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A COMPARATIVE STUDY OF
LITERARY CORRESPONDENCES IN *MAP OF DREAMS*,
THE TALE OF THE UNKNOWN ISLAND,
AND *MARITIME ODE*

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"Whoever wants to go beyond (cape) Bojador,

Has to go beyond pain."

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ABSTRACT

Poetry and prose enable readers to experiment possibilities.   For analyzing fictional travel writing in poetry and imaginative prose, it is required an understanding of travel writing genre's definition "as the narrative accounts written about an individual or group's encounter with another place". The origins date back to Greek and Roman antiquity. Also the genre received influences of the Europeans who traveled since Medieval Period.

In *Map of Dreams,* a journey inside an imaginary world, its set of poems has historical and literary references, like the allusion to Portugal and Spain, empires in the Age of Discovery. *The Tale of the Unknown Island* tells a story of man whose obstinacy made part of his dream accomplished: a boat´s acquisition. And the poem *Maritime Ode* presents a navigational tale with a sadistic touch. Bakhtinian terminology serves to provide elements for correspondences in these three selected texts of travel literature.

Key words*: travel writing, poetry, narrative, correspondences, dialogism, monologic utterance, female figures.*

INTRODUCTION

Poetry creates its images not only for expressing moods. As a form of literature, poetry can confuse reader's senses and reason. Cleanth Brooks and Robert Penn Warren point out that poetry allow us (readers) to experience "to be alive in the world", because it concentrates on "lived fullness of the world". For them, poetry extends our limits "by means of imagination".[1] It is certainly not easy to label poetry. It has as close connection with music, sometimes represents dreams.

Poems can be disturbing, incoherent or satisfying, pleasant to the readers' senses. Gaston Bachelard observes that the several images created in poetry are unexpected. The French theorist explains, according to phenomenology – *the study of consciousness –*, that these are "not lived images, (but) images that life does not prepare and poets create".[2]

Like poetry, imaginative prose is product of a creative inner world. It constructs a unique story and characters. The tale at issue, written by José Saramago, as a work of fiction, surprises involving us readers in an imaginative event: *a vassal who wants a boat to find an unknown island*. What can be assumed is that both poetry and prose have an important social function. In this way, J. Hillis Miller in "Narrative" says that fictions are necessary for experimenting possibilities "to take our places in the real world, to play our parts there".[3]

This study explores topics related to travel literature, such as travelers, places, encounters, in order to discuss the correspondences in the works of the Brazilian-Canadian poet Ricardo Sternberg (*Map of Dreams*), the Portuguese writer and Nobel Prize winner José Saramago (*The Tale of the Unknown Island*), and the Portuguese poet Fernando Pessoa

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[1] Cleanth Brooks and Robert Penn Warren. "Poetry as a Way of Saying". *Understanding poetry* (8-9) .
[2] Gaston Bachelard. *A Poética do Espaço* (13-15).
[3] J. Hills Miller. "Narrative". *Critical Terms for Literary Study* (68-69).

(*Maritime Ode*). As travel writing genre unites the selected texts, each one in a particular way tells navigation tales. Concerning the three writers, their characters (Eámon, man, and the speaker/navigator) are overstepping geographical distances while they trying to reach remote places.

Analyzing depictions of imaginary or real lands, islands, and oceans of these narratives (in poetry and prose) requires some comprehension of travel writing as a literary genre. What applies here is a definition for the fictional travel writing, "[…] travel literature is defined as the narrative accounts written about an individual or group's encounter with another place". [4]

Fictional travel writing origins evolved from the historical and fictional events narrated by the ancient travel writers: the Greeks and Romans of antiquity, and the Europeans, mainly the Portuguese, Spanish, Dutch, French, and English who traveled from the Middle Ages to the imperial era and beyond. Illustrative texts of the ancient history are Homer's poems: *Iliad* and *Odyssey*. Although there is a theory that Homer is not the author of these writings, their historical and literary values are undeniable. The plot of the first epic focuses on telling "the attack of Troy" while the Odyssey depicts the long-journey of Odysseus "on his way home" after the Trojan War. This hero returned to revenge his honor by the death of suitors and maidservants who served his wife (Penelope) on the island of Ithaca. [5]

The letter of Pero Vaz de Caminha to Portuguese king Manuel I is a good example of travel writing. It tells, with a religious zeal, about the discovery of the new land under

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[4] It was quoted from a travel literature research guide on Indiana University website at www.libraries.iub.edu/.

[5] Pierre Ripert. *Dictionnaire des auteurs classiques* (112-113).
J.M. Roberts. *History of the World* (83-84) (139).
David Denby. "Homero II". *Grandes Livros* (87-100).
The paragraph is also based on Internet articles,
"The Odyssey Book Notes Summary" at www.bookrags.com/notes/od/.
"The Odysseus Unbound – The Search for Homer's Ithaca – The Odyssey" at www.odysseus-unbound.org/odyssey.html.
"Was There a Trojan War" at www.archaeology.org/0405/etc/troy.html.

mercantilism. Moreover, it brings the first impressions on aboriginal inhabitants and nature. This document can be considered the birth certificate of Brazil. As a notary working for the Portuguese court, Caminha valued aspects of the new land reality. The way his report describes is representative of the European colonial system at that time: *White-Catholic*. Viewed as savages, the Indians shocked the Portuguese "civilized" world, especially for the custom of "walking naked showing their shames": [6]

> A feição deles é serem pardos maneiras d'avermelhados de bons rostros e bons narizes bem feitos. Andam nus sem nenhuma cobertura, nem estimam nenhuma cousa nem mostrar suas vergonhas e estão acerca disso com tanta inocência.

In their books, Mary Louise Pratt and James Clifford explain these travel experiences as anthropological and ethnographic documents. The former affirms that, in the late eighteenth century, travel writing became popular among European readers because they felt like being part of the continent expansionism. Pratt underlines two types of texts: ethnographic and autoethnographic. "Europeans represent to themselves their (usually subjugated) others" in etnographic texts, while "the others" give an answer to or establish a dialogue with "those metropolitan representations" in autoethnographic texts.[7]

Travel means movement. James Clifford adds that according to the travelers' conditions – if they are "materially privileged" or "oppressed" –, these reflect on the "travel at issue". Travel represents, in his opinion, "a range of material, spatial practices that

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[6] Alfredo Bosi. *História Concisa da Literatura Brasileira* (14-15).
 "A Carta, de Pero Vaz de Caminha" at www.cce.ufsc.br/~nupill/literatura/carta.html.
 "Brazil's Birth Certificate: The Letter of Pero Vaz Caminha" at www.jstor.org/pss/1316707

[7] Mary Louise Pratt. *Imperial Eyes: travel writing and transculturation* (3) (9).

produce knowledges, stories, traditions, comportments, musics, books, diaries, and other cultural expressions".[8]

Concerning the methodology, this study makes use of a careful analysis. According to Ezra Pound (17), studying poetry and literature requires a "proper method", which "is the method of contemporary biologists", specifically "careful first-hand examination of the matter, and continual COMPARISON of one 'slide' specimen with another".[9] The importance of close reading is obvious, so this study concerns not only the search for travel writing elements, but also serves for a literary analysis based on Bakhtinian dialogism that, besides textual relations, considers historical and cultural contexts. This study will be heedful of the creative aspect of imagery as well. On the matter, Sartre once said: "Reading seems, in fact, to be the synthesis of perception and creation" (498).

