alexander von Humboldt and Xu Xiake.</p> <p>Language: ENGLISH</p>



## **KENNETH DAVID JACKSON**

### **(YALE UNIVERSITY)**

K. David Jackson is Professor in the Department of Spanish and Portuguese at Yale University. He is the author of numerous scholarly publications, including *Cannibal Angels: Transatlantic Modernism and the Brazilian Avant-Garde* (Peter Lang, 2021), *Adverse Genres in Fernando Pessoa* (2010) and *Machado de Assis: A Literary Life* (2015), and he has co-edited collections such as *Transformations of Literary Language in Latin American Literature 1960* (1996) and *Haroldo de Campos: A Dialogue with the Brazilian Concrete Poet* (2005). His co-translations include Oswald de Andrade's *Seraphim Grosse Pointe* (1979) and Patrícia Galvão's *Industrial Park* (1993).

**March 13th**

**19:00-19:45**

### **ANTHROPOPHAGY AND THE MANIFESTO**

After a brief introduction to modernism and the Modern Art Week, this lecture discusses the “Cannibal Manifesto” of 1928 that launched the concept of “anthropophagy,” according to which Brazil would establish its cultural independence from Europe by imitating the cannibal ritual of the Tupinambá, as told by Hans Staden, assimilating and digesting any cultural goods received from Europe. This essay analyzes some of the dilemmas and paradoxes of “anthropophagy” as a revolutionary theory, while describing its ties with magical nature as well as its defining, irreverent humor. Bakhtin’s concept of heteroglossia is applied to a rhythm of import and export in the Manifesto which lies at the root of the dynamic of modernization. Its author, Oswald de Andrade, is described as an intellectual between cultures applying Silviano Santiago’s theory of the “in between.”

PROF. DAVID JACKSON

LANGUAGE: **PORTUGUESE.**

**March 13th**

**20:15-21:00**

### **MODERNIST WOMEN: PATRÍCIA GALVÃO**

Through her journalism, this lecture describes Patrícia Galvão, known as “Pagu,” whose militant pursuit of her political ideals after the “Cannibal Manifesto” as “woman of the people” culminated in a voyage around the world, followed by imprisonment both in France and in Brazil. After 1940 Patrícia dedicated herself to journalism which, in light of her tumultuous experience, promoted a humanistic critique of literature, theater and politics, and an international vision aimed both to educate and to place Brazilian values.

PROF. DAVID JACKSON

LANGUAGE: **PORTUGUESE**

**March 15th**

**11:00-12:00**

**MÁRIO DE ANDRADE, APPRENTICE TOURIST, AND  
THE SONOROUS BRAZIL OF HEITOR VILLA-LOBOS**

This lecture begins with commentary on Mário de Andrade's voyage to the Amazon in 1927 as described in his diary and notes. More than a description, these notes reveal a subjective and at times fictional and mythical voyage of an incipient anthropologist, ethnographer, and amateur photographer. For Mário, the trip is both a return to Brazil's origins, a discovery of its rich folklore, and an overwhelming feeling of the sublime. Mário's singing on the Amazon leads to the sonorous Brazil of composer Villa-Lobos, departing from the ballet Uirapuru and the massive Choro No. 10. Villa-Lobos develops motifs taken from the song of the uirapuru (an organ wren) and the azulão da mata (blue-black Grosbeak). The melodies of Choro No. 10 come from popular songs and lyrics, while its rhythmic chants and syncopations represent the Parecis tribe contacted by Rondon and Roquette Pinto in 1908. Villa-Lobos' musical syntheses found in Brazil's vast natural and regional repertoire became recognized and accepted as the definition of Brazilian sonority after their success in Paris and New York.

PROF. DAVID JACKSON

LANGUAGE: **PORTUGUESE**



## **OTTMAR ETTE**

### **(POTSDAM UNIVERSITY)**

Ottmar Ette is Chair Professor of Romance literatures at the University of Potsdam. The focus of his teaching and research is on TransArea Studies, Alexander Von Humboldt, and Literary studies as life science. Among his numerous authored books are: *TransArea. Une histoire littéraire de la mondialisation* (Paris, Classiques Garnier, Collection «Bibliothèques francophones», 8, 2019); *Alexander von Humboldt: la aventura del saber* (Guatemala: F & G Editores 2019); *O Caso Jauss. A compreensão a caminho de um futuro para a filologia* (Goiânia: Caminhos 2019). *Writing-between-Worlds: TransArea Studies and the Literatures-without-a-fixed-Abode* (De Gruyter, 2016).



