



Editorial

We are pleased to present the first issue of ActaScientiarum: Language and Culture, vol. 39, referring to the year 2017, dedicated to the area of literature.

In the first article, entitled **The Phaeacians and the Transition of Odysseus in the Odyssey**, André Malta Campos starts from one of the greatest unanimous among Homer's scholars, which is the view on the *transitional* role played by Phaeacians in the Odyssey, to analyze the way in which he constructs the characterization of his hosts: a people who, by bringing with themselves *real* and *mythical* elements, offers the hero the opportunity to recall the vicissitudes he has experienced since the departure of Troy, equally mixed with opposing elements, in order to show them the possibility of connection, concretely represented by the skill of these men in navigating. The second, **Rhetoric snakes, poetic horror: effects of expression and the death of Laocoon in the Aeneid**, by Márcio Thamos, is concerned with analyzing in the episode of the death of Laocoon, inserted in the report on the Trojan horse, in the Aeneid, the effects of meaning achieved through the use of rhetorical figures, which, together with the interpenetration of the planes of language and the solidarity between content and expression as a literary index, guarantee the text a high degree of expressiveness. Aiming at contextualizing the episode, the author offers a decasyllabic translation of Virgil's hexameters, committed to preserving the figures of language used in Latin and the main effects of meaning aroused by them. In the third article of this issue entitled **Performances and narrative performativity in "Every Lana Turner has her Johnny Stompanato"**, by Sonia Coutinho, the authors Caio Antônio de Medeiros Nóbrega Nunes Gomes and Genilda Azerêdo take the performance concepts (Butler, 1990) and the narrative performativity (Berns, 2013) as analytical tools to reflect on the tale "Every Lana Turner has her Johnny Stompanato", by Sonia Coutinho. The analysis articulates a perspective that takes into account the gender constitution of the characters and a narratological focus on the reflexive/metafictional form from which the tale is established. The fourth article, **Elevations of the Daily Life in the Poetry of Maria Lúcia Dal Farra: Three Poems in Perspective**, by Kalina Naro Guimarães, discusses Maria Lúcia Dal Farra's lyric from the analysis of the poems - "Manhã", "Culinária" e "Sustância", part of the *Book of Auras* (1994). The objective is to investigate how the daily life is problematized as a generalizing and repetitive space marked by immediacy and recklessness, in favor of a poetics that places this quotidian in the feminine universe and which, with intense meditative tone, reconnects lost human ties, weaving a mythical time. In the fifth article, **American Utopias - terror and love in the modernist aesthetics of Graça Aranha and José Vasconcelos**, the authors Silvana Seabra Hooper and Gilmar Rocha analyze the meaning of terror and love in the utopian Latin American imaginary from the novel *Canaã* (1901), by Graça Aranha, and from the essay *The Cosmic Race* (1925) by the Mexican José Vasconcelos, focusing on the conflicts between race and the medium expressed in both works. The sixth article, **Lady Chatterley: rewriting DH Lawrence's novel on screen**, by Carlos Augusto Viana da Silva, aims to analyze the second version of *Lady Chatterley's Lover* (1928), by D. H. Lawrence - *John Thomas and Lady Jane* (1954), as well as the movie *Lady Chatterley* (2006), by the French director Pascale Ferran. Based on theoretical principles of the movie adaptation and precepts of intersemiotic

translation, the author highlights aspects of the process of constructing the main characters and the reception of the movie and its role in representing Lawrence's quest for a classic unity in his vision of man. In the seventh article, ***The Heart of Darkness and Literary Criticism***, the author, Douglas Ceccagno, proposes to think about the different ways of completing and interpreting Joseph Conrad's narrative, permeated by gaps - of the unsaid and the indefeasible - from different contemporary theories of literature, such as Deconstruction, Psychoanalytic Criticism, Critique of Reception and New Historicism. In turn, the eighth article entitled **Prinsengracht Street, 263: Rostity and space in the realities possible in Anne Frank's diary**, by the authors Jorge Alves Santana and Benjamin Rosenthal, analyze *Anne Frank's diary*, from the premise that it maps a singular moment of production of individual, institutional and collective subjectivity. It emphasizes, with the aid of concepts such as place and not place, rostitivity, heterotopia, among others, assemblages of subjectivation that seem to be based on spatiality by which the actants are determined, but on the other hand, also determine. The ninth article, **Expressions of homoeroticism in the poetry "Maritime Ode" by Fernando Pessoa. Diving in the unfathomable: sea and imaginary**, by Ella Ferreira Bispo and Luizir de Oliveira, seeks to understand the imaginary corresponding to the social reality of Fernando Pessoa, in his descriptive effects from an analysis of the expressions of homoeroticism in the poetry "Maritime Ode". In the last article, entitled **The travel guides of Fernando Pessoa and Manuel Bandeira: a comparative reading**, by Danielle Alves Lopes, Rita Baleiro and Sílvia Quinteiro, presents a comparative reading of the travel guides *Lisbon: what the tourist should see* (1925), by Fernando Pessoa, and *Guide to Ouro Preto* (1938), by Manuel Bandeira, under the prism of studies on literature and tourism.

We wish you a pleasant and productive reading!

Lúcia Osana Zolin

Associate Editor of the *Acta Scientiarum. Language and Culture*