

FOREWORD

Linguistics and Literature: trends, ruptures, innovations

Gragoatá published its first ever issue in the second half of 1996 under the theme “the post-colonial condition”. This marked the beginning of an unbroken trajectory devoted to the study of language and literature, together with activities for the development of human resources and research, which had been an established feature of the UFF Graduate Program in Letters since the 1970s.

In 2010, the Program of Letters split into a Graduate Program in Language Studies and a Graduate Program in Literary Studies, forming two distinct groups with different ways of organising their sub-areas and lines of research, in accordance with accepted practices in the areas of Linguistics and Literature. Nonetheless, *Gragoatá* continued to be published, serving as a linchpin for many partnerships that laid down between the two programs in their activities at the UFF Institute of Letters.

This special edition, which celebrates the publishing of the 50th issue of *Gragoatá*, in December 2019, once again confirms this partnership. Taking “Linguistics and Literature: trends, ruptures, innovations” as its theme, it brings together studies that encompass a variety of contemporary perspectives on language and literature, showcasing their most novel features. The theoretical and methodological foundations of language and literary studies, their ramifications, ruptures and future prospects, all serve as wellsprings for the reflections proposed in these pages, which also open up discussions and analyses of new objects of theoretical scrutiny and their implications for the consolidation of the study of language and literature in our socio-historical setting.

The first part of this issue is devoted to Language Studies and includes seven papers by researchers from Brazil and elsewhere, who, taking different theoretical stances, bring to light the plurality that is such a hallmark of contemporary research in the area of linguistics.

The first article, entitled “Complexity, variation and meaning: an integrated view on language and cognition”, by Augusto Soares da Silva, draws on the theoretical precepts of Cognitive Linguistics to propose articulations between the conception of language as a complex, dynamic system, and the need to incorporate the conceptual and social aspects of language and cognition. Da Silva argues that multivariate methods should be employed for language to be scrutinised adequately as a complex, dynamic system, as well as the multidimensional nature of linguistic meaning.

“Null subjects in contemporary Brazilian filmic speech” is the title of the second article, by Gian Luigi De Rosa. Analysing a sample of speech in contemporary films, De Rosa traces the transformations underway in Brazilian Portuguese, which, he claims, is losing its characteristic of being a null-subject language, in the midst of myriad linguistic changes. In the study, the presence of the overt subject in the selected film dialogues is analysed quantitatively and qualitatively and compared with passages of spontaneous speech.

In the article “La negociación en la oralidad fingida: un estudio sobre las formas de tratamiento en la representación artística del Siglo de Oro Español” [“Negotiation in feigned orality: a study of forms of treatment in the artistic representation of the Spanish Golden Age”], researchers Leandra Cristina de Oliveira, Beatrice Tavora and Mary Anne Warken Soares Sobottka offer a qualitative analysis of forms of treatment in feigned orality, as demonstrated in a passage from the film *Alatriste* (2006). Taking a perspective that does not dissociate the dynamism of language from the dynamism of society, the analysis observes the feigned orality in the source text/Spanish and the translated text/Portuguese, drawing on theoretical debates about the social dimensions of power and solidarity and a socio-historical resumption of forms of treatment.

An investigation into the concepts of post-truth and fake news is proposed in the next article, “*Self news: a ficção que é a sua cara*” [“Self-news: the fiction that fits you”], by Ana Paula Grillo El-Jaick. Operating in the field of a non-teleological history of linguistic ideas, El-Jaick sets forth a discursive analysis that problematizes the so-called “fields” of Linguistics, Literature, and Philosophy of Language, calling into question the discourse of “truth” vs. “false”, “fiction” and “non-fiction”,

and thereby sustaining the thesis that “if there is some embryo of the *new* ‘era of post-truth’ in classical antiquity, then in contemporary times there is cynicism and ultra-narcissism, which resignify this linguistic idea”.

In the fifth article, Beatriz dos Santos Feres, Ilana da Silva Rebello, Patrícia Ferreira Neves Ribeiro and Rosane dos Santos Mauro Monnerat develop their ideas on the basis of the Semiolinguistic Theory of Discourse Analysis, in its interface with Text Linguistics, Social Representation Theory and Semiology, as well as some inputs related to reutterance. Entitled “Mimimi de mulher em memes: referenciação, estereotipagem e reenunciação” [“Female moaning minnies in memes: referencing, stereotyping, and reutterance”], the article analyses the emerging digital genre of the meme, focusing on verbal-visual referencing in overtly stereotypical utterances as a communicative and axiological resource linked to femalehood.

“Aviso de gatilho: efeitos de corpo, testemunho e denúncia” [“Trigger warning: effects of body, testament, and denouncement”] is the title of the next article, by Aline Fernandes de Azevedo Bocchi and Marília Giselda Rodrigues, which is situated in the field of Materialist Discourse Analysis. The text develops a discussion about the effects of body, testament and denouncement in the poem “aviso de gatilho”, by Mariana Rocha Arduini, in which the subject symbolises the experience of sexual violence through writing. The authors seek to unpack the modes of symbolisation of this experience, which make the poem a gesture of resistance to the ideological production of meanings that hypersexualise the bodies of black women.

The seventh and last article in the section devoted to Language Studies, “De música, literatura e línguas: meus caminhos na Linguística e os universos indígenas” [“On music, literature, and languages: my routes through linguistics and indigenous realms”], was devised by the researcher Marília Facó Soares. Retrieved from her memoir, this article reconstructs her scholarly trajectory in interconnected fields in the areas of Linguistics and Literature, in conjunction with other researchers, institutions and indigenous peoples.

