

# MITO E INTERDISCIPLINARIEDAD

LOS MITOS ANTIGUOS, MEDIEVALES Y MODERNOS  
EN LA LITERATURA Y LAS ARTES CONTEMPORÁNEAS

ESTUDIOS COORDINADOS POR

JOSÉ MANUEL LOSADA GOYA

ANTONELLA LIPSCOMB



LEVANTE EDITORI - BARI

# KLEOS

---

ESTEMPORANEO DI STUDI E TESTI  
SULLA FORTUNA DELL'ANTICO

a cura  
di  
Francesco De Martino

*con*

Marianne McDonald (San Diego, California), Massimo Fusillo (L'Aquila),  
Enrico V. Maltese (Torino), Alan H. Sommerstein (Nottingham),  
Stratis Kyriakidis (Tessalonica), Carmen Morenilla Talens (València),  
Onofrio Vox (Lecce), Bernhard Zimmermann (Freiburg i.B.)

# MITO E INTERDISCIPLINARIEDAD

LOS MITOS ANTIGUOS, MEDIEVALES Y MODERNOS  
EN LA LITERATURA Y LAS ARTES CONTEMPORÁNEAS

ESTUDIOS COORDINADOS POR

JOSÉ MANUEL LOSADA GOYA

ANTONELLA LIPSCOMB



LEVANTE EDITORI - BARI

ISBN 978-88-7949-683-0

© 2013. *Tutti i diritti riservati*

Realizzato nel mese di agosto 2013 dalla  
LEVANTE EDITORI FIGLI DI MARIO CAVALLI srl - BARI (Italia)  
35, via Napoli - Tel. e Fax 080.5213778  
[www.levantebari.com](http://www.levantebari.com)  
e-mail: [levanted@levantebari.it](mailto:levanted@levantebari.it)

## ÍNDICE

<b>Interdisciplinary Dynamism</b> (José Manuel Losada Goya) .....	pág. 9
<b>Dinamismo interdisciplinario</b> (José Manuel Losada Goya) .....	" 11

### 1. PINTURA Y ESCULTURA

Los mitos en la obra de José de Guimarães. Una lectura mitoanalítica (Cátia Andreia Ferreira da Assunção) .....	" 15
El mito del ciclope en la pintura de Odilon Redon (Mercedes Aguirre) .....	" 25
La substancia del mito: una recuperación del valor mitológico de las sustancias mentales en la creación plástica contemporánea (Vicente Alemany Sánchez-Moscoso & Jaime Repollés Llauradó).....	" 35
Nuevos caminos de la metamorfosis (Rosa Fernández Urtasun) .....	" 45
El mito de Ícaro en el siglo XX: poesía, pintura, ballet (Adriana Martins-Frias) .....	" 59
Homenaje a la Sirena de Varsovia (Francisco Molina Moreno) .....	" 73
Inmersos en el laberinto (Gema Navarro Goig) .....	" 85
Mito clásico grecolatino en la poesía y el arte españoles de vanguardia (Andrés Ortega Garrido) .....	" 95
Deconstructing Gendered Myths from Mexico and India: Malintzin and Draupadi (Sanghita Sen & Indrani Mukherjee) .....	" 105
The myth of Adamastor in postmodernity. Between legend and art, fiction and history (Manuel Ferro) .....	" 119

### 2. CINE Y TELEVISIÓN

Sustrato mítico del cine mudo y primeras reescrituras fílmicas del mito de don Quijote (Esther Bautista Naranjo) .....	" 131
'Puer Aeternus': Child of Modernity (Leon Burnett) .....	" 143
Etapas del mito zombi. Películas, libros y videojuegos (Jorge Fernández Gonzalo) .....	" 155
<i>La dama de Corinto</i> , mito fundacional de la pintura y el cine (Dolores Fernández Martínez) .....	" 167
Medea and the Media. Transformations of the Medea Myth in the 'Old' and the 'New' Media (Nikolaos-Ioannis Koskinas) .....	" 175
<i>Orfeu negro</i> : el mito de Orfeo y la formación de la identidad brasileña en el imaginario internacional (Cláudia Malheiros Munhoz) .....	" 187
<i>El Carosello</i> : un soporte de transmisión del mito en el siglo XX (Delio De Martino) .....	" 195
Las ilusiones ópticas en el cine de terror: el hombre lobo y Drácula (Carmen Pérez González) .....	" 207
Transformación del mito en el siglo XX: mito, imagen y estereotipo. Carmen según Carlos Saura, Claude Simon y Jean Genet (cine, relato, ballet) (Aurélie Renaud) .....	" 219
Spices between East and West: Chitra Banerjee Divakaruni's <i>The Mistress of Spices</i> (Metka Zupančič) .....	" 229

