*Highlights of European Literature:* ***Pessoa***

**Main Focus of Lecture:**

**Fernando Pessoa Background**

* Pessoa and Lisbon
  + a staple of national literary culture but also a celebration of local colour
  + Interesting that he primarily wrote in French and English
* Publications
  + *Mensagem* 🡪 Only published volume during his lifetime (1934)
  + Famous for his nationalism (which, in the context, was somewhat problematic)
* Local Poet?
  + More than that.
  + He was a polyglot
  + Educated in English and French
  + Self-published some early works in 1918 and 1921
  + Shakespeare and Walt Whitman were strong influences on him
  + Widely read in field of English literature (Milton, Coleridge, Shelley, Byron, Keats, Wordsworth, Dickens, Carlyle)
  + Also American Literature (Poe, Whitman)
  + Also French Literature (Hugo, Baudelaire, Flaubert, Rollinat, Mallarmé, Verlaine)
* Atlantismo
  + Coined by Pessoa
  + “imperialism of poets”
  + The manifest of Atlanticism proposed an ambitious visionary redefinition of world power with a stress on the break with tradition
* Biography
  + Born in Lisbon 13th of June, 1888
  + Father and brother die early to tuberculosis
  + Mother remarries and moves with new husband (and Pessoa) to South Africa
  + Educated by Irish and French nuns in primary school; marked by British culture (colonialism)
  + 1901-1902 🡪 travels back to Portugal
  + Returned to Lisbon 1905. Rarely left again
* Literary Scene
  + Advanced innovations like modernism and futurism

**Fernando Pessoa Background**

* Monotony
  + Literary life was adventurous
  + But his professional and personal life had a monotony to it
  + Worked as freelance translator for Portuguese businesses
* Love life
  + The poet’s only recorded romantic attachment was to Ophelia Queiroz, a colleague from his workplace, with whom he exchanged love letters in 1920 and 1929.
* Politics
  + *Mensagem* 🡪 44 poems and wins Prémio Antero de Quental award
  + Dictator Salazar at time (who Pessoa backed early in his dictatorship, but later moved away from)
  + Nationalistic themes in his work tie him with extreme-right
  + Censorship: Pessoa freethinker who fell victim to censorship because of an article he wrote in defense of Freemasonry (Salazar wanted that outlawed)
* Death: Died on November 30th 1935 (47 years old)
* Complex Personality
  + Pessoa name comes from “person” in Portuguese; Latin “persona” for “mask”; though “personne” in French usually takes on the meaning “nobody”
  + Self-Objectification 🡪 The othering of himself
    - A “deep-seated form of hysteria” in his own words
* What are Heteronyms?
  + Alternative selves created by Pessoa who wrote in different styles
  + Some published articles, poetry, and/or prose in the periodicals of the time under different names
  + Some only saw the light of print after Pessoa’s death
  + Reveal the heterogeneity or “otherness” of writing voice (Greek root: “Hetero” means “other)
  + These authors had different dates of birth, professions, hometowns, personalities, hobbies, and interests, and even died at different times
* “Facts” about Heteronyms (established in 1914)
  + Between 72 and 80 and not simply pseudonyms
  + First Heteronym: Chevalier de Pas (his first “nonexistent acquaintance) at age 6
  + Most well-known Heteronyms
    - Alberto Caeiro, Ricardo Reis, and Álvaro de Campos
  + Heteronyms have more than different names and styles. They look different, they have occupations and residences, political views, sympathies, and antipathies. They are imagined into the world, not only on paper, and though they have no real existence Pessoa placed them in specific contexts.
  + Pessoa was aware of their alternative identities and was attached to them differently (“I feel, hear and see them. I miss them.”

