# A Prefatory Note

**Márcia Lemos**

Citation: Márcia Lemos. "A Prefatory Note." *Via Panoramica: Revista de Estudos Anglo-Americanos*, série 3, vol. 11, n.º 2, 2022, pp. 8-9. ISSN: 2182-9934. Web: http://ojs.letras.up.pt/. DOI: 10.21747/2182-9934/via11_2pre.

The current issue of *Via Panoramica* illustrates the power of literature and other media in representing and expiating human suffering brought about by religious conflicts, bloody wars, and all sources of blatant discrimination. In her opening essay, Rita Cipriano addresses John Foxe's work on the martyrdom of Saint Alban to examine how the sixteenth-century English writer analytically recovered the medieval genre of the *passio* as to promote a new vision of the English Church that included the martyrs of the Reformation movement. Cipriano does so through the comparative analysis of Bede's and Foxe's respective texts, which reveals many similarities between the two accounts (18).

In "Poetics and Politics: The Use of Poetry as War Propaganda during the World Wars", Vitória Ávila Fioravanti focuses on Rupert Brooke's "The Soldier", Thomas Hardy's "Men who March Away", and Ezra Pound's "Canto 46" to demonstrate that, although dealing with similar topics, the aims of the poets were distinct and so was their motivation to write: ranging from patriotism and a wish for glory to a conscious effort to boost war propaganda, sponsored by the British government.

From old wars to current ones, Miguel Alarcão's article, suggestively titled "Ukraine Girls and Liverpool Boys Back in the USSR: Revisiting The Beatles in Times of Trouble and War", offers an analysis of the opening track of the double LP *The Beatles* ("Back in the USSR", 1968), a timely revisitation as the Russian military aggression towards Ukraine fills the news with words, sounds and images of horror and suffering (41).

Carlotta Pisano's "Representation as Collective Memory: Carnivalesque and Orality in *Eldorado West One* by Sam Selvon" addresses Selvon's radio drama (1969) and the feeling of disillusionment reflected by the Caribbean migrants and

descendants upon their (lack of) integration in British society, in the 1950's and beyond. As Pisano explains Carnival plays "a cathartic function . . . as life's celebration and as a primary tool for collective memory" (60).

The issue is brought into a conclusion by Fábio Casanova and his analysis of two Hollywood films: *The Children's Hour* (1961) and *Carol* (2015), respectively inspired by a play and a novel. Casanova demonstrates that, although the context and contents of the films are different, their protagonists are, nonetheless, all forced to pay a price for their romantic and sexual choices. Still, Casanova identifies positive developments in the depiction of homosexual female relationships, and he thus concludes that *Carol* is "a sign of the effort that is being made, now more than ever before, to bring more diverse and inclusive realities to the big screen" (71).