### 3. MÚSICA, ÓPERA Y TEATRO

Ariadna en Naxos bajo el signo de la metamorfosis (Alberto Filipe Araújo & José Augusto Ribeiro) .....	" 243
---	-------

Mito, tradición y contemporaneidad: la tarantela de Gargano (Apulia, Italia) (Rosa Affatato)	pág. 255
Venus en las canciones de Georges Brassens (Miguel Ángel González Manjarrés)	" 269
Raíces clásicas del repertorio musical de Zé Ramalho (Susana Marques Pereira)	" 281
Diálogos mitológicos entre Oriente y Occidente: dos <i>Stèles</i> de Victor Segalen y <i>Deux Stèles Orientées</i> de Jacques Ibert (Rosalía Rodríguez Vázquez & María de los Ángeles Vega Vázquez)	" 293
Myths on stage: <i>The Trojan Women</i> by Euripides directed by Mario Gas (Lucía P. Romero Mariscal)	" 305
Ariadna en la ópera del siglo XX: el ascenso de la heroína cretense desde Massenet hasta Martinů (Amaranta Sbardella)	" 317
<b>4. CÓMIC, FOTONOVELA Y NUEVAS TECNOLOGÍAS</b>	
La fotonovela mitológica: <i>Ulisse</i> de Mario Camerini y <i>Elena di Troia</i> de Robert Wise (Francesco De Martino)	" 329
El cuerpo de Narciso en la cultura tecnológica. Del espejo roto a los <i>mirroring 2.0</i> (Paloma Peláez Bravo)	" 343
El mito como temática superventas en el cómic de finales del siglo XX: el extraño caso de Neil Gaiman y su <i>The Sandman</i> (Ester Zanón Fernández)	" 353
<b>5. CIENCIAS HUMANAS Y POLÍTICAS</b>	
Cuando Creta se convirtió en mito: arqueología y literatura en las obras de Evans y Kazantzakis (Helena González Vaquerizo)	" 365
Myth, Decoloniality, and Border Thinking: A Postcolonial Perspective on Caliban (Benedikts Kalnačs)	" 377
Tirando los objetos. Mito y etnografía hacia 1930 (Javier Mañero Rodicio)	" 387
Mythology, modernity and the memplex: from PSYOPS to Superheroes (Keith Scott)	" 401
Myth, tragedy, psychoanalysis: a narrative triangle (Rosalie Sinopoulou)	" 413
Arte, mito y enfermedad. Estrategias visuales de representación del mito asociado al cuerpo enfermo (Rut Martín Hernández)	" 423
<b>ILUSTRACIONES</b>	
Relación de ilustraciones	" 439

# The myth of Adamastor in postmodernity. Between legend and art, fiction and history

MANUEL FERRO

Universidade de Coimbra / Interuniversity

Research Center for Camonian Studies

ferro@fl.uc.pt

## Abstract

When Camões composed *The Lusíads*, he used classical mythology both as a second line of action and as an element of wonder in order to embellish it. Moreover, he decided to innovate too, by creating the figure of Adamastor, a giant in love with a nymph who is eventually transformed into a rocky mountain. Adamastor, infuriated because the nymph does not love him in return, decides to frighten and haunt anyone sailing nearby his cape, thus symbolizing the obstacles and fears faced by Portuguese navigators in their quest for a sea route to India. The giant, which aroused interest among critics and writers for centuries, has recently inspired two significant postmodern works: *Adamastor, Nomen gigantis* (2000), a poetical essay by Vasco Graça Moura on a popular sculpture by José de Guimarães; and a historic novel entitled *Adamastor* (2008), by E. S. Tagino, where the giant is humanized and represents Camões's fictive experiences in Mozambique in his way back from India to Portugal. Thus, both works offer a privileged field of research regarding contemporary transmission of myth.

## Palabras clave

Mito, posmodernidad, ensayo poético, novela histórica, Vasco Graça Moura, E. S. Tagino.

## Título

El mito de Adamastor en la posmodernidad: entre la leyenda y el arte, la ficción y la historia.

