CONFERENCE KEROUAC 100

CELEBRATION OF THE CENTENARY OF JACK KEROUAC

**OCTOBER 28TH 2022** 

9H - 18H30 | CONFERENCE

AMPHITHEATER III, 4TH FLOOR, FLUC

19H | CONCERT

"ON THE ROAD: WEST OF THE AMERICAN NIGHT"

BY JOHN MERCY & THE DEAD BEATS

THEATER PAULO QUINTELA, 3RD FLOOR, FLUC

FACULTY OF ARTS AND HUMANITIES

UNIVERSITY OF COIMBRA

FLUC

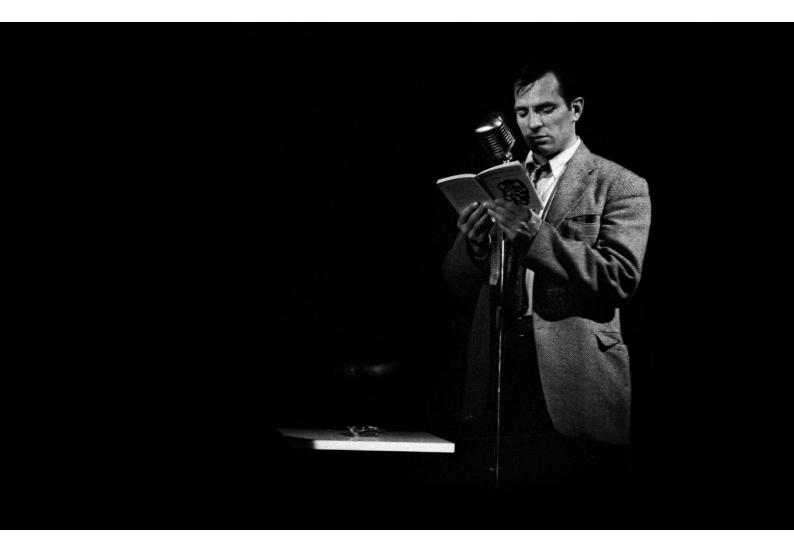
SECTION OF Anglo-American Studies



9 0 FACULDA UNIVEI DEPARTMENT OF LANGUAGES, LITERATURES AND CULTURES

## **CONFERENCE PROGRAMME**

2022 is the centenary of Jack Kerouac (1922-1969), one of the greatest writers of the Beat Generation. Kerouac not only influenced a generation of poets and artists, but also inspired a new way of life to many people from the 50s onwards. His experimental novel, *On the Road*, which was made into a film with the same title (Walter Salles, 2012) is one the most well-known examples of his work. But long before this novel was adapted to the screen, Kerouac's work was already internationally recognized and very influential to a countless number of young people in Europe and beyond. The Portuguese reception of his work is a curious example of the impact of this novel abroad, since it was only in the period after the '25th of April' that *On the Road* became an icon for Portuguese youngsters: it was only then that they could finally enjoy freedom without borders, as proposed by the novel in the aftermath of WWII in the USA. The beginning of the Cold War, the "red scare", censorship, an unprecedented escalation of capitalism and consumerism and the atomic threat lead to demands for resistance, the celebration of democratic values and nonconformist ideals — and those are, above all, the ideas the Beat Generation came to be associated with.



## **CONFERENCE - AMPHITHEATER III (4TH FLOOR, FLUC)**

**9:00 - 9:30** Opening Session

**9:30 - 10:30** Plenary session:

Polina Mackay (University of Nicosia): "Kerouac and Beat Feminism"

**10:30 - 11:00** Coffee-Break

11:00 - 12:30 Panel 1. Kerouac and Other Roads

**Sérgio Dias Branco** (FLUC): "Beat Film: Jack Kerouac's Writing and Reading for the Screen in *Pull My Daisy* (1959)"

**James Mackay** (European University Cyprus): "Going Somewhere or Just Going?" Calculating the Carbon Footprint of *On The Road*"

**12:30 - 13:45** Lunch

13:45 - 15:30 Panel 2. Kerouac and Other Languages

Margarida Vale de Gato (University of Lisbon): "Kerouac Down my Road"

**Nuno Marques** (Royal Institute of Technology, Stockholm and CES, UC) and **Rui Lopo** (Instituto de Filosofia Luso-Brasileira): "Aural and Oral dimensions of Jorge Menezes's Portuguese translation of Jack Kerouac's *Scripture of the Golden Eternity*"

16:00 - 18:00 Round Table with Writers: Kerouac and Portugal (in Portuguese)

With Jaime Rocha and Luís Filipe Sarmento.

