

A Prefatory Note

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This issue of *Via Panoramica* continues a trend that has been announced in 2018, featuring articles by renowned scholars alongside with contributions by early-career researchers, thus encouraging younger voices. The articles on this volume span a wide range of topics as well as a comprehensive time frame.

In “From Truthiness to Drumpf: The Potentials and Limitations of Satirical News Shows as Critical Media Spectacles”, Ilias Ben Mna begins by focusing on the concept of “media spectacle”, developed by Douglas Kellner, to analyse TV shows such as *The Colbert Report*, *The Daily Show* or *Last Week Tonight with John Oliver* as a source of a counterdiscourse to conventional media. Mna concludes that the tone and ironic style of such shows appeals primarily to younger audiences who mistrust traditional news sources. However, paradoxically, as Mna thoroughly explains these alleged vehicles of counterdiscourse are themselves “firmly in the grip of multinational corporate ownership and are intricately tied to larger structures of power and capital in a late capitalist media environment” (24).

Out of the public sphere into the private realm, but still with the US as the background, in “The Other in Everyman’s Body: Self and Exchange in Philip Roth’s *Everyman*”, Jéssica Moreira provides an interesting analysis of Roth’s unsettling novel published in 2006. In the text, a 71-year-old multi-divorced unnamed man tries to come to terms with his physical decline and approaching death while reconsidering his identity both as a man and as an American Jew. Moreira departs from Baudrillard’s account on economic exchange and symbols to point out that in “trying to define himself . . . in opposition . . . to the creation of a perceived Other, the protagonist of *Everyman* ends up alienated from himself and disenchanted with life” (45).

While Mna and Moreira centre their analysis on American literature and culture, in his paper, titled “*A Tour Through the Whole Island of Great Britain . . .*, de Daniel Defoe, e a Escrita de Viagens”, Miguel Alarcão addresses the work of British writer

Daniel Defoe. Indeed, the three-hundredth anniversary of *Robinson Crusoe* (1719) is seized as an opportunity to revisit Defoe's *Tour* whose renovated interest to better understand Great Britain's industrial and commercial dynamism in the eighteenth century Alarcão successfully demonstrates.

Gualter Cunha's paper "Maps of Time: Rhetoric of Place in *Ulysses*, by James Joyce" centres readers' attention on the opposite side of the Atlantic Archipelago, and more precisely on Dublin. Joyce's interest in cartography as a tool to reinforce the mock-heroic tone of *Ulysses* underlies Cunha's reading of "Wandering Rocks", a peculiar episode not only because, contrary to all the other episodes, there is no direct correspondence to any events from Homer's *Odyssey* but also because Joyce's use of intrusions or interpolations as a modality of representation momentarily replaces his preference for inner discourse.

The issue is brought into an excellent conclusion with a return to American culture inspired by a translation into Portuguese of Ralph Waldo Emerson's stimulating speech "The American Scholar". The speech, given on the 31st of August, 1837, reflects both the need and the search for a distinct American identity after six decades of independence from Great Britain's rule. "O Intelectual Americano" results, thus, from the collaboration of Daniela Oliveira, Vítor Rosas and Leonora Dias, students of the Master Degree in Translation of Faculdade de Letras da Universidade do Porto, and the careful revision of Carla Morais Pires.