**March 13th**

**14:00-15:00**

**THE LITERATURES OF THE WORLD: A NEW  
LITERARY SYSTEM AFTER WORLD LITERATURE**

In 1827, Johann Wolfgang von Goethe coined the term „Weltliteratur“ (world literature) as an antidote to the growing influence of the concept of „Nationalliteratur“ (national literature). Until very recently, world literature has been used to describe a literary system of global dimensions. But there is always a center for world literature: for Goethe it was the Weimar of his time, for Pascale Casanova it was Paris, as for David Damrosch New York. During the second half of the 20th Century, a new literary system of global dimensions has been developed: the Literatures of the World. This conference gives an insight in the polylogic structure of this system.

PROF. OTTMAR ETTE

LANGUAGE: **ENGLISH.**

**March 15th**

**14:00-15:00**

**LATIN AMERICA AND ASIA: LITERARY  
ENTANGLEMENTS**

For a long time, transpacific entanglements between the literatures of Latin America and the literatures of Asia have been widely neglected. This conference will shed light on the long history of these intertextual and transcultural relations between these two continents. How can we understand much better what Latin American literatures are in the light not only of transatlantic relations but as well in the light of transpacific entanglements? Beyond the framework of Area Studies, TransArea Studies enable us to understand much better the interwoven specificities of Latin American literatures.

PROF. OTTMAR ETTE

LANGUAGE: **ENGLISH.**



## **REN HAIYAN**

**(HUNAN NORMAL UNIVERSITY)**

Ren Haiyan is Professor at Foreign Studies College of Hunan Normal University, co-founder and deputy director of the Humboldt Center for Transdisciplinary Studies, managing editor of the *Journal of Foreign Languages and Cultures*. She is the author of *Différance in Signifying Robinson Crusoe* (Peter Lang, 2015), *Robinson Crusoe on the Move: The Fragmentary Imagination and Knowledge of the Modern* (Foreign Language Teaching and Research, 2023).

**March 14th**

**15:00-16:00**

**ISLAND AND POSSIBLE LIFE: THE ENLIGHTENMENT  
OF MODERN CRUSOES**

In Western literature, the recurrent motif of island frequently presents opportunities for the experimental exploration of possible lives. The story of Robinson Crusoe serves as a quintessential example. It opens up a testing ground for life. In the face of the near absolute freedom granted by the desert island, Robinson's story raises a fundamental question concerning possibilities in life. Modern re-visions respond to this question from different perspectives. For instance, Michel Tournier wrote a Uranian story to explore the theme from both material and spiritual dimensions. J. M. Coetzee, considering Robinson as an abstract embodiment of power, constructs an allegorical world where power erodes goodness. Derek Walcott provides an art-happiness model for life. These re-visions, conceived in different historical and cultural contexts, constitute a multi-logical structure in a TransAreal space that sheds significant insights on possible lives.

PROF. REN HAIYAN

LANGUAGE: **ENGLISH.**

**March 15th**

**15:00-16:00**

**DESIRE FOR KNOWLEDGE AND HISTORICITY:  
A COMPARISON OF THE TRAVEL WRITINGS OF  
ALEXANDER VON HUMBOLDT AND XU XIAKE**

Supported by the belief that heterogeneity may serve as reflecting mirrors in this interrelated world, a comparative study between Alexander von Humboldt's writings composed in the 19th century and that of Xu Xiake composed in the 17th century not only provides an opportunity to explore China through Alexander von Humboldt and derive better self-understanding through this discontinuity but also allows us to return to and further reflect upon the concept "modern" and thus European modernity.

PROF. REN HAIYAN

LANGUAGE: **ENGLISH.**



## **TING HUANG**

**(UNIVERSITY OF COMMUNICATION OF CHINA)**

Ting Huang is a literary translator and a Portuguese lecturer in the University of Communication of China. She took her Bachelor's and Master's degrees in the Portuguese department of the University of Macau, and her Doctoral degree in English Literature in the English department of the same university. Her translation of *Azul Corvo*, a novel by the Brazilian author Adriana Lisboa, was published in 2019 in mainland China. Another novel by Lisboa, *Sinfonia em Branco*, winner of the José Saramago prize is forthcoming in 2022. Her published articles are mainly concerned with Concrete Poetry and literary translation. She co-edited *The Translation and Transmission of Concrete Poetry* (Routledge, 2019).