18:00 - 18:30 Book Launch:

Luís Filipe Sarmento, Beat (Lisboa: Poets & Dragons Society, 2022)

CONCERT - TEATRO PAULO QUINTELA, 3RD FLOOR FLUC

19:00 John Mercy & The Dead Beats: "On The Road: West of The American Night"

## **ABSTRACTS**

#### Kerouac and Beat Feminism

Polina Mackay

Prof. Polina Mackay's lecture will discuss the term "Beat feminism." This can be defined as the literary practices of women of the Beat Generation who chose to orbit around the overwhelmingly male canonical Beat writers, ending up producing feminist-activist works that talked back to their macho culture. The lecture will argue that the feminist practices of writers like Diane di Prima or Anne Waldman evolved over time but always retained a focus on gender, sexuality and transformation. The analysis will take in examples from di Prima's early lyrical poems in This Kind of Bird Flies Backward (1958), ruth weiss' book-length spiritual poem Desert Journal (1977) and Waldman's performance piece Fast Speaking Woman (1975). Mackay will argue that Kerouac is particularly relevant to the context of Beat feminism. His legacy is as defined by the many autobiographies written by wives and lovers as it is by the enormous success of On the Road and the hitchhiker, free-spirit culture it inspired. Books like Joyce Johnson's *Minor Characters* (1983) or Carolyn Cassady's Off the Road (1990) situate Kerouac within female discourses of autobiography, juxtaposing the culture of male fulfilment he inspired with the context of the female silencing they found themselves in as women. In addition, many works by female Beat authors respond specifically to Kerouac: examples include Brenda Frazer's rewrite of the sketching technique in her book Troia: Mexican Memoirs (1969) or Waldman's incorporation of the figure of Kerouac as a literary voice within the feminist form of her *Iovis Trilogy* (2011). These examples show the continuing relevance of Kerouac in Beat feminism and the pivotal role female Beat writers have played in the legacy of the Beat Generation.

## Beat Film: Jack Kerouac's Writing and Reading for the Screen in Pull My Daisy (1959)

Sérgio Dias Branco

Directed by photographer Robert Frank, author of the book *The Americans* (1958), and painter Alfred Leslie, *Pull My Daisy* (1959) gathers some of the most important artists of the Beat Generation and their companions — poets Allen Ginsberg, Peter Orlovsky and Gregory Corso, painters Larry Rivers and Alice Neel, musician David Amram, art dealer Richard Bellamy, actress Delphine Seyrig, dancer Sally Gross, and Pablo Frank, Robert's son. Jack Kerouac wrote and read the text that we hear in this short film. This literary composition was, in fact, adapted from the third act of his play, *Beat Generation or The New Amaraean Church*. The film's title comes from the poem "Pull My Daisy", written by Ginsberg, Kerouac and Neal Cassady in the late 1940s. Part of this original poem was used as a lyric in Amram's jazz composition that opens the film. My aim in this paper is to analyse these elements and the aesthetic qualities of this work by focusing on the film's improvisational tone as well as the autobiographical elements of Kerouac's text, such as his Catholic spirituality.