**Fernando Pessoa Background**

* Pessoa and the Occult
  + Interested in the Occult and Astrology (even made up an astrologer heteronym)
  + Drew Astrological character of his main alter egos
* Important Delimitations – Are Heteronyms just characters?
  + NO
  + The heteronyms are dramatized in the act of writing, not in their actions or speeches
* Important Terminology
  + Heteronym 🡪 Alternative selves created by Pessoa who wrote in different styles and revealed the heterogeneity or “otherness” in the writing voice.
  + Orthonym 🡪 The writing name of Fernando Pessoa (but different from the commercial correspondent Fernando Antonio Pessoa who had a real existence and profession
  + Proto-heteronyms 🡪 The imagined selves who wrote before the conscious articulation of the theory (Chevalier de Pas)
  + Semi-heteronym 🡪 A term used by Pessoa to describe Bernardo Soares. He has a personality like Pessoa but in a mutilated way. He is him without Pessoa’s logical reasoning or emotion. Same prose and same Portuguese
  + Para-Heteronym 🡪 Term used for friends, relatives, or acquaintances of heteronyms who had little or no literary work of their own
  + Pseudonym 🡪 Term used for authors who wrote under different names but in a style similar to Pessoa’s and without having an individualized biography.
  + Character 🡪 Figures with no literary work of their own but with biography and adventures
* 3 Main Heteronyms
  + Alberto Caeiro
    - Bad Portuguese
    - Seeks simplicity
    - Exalts sense over logic
  + Richard Reis
    - Royalist
    - Medical Doctor
    - Writes better than “Pessoa”
  + Alvaro de Campos
    - Engineer
    - Opposite of Reis
    - Writes well but with mistakes
  + Bernardo Soares (Semi-Heteronym)
    - Explores “tedio” (tedium) … questioning the meaning of existence
    - Shows more empathy and tolerance that Baudelaire or Satre

**Fernando Pessoa Background**

* Themes in *The Book of Disquiet*
  + Tedio
  + Fatigue, Ennui
  + The world as a stage, the self as a stage 🡪 The heteronyms existed on the stage of Pessoa's life
  + Life as dream, daydreaming
  + Dissociation
  + Detached but melancholic serenity
  + Derealization
  + Alienation
* Implications for Modernist Theory
  + Eliot: Poetry as escape from emotion. An escape from personality
  + Pessoa 🡪 “uses auto/biography in an ironic way. He gives his heteronyms fictional biographies to incite biographical readings of their works from naïve readers; or to mock such a tendency; or as smokescreens, faking others’ biographies to obscure his own. While this account allies him with the Eliot-type high modernist advocate of impersonality, it also places him in the tradition […] of modernist writers engaging with life writing.”
  + Or is this a strict case of depersonalization?

**Alfred Lord Tennyson, *Idylls of the King* (1859-85)**

* What is this?
  + 12 Narrative Poems
  + Reinterprets Arthurian Legend for Victorian audience
  + Dedicated to Albert, Prince Consort
  + Arthur as embodiment of Victorian Ideals who fails to lift his Knights at Camelot to the same ideal level (betrayals of Lancelot and Mordred)
  + Gothic, Dark, Lost World

**Thomas Malory’s *Morte Dartur* (1469)**

* Background
  + Thomas Malory was a Solider (knighted in 1441) and member of parliament (1443)
  + Negative Side: Thief, Kidnapper, and Rapist who was imprisoned in 1452
  + Writes *Morte Dartur* while in Newgate Prison (1469-1470)
* From Manuscript to Print (*The Death of Arthur)*
  + Instead of being written in verse, Malory reworks some of the most famous Arthurian tales into prose
  + Includes translations/interpretations from the *Vulgate Cycle*
  + Supplemented by Malory’s own original material (the Gareth Story)
  + Best-known work of English-language Arthurian literature today
* William Caxton
  + Publisher (possibly the one to have introduced the printing press in England in 1476)
  + 1485 – one of the first gooks published by him is Malory’s text)
* Style
  + Historical Fantasy
  + Historicity questioned
* Popularity wanes until 19th century
  + 1816: *Morte Dartur* reprinted for first time since 1634