**March 15th 2024**

**12:00-13:00**

**“DIARY OF A MADMAN” BY LU XUN  
AND THE “ANTHROPOPHAGIC MANIFESTO”  
BY OSWALD DE ANDRADE**

This paper provides a critical rereading of the modernist sensibilities articulated in Oswald de Andrade’s seminal work *Anthropophagic Manifesto* (1928) and Lu Xun’s archetypal modernist text *Diary of a Madman* (1918). In addition to my discussion of the modernist movement’s motifs expressed in the works, I explore the metaphor cannibal in relation to the Brazilian and Chinese social-historical contexts in the 1920s.

While the cannibalistic proposition of Oswald forms a firm defense of the warrior spirits of the indigenous cannibals, thus calling into a new cultural paradigm on which forges an independent, heterogenous Brazilian culture, the Chinese conceptualization of “chi ren” (eat people) is invoked as an informing metaphor in the light of an age-old Confucian-based traditionalistic ideology that runs contrary to the modernizing of the Chinese literary historiography. In Lu Xun’s narrative, cannibalism is more concerned with the practice of commodified human bodies than with the digestion and (re) construction of the other as in the Brazilian case. The problem of “chi ren” is viewed in the Chinese discourse either as an ethically advocated deed of filial piety or as a therapeutic potency that heals illness such as tuberculosis.

DR. TING HUANG

LANGUAGE: **PORTUGUESE**



## **JÚLIO JATOBÁ**

**(UNIVERSITY OF MACAU)**

Julio Jatobá holds a B.A. in Arts and Humanities from University of Brasilia, MAH in Applied Linguistics and PhD in Literary and Intercultural Studies at University of Macau. Before joining the University of Macau as a Senior Instructor of Translation Studies, he was the Lecturer of the Ministry of Foreign Affairs of Brazil at Guangdong University of Foreign Studies in Guangzhou, China, from 2010 to 2015. He has been teaching Portuguese as a Foreign Language in China since 2006 and has as research interests (i) Chinese-Portuguese Poetry Translation, (ii) Literary Translation Studies, and (iii) Portuguese as a Foreign Language in China. He translated Eileen Chang into Portuguese (Mocho publisher, forthcoming) and is a collaborator in A Torre Erigida Abaixo (Yang Lian, Mocho publisher, in press).

**March 13th**

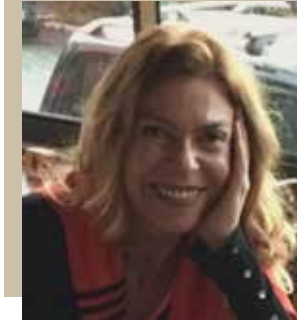
**19:45-20:15**

**CHINA AND BRAZIL: ANTHROPOPHAGY IN  
PARALLAX**

Based on the question of the (in)translatability of Chinese classical poetry (Mao Dun, 1922; Gu Zhengkun, 1990; Jatoba, 2013, 2019) and Chinese poet Yang Lian's perspective on "Chineseness" as a process of complementing the dimensions of the Chinese language in its zhongguoxing and zhongwenxing facets (see Pozzana & Russo, 2007; Jatobá, 2019), we will initially examine the poems reimaged by Haroldo de Campos, as published in *Escrito Sobre Jade* (2009). We will explicitly deconstruct the original structure and intention of the poems as part of an anthropophagic process. Subsequently, in collaboration with Haroldo de Campos, we will reexamine the poems with the intention of proposing a Chinese perspective on anthropophagy. Our guiding thread will be the concept of translational parallax (Jatobá, 2019), through which we aim to view poetry as a visceral process and question the role attributed to AI in the translation process.

DR. JÚLIO JATOBÁ

LANGUAGE: **PORTUGUESE**



## **RAQUEL ABI-SÂMARA**

**(UNIVERSITY OF MACAU)**

Raquel Abi-Sâmara is an Assistant Professor of Literary and Cultural Studies at the University of Macau. She holds a PhD in Comparative Literature from the State University of Rio de Janeiro (UERJ), and master's degree in Literature at UERJ and also at Freiburg University, Germany. She was Visiting Researcher Fellow at the International Research Centre for Japanese Studies (NICHIBUNKEN, 2007-2008), Japan. Raquel is a translator of books of poetry, fiction and philosophy from German into Portuguese, including authors such as Paul Celan, Franz Kafka, Hans-Georg Gadamer, Martin Luther, Stefan Zweig and Vilém Flusser. She published a number of articles on literature and poetry translation. She co-edited *Urban*



*Modernization and Contemporary Culture: Dialogues between Brazil and Japan* (2015) and *Crossings: Brazil, Portugal and Greater China* (2019). She authored the book *O poeta-narrador em poesias de África* (A Mascote, 2022).

Cover Art

**Adriana Lisboa**

Graphic Design

**mom:design /**

**Beatriz Mom**