This study is divided into six sections, including this introduction. The three subsequent ones present general aspects of *Map of Dreams*, *The Tale of the Unknown Island*, and *Maritime Ode*, respectively. The next section is destined for establishing correspondences in these literary works by means of female figures analysis. A conclusive section comes right after.

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[8] James Clifford. *Routes: travel and translation in the late twentieth century* (35).
[9] The English quotation is from *Abc of Reading* (17) *in* Google.
 My first reading was the Brazilian edition *Abc da Literatura* (23).

MAP OF DREAMS (1996)

 BY RICARDO STERNBERG

The vastness of the world seas is comparable to the vastness of our spirits (imagination). *Map of Dreams* can be considered a journey inside an imaginary world that can be so real.

The speaker (poet) is compelled to start his journey: "Landlocked and asleep/I feel the sudden sway/ of a caravel, hear faraway/ a fog horn blowing "(1-4). But he is stuck. In the second stanza, as he depicts his sensations, there are things that hinder him to go on: "Winter held me/ with frayed bandages, / a poverty of words, / its anchor of ice" (5-8).

In his second poem — "The barn was warm, moist" —, there is the little story of a boy called Eámon undertaking a solitary adventure in a barn. It is dark inside. And in the air, the unpleasant smell of *straw, urine, manure* penetrates his awareness. Cows come up to his side and they petrify the boy. The third and fourth stanzas illustrate the event:

Huge and magnificent,

they moved their milk-white bulk

like slow and pregnant moons

through the small night of the barn. (9-12)

They turned toward the door

where he stood transfixed.

They held him steady

in the gaze of pinkrimmed eyes

until he felt himself slip

under their humid spell. (13-18).

In "The careful monitoring", the blind captain (Gonzago) relies on body senses instead of nautical instruments (compasses, barometers...): "[...] the sustained attention/to breath and heartbeat,/revealed to the captain/an exact correlation/allowing him to dispose/ of mechanical gauges,/ the tedious search/ for angles and stars" (3-8). Despite his blindness that could be an enormous problem for a pilot on a boat, he uses the smell to guide his crew to discover uninhabited "islands". Because of this keen olfactory sense he almost gets completely mad:

> Months into our journey
>
> Gonzago became confused.
>
> Small daemons he claimed
>
> came to visit him at night.
>
> Mornings, he would awake,
>
> his soul, tormented,
>
> his body duly anointed
>
> with their strong perfume,
>
> his fingertips retaining
>
> the faintest trace
>
> of a sexual smell. (11-21)

An individual or a group quest for happiness, lands, and other discoveries appears clearly in the poems of *Map of Dreams*. It is possible to find references to other literary works and historical facts, such as the Age of Discovery, which starts early in Middle Ages and ends in the Renaissance, from the 15th century until the end of 17th century. At that time, Portugal and Spain were the great empires of the world, navigating to establish new

routes of trade, and to explore commodities (spices, silver, and gold) as well as peoples. They divided the world in two, from North to South (Treaty of Tordesillas). [10]

The two countries are mentioned, at the beginning of the book, in "As a boy on the coast". Eámon leaves Ireland, and travels to countries and arrives in Portugal where he takes the ship of his journey:

> He dropped the reins, travelled to France,
>
> to Spain and to Portugal
>
> where he took to the sea on this ship. (14-16)

The 10th poem, "Giuseppi from Palermo knew", is well characterized by some elements of *magical realism*. On the one hand, it has these historical references associated to travel writing: "Babylonians (2)/ Kingdom of Cathay (7)/ English cotton or Flemish grain (20)". On the other hand, the character Giuseppi, a member of the crew, has these fantastic powers such as "algebraic incantations/ that could paralyze the eye" (3-4) and "the prayer for safe anchorage […]"(21).

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[10] .M. Roberts. *History of the World*   (495).
It is also based on the Internet article: *The Age of Discovery – How Portugal started globalization*.

THE TALE OF THE UNKNOWN ISLAND/ O CONTO DA ILHA DESCONHECIDA (1997)

BY JOSÉ SARAMAGO

A man who followed his instincts and pursued his dreams, was he insane? Or did he have a tenacious character? He waited for the decision of a king, waited for his boat...

In this book, Saramago deals with faith, not a religious one, but related to self-confidence. As he narrates this tale of a simple man who was willing to reach an unknown island. It is possible to perceive his obstinacy. This incredible character would not give up accomplishing his dream.

Saramago's protagonist went to knock at the king's door. His desire was to have a boat. He did not want to follow the bureaucratic procedures. Time was passing and he figured and got his predictions right. Even if it took three days, the king would have been curious to see this defiant man who had ordered the servants to call him. As the king saw himself divided, he came and asked the man about three questions – what do you want, why did you not say soon what you wanted, do you think I do not have anything else to do. But the man only answered the first one: "Give me a boat" (15).

It is possible to perceive that the narrative flows in a familiar way. Perhaps it is a question of the literary genre chosen by Saramago: tale.[11] Tales are part of history, especially of oral tradition in eastern and western societies. In the case of *The Tale of the Unknown Island*, the time of the narration, as defined by Gérard Genette, is "subsequent" ('ulterior', later). It means that the story is related to "some past time." [12]

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[11] According to the website http://oxforddictionaries.com/definition/ , a tale is " a fictitious or true narrative or story, especially one that is imaginatively recounted".

[12] David Macey. *Dictionary of Critical Theory* (157-158).
This theoretical definition was also taken from an Internet article: *Narratology* , by Lucie Guillemette and Cynthia Lévesque.

The answer given by the man was that he had the purpose to go to an unknown island. But the monarch was not convinced and made a mock of the man saying that all the islands were in maps:

> ... Que ilha desconhecida, perguntou o rei disfarçando o riso, como se tivesse na sua frente um louco varrido, dos que têm a mania das navegações, a quem não seria bom contrariar logo de entrada, A ilha desconhecida, repetiu o homem, Disparate, já não há ilhas desconhecidas, Estão todas nos mapas, Nos mapas só estão as ilhas conhecidas, E que ilha desconhecida é essa de que queres ir à procura […] (16-17)

After public utterances supporting the request of the man, the king finally decided to give a boat to the man. The man received a card from the king in order to talk to the wharf captain: "[...] Vais à doca, perguntas lá pelo capitão do porto, dizes-lhe que te mandei eu, e ele que te dê o barco, levas o meu cartão" (20).

