

ABSTRACT

Theme of thesis	An analysis of the poesy and literary theories of Fernando Pessoa
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This dissertation focuses on the literary and philosophical thought of Fernando Pessoa (1888–1935), an extremely important Portuguese poet of the twentieth century. The main purpose of this dissertation is to consider the original (primordial) form of Pessoa's poesy and the literary theories he derived from this poesy; therefore, it examines in particular the poesy and the literary theories of the early stages of Pessoa's literary life (from about 1912 to 1918). The reason that this dissertation concentrates on a certain period is that it is one of the most important periods in the thought of the poet, and it is an inescapable matter when reading and interpreting this poet's general thought.

Chapter I of Section I of this dissertation first examines *Saudosismo*, a noted Portuguese literary movement at the beginning of the twentieth century. Then, it examines *saudade*, a sentiment of yearning or nostalgia for that which is past, which has been widely studied in the literary and philosophical context in Portuguese studies. Finally, it examines 'Pessoa's own output in the period preceding his collaboration with the group, specifically three articles about the new Portuguese poesy which marked his debuted in the Portuguese literary world: *A nova Poesia Portuguesa sociologicamente considerada* ('The new Portuguese Poesy considered sociologically', 1912), *Reincidindo* ('Repeating', 1912), and *A nova Poesia Portuguesa no seu aspecto psicológico* ('The new Portuguese Poesy in the psychological aspect', 1912). These articles are assessed to develop a sense of Pessoa's original (primordial) poesy.

In the process, the following is analyzed (1) the process of the elaboration of the new Portuguese poesy, (2) the poetics and aesthetics of this poesy, and (3) two poems, *Ó sino da minha aldeia* ('A church bell of my village', 1913) and *Paúis* ('Swamps', (1913), which constitute *Impressões de crepúsculo* ('Impression of crepuscule', 1913), the poem which represents Pessoa's original (primordial) poesy. This treatment reveals that an equal, dissolved condition between the real and unreal manifestations of reality is essential for Pessoa's original (primordial) poesy.

In Chapter II, the 'pantheistic transcendentalism' which was the

philosophical theory of the new Portuguese poesy is analyzed. Analyzing this theory, Fernando Pessoa characterizes it as intentionally contradictory, based on the 'spiritualization of Nature' and the 'materialization of Spirit'.

In this context, one must remember that Pessoa always speculated about God (religion, faith) within his poetics and philosophy. Therefore, the new Portuguese poesy, 'pantheistic transcendentalism', and religious speculation at this period are closely related. In a poem, *Além-Deus* ('Beyond God', around 1913), Pessoa applies the concepts of the new Portuguese poesy and 'pantheistic transcendentalism' to his speculation on God, fleshing out the nature of these relations.

In Section II, the principal goal is to consider the literary theories Pessoa derived from his original (primordial) form of poesy.

In Chapter I of Section II, first is presented an examination of Pessoa's withdrawal from Saudosismo and his participation in the first Portuguese Modernism group, which published a magazine, *Orpheu*, in 1915; and a look at his speculative literary theory of *Paúlismo* ('Paulism'), which was a progressive theory derived from the new Portuguese poesy. Then, the new literary theory of *Interseccionismo* ('Intersectionism') and Pessoa's poem *Chuva Onlíqua* ('Slanting rain') are considered, and we see that *Interseccionismo* is progressively derived from *Paúlismo* and has elements of cubism and futurism as well as the new Portuguese poesy.

Next, another literary theory, *Sensacionismo* ('Sensationism'), is studied. *Sensacionismo* has three structural elements: French symbolism, Portuguese transcendentalist pantheism, and 'the jumble of senseless and contradictory things of which futurism, cubism, and the like are occasional expressions'. By examining these elements, we understand that *Sensacionismo* is not simply a literary theory but something broader, the result of Pessoa's changing attitude to the new Portuguese poesy and emphasis on the unreal manifestation of reality. To comprehend this theory more deeply, we consider the work of two Portuguese symbolist poets, António Nobre (1867–1900) and Camilo Pessanha (1867–1926).

In Chapter II of Section II, we discuss the 'sensational modes' of *Sensacionismo* and the three dimensions that emerge from the notion of 'sensation', a core aspect of the theory; additionally, we see how each dimension demonstrates the unreal manifestation of reality. Of Pessoa's work, we look at the poems "*Hora absurda* ('Absurd hour', 1913)", "*Chuva onlíqua*",

and "*Marinheiros*" ('The mariner', 1913).

In Chapter III, Pessoa's innovation and creation of heteronyms is discussed in the context of 'Sensacionismo'. We see why Pessoa created heteronyms (each one with a fully developed and distinct characters) and come to understand their purpose. With this in mind, we read two poems written by Pessoa's heteronyms Álvaro de Campos and Alberto Caeiro, and see that this phenomenon is intended to compensate for the real manifestation of reality.

Chapter III of Section II deals with the relationship between Pessoa and his heteronyms, and with the heteronyms themselves. Pessoa and his heteronyms had a master-disciple relationship, but Pessoa is not the master and does not have any authority over the heteronyms. Alberto Caeiro is the master, because his disciples have faith in his paganism. This chapter looks at Caeiro's paganism as interpreted by Pessoa and the heteronyms, through theological works written by Pessoa and his heteronym António Mora: "The Superior Paganism" (around 1915) and "The Return of the Gods" (around 1917).

Thus, by examining Pessoa's literary, philosophical, and theological works, we can conclude that his project is to develop and complete 'the original (primordial) form of poesy', or, in other words, the equal, dissolved condition between the real and the unreal manifestations of reality.