

**T**he various texts that this publication contains are the result of reflections made during the **IV Conference of Studies on Literary Space**, held in the city of Viseu, Portugal, in 2016. This conference took place at ESEV – Higher School of Education of Viseu and several themes were discussed, that are related to the issue of Space, be it in the work of Osman Lins or in other authors and works, where the facets and features of the dialogue between Space and Literature are analyzed and / or (de) constructed by the researchers, whose texts are now available for (critical) reading and fruition.

Thus, the different texts, written mostly by Brazilian authors and by a Portuguese author, focus upon the importance of Space in the construction of the narrative, while they also reveal the intricate influence of space on the daily lives of the characters. The authors therefore undertake an analysis of the spatiality of the literary text through different approaches that will enable the reader to ascertain that, as Ozíris Borges Filho points out in his article "After all, what space is this", published in *Space and Literature: perspectives*, "The literary space is impregnated with axiologies, no place represented in the literary text is neutral, they all have meanings, which are constantly re-signified, because the characters live / interact in and within it. [...] In Literature, as in the real world, space and characters / person are not shown to be apart from each other, but closely related "(2015: 18-19).

Among the various texts contained in this second issue of Vol III of TOPUS Journal - 2017, three are dedicated to the well - known author Osman Lins who, in addition to the array of fictional works he produced, also dedicated himself, as is well known, to the study of space within the

novel, from a theoretical point of view. Thus, in the article written by the researcher João Cavalcanti Nuto, we find an analysis of the ideas of Lins on the thematic of aperspectivism in modern art, based on Lins's study *Lima Barreto and the space within the Novel* and the compilation of stories *Nine novena*, juxtaposing them with the reflections of Pavel Floriensi, on the distortions of perspective, explicit in the Middle Ages and only subtly emerging in the Renaissance. As to Leny da Silva Gomes, she discusses aspects of spatiality in Lins's literature, based on the novel *Avalovara*. This researcher recovers the traditional analysis of the relations between Painting and Literature, examining and reflecting, on the other hand, based on contemporary perceptions, on the *raison d'être* of the anthropocentric position, developed from the Renaissance epoch onwards. Still within the scope of the studies on the work of Osman Lins, the researchers Rosangela Vieira Freire and Risonelha de Sousa Lins sought, as they themselves refer, "to enter into the labyrinthine writing of Osman Lins, especially, with regard to space." According to the authors, the writer architects mysterious narratives, unrelated / disparate to the expectations of the reader, offering him/her a multiplicity of voices within internalized spaces that appropriate/ protagonise a semantic value in the construction of the social beings that are circumscribed within such spaces.

For its part, the article written in co-authorship by Luana Neto and Ozíris Borges Filho focuses on the novel *Os Ratos*, by Dyonélio Machado, trying to show the relevance of the various social spaces travelled by a public official desperately seeking monetary help. These social spaces allow for the development of the narrative and, according to the aforementioned researchers, give shape to the critical composition of the characters that attend such spaces and, particularly, to the basic principles of personality and identity of the characters. In this approach, the authors rely on the studies of Bakhtin (2011), Borges Filho (2007), Santos (2002), among others.

With concern to the article by Everton Fernando Micheletti, we are carried over to the work of Mia Couto, in which two of the categories of the narrative, character and space are explored in an interrelated way, using metaphors, namely figures of speech, such as personification and

objectification, seeking to uncover the possible meanings of this strong mutual relationship, both in terms of form and theme. Thus, according to the researcher, "Interrelation as a characteristic of Couto's works leads, therefore, to other approaches of those categories of the narrative, departing from the assumption that space comprises only the location where the action of the characters unfolds or represents merely a "background site". Thus, Micheletti refers to what Osman Lins asserts in his analysis of the space in Lima Barreto's works: separating the two categories presents difficulty because "character is space" (LINS, 1976, p.69, emphasis added).

As for the study undertaken by Carla Reis de Oliveira and Oziris Borges Filho, it provides an analysis of the work *Pão Cozido debaixo de brasa*, written by Miguel Jorge. The authors rely upon Borges Filho's *Topo analysis* (2008) combined with the theoretical contribution of Certeau (2003), Gomes (2008), Candido (2009), among others. Questions are raised that suggest how the urban space is an essential element for the presentation of the actions and of all the events that take place in the narrative. However, this place also characterizes the society that inhabits it and awakens memories of past events; hence, it is possible to observe that place allows for a display of historical events through a fictional work.

With regard to the article by Etelvina Miragaia, the contribution of this researcher anchors itself upon African-American Literature. Focusing her analysis on Toni Morrison's only short story, "Recitatif", published in 1983, Miragaia also relies, from the theoretical point of view, on Borges Filho's *Topo Analysis* (2008). Analyzing the trajectory of the different characters, the study identifies four spatial paths: 1st Presentation - St. Bonny's orphanage; 2 - Complication or development - The Howard Johnson Cafe and the "Food Emporium" Café; 3 - Climax - The streets of the city of Newburgh; 4th Ending - The small café downtown. Thus, the way in which space contributes to the socioeconomic and psychological description of the characters is examined and, in a symbolic way, space contributes to the presentation of the characters' feelings.

Still within the scope of American literature, we find the article by Fátima Leonor Sopran, where one is provided with a reading/interpretation

of the short story "The Bohemian Girl" by Willa Cather. In this study, the trajectory of a family of immigrants moving from Bohemia to the state of Nebraska is depicted. This researcher analyzes the story, focusing on the importance of physical and psychological space in the narrative, which highlight the feeling of belonging to a place. Throughout their trajectory, the characters recognize that the places where their lives have unfolded, will be forever carved in their being, although they no longer belong to that place. "According to Tavares (2010)," places "are not only 'spaces', they are actually places where the human being shares feelings and builds his private and communal space." These spaces will remain forever in the memory of the characters and will be transported to other places, where the characters will rebuild their lives, always with the same attachment as before, with a strong sense of belonging.

To sum up, all the texts gathered here focus, as expected, on the question of spatiality and how space can (or cannot) contribute to overcome the fragmentation of modernity, the feeling of non-belonging, as Ozíris Borges Filho explains in the work *Space and Literature: perspectives*, at the end of his article "After all, what space is this?": "Through metaphorical use, assigning spatial relations to that which does not, in essence, possess such a possibility, human beings position themselves in a concrete, fixed, relatively stable world, which is therefore more easily faced in everyday life "(2015: 36).

**the organizers:**

Ana Maria Costa Lopes

Zaida Pinto Ferreira