Concerning point of view, the narrative has, according to Genette's definition, zero focalization.[13] It means that the narrator controls the narrative and knows more about the story than the characters. In this case, Massaud Moisés observes that the narrator, even in a limited space, freely uses his demiurgical power.[14] The extract comparing the sails of a boat as muscles demonstrates what theory discusses (the narrator's control):

> As velas são os músculos do barco, basta ver como incham quando se esforçam, mas, e isso mesmo sucede aos músculos, se não se lhes dá uso regularmente, abrandam, amolecem, perdem nervo, E as costuras são como os nervos das velas, pensou a mulher da limpeza, contente por estar a aprender tão depressa a arte da marinharia. Achou esgarçadas algumas bainhas, mas contentou-se

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[13] Dennis Bertrand. *Caminhos da semiótica literária* (113).
[14] Massaud Moisés. *Dicionário de Termos Literários* (367).

com assinalá-las, uma vez que para este trabalho não podiam servir a linha e a agulha com que passajava as dos pajens antigamente, quer dizer, ainda ontem. (34-37)

In the case of *The Tale of the Unknown Island* there are abundant commas introducing utterances and separating voices, capital letters marking the characters' speeches, and no paragraphs breaks, as a result of the different uses given to punctuation by the Portuguese author. As observed, the voices of the characters in Saramago's tale cannot be easily distinguished, because he does not employ traditional punctuation marks in Portuguese, like quotation marks and dashes. This remarkable trait evinces "speeches interlacement".

According to Bakhtin, when there is juxtaposition of utterances made by different people, they "inevitably enter into dialogic relations with one another".[15] He states that this encounter "with one another" occurs "on the territory of a common theme, a common idea". The excerpt below illustrates interlacement of speeches and autonomy of voices – captain of the wharf, the Man, the narrator, and the cleaning woman – demonstrating how dialogism and polyphony appear in Saramago's travel writing narrative. This chronotope[16] ("time-space" unit of a literary analysis) presents an interdependent relation, the voices talk about the appropriate boat for undertaking journeys to "unknown islands":

O capitão do porto disse, Vou dar-te a embarcação que te convém, Qual é ela, É um barco com muita experiência, ainda do tempo em que toda a gente andava à procura de ilhas desconhecidas, Qual é ele, Julgo até que encontrou algumas, Qual, Aquele. Assim que a mulher da limpeza percebeu para onde o capitão apontava, saiu a correr de detrás dos bidões e gritou, É o meu barco, é o meu barco, há que

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[15] Mikhail Bakhtin. *Speech Genres and Other Late Essays* (114-115).
[16] Mikhail Mikahilovich Bakhtin. "Glossary". *The Dialogic Imagination* (425).

perdoar-lhe a insólita reivindicação de propriedade, a todos os títulos abusiva, o barco de que ela tinha gostado, simplesmente. Parece uma caravela, disse o homem. Mais ou menos, concordou o capitão, no princípio era uma caravela, depois passou por arranjos e adaptações que a modificaram um bocado, Mas continua a ser uma caravela, Sim, no conjunto conserva o antigo ar, E tem mastros e velas, Quando se vai procurar ilhas desconhecidas é o mais recomendável. A mulher da limpeza não se conteve, Para mim não quero outro, Quem és tu, perguntou o homem, Não te lembras de mim, Não tenho ideia, Sou a mulher da limpeza, Qual limpeza, A do palácio do rei, (…) (28-31)

The Tale of the Unknown Island is a narrative of how a simple man who did not know how to sail insisted on having his own boat to find an unknown island. And he only could count on the cleaning woman who believed in him. This is obviously a matter of faith and self-determination, also characteristics of discoverers of new lands.

MARITIME ODE/ *ODE MARÍTIMA* (1915)

BY FERNANDO PESSOA

Basically, this poem has similar maritime elements to the ones mentioned in the texts here analyzed. It is possible to observe along the 3rd stanza that the poem brings to surface the emotions of the speaker. The packet boats which arrive at and leave the shore affect him deeply. There is this "*happy and sad mystery*" caused by those who arrive and depart:

Os paquetes que entram de manhã na barra

Trazem aos meus olhos consigo

O mistério alegre e triste de quem chega e parte. (20-22)

In the 10th stanza, the speaker transports us readers to beaches, quays, islands, and wharfs. These places sometimes are far from the eyes, sometimes they are so close. He describes the comings and goings of a vessel's journey as a member of a crew or simply as a traveler, or perhaps it is his imagination locating him in this viewpoint. Moreover, he exhibits the instability and incomprehension of this maritime universe:

Ah, as praias longínquas, os cais vistos de longe,

E depois as praias próximas, os cais vistos de perto.

O mistério de cada ida e de cada chegada,

A dolorosa instabilidade e incompreensibilidade

Deste impossível universo

A cada hora marítima mais na própria pele sentido!

O soluço absurdo que as nossas almas derramam

Sobre as extensões de mares diferentes com ilhas ao longe,

Sobre o crescer nítido dos portos, com suas casas e a sua gente,

Para o navio que se aproxima.

The beauty of poetry language also surpasses concrete matters. This affirmation is appropriate for *Maritime Ode*. Here in this poem, the heteronym Álvaro de Campos is the sensationist engineer.[17]

Sensationism became Fernando Pessoa's main esthetic choice.[18] Massaud Moisés observes that Pessoa saw "the only life reality is sensation" just as it happens in art. According to this literary movement, the poet had to feel "something until not feeling it" and had to scorn for all the rest: "all the coherences, all the decencies and all convictions".[19] Thus, the poet exploits words with no moral judgments.

The 40th stanza delineates the concepts above. The speaker himself finds he aroused observing a tragedy perhaps deriving from a massacre, and he is also "acting" on the scene, or just imagining the experience:

Quilhas partidas, navios ao fundo, sangue nos mares!

Conveses cheios de sangue, fragmentos de corpos!

Dedos decepados sobre amuradas!

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[17] In the preface of *Álvaro de Campos* (26-28) for Companhia das Letras publishing house, the editor Teresa Rita Lopes mentions the three phases of this heteronym -- Sensationist Engineer (1914-1922); Metaphysical Engineer (1923-1930); and Retired Engineer (1931-1935).

[18] Based on *Dicionário de Termos Literários* by Massaud Moisés, Fernando Pessoa had planned three literary movements before the release of Orpheu magazine (1915). The other two movements were Intersectionism (music times painting times poetry) and Paulism (Pessoa defined as "*the summation and synthesis of all literary movements*"). In the beginning, Pessoa was influenced by Cubism and Futurism (242- 243) (344 – 345) (417- 418).

[19] João Gaspar Simões. *Vida e Obra de Fernando Pessoa – História duma geração* (301-302).

Cabeças de crianças, aqui, acolá!

