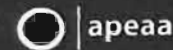
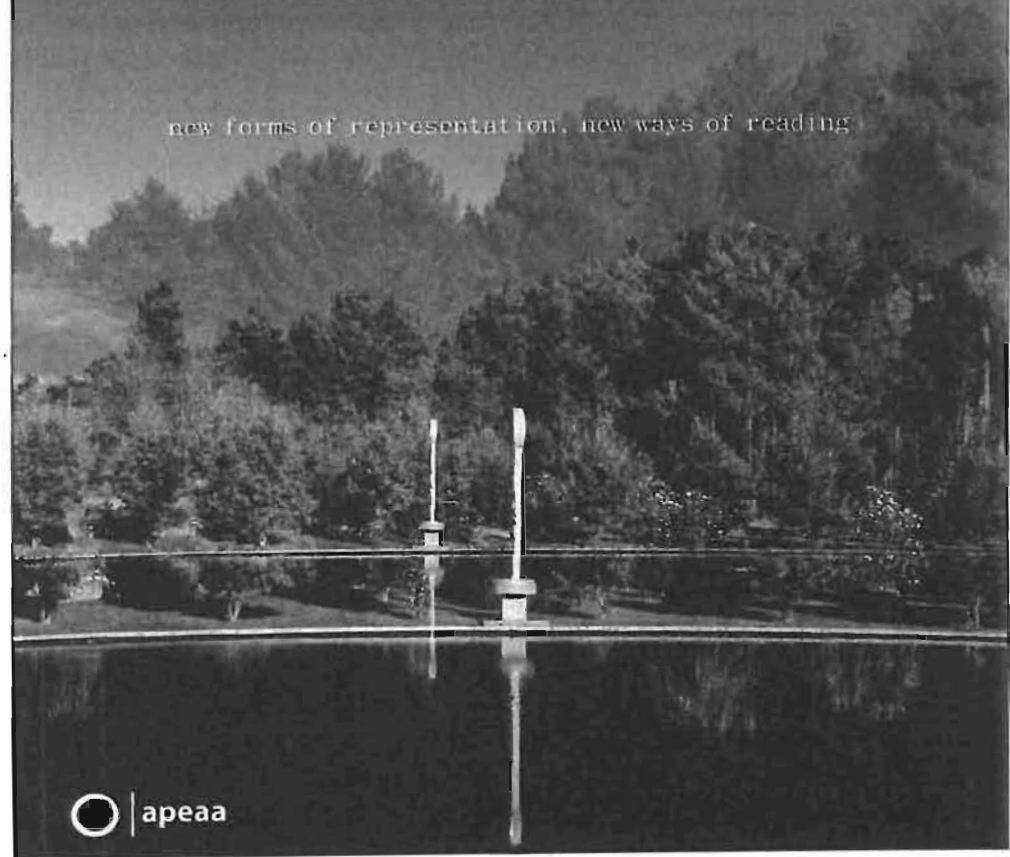




26 - 28th march 2015 UTAD

36th APEAA meeting (Re)Shaping the Humanities

new forms of representation, new ways of reading



Com a colaboração de:
Departamento de Letras, Artes e Comunicação
Escola de Ciências Humanas e Sociais
UTAD



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U.S. Empire-Building and the Independence of Cuba

Abstract

As U.S. diplomatic relations with Cuba begin to show signs of a thaw and the grip of the Castros on this Caribbean island also appears to be on the wane, it seems to me this is an appropriate moment to revisit and reflect upon an old theme, Cuba's independence from Spain and the debate that followed it in the United States between imperialists and anti-imperialists, in line with Gordon S. Wood's assertion that "the problems and issues of the present should be the stimulus for our forays into the past." I propose to examine in this paper some of the questions which informed this debate, drawing on the words of the historian Henry Adams in "Recognition of Cuban Independence" (1896), a report he prepared on behalf of Senator James Donald Cameron of Pennsylvania arguing for the immediate acknowledgement of an independent Cuba and the sociologist William Graham Sumner's essay "The Predominant Issue" (1900), an anti-imperialist manifesto against territorial expansion written in the aftermath of the Spanish-American War. Re-reading both of these texts may elicit for us some of the key questions that were at stake in late nineteenth-century America on the subject of empire-building and provide for us today some insights into the problematic nature of the historical relations between the United States and Cuba.

