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## Editorial

With this Editorial, I am very pleased to present the third issue of the journal *Acta Scientiarum: Language and Culture*, vol. 39, referring to the year 2017, dedicated to the area of literature. The articles discuss several decisive questions for the literary studies, whether on the construction of the narrativity by the images in children's literature or the considerations on the ideological character of some developments of the contemporary literary theory, passing for new looks for the Greek comedy of Aristophanes and the Latin comedy of Plauto, as well as for the Romanesque theater of Gil Vicente. There is no shortage of articles that seek, within the framework of the relations between art and society, to locate historically the literary artifacts, such as the Chilean Letters and the Marruecos Letters, as well as the text *El ritmo*, by Rueda, as well as the process of acceptance of the poetry of Cora Coralina, who also dialogues with the role of women in *Howards End*, Forster. In summary, in this issue we have articles that articulate the levels of theoretical, historical and critical analysis, even discussing the peaceful acceptance of theories today dominant. This is essential for us to revisit both the social function of art and the discourses about it, which are both the critique and the performativity of art, and so that we are not swallowed up by the barbarism that plagues us on all sides today.

In the first article, entitled **Los límites de la teoría de la post-autonomía frente a las manifestaciones literarias de las periferias brasileñas de São Paulo**, Lúcia Tennina asks if the narrative and poetic production of the periphery of São Paulo cannot be understood in the scope of the discussion on the post-autonomy of literature, instead of being seen only as 'documentary literature', a seal that also betrays the ideological character of the concept. Then, the article by Sonia Pascolati **Ilustração na literatura infantil** discusses the fundamental role of the image in children's literature, which goes from "mere support to primacy over the written word". In this sense, illustration is not limited to giving concreteness to the text, on the contrary: among other things, it can contribute to the narrative, sometimes entering into tension with the text, a fertile discussion at a time when the artistic boundaries are increasingly blurred, and it is necessary to talk about their articulations. The third article, **De uma literatura combativa a uma literatura pacificada: a questão do controle sobre a poesia de Cora Coralina**, by Lúcia T. Mollo e Anderson N. da Mata, searches the long and troubled journey through which the poetry of Cora Coralina has passed until it was recognized, and there was even the need for the support of an uncontested poet, Drummond. Among the reasons for the postponement of recognition is her condition as an old woman with no possessions, besides the perspective of a popular writing by marginalized characters. This process must be made explicit so as not to fall into the innocuous universalism of classicity. Next, Luís A. Nepomuceno, in **O príncipe disfarçado no teatro romanesco de Gil Vicente**, makes an aesthetic analysis on the construction of characters - disguised princes - while bringing a historical and social dimension to the center of the debate - and, therefore, for the understanding of the concept of aesthetics. For this, he takes like objects four plays of Gil Vicente that are dramatizations of excerpts of chivalric romances, that were in evidence in the early sixteenth century. Thus, in addition to discussing plays of the Portuguese author that are little studied, he uses the relationship between narrative and theater, which are very instructive. In the fifth article of this issue, entitled **Blandiri officium meretricium est: estratégias de persuasão das meretrizes na comédia plautina**, Carol M. da Rocha explains that the whores in the comedy of Plauto are more than caricature types, and this is the more common appreciation that is made of them. She uses excerpts from the *Bacchides*, *Castilian* and *Menecmos*

plays to show the “subtle capacity for seduction through speech” (*blanditia*) that makes the whores in these comedies gain a much more complex status, which presents itself as a game between hiding and revealing as a strategy of persuasion. This makes the inversion of positions plausible by a more insinuated and silenced rather than explicit strategy. In the next article, **Mecanismo de performance cênica nas comédias de Aristóphanes**, Jane K. de Oliveira takes as object the Greek comedies of Aristophanes, from the fifth century BC. The study analyzes the dimensions that are normally left aside in the study of classical theater, even the comedies: some indications about the scenic performance, which are important both for the actors to be on the scene and for an audience that needed information about the scenic progress. These mechanisms were mainly found in the chorus, with reminder speeches and as a signal to viewers about the development of the plot. Her work helps to understand the importance of building dramatic performance through dramatic text, which is not alien to the stage. The seventh article is entitled **As Cartas Chilenas e as Cartas Marruecas: entre o apelo iluminista e a tradição ibérica**, and was written by Marcelo F. de Lima and Naira de A. Nascimento. This text discusses the extent to which these texts, both circulating in Brazil and Spain in 1789 (although the Chilean Letters were only published in 1845), are linked to the “epistolary literary lineage disseminated during the eighteenth century” known as Pseudo Orientalizing Letters, which date back to the Persian Letters of Montesquieu. The article evaluates the aesthetic affiliation without submission to some pre-established normativity, since the works also discuss specific issues of the Iberian space at the end of the Old Regime. The eighth article, **Um remédio contra a anquilose hispânica: El ritmo (1894), de Salvador de Rueda**, is authored by André Fiorussi, located within the framework of Spanish-American modernism. The starting point brings up again the complex relationship between art and society: it indicates how the backwardness of poetry in Spanish in the last two decades of the nineteenth century would be a result of its lag also in processes of social and economic modernization. Hence a Spanish poetry “stiffened by excessive obedience to outmoded authorities their own tradition”. Against this state of affairs, in the field of culture, Rueda writes *El ritmo*, to overcome this aesthetic lock, a theme discussed in the article. The ninth article, entitled **Representações do protagonismo feminino em Howards End, de E. M. Forster**, by Alexandre M. de Aguiar and Fulvio T. Flores, investigates how the female family nuclei in the novel in question are decisive for a sociocultural analysis of the three social classes that appear in the novel: the economic elite, the bourgeoisie and the proletariat. This allows the historical location and aesthetic assessment of the novel in the early twentieth century to gain strength from the place of women in the English society at the time. It was a time of profound change, and women pleaded for equal rights at work and in the political arena. In the last article, **The deep search of knowledge: George Chapman’s glosses in The Shadow of Night (1594)**, Lavinia Soares shows that Chapman “fulfills the function of commentator and legitimator of his own poetic invention”. This is because he himself writes and publishes glosses about his poem, with the intention of also creating the parameters according to which his poetry would gain readability. With this, at the same time, any conception of a work that is autonomous and suffices for itself (eternal) is questioned, as well as the authority of the models to be imitated, evidencing that a work of art is part of a living process, with historically and socially constructed meanings.

We wish our readers an interesting and fruitful reading!

Alexandre Villibor Flory  
Editor of *Acta Scientiarum. Language and Culture*