Gente de olhos fora, a gritar, a uivar!

Eh-eh-eh-eh-eh-eh-eh-eh-eh-eh!

Eh-eh-eh-eh-eh-eh-eh-eh-eh!

Embrulho-me em tudo isto como uma capa no frio!

Roço-me por tudo isto como uma gata com cio por um muro!

Rujo como um leão faminto para tudo isto!

Arremeto como um toiro louco sobre tudo isto!

Cravo unhas, parto garras, sangro dos dentes sobre isto!

Eh-eh-eh-eh-eh-eh-eh-eh-eh-eh!

The persona (consciousness) here has this sadistic touch. He (the speaker) is not the survivor of a *death tale.* Mary Louise Pratt[20] observes in this kind of travel writing the survivors in the seventeenth and eighteenth centuries were important as storytellers. They were "the ones who providentially (a key term) lived to tell the tale". Also their role brought "a happy ending" that reinforced the hero – "an emergent metropolitan global, often imperial, subject". But the speaker in this part of Pessoa's poem is an observer who is in fact a violent outcast.

Comparable to real navigators and explorers attitudes and actions, the sadist speaker has verisimilitude. The Portuguese navigator Vasco da Gama, for instance, was the first European who went around the Cape of Good Hope opening, in August 1498, a sea trade route to India. He managed the navigational techniques, but he was unsuccessful in establishing and maintaining commercial relations. According to William J. Bernstein[21], in da Gama's two expeditions to the East, he and his crew made brutal attacks on the ships of

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[20] Mary Louise Pratt. *Imperial Eyes* (240).
[21] William J. Bernstein. *Uma Mudança Extraordinária* (140-149).

Muslims. The chronicler of the second voyage, in 1502, Tomás Lopes wrote about the facts. Vasco da Gama ordered "to incinerate" the vessel *Mîrî* that had been pillaged before. Men and women were killed even begging for mercy. They saved only the children who were baptized right after. The rumors of the atrocities made by Portugal spread and grew hate among Asian people.

CORRESPONDENCES

Travel writing, as already mentioned in this study, is the genre that unites the three authors. The focus of their literary works involves images of journeys, islands, people, imaginary beings, quays, wharfs, distant lands, and other maritime aspects, so it is possible to establish some correspondences.

This fictional travel writing study concentrates on the correspondences in order to see parallels in the aforementioned literary works of the three authors.

By way of illustration, there are distinctive aspects related to the analyzed writings. Ricardo Sternberg (*Map of Dreams*) is the author who has different geographical origins (Brazil/Canada), while the other two came from Portugal. José Saramago's narrative (*The Tale of the Unknown Island*) is the only one here in prose, while the other literary works are in poetry. The writings of Ricardo Sternberg and José Saramago are contemporaneous, while Fernando Pessoa's poem (*Maritime Ode*) was published in a magazine in 1915.

Besides travel writing common traits, the three writers have in common the Portuguese language somehow.

As this study provides a bridge between the authors literary works and historical facts/literary references, and attempts to explain similar and dissimilar aspects (correspondences) on them, there can be inferred that all this *dialogism*, which was defined by Bakhtin[22] as "a constant interaction between meanings", relates to "a world dominated by heteroglossia". The latter represents "a matrix of forces" (*centripetal and centrifugal*), which interferes in an utterance. This Bakhtinian term (*heteroglossia*)[23] is related to "a set of conditions – social, historical, meteorological, physiological – that will insure that a

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[22] Mikhail Mikhailovich Bakhtin. *The dialogic imagination* (426).
[23] Idem (428).

word uttered in that place and at that time will have a meaning different than it would have under any other conditions". According to this definition, perceptions of each individual reader, for instance, lead to different nuances of a narrative or a poem.

Speaking of dialogism and polyphony, these were terms established by Bakhtin[24] in his essay on Dostoyevsky (*Problems of Dostoevsky's Poetics*).   The concept of *intertextuality*[25] was elaborated later by the theorist of language and literature Julia Kristeva, which appeared in her work on Bakhtin: *Word, Dialogue and Novel* (1969). Here in this study, the Bakhtinian terminology was elected instead.

Establishing connections (correspondences) in *Map of Dreams, The Tale of the Unknown Island* and *Maritime Ode* must observe the complexity of words interrelations. Mikhaïl Bakhtin[26]states that words are "utterances, speech, and literary works". On the one hand, individual's words can be separated into two categories: "his own and others". On the other hand, "the boundaries between them can change, and a tense dialogic struggle takes place on the boundaries".

The word's transformation "one's own/other (or other/one's own)" is called by the Russian philosopher "the process of dialogic communication". Also "contextual meaning" changes or "actualizes" depending on the "inner speech of the one who understands". A text always exists through other meanings.[27]

In terms of comparison, the study analyzes how some female figures appear in *words* in the three texts.

Concerning the representation of women in *Map of Dreams*, by the Brazilian – Canadian poet Ricardo Sternberg, they embody sirens, an Amazon[28], the girl (picture on a

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[24] David Macey. *Dictionary of Critical Theory* (28-29).
[25] Idem (203-204) (218-219).
[26] Mikhail Bakhtin. *Speech Genres and Other Late Essays* (143).
[27] Idem (145).
[28] In Sternberg's poem "What was left us then", the Greek myth of an Amazon has been relocated to the sea. Instead of a horse, a picture in a book shows her riding a dolphin: "In the aquamarine of the last/ an Amazon astride a reined dolphin (19-20)". The women

book), she (a carved figurehead of a siren or mermaid), mermaids, *the wife*, mother's waters, women (laundry workers), her voice (*a permanent keening)*, feminine names (allusions to) — Catarina Queluz (speaker's mother), Angela and Isvera (speaker's sisters), Claudia Particella (a character and a title of an *evil book*) - , and Marina (the one who knit a sweater for the persona) -, *her braided hair* (the figurehead's hair), and she (the partner) .

    The Tale of the Unknown Island, by the Portuguese author José Saramago, unlike *Map of Dreams* and *Maritime Ode*, has a single female figure: the adventurous cleaning woman.   In general, *Maritime Ode,* by Fernando Pessoa, evokes a variety of brutish and oppressive images: a female cat in heat; a woman body in heat; female sea serpent (a monster); all the women who were raped, killed, wounded, ripped by the pirates; the female; the One (spirit of a witch); females; women (victims); the women's *body* being violated by seamen; *skirts of civilization*, and a voice of a distant siren/mermaid ("Voz de sereia longíqua"). There are, in Pessoa's case, exceptions in usually gentle figures: mothers, an old aunt (persona's aunt), and a Beautiful Princess ("*Bela Infanta",* a song).