Elisabete Mendes Silva

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Enlightenment versus Counter-Enlightenment: Isaiah Berlin's account on the sciences and the humanities

Abstract:

Isaiah Berlin, one of the most renowned liberal intellectuals of the twentieth century, dedicated his life to the study of ideas, demonstrating how their power influenced and changed world history. A defender of value pluralism, Berlin was against a priori, absolute truths and axiomatic premises safeguarded by the empiricist philosophers of the seventeenth and eighteenth centuries. This being said, in this paper I intend to give account of Isaiah Berlin's ideas in regards to the divorce between the sciences and the humanities, which started with the seventeenth and on how this growing tension and great divorce became clear since the seventeenth century up to the present day. An admirer of the Counter-Enlightenment philosophers – Vico, Herder and Hamann – Berlin denies the existence of a perfect world so much sought by the Enlightenment philosophes. This dichotomy will therefore be highlighted as a means to present Berlin's position, that of agonistic liberalism and value-pluralism, always struggling for the importance of both the sciences and the humanities.

Fernanda Luísa Feneja

ULICES/CEAUL

Autobiography as a social weapon: Maya Angelou's «Names» and human rights

Abstract:

Maya Angelou's autobiographical writing reads as a personal life story framed both by the particular background of racism and by the historical legacy of slavery in America.

The way she dealt with social circumstances and personal episodes has certainly shaped her literary production, which also includes poetry, and is thoroughly depicted in her narrative works. "Names", from *I Know Why the Caged Bird Sings* (1970), constitutes a fine example of African American literature, and is also a denunciation of how human rights are violated in a democratic society. By intertwining private and public spheres, stories and historical facts, it addresses issues such as discrimination against black people or child abuse.

This paper thus aims to reflect on how the personal and the social portrayal in this short story, in particular, may be representative of Angelou's autobiographical works, and also on the relevant contribution of this text to the continuing reflection on human rights. Such a perspective illustrates the potential power of Humanities, more precisely literature, in today's society.

Filipa Basílio Valente da Silva

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A Clockwork Orange and Funny Games: Representing violence to question violence

Abstract:

The human race creates and destroys. If we take a closer look at our own history, we may conclude that violence is always present, as a means to an end. The Arts have always portrayed violence and its implications. In our "Tarantinized" (term used by Julian Murphet) world, youngsters grow up watching comic TV series with blood showers such as *Happy Tree Friends* or *American Dad*, and films full of explosions and combat scenes. For them, violence is pure entertainment and does not entail any critical perspective. In my paper, I set myself to look at two works—Anthony Burgess's book, *A Clockwork Orange* (1962) and Michael Haneke's film, *Funny Games* (1997)—which also represent violence in extreme and appalling ways, but which provide us with a different approach to its reasons and effects. In order to do so I will resort to an analysis of metalepsis, a useful tool to expose specific techniques that reposition the reader with regard to the apparently mediated violence. Bearing in mind the implied differences between the mediums of cinema and literature, I will scrutinize Haneke's and Burgess's methods of "anti-illusion" and of narrowing the distance between the audience and the events they witness, forcing them to rethink the value and effect of violence not only in the media but also in their own lives.

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The Transformative Power of the Arts in Don DeLillo's Terrorist Novels

Abstract:

The paper is set to present the transformative power of the arts in Don DeLillo's terrorist novels: *Players* (1977), *Mao II* (1991), and *Falling Man* (2007), by analyzing the passage from terrorist as social actor in the universe of the novel to terrorism as a main theme of a novel by Don DeLillo,