

# A Prefatory Note

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The current issue of *Via Panoramica* is a thematic volume which examines hyphenated identities in the United States of America. African-American, Mexican-American, Irish-American, Jewish-American..., there are plenty of rich hyphenated American identities and even when the hyphen is not there, it is most certainly implied, and it indicates a correlation or, quite often, a value scale in which the first word functions as a noun modifier qualifying the American individual(s) under scrutiny. Accordingly, the papers in this issue focus on authors, works and/or topics that fall into this global theme.

In their respective articles, Andriana Hamivka, Gonçalo Dias and Ana Teresa Dias address the work of Toni Morrison, more particularly *The Bluest Eye* (1970), *Sula* (1973) and *Song of Solomon* (1977), the writer's first three novels, to address such relevant themes as identity, tradition, self-love and self-hatred, among others.

Márcia Lemos, on the other hand, focuses on Sandra Cisneros' *The House on Mango Street* (1984) and *Martita, I Remember You / Martita, te recuerdo: A Story in English and Spanish* (2021) to analyse the importance of linguistic choices in representing female identities and experiences of otherness in America.

Diogo Oliveira and Alice Carletto select two works from Philip Roth's American Trilogy in their respective articles. While Oliveira focuses on *American Pastoral* (1997) to analyse the causes behind the tragic story of Swede Levov, Carletto studies the passing theme by comparing Roth's *The Human Stain* (2000) and James Weldon Johnson's *The Autobiography of an Ex-Colored Man* (1912), published almost a hundred years before.

Colson Whitehead's novel *Harlem Shuffle* (2021) is the focus of Pedro Costa's paper which considers the city as an ambivalent space for oppression and resistance in a "postracial" capitalist context.

Although narrative fiction is the core concern of most articles in this issue, poetry, film, and video games are also represented. Indeed, in her essay, Ana Rafaela Dias provides a comparative reading of Maya Angelou’s “Still I Rise”, Lucille Clifton’s “won’t you celebrate with me” and June Jordan’s “Poem About My Rights” through the lens of Kimberlé Crenshaw’s theory of “intersectionality”; whereas Mark Poole analyses Alfred Hitchcock’s first Hollywood feature, *Rebecca* (1940), by exploring Freudian and Lacanian symbols within the film. And the issue is brought into a conclusion by Teresa Pereira’s comparative study of *BioShock* (2007), a science fiction video game, and *BioShock: Rapture* (2011), the novel inspired by the game, which present the viewer/player and the reader with a contemporary critique of the self-made man myth, through the nightmarish fall of Rapture, an underwater city built by a Russian-born American tycoon.