    By making correspondences on imaginary female marine creatures, for instance, there are mentions only in Sternberg's *Map of Dreams* and Pessoa's *Maritime Ode.*

    Related to poetic genres, something must be understood. According to Bakhtin's *discourse in poetry,* "the poet[29] is *his* language, he is utterly immersed in it, inseparable from it (…)". For this reason, poetic language is related to concepts[30] like "monologic

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warriors (Amazons) were a nation that live near the Black Sea. One of them (Penthesilea) , according to a tale of the Greek traveler and geographer Pausanias, was killed by Achilles.
This footnote was based on the book,
Hamilton, E. *Mythology* (424-425).
And it is also based on websites,
http://www.yourdictionary.com/amazon
"Pausanias (fl. 143-176 AD)". http://www.reading.ac.uk/SerDepts/vl/classicsexhibition/pausanias.html
http://www.britannica.com/EBchecked/topic/18672/Amazon

[29] M. M. Bakhtin. *The Dialogic Imagination* (285).
[30] Idem (270).

utterance" and "speaking individual". The poet has "hegemony over his own language". [31] But other concepts like heteroglossia and foreign language are not completely out of the poetic language. However, these "possibilities are limited"[32], especially because the concentrated efforts of a poet refer to his own language.

Therefore, the poet crafts words in order to create a poetic effect, which is their own concept of language and world. Bakhtin[33] reiterates "the poet's *meaning*" as "a single intentional whole". According to this theory, the poet's use of "the word of others' intentions" ceases connections with "concrete intentional levels of language" and with "specific contexts".

In *Map of Dreams,* there are these two excerpts of *sirens*[34], part women and part birds, that the language used demonstrates how the previous mentioned myths serve the poet's intentions. The persuasive creatures have a supporting role in the sea travel. It is possible to verify their moves in "No sooner had we left" and "What was left us then". In the former, the sailors were lost and the captain, *rum-drunk.* They had no alternatives. Once the captain *destroyed the charts*, sirens, in a certain way, put their gifts in practices suggesting (chanting) that seafaring men forgot their nautical instruments:

something from the sirens,

Sail by power of dreams,

they crooned, by *ignoring maps,*

by letting the helm go.

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[31] Idem (297).

[32] Idem (287).

[33] Idem (297).

[34] As persuasive beings, sirens are associated with death. The Cambridge dictionary at the website **http://dictionary.cambridge.org/dictionary/** defines **siren** as "(in ancient Greek literature) one of the creatures who were half woman and half bird, whose beautiful singing encouraged sailors to sail into dangerous waters where they died".

When our supplies dwindled

we became desperate

and hammered our crosses

into crescent moons.

But neither cross nor moon

Could replace the charts (7-16)

The speaker tells in "What was left us then" that there was a book containing lists of monsters (*some imagined, some briefly seen*) and proverbs, and *the map of dreams.* Refer to the book, on *each tenth page*, there was *a drawing*: "In the first, sirens take delight/ In the hiss and spume of surf/ alabaster throats rise from the foam/ toward dark centaurs[35] on the shore" (11-14).

The next poem "She was carved in Hamburg", a figurehead[36] (*she*), made in that German wharf, is described, but it is not possible to determine if it is a siren or a mermaid figure. Even in a form of an object, the sailors worshipped her. The creature had its magnetism. A bizarre event happened to her, and part of her face was damaged:

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[35] In general, a centaur is "a creature with the head, arms, and torso of a man and the body and legs of a horse" (at http://oxforddictionaries.com/definition/). These savage creatures were often referred to drunkenness and fights/battles.

 The centaurs appear in the Homer's *Odyssey.* In the narrative, one of them came to the country of Lapithai, had too much wine and "did monstrous things" in Peirithoos. This behavior provoked the rage of the heroes who sent him away.
This comment is based on the Internet article,
"Battle of the Lapiths & Centaurs" at http://www.theoi.com/Georgikos/KentauroiThessalioi.html

[36] Usually attached to the prow of a boat, figureheads are a nautical tradition. While sailors believed that sirens and mermaids could bring misfortune, another myth - existing since the Classical Era, especially at the time of Pliny the Elder (23/24AD -79AD) , an admiral of the Roman navy – stimulated the faith in "a nude or semi-nude woman would calm turbulent seas". The preference for mermaids as an idol became the most common in boats and airplanes. This footnote is based on Internet articles,
This footnote is based on Internet articles,
"Nautical Figureheads" at **http://cultureandcommunication.org/deadmedia/index.php/Nautical_Figureheads.**
"The History of Mermaids and Sirens - Symbols of Transformation" at http://northstargallery.com/mermaids/MermaidHistory2.htm.
"Pliny the Elder (1)" at http://www.livius.org/pi-pm/pliny/pliny_e.html.

Half her face is charcoal,

burned when lightning struck

in a storm off the Canaries;

others say no, not an accident:

torched on purpose by a misfit

who tried to woo her from the quay

when the ship docked at Calais. (10-16)

Connected with imaginary beings - female marine creatures and a product of speaker's imagination - , there are three references in *Maritime Ode*. Two of them (female sea serpent and the One) are surrounded by crimes and blood. The third one (a distant siren/mermaid) announces a sense of despair. Fernando Pessoa's poem starts with an air of tranquility and beauty and turns into barbaric sensations. The image of the female sea serpent[37] (46th stanza) appears to justify the speaker's desires to take part in pirates 'cruelty:

Eu queria ser um bicho representativo de todos os vossos gestos,

Um bicho que cravasse dentes nas amuradas, nas quilhas

Que comesse mastros, bebesse sangue e alcatrão nos conveses,

Trincasse velas, remos, cordame e poleame,

Serpente do mar feminina e monstruosa cevando-se nos crimes!

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[37] The female sea serpent at issue is described as monstrous and greedy for crimes, it is a clear representation of Skylla (or Scylla), the horrendous creature that Odysseus encounters during his journey back home (*Odyssey*) . According to Homer's character, she lives in Scylla , a rock (now Strait of Messina, Italy), in a cave. In the upper part of the creature's body, there is a woman, and in the lower part (from the legs below), "she hath twelve feet all dangling down; and six necks exceeding long, and on each a hideous head, and therein three rows of teeth set thick and close, full of black death" ("Scylla and Her Impact on Greek Art and Culture"). The six necks of the lower part are dogs' necks. Her voice is like a dog's yelp.
 This mention is based on Internet articles,
"Skylla" at http://www.theoi.com/Pontios/Skylla.html
"Scylla and Her Impact on Greek Art and Culture" at http://www.fjkluth.com/scylla.html
"The Beast with Six Heads" at http://mythagora.com/bios/skylla.html

In the middle of the 51st stanza of *Maritime Ode*, a verse deceives the readers. The One - the woman that the speaker (Álvaro de Campos) would like to be - seems, for a moment, a common "person" in a "peaceful behavior", well-disposed to wait for seamen on wharfs. Otherwise, she confirms her identification with them as it was revealed at the first three lines. She is a mean spirit (a witch) reverberating their actions, an accomplice of the pirates' atrocities:

Ó meus peludos e rudes heróis da aventura e do crime!