## Resumen

Cuando Camões compuso *Los Lusíadas*, usó la mitología como una segunda línea de acción y como componente maravilloso del poema con la finalidad de adornarlo. Además, el poeta decidió innovar, creando la figura de Adamastor, un gigante enamorado de una ninfa que acaba transformado en una montaña rocosa. Furioso porque su amor no es correspondido, Adamastor aterroriza y asusta a todos aquellos que intentan navegar cerca de su cabo, simbolizando así los obstáculos y miedos de los navegadores portugueses para encontrar la ruta hacia la India. Este gigante ha despertado el interés de críticos y escritores a lo largo de los siglos. Recientemente, ha dado lugar a dos obras posmodernas significativas: *Adamasto, Nomen gigantis* (2000), un ensayo poético de Vasco Graça Moura inspirado en una popular escultura de José de Guimarães; y una novela histórica titulada *Adamastor* (2008), de E. S. Tagino, donde el gigante es humanizado y representa las posibles experiencias de Camões en Mozambique, en su viaje de regreso de la India hacia Portugal. Así, ambas obras proporcionan un espacio privilegiado de investigación sobre la transmisión de los mitos en nuestros días.

## Keywords

Myth, postmodernity, poetical essay, historical novel, Vasco Graça Moura, E. S. Tagino.

## 1. INTRODUCTION: CAMÕES'S ADAMASTOR

The episode of Adamastor in Luís de Camões's *The Lusíads* (1572) has given raise to manifold approaches through the centuries. Since the early Baroque, scholars such as Manuel de Faria e Sousa aimed to identify and explain the sources used in the poem so that readers of its time could better understand it. Adamastor's episode was generally admired for its originality and for its successful combination of different stories, legends and classical myths, in order to create a mythical figure that could be compared to Jupiter, Venus or Bacchus. Even Voltaire, who condemned the persistence of myths in literary works<sup>1</sup>, avowed his admiration for the novelty and universality achieved by Camões's Adamastor<sup>2</sup>.

Back in his time, Manuel de Faria e Sousa stressed the relevance of the sources used by Camões. In the 20th century, literary criticism ventured that Adamastor's episode rivalled with the works which might have inspired it. These included Homer's *Iliad* and *Odyssey*, Hesiod's *Theogony*, Euripides's *The Cyclop*, Virgil's *Æneid*, Claudian's *Gigantomachy*, Ovid's *Metamorphosis*, Teocrit's cyclop in idylls VI, VII and XI, one of Sidonius Apollinaris's epithalamium, and Ravisio Textor's *Officina*. The "Fisherman's Tale" from the *One thousand and one nights* (Benoliel 1898) and the bugbears from fairy tales (Bowra 1950: 139-142) have also been brought to the discussion. José Maria Rodrigues and his followers focused on the giant's love for Thetis, and therefore read this part of the story having in mind Garcilaso's "Eclogue I", as suggested by Baltasar Osório (1910: 521-546).

Be it as it may, it is generally accepted that Camões took Hesiod and Claudian's Adamastor – retaining but the name and a few other features, such as his rebellion against the gods – and transformed him into a mythical symbol of the dangers faced by the Portuguese in their quest for a sea route to India in the 16th century, as Aníbal Pinto de Castro contends (2007: 178-179). And they did it with such

---

<sup>1</sup> "A parler sérieusement, un merveilleux si absurde défigure tout l'ouvrage aux yeux des lecteurs sensés" (Voltaire 1827: 759).

<sup>2</sup> "La simplicité du poème est rehaussée par des fictions aussi neuves que le sujet. En voici une qui, je l'ose dire, doit réussir dans tous les temps et chez toutes les nations.

"Lorsque la flotte est prête à doubler le cap de Bonne-Espérance, appelé alors le Promontoire des Tempêtes, on aperçoit tout-à-coup un formidable objet. C'est un fantôme qui s'élève du fond de la mer; sa tête touche aux nues; les tempêtes, les vents, les tonnerres, sont autour de lui; ses bras s'étendent au loin sur la surface des eaux; ce monstre, ou ce dieu, est le gardien de cet océan dont aucun vaisseau n'avait encore fendu les flots; il menace la flotte, il se plaint de l'audace des Portugais, qui viennent lui disputer l'empire de ces mers; il leur annonce toutes les calamités qu'ils doivent essayer dans leur entreprise. Celà est grand en tout pays sans doute" (Voltaire 1827: 758-759).

proWess that, by the end of the poem, they are honoured by Venus in the island of Love and given semi-divine status, thus counting themselves among ancient heroes. This strategy would explain why this episode occupies the central section of the poem, Canto V, being the climax of the narrative of Vasco da Gama's sea travel (Castro 2007: 179). Conversely, Hernâni Cidade relates it to frightening legends of the dreadful sea, inspired by the ancient and medieval imagination, in which magnetic rocks deprived boats from their iron components and burning skies caused waters to boil. Delirious apocalyptic fancy created monsters of different kinds. This being the case, Camões mingled together Adamastor's terrible voice, threatening prophecies and rough words, with classical reminiscences – Homer's and Virgil's Polyphemus, Atlas's metamorphosis into a rock –, and other giants coming from the chivalric universe, which also inspired Rabelais's *Pantagruel* (1533). The final result is a gloomy and sublime episode considering both its visual conception and the powerful depiction of the irritable and passionate giant (Cidade 1950: 110).

