

12. Aimara da Cunha Resende. Journey Through Light and Darkness - A Study of Duplication in Shakespeare. Advisor: Ian Linklater. 11/12/82.

As Shakespeare matures, his ideological stance changes from that of a writer believing in and backing up the establishment, to that of one who, though deeply aware of man in his human condition, doubts the validity of the status quo. His art then reflects the changes in his stance. At first it tends to present Renaissance poetics, becoming essentially Baroque, in its greatest phase, to move back to more firmly delineated forms and structures, in his last plays.

This study of *A Midsummer Night's Dream*, *Hamlet* and *The Tempest* aims at presenting some characteristics both of the Renaissance elements in the structure, based on "mise en abyme," and of the Baroque poetics found within this structure. These aspects are viewed against the background of the ideology of Shakespeare's England at the same time that duplication, in Lacan's sense, is analysed and shows to coincide with the support and/or acceptance of the social canons.

15. Augusta Maria Vono Carvalhaes. Allen Ginsberg: Through the Gates Into Freedom. Advisor: Irene Ferreira de Sousa Eisenberg, M.A. 17/12/82.

The aim of this work is to analyse the roots of tradition in contemporary American poetry.

With that purpose we have used Allen Ginsberg's poetical production, especially his poem "Howl," to represent the result of William Blake's and Walt Whitman's revolutionary plea to the

poets of future generations.

The gate symbol we use in the text represents the opening up to the "poets to come" leading to a higher degree in the freedom of expression in poetry.

14. Thomas LaBorie Burns. "Descensus ad Inferos: The Myth of the Hero's Descent to the Underworld." Advisor: Ana Lúcia Almeida Gazolla, Ph.D. 22/12/82.

This study examines the widespread myth of the hero in the underworld in diverse contexts. In the first part of the paper, after a brief examination of the myth in Greek mythology, several ancient literary texts in which the underworld descent occurs are analysed. Recurrent motifs and imagery are examined in their poetic and psycho-social meanings. The second part of the paper concentrates on the underworld descent as an episode in Homer's *Odyssey* and Joyce's *Ulysses*. The comparison of the descent in these two episodes focuses on both thematic considerations, to relate the episode to other underworld descents, and narrative questions, to relate the episode to the work of which it forms a part. Ancient and modern approaches to myth and its uses are summarized in the conclusion and an appendix discusses the underworld descent in 20th century literature.