Minhas marítimas feras, maridos de minha imaginação!

Amantes casuais da obliquidade das minhas sensações!

Queria ser Aquela que vos esperasse nos portos,

A vós, odiados amados do seu sangue de pirata nos sonhos!

Porque ela teria convosco, mas só em espírito, raivado

Sobre os cadáveres nus das vítimas que fazeis no mar!

Porque ela teria acompanhado vosso crime, e na orgia oceânica

Seu espírito de bruxa dançaria invisível em volta dos gestos

Dos vossos corpos, dos vossos cutelos, das vossas mãos estranguladoras!

E ela em terra, esperando-vos, quando viésseis se acaso viésseis,

Iria beber nos rugidos do vosso amor todo o vasto,

Todo o nevoento e sinistro perfume de vossas vitórias,

E através de vossos espasmos silvaria um *sabbat* [38]de vermelho e amarelo!

Regarding mermaids, the distinction between them and sirens occurs in Ricardo Sternberg's *Map of Dreams*. However mermaids and sirens are similar creatures with incantatory powers, the former have a fishtail in the lower part of their bodies. Historical

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[38] In the footnote on page 79 of *Álvaro de Campos* , L&PM publishing house, it is mentioned that *sabbat* refers to vampire.

navigators such as Christopher Columbus[39] used to believe in mermaids.

In "A pig-iron disposition" (*Map of Dreams*), harmless mermaids are *brought aboard* and they listened *once more* the boatswain's tale about their feat: "there to sit, shivering,/arms around each other,/ asking of the sailor/ that he tell once more /the tale of Fergus/ whom they had drowned."(12-17).

A siren/mermaid is featured in the 65th stanza of Fernando Pessoa's *Maritime Ode*. The Portuguese word *sereia* applies to both creatures, so the probable mental image is uncertain. For obvious reasons, a Portuguese language reader can infer for *sereia* a changeable mental image, which might switch its form: sometimes part woman, part bird, sometimes part woman, part fish.

In the stanza above cited, the voice of this imaginary being participates in the persona awakening to his regular life. There are also other noticeable aspects involved in this process. He seems to be tired because he felt too much. According to the lines below, his dreams are broke, the solitude touches him while a siren/mermaid is crying and calling from the deep sea:

[…] Dentro de mim há um só vácuo, um deserto, um mar nocturno.

E longo que sinto que há um mar nocturno do seu silêncio,

Sabe dos longes dele, nasce do seu silêncio,

Outra vez, outra vez o vasto grito antiquíssimo.

De repente, como um relâmpago de som, que não faz barulho, mas ternura,

Sùbitamente abrangendo todo o horizonte marítimo

Húmido e sombrio marulho humano nocturno,

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[39] Perhaps the cause of such delusion was that ancient sailors used to survive months at the sea on rum based diet , which could make them see these creatures.
Once in waters of the current named Caribbean Sea, Christopher Columbus saw mermaids in place of manatees.
This comment was based on Internet articles,
"Mermaids" at http://world-mythos.com/2008/09/mermaids/
"Columbus mistakes manatees for mermaids" http://www.history.com/this-day-in-history/columbus-mistakes-manatees-for-mermaids

Voz de sereia longínqua chorando, chamando,

Vem do fundo do Longe, do fundo do Mar, da alma dos Abismos

E à tona dele, como algas, bóiam meus sonhos desfeitos...

Something else still remains in Álvaro de Campos' persona. Like in a *map of dreams,* full of attracting symbolic images, he does not want to leave his dreams. But even a sudden refrain of a pirates 'song cannot keep him there in his desired dreams/thoughts: "Ahò-ò-ò-ò-ò-ò-ò-ò-ò-ò – yy…/ Schooner ahò-ò-ò-ò-ò-ò-ò-ò-ò-ò-ò - yy…". He is back to his old life and its memories.

"Normal" female figures are found in all the three texts. A seascape (painting) reproducing a "real" scene when women as whole, being part of a departure's scenery, appear as a natural element of a set in "Tides, the winds or women" (*Map of dreams*). In the meantime the sailors' travel was suspended:

Tides, the winds or women

gathered on the grey stones

of that quay, whatever

kept us from sailing.

It was night by the time

we turned at last away (1-6)

In "I, Diogo, son of Juan" (*Map of dreams),* the persona is *terrified* by the turbulent sea, and resolves to leave a will. He has few personal belongings, whose major

part will go to his relatives. At that point, feminine names (references) appear. Among those names, his two sisters, Angela and Isvera, who will receive a *rosewood guitar* and books, respectively. The poem's apex is when he says that he returns to Marina the sweater she knit as he was doing her a favor: "Let her each day undo/ one knot until the whole/ is undone: Let her then/ turn away and forget me" (41-44).

Gaston Bachelard's reflection on *poetic consciousness* is appropriate for the two above quotations from Ricardo Sternberg's *Map of Dreams*. For the French theorist, this consciousness is "wholly absorbed by the (poetic) image". Bachelard affirms that the poetic consciousness "talks to the poetic image". Once this sort of dialogic relation is established, the language emerged from this relation is "so new" and therefore "correlations between past and present can no longer be usefully considered". The existence of a poetic image "is under the sign of a new being".[40] It can be inferred that this *new being* is the poet's creation — his language.

This Bachelardian view reinforces the Bakhtinian concept already mentioned that the poet is in control of his own language and the use of "the word of other's intentions" is not necessarily tied to specific contexts.

In *The Tale of the Unknown Island,* the adventurous cleaning woman, the only female figure represented in Saramago´s narrative, seized the opportunity and followed the man. The man, however, did not know he was being watched by that stranger until the moment he was choosing a boat in the wharf. She revealed herself to the man. Intrigued by her presence, the man questioned the reason why she was not working in the king's palace. Her answer was as follows:

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[40] The English quotations are from *The Poetics of the Space* (12) *at* website,
http://wxy.seu.edu.cn/humanities/sociology/htmledit/uploadfile/system/20110207/20110207011142789.pdf
My first reading was the Brazilian edition *A Poética do Espaço* (14).

Porque as portas que eu realmente queria já foram abertas e porque de hoje em diante só limparei barcos, Então estás decidida a ir comigo procurar a ilha desconhecida, Saí do palácio pela porta das decisões, Sendo assim, vai para a caravela, vê como está aquilo, depois do tempo que passou deve precisar de uma boa lavagem, e tem cuidado com as gaivotas, que não são de fiar, Não queres vir comigo conhecer o teu barco por dentro, Tu disseste que era teu, Desculpa, foi só porque gostei dele, Gostar é provavelmente a melhor maneira de ter, ter deve ser a pior maneira de gostar. (31-32)

Saramago's character is very similar to real women who undertook voyages during the 19th century and wrote observations of social and political aspects, and biological life. These women became known as the *exploratrices sociales* (social explorers), explorer-women and explorer-wives. [41]

Flora Tristan, the grandmother of the painter Paul Gauguin, and Maria Calcott Graham were social explorers.