## Calculating the Carbon Footprint of On The Road

James Mackay

The era of global warming has made audible a new, non-human critical voice," declares Amitav Ghosh, arguing that the Anglophone novel's development in the mid-20th century rendered it a form incapable of coping with the slow violence of the Anthropocene. In the midst of the Great Acceleration, a period marked by exponentially curving graphs measuring all forms of human impact on the planet, the novel turned away from the collective to the individual, from

cyclical / regenerative to linear / fragmentary time, from the global to the personal. Criticism in the Anthropocene requires, Ghosh suggests, attention be paid to despoliation of landscape and the disruption to nonhuman systems that are often marginalized (or treated as vanishingly insignificant) in Western literature. In this paper, we propose to read Jack Kerouac's *On The Road*, a novel written at the outset of the Great Acceleration and one of the high points of petrofiction, for its material impact on ecologies. Drawing the methodology proposed in Timothy Clark's 2015 book *Ecocriticism on the Edge*, we will offer a scaled reading of the book in three timeframes: 1) as a product of the early 1950's, 2) as a product of modernity, 3) as a product of the Holocene. In the last of these frames, what matters is the carbon dioxide emitted by the automobiles that Dean Moriarty and Sal Paradise use to pursue a dream of limitless personal freedom. Using Google Maps information and technical information about the cars named in the text, we calculate the carbon footprint of the narrator's journeys, then use this as a tool to interrogate Beat philosophies of personal spiritual and mental growth.

#### Kerouac Down My Road

Margarida Vale de Gato

Travelling at various speed down a non-straight line across a continent full of bumps and rumpus, offbeat and often off-map, is akin to the translation task. In this talk, I will digress about my four journeys and sojourns with Jack Kerouac to date: the translation of *Dharma Bums*, the supervision of a masters' project of translating a selection of letters between Cassady and Kerouac, and the twice-repeated venture of rendering *On the Road* into Portuguese – the edited version and the scroll. To get to the heart of the spontaneous prose contained within these texts, I will discuss my hybrid approach between the literary and the documental, while, on the other hand, unfolding the paradoxically "straight-winded" Kerouakian sentence. Issues like non- and odd-punctuation, the use of colloquialism and slang, length measures, repetitions and other cultural gaps will also be highlighted. "Like Proust be an old teahead of time," advised Kerouac to the young writers; "For hi-jack, be a young two-timer of space," is the tentative sum-up of my translator notes.

# Aural and Oral dimensions of Jorge Menezes's Portuguese translation of Jack Kerouac's Scripture of the Golden Eternity

Rui Lopo and Nuno Marques

We will present and discuss the translation of Kerouac's Scripture of the Golden Eternity made by the Portuguese poet and translator Jorge Menezes. Our discussion will start with the reception of Beat poetry in the Portuguese literary scene, of which Jorge Menezes's work is an example. We will then look in detail to the translation with a discussion of its aural and oral dimensions in relation with the reception of Buddhism in Portuguese culture. Kerouac's text is perhaps better translated as a teaching that was listened to (auditura) rather than written (escritura). We will also listen to excerpts of the translation read by Jorge Menezes in an unpublished audio version. The Portuguese translation of Kerouac's text is also yet to be published and this is the third time it will be discussed in public. To conclude, we will reflect upon this public process of revising the translation and preparing its edition and the changes it has brought to the Portuguese version of the text.

## **BIONOTES**

#### **SPEAKERS: PLENARIES AND PANNELS**

Polina Mackay is Professor of English Literature and Head of Department of Languages and Literature at the University of Nicosia. She is also the Vice President of the European Beat Studies Network. She is the author of Beat Feminisms: Aesthetics, Literature, Gender, Activism (Routledge, 2022) and the co-editor of Global Beats (with Oliver Harris, 2016), The Beat Generation and Europe (with Chad Weidner, 2013), The Cambridge Companion to H.D. (with Nephie Christodoulides, 2011), Kathy Acker and Transnationalism (with Kathryn Nicol, 2009) and Authorship in Context (with Kyriaki Hadjiafxendi, 2007). Her work has also been included in The Routledge Handbook of International Beat Literature (2018), The Cambridge Companion to the Beats (2017), Out of the Shadows: Beat Women (2015) and Naked Lunch @ 50: Anniversary Essays (2009).

*Sérgio Dias Branco* is Assistant Professor of Film Studies at the University of Coimbra, where he directs the Master in Artistic Studies and coordination of LIPA - Laboratory of Research and Artistic Practices. IT IS researcher at CEIS20 - Center for Interdisciplinary Studies of the University of Coimbra and with the Research Center in Theology and Studies of Religion of the Portuguese Catholic University and the Institute of New Philosophy.