Taking a different approach, Bowra connects two episodes – Adamastor's and the one of the Twelve Knights of England – on account of their chivalric outcomes. Thus, Adamastor is a new Galigorante, a giant Ariost finally defeated in his love for Thetis (Bowra 1950: 139-142). Likewise, José Filgueira Valverde highlights the similarities between Adamastor and Ariosto's Brumel in *Orlando Furioso* (Filgueira 1981: 265). He relates Adamastor's episode to other love stories, either lived by ancient gods or by the poet himself<sup>3</sup>. Interestingly enough, he also connects Adamastor's roughness to the transgression of forbidden boundaries of the known world (Filgueira 1981: 266). In this regard, Georges Le Gentil deems this episode as an opportunity to verbalize prophecies about shipwrecks reported in the *Tragic-Maritime History*. These accidents were taken as the price the Portuguese had to pay for the taming of nature and the glory they were about to win (Le Gentil 1969: 48). Thus, many sea tragedies of the time were presented as the fulfillment of Adamastor's prophecies. These included the difficulties undergone by Pedro Álvares Cabral's fleet (1500); Bartolomeu Dias' drowning; the fight against the Caffres; the death of Dom Francisco de Almeida, viceroy of India; as well as Manuel de Sousa de Sepúlveda's shipwreck (1522), and the subsequent tragedy which affected his wife and children.

Led by his interest in Adamastor, Américo da Costa Ramalho has devoted three essays to the giant: one dealing with his name (1980a); a second one on the classical aspects of the myth (1980b); and a third one studying intertextuality

<sup>3</sup> Mendes (1974) also followed and developed this interpretation.

between Camões's Adamastor and Fernando Pessoa's *Mostrengo*. Ramalho connected the giant with Virgil's Adamastus in the *Aeneid*. He also demonstrated that the first time Adamastor was included in a Latin Dictionary was due to the Spanish Élio Antonio de Nebrija in the edition supervised by the Portuguese Luís Nunes (1545). This dictionary lists an entry for “\*Adamastor, nomen gigantis staturosi”, which was reduced to “Adamastor, nomen gigantis” in the 1553 edition (Ramalho 1980a: 27-33). This is precisely the title chosen by Vasco da Graça Moura for his book. Following Ramalho, Camões's Adamastor is the successful fusion of the gigantic warrior against the gods found in Hesiod and Claudian with Polyphemus's love for Galatea. His physical description is taken from Virgil, and his final metamorphosis is inspired by Atlas's story, though no longer under the effect of Medusa's dreadful gaze (Ramalho 1980b: 35-44).

Though the Camonian subtext is clearly felt in Pessoa's *mostrengo*, there are certain differences, as Ramalho points out: Adamastor looks like a gigantic bat; his anger is turned towards the king responsible for his discovery, John II; his metamorphosis into a rock does not occur, though he disappears like a dark cloud. This being the case, Ramalho concludes that Pessoa's *mostrengo* is more akin to Milton's Satan in *Paradise Lost* (Ramalho 1992: 187-197).

Taking a structuralist approach, Cleonice Berardinelli (2000: 71-81) stresses the the giant's loneliness and enigmatic nature:

Enigma was his strength; deciphered, the Sphinx lost it and killed herself. In the same way, Adamastor, unveiled, revealed his other face, the face of weakness, undisclosed until then. He does not kill himself, indeed, but he loses his apparent unity, he becomes the image of the people that has deciphered him and projects himself in it in order to recognize himself<sup>4</sup>.

Taking all this hermeneutic tradition into account, Aníbal Pinto de Castro begins his study with the metamorphosis of the dark cloud into a gigantic human figure in the middle of a tempest in order to foreground the different levels of verisimilitude the poet prefers to offer. Thus, Castro stresses that the expedition carries a collective symbolic meaning concerning humankind's Promethean efforts – which are marked by heroism, but also by tragedy, disappointment and suffering (Castro 2007: 182). Consequently, it is possible to analyze the myth under three points of view: epic boldness, tragic suffering and lyric disappointment (Castro

---

<sup>4</sup> Our translation. The original reads as follows: “O enigma era a sua força; decifrada a Esfinge perdeu-a e matou-se. Assim também o Adamastor, desvendado, revelou a outra face, a face da fraqueza, até aí irrevelada. Não se mata, na verdade, mas perde a sua unidade aparente, passa a ser a imagem do povo que o decifra e que nela se projeta para nela se reconhecer” (2000: 80).