In France, Flora Tristan had performed activities as a pre-socialist. Separated from her husband, she had to leave her children in that country. The travel to Peru in 1833 was a desperate decision. She needed "an inheritance from her father's family" for "a financial independence". Even though she was deeply disappointed at the promise of "a small allowance" from the patriarch Pío Tristán, she still remained in the country for another year visiting convents, a military encampment, a flour mill, and a sugar plantation.[42]

Her writings as well as Graham's value "indoor world". Mary Louise Pratt[43] explains that this world does not represent "family or domestic life", but "the site above

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[41] M. L. Pratt. *Imperial Eyes: travel writing and transculturation* (152-168) (209-212).
[42] Idem (152-153).
[43] Mary Louise Pratt. *Imperial Eyes: travel writing and transculturation* (156)

all of solitude, the private place in which the lone subjectivity collects itself, creates itself in order to sally forth into the world".

Maria Graham came from a "naval family" and was educated to be a governess. In her first voyage she accompanied her father to India. Before her trip to South America, she had written travel books about India and Rome. In 1820s, she came to the southern continent with her husband, Thomas Graham, "a British navy captain commissioned to assist in the war against Spain". He died when they were on the way to Cape Horn. As a widow, she arrived in Chile where she stayed "a year (1822-23) under the protection of Lord Thomas Cochrane". She came to Rio de Janeiro after, "possibly following Cochrane's activities", and "worked briefly as a tutor to the Portuguese royal family before returning to England".[44]

During her time in South America, Graham encountered different people who supplied a good material for her observations as writer. In Chile, for instance, she was expecting to see a pottery factory in a poor village, but she found no sign of a formal organization, just "a family seated in front of a hut on sheepskins, with a pile of freshly clay" instead.[45] While in Brazil she met Dona Maria de Jesus, "a woman footsoldier", who fought the war of the Reconcave.[46]

In *Maritime Ode*, by Fernando Pessoa, a gentle female representation is the old aunt. For a moment, the speaker's vivid memories of his aunt during youth crop up kindness on him. In the 71st stanza, he is emotionally affected:

> Da minha casa ao pé do rio,
>
> Da minha infância ao pé do rio,

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[44] Idem (154).
[45] Idem (160).
[46] Idem (162-163).

Das janelas do meu quarto dando para o rio da noite,

E a paz do luar esparso nas águas!...

Minha velha tia, que me amava por causa do filho que perdeu ...,

Minha velha tia costumava adormecer-me cantando-me

(Se bem que eu fosse já crescido demais para isso)...

Lembro-me e as lágrimas caem sobre o meu coração e lavam-no de vida,

E ergue-me uma leve brisa marítima dentro de mim.

Às vezes ela cantava a "Nau Catrineta":

Lá vai a Nau Catrineta

Por sobre as águas do mar...

This excerpt also affects us readers so profoundly that it is impossible to be indifferent to its effects. As Brooks and Warren[47] observes, "A poet, it is sometimes said, 'thinks' by means of images or in his images". This statement is undoubtedly true here. In the aforementioned stanza the speaker, Álvaro de Campos himself, travels in time, and that event explains when his obsession with pirates started. For achieving the aim, the poet takes advantage of visual memories and senses.

The vision of the old aunt who used to lull a youngster while singing an old tale arouses our curiosity. The referred tale is related to an ancient episode narrated in Portuguese travel literature. *Nau Catrineta*[48] tells a story of a vessel that was intercepted and plundered by privateers.

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[47] Cleanth Brooks and Robert Penn Warren. "Analogical Language: Metaphor and Symbol". *Understanding poetry* (196).

[48] "*Nau Catrineta*" is a tale recorded by viscount Almeida Garett (1799-1854), a Portuguese Romantic writer. This poem was based on a shipwreck episode caused by privateers, which supposedly happened to Jorge de Albuquerque Coelho, son of the founder of the city of Lisbon, along the route Brazil - Portugal. Coelho was one of the survivors.
This comment was based on the internet articles,
"A Nau Catrineta" at http://web.educom.pt/~pr2003/2000/decc/lendas/nau_catrineta.htm.
"A Nau Catrineta" at http://www.infopedia.pt/$a-nau-catrineta.

FINAL REMARKS

First, this study presented fundamental basis for the literary analysis: poetry and prose concepts, and travel writing definition. It was seen that travel writing accounts have remote origins: since the Greek and Roman antiquity. According to Mary Louise Pratt, in the late eighteenth century, travel literature became popular in Europe because of expansionism.

James Clifford summarized travel as series of cultural practices and products, such as traditions, comportments, musics, books, among others.

Related to the methodology applied, it consisted in a careful analysis. Not only travel writing elements were searched, but also literary analysis by means of dialogism was established considering textual relations, historical and cultural contexts. Moreover, it was heedful of imagery as a creative aspect.

Second, this study showed, in separated blocks, the singular aspects of *Map of Dreams, The Tale of the Unknown Island* and *Maritime Ode.* Concerning *Map of Dreams*, it is suitable qualifying its set of poems as "a journey inside an imaginary world that can be so real", because in its descriptions/images, there are references to other literary works and historical facts, like the allusion to Portugal and Spain during the Age of Discovery.

In *The Tale of the Unknown Island,* it can be said that the man´s insistence on having a boat to find an unknown island has similarities to discoverers' actions to find new lands. *Maritime Ode,* in its turn, has the appearance of horror tale that brings to surface terrifying emotions and sensations of the speaker/navigator. This characteristic of the latter lends verisimilitude to the story. The sadistic attitude of the speaker/survivor is comparable to historical characters actions, as Vasco da Gama when he opened the first sea route to Asia.

Third, as the three literary works have images of journeys, islands, people, imaginary beings, quays, wharfs, distant lands, and other maritime aspects, it was possible to establish some correspondences. This study provided similar and dissimilar aspects of women representation on the writings. The analysis under discussion observed *dialogism,* defined by Bakhtin as "a constant interaction between meanings".

Connections (correspondences) in *Map of Dreams, The Tale of the Unknown Island* and *Maritime Ode* were established considering the complexity of words interrelations*. Words* here meant what Russian philosopher Mikhail Bakhtin defined, "utterances, speech, and literary works".

This study also discussed that individual's words ("his own and others") create a tense dialogic struggle on the boundaries. From the interchangeable word process ("one´s own/other" and vice versa), called "dialogic communication", it came to the conclusion that the existence of a text occurs by other interpretations.

According to Bakhtin*,* it was seen in poetic genres that "the poet is *his* language". This is the reason why poetic language relates to "monologic utterance". The poet controls his language. But other concepts like heteroglossia — different meanings under different conditions — and foreign language are not completely out of the poetic language.

 For correspondences, this study analyzed women representation in the three texts.

