

## Preface

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Video games could be a powerful didactic tool to boost engagement through immersive narratives. They may be effective teaching instruments for subjects such as History, Science and Math, enhancing digital literacy and general knowledge. However, in times such as these, when children and young people are increasingly enmeshed and dependent on technology and virtual reality, it has become paramount to provide critical tools to analyse what kind of video games are available to us and, especially, what they are intentionally (or not) disclosing. Thenceforth, video games have become a serious object of research in Academia.

### THEMATIC SECTION

The thematic section of this issue is dedicated to this research area, and due to its popularity and urgency, we will publish a second thematic section in our next issue to complement it. Following CETAPS' International Conference on *Victorian and American Myths in Videogames*, promoted by Teresa Pereira and Jéssica Bispo, earlier this year, this section is the first proof of how critical thinking is absolutely essential to examine highly-popular videogames, such as *GUN*, *80 Days*, and *Assassin's Creed* and others, to decode prejudicial worldviews or to highlight potentialities.

Curating this thematic section are Teresa Pereira and Jéssica Bispo, as Guest-Editors, who graciously accepted our invitation to co-edit this issue of VIA PANORAMICA and have agreed to share with us all the extra content from the conference (reports and photographs).

In the second part of this issue, we present four articles that span a broad scope, ranging from Shakespeare to Ocean Vuong, H.G. Wells, and E.M. Forster.

In “A ‘Convenient Euthanasia’: o papel da eutanásia na obra de H. G. Wells”, Miguel Oliveira offers us an overview of this still controversial theme in two stories by Wells, inviting us to ponder over not only the arguments in its favour, but also the reasons their promoters had. As Oliveira states, the debate about euthanasia has roots “in Victorian society in the late 19th century, where many arguments used today, both for and against assisted dying, were already anticipated [and] its genesis was marked by the eugenic theories and social Darwinism prevalent in the late Victorian and early Edwardian periods”.

Michał Filipczuk’s “The Narcissistic Skeptic and the Human Community: Shakespeare’s *Coriolanus* as Read by Stanley Cavell” reconstructs Cavellian reading of Shakespeare’s well-known play, *Coriolanus*. According to Filipczuk, Stanley Cavell’s reading stands out because he studies the text and the title character through the lens of “narcissistic scepticism”, a concept heavily rooted in the observation of language and speech.

In “The road to Marabar: The caves episode in E. M. Forster’s *A Passage to India* (1924)”, Miguel Alarcão revisits the famous episode through a psychoanalytic lens. Focusing especially on Adela’s inner journey of desire and unrequited love, this article reads as a journey towards the symbolic and the unknown.

Closing this issue, Inês Santos introduces us to Ocean Vuong’s debut novel, *On Earth We’re Briefly Gorgeous* (2019). In “‘Are you going to wear a dress now?': Nonhegemonic Masculinities”, Santos analyses how constraining culture can be when expressing self-identities, especially queer identities within immigrant communities. The article demonstrates “how Vuong articulates multiple forms of masculinity and how, ultimately, Little Dog and Trevor—characters who embody nonhegemonic masculinities—endure the violence imposed by those surrounding them”. As violence not only towards queer and trans people, but also towards women, increases every day, understanding how masculinities are construed and performed is an urgent subject matter. Hence, I highly recommend this article.

## ACKNOWLEDGEMENTS

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My special thanks go to the authors who have entrusted us with their work. Every issue has grown larger and larger in both size and scope, with authors affiliated with international institutions submitting high-quality scholarly works. Thank you.

## HOW TO CITE

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