2007: 183). All of Adamastor's prophecies are suggestive of tragedy. This heightens the Portuguese's courage as well as their victory against Nature, thus resulting in a truly epic glorification (Castro 2007: 184-185). For example, when a dauntless Vasco da Gama questions the giant – of “stupendous” dimensions, according to the text –, he is said to feel “wonder”, not fear (Castro 2007: 185). This attitude concerns the epic dimension, since it highlights a people's will to fulfill its patriotic duty and continue the expedition. The lyric level is reflected by the giant's change of attitude. As he expresses his yearning for Thetis, his willfulness and anger give way to the bitterness and pain of unrequited love (Castro 2007: 187-189). This change from joy to sadness is the giant's first metamorphosis. The second one occurs when, in pursuit of his beloved's embrace, he finds himself clasping a rock and is turned into the Cape steep cliffs (Castro 2007: 189). The “enormous *coincidentia oppositorum*”, as Dámaso Alonso puts it (1960: 292), becomes then all the more visible: the clash of feelings – the turn of emotions into their opposite, the contrast between the ugly monster and the beautiful nymph. In this episode, past is projected into the plot's future action, thus hinting at the glorification to come in Cantos IX and X. Therefore, the mythic dimension is always connected with human nature, which also entails an epic meaning (Castro 2007: 189).

## 2. VASCO GRAÇA MOURA'S *ADAMASTOR, NOMEN GIGANTIS*

Following this critical tradition, and inspired by José de Guimarães's sculpture of Adamastor, Vasco Graça Moura wrote his *Adamastor, Nomen gigantis*. Considered as one of the most remarkable figures of contemporary Portuguese letters, as Vítor Manuel de Aguiar e Silva said in a conference held in his honour (Coimbra, October 2012). Graça Moura is a novelist, a poet, an essayist, a columnist and a translator. He has also followed a political career. His literary essays, which are knowledgeable, insightful and consistent, are proper of a true scholar, as Aguiar e Silva stated on the same occasion.

Graça Moura deems ecphrasis as the most prominent strategy to approach Adamastor's story and stresses its power to enrich verbal representations with visual arts. Besides, ecphrasis also reflects his interest in restoring the visual element through poetical discourse, thus turning each word into a kind of simile of its visual counterpart. By using this technique, the author wishes to incorporate marks of other pursuits in his poetical activity (Moura 2002: 86). Ecphrasis questions the notion of borders between arts and aspires to the Wagnerian idea of *Gesamtkunstwerk* or synthesis of all arts. In Graça Moura's work, it is possible to

identify two levels of literary discourse regarding the figurative representation, always aiming at a new synthesis. This approach, of course, favours intertextuality. Furthermore, Graça Moura looks himself in the mirror of myth and uses it as a *mise en abîme*, thus enriching the substance and meaning of his literary work. In that regard, José Manuel Ventura (2012) has pointed out the importance of the Camonian intertext in Vasco Graça Moura's poetry, and Teresa Carvalho has shown how ecphrasis is useful to understand Graça Moura's "Giraldomachy" (Carvalho 2005a; 2005b; 2006) and *Variações Metálicas* (Carvalho 2007).

Two additional references to Adamastor might be identified in Graça Moura's poetry. One is to be found in the second poem of a series dedicated to Ulysses, where he mentions some "imperfect Adamastors" ("Adamastores de algibeira") (Moura 1996: 312). The second one is a composition entitled "The son of Adamastor" (Moura 2000: 205-206). In this poem, the giant's love for Thetis reflects the poet's own feelings. Camões's influence is clearly felt in the poem's tone, rhythm, wording, syntax, and direct quotations. The sculptor José de Guimarães also inspired Moura's *Caderno de Olhares* (1983).

In *Adamastor, Nomen gigantis*, the author starts by recalling João de Barros' *Chronicle of the Emperor Clarimundo* – taking especially into account the figure of Fanimor – as well as most of the literary sources here already mentioned, including Manuel de Galhegos's *Damastor (Gigantomachy, 1620)*, José Agostinho de Macedo, Almeida Garrett, and Fernando Pessoa's "Mostrengo" in *Mensagem*. At the same time, Graça Moura stresses the human pain the giant feels due to his sorry love for Thetis. The author also draws his attention to the prominent place of Adamastor's episode, right in the central section of the poem. Then, Graça Moura relates the giant to other monsters of past times which had populated the unknown world – particularly, the oceanic vastnesses. The author also comments on the menaces the monster utters, although he is rather harmless, since he is finally defeated by Thetis and the Portuguese. Significantly, the giant appears precisely in a time when ancient myths are disappearing because of the empirical knowledge gained from sea travels. That said, this episode enhances Vasco da Gama's quest with a larger mythical dimension and raises it to an epic level in which monsters, fabulous creatures, gods and giants are naturally accepted by popular fancy. Emphasizing this idea, Graça Moura states that:

Adamastor is thus the violent irruption of myth and, at the same time, the short circuit of that very myth, as far as the the role and the conscience of modern Man in Camões's times is concerned. Therefore, the Giants' fight against Gods has an outcome in the absolute space-time of mythology and classical epics, be it on the Olympus or in the bottom of the sea. As to the fight of one of the

Giants against the Portuguese or, if you prefer, as to his inglorious defeat by them, it has a place on the level of world and History, so that Adamastor's last sign is a simple sea roar (Moura 2000: 14)<sup>5</sup>.

Despite this, Adamastor has had great literary fortune up to modern times and has influenced the Portuguese's fancy from then on. In festive occasions, popular representations of the monster assume a jovial character, expressed through bright colors, capricious forms, large dimensions and extravagant movements, so that the grotesque side of the figure is better shown (Moura 2000: 22). In such choreographies – even when they evoke catastrophes –, fun, Carnival, exorcism, laugh and catharsis are cogently mingled together (Moura 2000: 22). In this sense, José de Guimarães's Adamastor is inspired by the original representation of the giant in *The Lusíads*, but it also draws from Fernando Pessoa's *mostrengo*. Besides, as Graça Moura contends, the sculpture conception appeals to the destructive bestiality found in *Guernica*, and to the parodic deformation used in Rabelais's Pantagruel. Following Bakhtine, carnivalesque language – by recurring to parody, disguise, depreciation, profanation, comical dethroning, excess, hyperbole and overstatement –, is adequate to celebration and to face collective ghosts, which structurally combine ancient myths, cultural suggestions and history (Moura 2000: 24). Guimarães's sculpture is both anthropomorphic and colossal, but it also features certain animalistic traits. Blue snakes going out from its mouth symbolize the revelation of disasters and misfortunes – wars, persecutions, genocide, hunger, the horrors of modern world. Also, a bat's wings reminds us of Pessoa's *mostrengo* (Moura 2000: 24). All in all, Guimarães's sculpture resembles a gigantic toy which could move among a crowd gathered together to watch fireworks on a festive occasion. The statue is programmed to perform four movements attuned to a musical score especially composed by Isabel Soveral. Besides, as Adamastor symbolizes the union of opposites – the diabolic and the angelic, threat and laughter, tragedy and playfulness, darkness and joviality...–, it necessarily adopts a theatrical attitude. Though the sculpture displays a screen on its chest showing some of humankind's greatest disasters, it conveys a sense of innocence on the whole –which is all the more provocative, particularly if we consider its grotesque

---

<sup>5</sup> “O Adamastor é portanto a irrupção violenta do mito e, ao mesmo tempo, o curto-circuito desse mito, no que toca ao papel e à consciência do Homem moderno do tempo de Camões. Por isso, o combate dos Gigantes com os Deuses tem um desfecho no espaço-tempo absolutos da mitologia e da epopeia clássicas, sejam eles o Olimpo ou o fundo do mar, enquanto o combate de um deles com os Portugueses, ou, se se preferir, a sua inglória derrota por estes, tem lugar no plano do mundo e da História de tal modo que o último sinal do Adamastor é um simples bramido do mar.”

appearance. The final message is optimistic: death and any other threat against humanity can be defeated through a naïve joy of living (Moura 2000: 27).

In Guimaraes's opinion, Adamastor is more than a deeply Portuguese legendary figure. It rises above national level and lives on in a world of shadows, human fears and frailties. It symbolizes the "cape of storms" of our daily life, even though it displays sublime and magnificent quetzal feathers, as any fantastic beast would do (Guimarães 2000: 28). Finally, as Vasco Graça Moura puts it, Guimaraes's sculpture shows that "Art is memory's hypocrisy [...], but erasures leave scars behind". Adamastor is hence a presence that will continue to express our most intimate uncertainties and fears.