James Mackay is an Assistant Professor of British and American literatures at European University Cyprus. He is a founder and editor of the Indigenous Studies journal Transmotion, and has edited The Salt Companion to Diane Glancy (2011) and co-edited Tribal Fantasies: Native Americans in the European Imaginary (2014) and Larnaka: The Anthology (2021). He has published on a wide range of topics and his most recent published article is "Hypnosis and Pornography: A Cultural History" (Porn Studies 2022, co-written with Polina Mackay). Upcoming work includes Reading #instapoetry, the first edited collection to examine Instagram poetry, as well as a special issue of the European Journal of English Studies dedicated to Instapoetry as a translingual and transglobal phenomenon.

*Margarida Vale de Gato* is Auxiliary Professor and coordinator of the American Studies program in the School of Arts and Humanities, Universidade de Lisboa. She has published a number of and articles on the pedagogy of literary translation, as well as on US literature (her most recent scholarly publication is "Still more a fixture than before: Poe and Melville working in close(d) chambers" in Leviathan, 2022). A poet and Literary translator as well, she is the author of three poetry collections: *Mulher ao Mar* (2010- 2018), *Lançamento* (2016), and *Atirar para o Torto* (2021).

*Rui Lopo* is a member of the Institute of Luso-Brazilian Philosophy and editor of the journal *ArteTeoria*. He is preparing a thesis on the reception of Buddhism in Portuguese intellectual life from the 19th to the mid-20th centuries. He has been studying topics of Portuguese philosophy and culture from the 19th and 20th centuries and has dedicated himself especially to the study of collections and archives, trying to recover some authors that he feels to have been undeservedly forgotten. Translator and proofreader.

*Nuno Marques* is a Postdoctoral fellow at the Environmental Humanities Laboratory at KTH, Royal Institute of Technology, Stockholm, translator of ecopoetry and poet. He is working on a book about breathing and suffocation in Ibero-American ecopoetry. He published *Day of No* (Douda Correria, 2018) and *Estio* in *FU RO* (Casa de Gigante, 2022). He translated Gary Snyder's poetry with Margarida Vale de Gato and is translating the poetry of Evelyn Reilly and Allison Cobb.

#### WRITERS: ROUND-TABLE AND BOOK LAUNCH

*Jaime Rocha* is a Portuguese poet, writer, journalist and playwright. He studied at the Faculty of Arts of the University of Lisbon. He lived in France during the Portuguese dictatorship, having returned to Portugal after the Carnation Revolution. He is the author of numerous works of poetry, fiction and theatre. He won, among others prizes , the APE Theater Prize (1998) with "O Terceiro Andar," the Eixo Atlântico Prize for Dramatic Texts ("ex-aequo") in 1999 with 'Seis Mulheres sob Escuta' and the Portuguese Theater Grand Prix (2004) with the play 'White Man, Black Man" His novel *Anotação do Mal* (Sextante, 2007) won the Fiction Prize of Pen Club Portugal in 2008 and the Ciranda prize. 2008.

Luís Filipe Sarmento was born in Lisbon on October 12, 1956. He studied Philosophy at the Faculty of Arts of the University of Lisbon. Journalist, Writer, Translator and Television Director. Some of his books and texts are translated into English, Spanish, French, Italian, Greek, Arabic, Mandarin, Japanese, Romanian, Macedonian, Croatian, Serbian, Turkish and Russian. He is a member of the International Committee of the World Congress of Poets and has been a member of several poetry commissions and associations. Sarmento has represented Portugal in foreign movements and festivals and has won, among many others, the Cesar Vallejo International Prize 2022 for Beat.

**D.H.** Machado is a poet and publisher, born in Lisbon (1974). He studied in the fields of law, Medicine, International Relations and Literature. He has seven poetry books to date. time. This year he debuted in fiction with the book Rach 3 and, being the year of the centenary of the poem *The Waste Land* by T. S. Eliot, he published the book *Eliot*, an autobiographical poem that is also a tribute to the Modernist master and an analysis that focuses on the current world.



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