In the second part of this issue are the papers from the field of Literary Studies. Again, the idea is to highlight the

different theoretical perspectives pursued in this area, while once again first presenting the articles that take a more directly theoretical approach, followed by three articles that offer critical analyses of specific works of literature.

This group of texts begins with “Letras: uma área em busca de justificativa” [“Letters: an area in search of justification”], in which Regina Zilberman traces the long trajectory of the area of Letters from its precursors, including Plato, Aristotle and Quintilian, to the present day. She identifies a period when it reached its apogee, which coincided with the supremacy of the study of the History of Literature, when certain authors were exalted to the status of canonicity. She then proceed with a problematisation not only of this fact, but also of the marked drop in political engagement and dwindling capacity of the area to attract new scholars since the late twentieth century. Zilberman offers some suggestions of potential routes forward, dynamised by encounters and partnerships with the power to revitalise the area and spawn new opportunities for interaction with society.

The second article, by José Luís Jobim de Salles Fonseca, entitled “Literatura nacional e literatura comparada: uma perspectiva brasileira” [National literature and comparative literature: a Brazilian perspective], discusses the presence in Brazil, prior to the consolidation of Comparative Literature as a discipline, of comparatism between literatures and cultures, while also highlighting its presence in the activities of researchers and professors of Brazilian literature, not only with regard to specific topics and periods, but also in what concerns to particular analyses of writers and their works. Diverging from the position taken by historian Marcel Detienne, Fonseca stresses an approach in which “comparables” are conceived as “structures which contain at least two objects and theories or ideas that relate to each other”, which, he argues, would enable significantly more in-depth discussions of the topic.

In “A absolvição do autor nos estudos narrativos contemporâneos” [The absolving of the author in contemporary narrative studies], Raquel Trentim Oliveira reflects on the trajectory of the concept of the author in narrative studies and problematises the concept by drawing a comparison between the approach taken in classical narratology, of a restrictive nature, and more recent studies keen to expand their

epistemological and methodological range, while also bringing to the fore ethical issues or even the dialogical negotiation of meanings, which interact in the process of reading.

The title of the next article, “Considerações sobre a literatura da região circum-Roraima: originalidade, circulação, transposição e deriva literária” [Considerations on the literature of the circum-Roraima region: originality, circulation, transposition and literary drift], clearly sums up Fábio Almeida Carvalho’s purpose in addressing the theoretical and critical activities of literary scholars whose “cultural terroir” is the circum-Roraima region, straddling the borders of Brazil, Guyana and Venezuela. The article proposes a reflection on the coexistence of the wave of globalisation and the importance given to the national, the local and the ethnic in the current political and cultural agenda. His perspective foregrounds a discussion of the ways literary circulation and the resulting processes of exchange and transfer have reconfigured literature and its study.

Following this article is a set of essays that focus more on specific works or writers. In the first, “Dandis, cínicos e céticos: patologias do decadentismo em Wilde, Huysmans e Houellebecq” [“Dandies, cynics and sceptics: pathologies of decadentism in Wilde, Huysmans and Houellebecq”], Ângela Maria Dias presents a refreshing comparatist analysis of two key themes of nineteenth century literature – dandyism and decadentism – and offsets them against the twenty-first century, specifically a study of Michel Houellebecq’s 2015 novel, *Submission*. From Huysmans and Wilde to the contemporary French writer, the discussion revolves around the shift from melancholia and disenchantment to a literature that problematises our dystopian present and the progressive deterritorialisation of humans.

In the next article, “Dinâmicas do depoimento e violência mítica em ‘Sou eu mais livre, então: diário de um preso político angolano’, de Luaty Beirão” [“Dynamics of deposition and mythical violence in ‘I am more free, then: diary of an Angolan political prisoner’, by Luaty Beirão”], Daniel Marinho Laks offers an analysis of the book, which contains three diaries written by the Angolan rapper Luaty Beirão during his imprisonment for political activism. The diaries, which not only report on his experience behind bars, but also

contain reflections about politics in Angola and song lyrics, are interpreted in the article according to the perspective of two fundamental concepts: a problematisation of the reverse of Adorno's dictum that "to write poetry after Auschwitz is barbaric", as proposed by Žižek in his 2014 book, *Violence*, and, in Laks's own words, a "discuss[ion of] the concept of 'mythical violence' based on a new law", this in dialogue with Walter Benjamin. The article therefore frames the relationship between authoritarian regimes and the writing of poetry in such a way as to comprehend the influence of political persecution on acts of writing.

This issue of *Gragoatá* concludes with "Outras testemunhas: o tradutor toma a palavra" ["Other testimony: the translator takes the floor"], by Zelina Márcia Pereira Beato and Aryadne Bezerra de Araújo, which draws a parallel between translation and testimony in an investigation of Antoine Seel and Jorge Coli's experience of translating Euclides da Cunha's novel *Os Sertões* into French. The discussion rests on the basic tenet of translation as a process through which "trauma in language, a tussle with language itself to translate what resists translation is witnessed". In the analysis, Beato and Araújo draw on the testimony of Seel and Coli about the torturous work of translating the Brazilian writer's narrative, as well as on two texts on which Jacques Derrida relates translation and testament as activities which are, at one and the same time, necessary and impossible.

All these articles reflect some of the many ways of thinking about language and literature that have interwoven with the different lines of research represented in the fifty issues of *Gragoatá* published to date, and as such symbolise our continued commitment to diversity and quality of scholarship in our fields of research. While the paths they take may have already been trodden, they still have the potential to help construct a body of learning that is in every sense innovative and reinvigorating.

Silmara Dela Silva
Silvio Renato Jorge
Guest Editors