### 3. E. S. TAGINO'S *ADAMASTOR*

In October 2008, E. S. Tagino publishes the historic novel *Adamastor*. It endeavours to unveil the true story behind the myth created by Camões. Following this version, the poet's inspiration appeared during his stay in Mozambique on his way back to Portugal. There he befriended the local Moslem lord and taught his children. Being an impressively tall and huge man, Momad Satar might have prompted the idea of the giant. Some of his love affairs followed a platonic pattern. The protagonist shows his frailties. Myth is humanized, since the giant is reduced to the dimensions of a common man, a special one indeed – he is the chief of the village and has several wives –, but no more than a man. In this way, history is revisited and revised. Myths from the past are re-analyzed and deconstructed. As a postmodern historic novel, History is equated with Fiction, events questioned, and protagonists demystified. This literary gender becomes then a privileged space for historiographic metafiction. In *Postmodern Poetics*, Linda Hutcheon argues that:

[...] representations of the past are selected to signify whatever the historian intends. It is this very difference between events (which have no meaning in themselves) and facts (which are given meaning) that postmodernism obsessively foregrounds. [...] What postmodern discourses – fictive and historiographic ask is: how do we know and come to terms with such a complex "thing"? (Hutcheon 1988: 122-123).

Toying with intertextuality and taking Camões's poem as subtext, Tagino's literary discourse suggests a new humanism in which man is the protagonist *of, in* and *for* the historic process. In this sense, the novel stresses its metaphoric dimension, making high and low literature dialogue, questioning poetic conventions, addressing the reader, thus modelling the novelist's and the characters' identity. Not only is Adamastor dethroned from its pedestal, but also

Camões himself, portrayed as a common soldier – which he was –, but not a 16th-century one, but as a soldier much closer to the novelist, who also stayed in Mozambique during the Colonial War. In fact, E. S. Tagino, António José da Costa Neves's penname, holds a BA in History and is currently a successful business manager. He fought in Mozambique during the Colonial War and lived there until the colony got its independence. This is the reason why he elected this setting for his *Adamastor*. Through the character of Camões in the novel, Tagino depicts how life was for an ordinary Portuguese soldier in an African context. The hero – the Poet – is brought closer to the reader, and so is the myth of Adamastor.

#### 4. CONCLUSION

Though completely different in their configuration and goals, the two literary works here considered use the same strategies to deal with myth. *Adamastor* is no longer the terrible giant that frightens children in a dark night, just as it used to scare 16th-century sailors. Even though it still symbolizes our most secret fears, Graça Moura's and Tagino's approaches show there is a more rational way to face the monsters created by our own fancy. By deconstructing them, this world can be seen as a better and safer place.

#### WORKS CITED

- Alonso, Dámaso (1960). *Poesia espanhola*. Rio de Janeiro: Instituto Nacional do Livro, 1960.
- Benoiel, José (1898). *Episódio do gigante Adamastor, Lusíadas, Canto V, estrofes 37/70. Estudo crítico*. Lisboa
- Berardinelli, Cleonice (2000). "Uma Leitura do Adamastor". *Estudos Camonianos (Nova edição revista e aumentada)*. Rio de Janeiro: Editora Nova Fronteira: 71-81.
- Bowra, C. M. (1950). *Virgílio, Tasso, Camões e Milton (Ensaio sobre a Epopeia)*. Porto: Livraria Civilização: 139-142.
- Carvalho, Teresa (2005a). "Em Demanda de Moura. Giraldomachias (I): «Vt photographia poesis?»". *Boletim de Estudos Clássicos*, 43: 169-179.
- . (2005b). "Em Demanda de Moura. Giraldomachias (II): «Vt photographia poesis?»". *Boletim de Estudos Clássicos* 44: 195-203.
- . (2006). "O fotógrafo Gérard Castello-Lopes em demanda do poeta Vasco Graça Moura". *Boletim de Estudos Clássicos* 45: 169-177.