Map of Dreams and *Maritime Ode* present excerpts of imaginary beings, such as sirens, mermaids, and sea serpent (only in *Maritime Ode*). Even though sirens and mermaids are deceitful creatures, in *Map of Dreams,* they do not cause too much harm. But in *Maritime Ode*, a female sea serpent takes part in a tragedy, and a distant siren/mermaid brings despair.

 "Normal" female figures are found in all the three texts. In *Map of dreams*, a seascape (painting) depicts women as whole, being part of a departure´s scene in "Tides,

the winds or women": "Tides, the winds or women/ gathered on the grey stones / of that quay, whatever" (1-3).

Gaston Bachelard affirms that the poetic consciousness "talks to the poetic image". And this poetic image exists by a *new being* (language). This view reinforces the Bakhtinian concept of the poet being in control of his own language.

In *The Tale of the Unknown Island,* the cleaning woman is the only female figure represented. She seized the opportunity and followed the man. After a while she revealed herself to the man and told him she did not want to continue in the king´s palace any longer.

Saramago's character is very similar to real women who undertook voyages during the 19th century, like the social explorers, explorer-women and explorer-wives. Two important social explorers were Flora Tristan, the grandmother of the painter Paul Gauguin, and Maria Calcott Graham, daughter and wife of naval travelers. .

Flora Tristan traveled to Peru in 1833 and visited convents, a military encampment, a flour mill, and a sugar plantation.

In 1820s, Maria Graham came to South America with her husband, Thomas Graham. He died during the trip. As a widow, she arrived in Chile and she stayed a year (1822-23). Then in Rio de Janeiro, she worked as educator for the Portuguese royal family.

Graham´s case, she encountered different people who served as material for her writings, like Dona Maria de Jesus, a woman soldier.

In *Maritime Ode*, there is a gentle female representation: the old aunt. The speaker's memories of his aunt crop up kindness on him. It also explains when his obsession with pirates started. The poet takes advantage of visual memories and senses.

To sum up, this comparative study provided elements for widening the comprehension of the aforementioned texts as fictional travel writing accounts. Bakhtinian terminology served elements for correspondences in these three selected texts of travel literature.

Dialogic relations and polyphony are encountered in Saramago´s prose, while monologic utterance and poet´s hegemony in Sternberg and Pessoa´s poems.

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ENDNOTES

[1] "Mas a poesia está aí, com suas milhares de imagens inesperadas, imagens pelas quais a

imaginação criadora se instala em seu próprio domínio." (Bachelard)

[2] "Au XVIIIe siècle a surgi en Allemagne une théorie qui nie l'existence d'Homére et prétend que

ses œuvres ne sont pas homogènes ; que l'*Iliade* et l'*Odyssée* ne sont ni de la même main, ni

de la même époque." (Ripert)

"They include material transmitted for generations by recitation, whose origins lie in tradition

near-contemporany with the events they purport to describe, though later attributed to one poet,

Homer. (...) The central episode of the *Iliad*, the attack on Troy, is not what matters here, though

the account probably reflects a real preponderance of Achaean initiative in the settlement of

Asia Minor." (Roberts)

"Em Ítaca, Telêmaco aguarda no palácio do pai, furioso porque os melhores jovens do reino, que

querem casar com a mãe dele, Penélope, desfrutam dos rebanhos e ovelhas reais. Fazem isso

há anos, esses escandalosos parasitas, comendo, bebendo, dormindo com as criadas, e

Telêmaco acha que eles estão se alimentado dele — comendo sua "essência", como diz,

consumindo sua herança. (...) Ele nunca viu Ulisses. "Minha mãe garante que sou filho dele", diz

com amargura." (Denby)

"Depois que Ulisses e seus homens matam os pretendentes, Ulisses obriga as criadas do palácio, que

tinham dormido com os pretendentes, a enterrar os corpos de seus amantes e, quando elas terminam,

Telêmaco, por ordem do pai, mata todas as mulheres. Telêmaco mata, ele que era muito jovem e portanto

(eu diria) incapaz de avaliar assuntos de sexo. Na visão de

Homero, claro, as mulheres pertencem a Ulisses e Telêmaco, e essa propriedade dos homens foi

conspurcada e, como herdeiro de Ulisses, Telêmaco tem o direito de executar o castigo, e assim faz. Ele é

homem, tem direito sobre as mulheres." (Denby)

"The tale of Odysseus´ journey home is a common theme of this tradition, called the *nostos* - -

homecoming. The epic form of this tale as we know it is most likely the synthesis of several oral

traditions. The twenty four books of dactylic hexameter we now know as the Odyssey have been

transmitted with various textual variation since about 300 B.C.E." (bookrags.com)

"The Odyssey is Homer's story of the return of Odysseus from the Trojan War to his palace on the island

of Ithaca and his battle to regain the kingship there after a long absence." (odysseus-unbound.org)

[3] "The proper METHOD for studying poetry and good letters is the method of contemporary

biologists, that is the careful first-hand examination of the matter, and continual COMPARISON

of one 'slide' or specimen with another." (Pound)

"O MÉTODO adequado para o estudo da poesia e da literatura é o método dos biologistas

contemporâneos, a saber, exame cuidadoso e direto da matéria e contínua COMPARAÇÃO

de uma "lâmina" ou espécime com outra."(Pound)

[4] "The narrator is always in a specific temporal position relative to the story he/she is telling.   Genette

describes   four kinds of narration:

1. Subsequent narration: This is the most common temporal position. The narrator tells what happened in

some past time.

2. Prior narration: The narrator tells what is going to happen at some future time. This kind of narration

often takes the form of a dream or prophecy.

3. Simultaneous narration: The narrator tells his/her story at the very moment it occurs.

4. Interpolated narration: This complex type of narration combines prior and simultaneous narration. For

example, a narrator tells what he experienced during the day (after the fact), and also includes his current

impressions about these events". (Guillemette and Lévesque)

[5] "No discurso narrativo, o ponto de vista indica os modos de presença do narrador. Evitando a

polissemia da noção e utilizando o termo *focalização* nesse contexto, G. Genette propõe

distinguir a "focalização zero" (é o caso do narrador onisciente que controla o conjunto da cena narrativa, sabe mais que suas personagens e entra em sua interioridade), a "focalização interna" (quando o narrador se esconde atrás de suas personagens, delega-lhes a assunção da narrativa e não sabe mais do que elas) e a "focalização externa" (quando o narrador se instala fora da narrativa e só revela o que essa posição externa autoriza)". (Bertrand)

[6] " Era "sensacionismo" aconselhar o jovem poeta a que sentisse "isto até não o sentir", e que , sentindo e compreendendo "isto até com o corpo", desprezasse todo o resto, saltasse por cima de toda a lógica, rasgasse e queimasse todas as gramáticas, reduzisse a pó todas as coerências, todas as decências e todas as convicções". (Simões)