- (2007). “Quando as Oficinas se Encontram: Uma Leitura de *Variações Metálicas* de Vasco Graça Moura”. *Românica*, 16: 185-201.
- Castro, Aníbal Pinto de (2007). “O Episódio do Adamastor: Seu Lugar e Significação na Estrutura de *Os Lusíadas*”. *Páginas de um Honesto Estudo Camoniano*. Coimbra: CIEC: 175-190.
- Cidade, Hernâni (1950). “O Adamastor”. *Luís de Camões. O Épico*. Lisboa: Editorial Presença: 109-112.
- Filgueira Valverde, José (1981). *Camões*. Coimbra: Livraria Almedina.
- Guimarães, José de (2000). “Adamastor. Descrição”, in Vasco Graça Moura. *Adamastor, Nomen gigantis*. Porto: Edições Afrontamento: 28-30.
- Hutcheon, Linda (1988). *A Poetics of Postmodernism: History, Theory, Fiction*. New York: Routledge.
- Le Gentil, Georges (1969). *Camões*. Lisboa: Portugália Editora.
- Mendes, João (1974). *Literatura Portuguesa I*. Lisboa: Verbo.
- Moura, Vasco Graça (1983). *Caderno de Olhares*. Porto: O Oiro do Dia.
- (1996). “a furiosa paixão pelo tangível”. *Poemas escolhidos*. Venda Nova: Ed. Bertrand: 312.
- (2000a). *Adamastor, Nomen gigantis*. Porto: Edições Afrontamento.
- (2000b). “o filho de Adamastor”. *Poesia 1997-2000*. Lisboa: Ed. Quetzal: 205-206.
- (2002). “O que farei com esta éfrase?”. *Os meus livros*, 2, Ano 1: 86-87.
- Osório, Baltasar (1910). “Origens do Episódio dos Lusíadas: O gigante Adamastor”, *Academia das Ciências de Lisboa. Boletim da Segunda Classe*, IV. Lisboa: 1910: 521-546.
- Ramalho, Américo da Costa (1980a). “Sobre o nome de Adamastor”. *Estudos Camonianos*. Lisboa: Instituto Nacional de Investigação Científica: 27-33.
- (1980b). “Aspectos Clássicos do Adamastor”, in *Estudos Camonianos*. Lisboa: Instituto Nacional de Investigação Científica: 35-44.
- (1992). “Sobre o ‘Mostrengo’ de Fernando Pessoa”. *Camões no seu tempo e no nosso*. Coimbra: Almedina: 187-197.
- Tagino, E. S. [António José da Costa Neves] (2008). *Adamastor: romance*. Paredes: Saída de Emergência.
- Ventura, José Manuel (2012). “Cartografias do Regresso: o intertexto camoniano em Vasco Graça Moura”. *Camões o os seus contemporâneos*. Braga-Ponta Delgada-Coimbra: CIEC.
- Voltaire (1827). *Essai sur la Poésie Épique. Œuvres Complètes de Voltaire I*. Paris: A. Sautetlet et Cie: 750-767.

Hasta ahora, la mitocrítica había procedido a la identificación de los mitos dentro de las producciones literarias y artísticas de cada época o a la exposición de la resistencia de los factores míticos a las tendencias de las corrientes literarias y artísticas. El enfoque estaba generalmente limitado a un único modo de expresión: literaria o artística.

Ahora bien, actualmente los mitos se caracterizan por utilizar una multiplicidad de soportes, cada uno de los cuales ha sido, tradicionalmente, estudiado desde una única disciplina. Es objetivo primordial de este libro descifrar los motivos de esta versatilidad del mito y su utilización interdisciplinar. De este modo será posible comprender buena parte de la escritura de la posmodernidad y la cultura de la sociedad actual.



Doctorado en Literatura por la Universidad de la Sorbona, **José Manuel Losada** ha sido durante varios años *Visiting Scholar* en las universidades de Harvard y Oxford así como profesor invitado en la universidad de Montreal. Ha impartido conferencias y seminarios en una veintena de universidades europeas y americanas. En la actualidad es profesor titular de literatura francesa en la Universidad Complutense.

Ha publicado una decena de libros de crítica literaria, además de dos volúmenes sobre mitocrítica: *Mito y mundo contemporáneo* (Levante, 2010, Premio Internacional de Investigación 2011) y *Myth and Subversion in the Contemporary Novel* (Cambridge

Scholars Publishing, 2012, en coedición con Marta Guirao). Es director del Grupo de Investigación de Mitocrítica Acis, editor de *Amaltea, Revista de Mitocrítica* y presidente de *Asteria, Asociación Internacional de Mitocrítica*.

[jlosada@ucm.es](mailto:jlosada@ucm.es), [@jmosadagoya](https://www.facebook.com/josemanuel.losadagoya), [www.facebook.com/josemanuel.losadagoya](http://www.facebook.com/josemanuel.losadagoya)



**Antonella Lipscomb** es Doctora en Literatura Francesa por la Universidad de Oxford, donde ha ejercido como Lecturer de Literatura Francesa en la Facultad de Humanidades. Ha sido también profesora en la Universidad de Castilla-La Mancha en Lengua y Literatura Francesa y desde hace varios años imparte clases de Literatura Comparada y Cine en la Universidad Antonio de Nebrija de Madrid.

Ha participado en varios Congresos y Seminarios Internacionales, centrandose sus líneas de investigación en la Literatura Francesa Contemporánea, la Mitocrítica y el Cine Europeo. Es miembro del Grupo de Investigación de Mitocrítica Acis, del Proyecto I+D "Nuevas

formas del Mito: una metodología interdisciplinar" (Actea), y colaboradora de *Amaltea, Revista de Mitocrítica*.

