

## **SUMMARIES**



JORGE A. OSORIO, **Alguns Aspectos Literarios de Erasmo em Lingua (1525)**, *Some literary questions arising from Erasmus' Lingua (1525)*.

In this article the author attempts to analyse certain aspects of literary construction and text rhetoric in Erasmus' *Lingua* (edited in 1525). The most important points are to do with, on the one hand, the relationship between the notion of *homo loquax* (with the question of the language capacity of man) and *homo mendax* (from the perspective of the doctrine of the *philosophia Christi*), and on the other hand, the technique of quotation and of the use of short narrative in this work.

PEDRO VILAS BOAS TAVARES, **A Pregacao ao Servico da Revolucao (O Porto e a Instataifacao do Liberalism© num Sermao de Fr. Antonio de Santa Barbara)**, *Preaching in the Service of the Revolution (Oporto and the beginning of Liberalism in a Sermon of Fr. Antonio de Santa Barbara)*.

The document which the author presents here — *Relagao da solemne Acgdo de gragas que o Corpo do Commercio da Cidade do Porto ordenou se rendesse ao Altissimo no dia 22 de Outubro, pela feliz uniao do Supremo Governo do Reino com o Governo Interino de Lisboa* (Coimbra, 1821) — is the starting point for a discussion of the causes, main ideas and objectives of the liberal revolution in Oporto in 1820. They are also mirrored in the text of Fr. Antonio de Santa Barbara's commemorative sermon, analysed as an instrument of theoretical justification of the revolution, of indoctrination and of propaganda.

VERA LUCIA VOUGA, **Do Verso: Aproxima\$6es (Arte Verbal Infants!)**, *Aproximations to Verse (Verbal Juvenile Art)*.

Based on the hypothesis of Paul Fraisse that artists are limited «by the perspective and motive possibilities of man», the author of this article analyses the basic forms of juvenile oral literature — lullabies, tongue twisters and stereotype formulae, which were collected either directly or indirectly in Portugal— in an attempt to find governing models of the various categories of peninsular versification. This article is therefore not merely a pure analysis

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of rhythm, but through that tradition which permits one to demonstrate the metamorphosis of contemporary orality, opens up the possibilities of that which can be rhymed.

MARIA DA GRACA LISBOA CASTRO PINTO, *A Coesao em Historias Contactadas a partir de Imagens por Crianças dos 6 aos 8 anos, Cohesion in Pictorially Presented Stories told by Children aged from 6 to 8.*

Using 180 stories which were produced orally from visual material by 6, 7 and 8 year old Portuguese children (60 children from each age group), the author of this article intends to show that there exists an inherent coherence in the narration of the stories of these children.

The following are thereby used: referential cohesion, interstructural cohesion which is based on the verbal syntagma, i.e. parallelism\*. The results of this study demonstrate the cohesive qualities of the text, as well as a progressive centration of discourse — to the detriment of the other centrations which are characteristic of egocentricism.

JOAQUIM FONSECA, *Quelques Considerations sur l'Enseignement des Langues de Spécialité, Some Remarks on the Teaching of Specialized Languages.*

The author of this article emphasizes the importance of specialized language (scientific, technical, professional...) in modern international communication, and highlights the role which the cultural component should play in the teaching of these languages, since the dignity and efficiency of international relations — which are based upon all types of specialized language — require a refined sensitivity to the cultural systems of the parties involved.

The author notes that the future of Portuguese as an international language depends to a large degree on the area of specialized communication, and points out a number of urgent work which should be undertaken.

FATIMA OLIVEIRA, *Cadeias Anafóricas. Que Referência?, Anaphoric Chains. What Reference?*

In this article the author studies anaphoric chains of the type «um [...]. O [...]» and «um [...]. Este [...]» in successive sentences emitted in the same act of enunciation, or in a dialogue affected by the same marks.

Taking into account the various aspects of nominal reference, the author attempts to demonstrate that the reference which is determined by the demonstratives is in direct opposition to the more indirect reference of the definite article. The latter is concerned with evaluation in reference to the circumstances which are considered, while the demonstrative has a referential contract with the context of enunciation.

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FERNANDA IRENE FONSECA, Referenda, «Traraslacao de Referenda\* e «Excesso Referencial» (Urna Leitura do «Excesso» em dois textos de Oscar Lopes), *Reference, translation of references and «referencial excess»*. (A reading of «excesso» in two texts by Oscar Lopes).

Based upon a comparative reading of two articles by Oscar Lopes, some aspects of referential linguistics are analysed; the author concentrates particularly on what in one of these articles is referred to as «referencial excess of the languages. This aspect is illustrated in the area of temporal reference, focusing on the notions of deictic ramification and of fictive reference mark. This reflection on the notion of «referencial excess» is developed to achieve a correct understanding of the type of relationship which man builds through language to reality. The author concludes, by pointing out the necessity of conceiving Linguistics and Literature as forms of one whole knowledge («sat?er»): a totalizing knowledge about man and language.

EDUAIRDO JORGE RIBEIRO, A Memoria e o Futuro (A Esorita de F. Scott Fitzgerald e a America dos anos trinta), *Memory and Future: F. Scott Fitzgerald's Writings and America in the 1930's*.

In the last few months there has been a considerable stream of translations and publishing of Fitzgerald's works in Portugal. In this article, the author focuses on some of Fitzgerald's writings of the late twenties and of the thirties; these were hard times for America, as they were for Fitzgerald himself. In his fiction, as well as in his autobiographical essays, Fitzgerald nevertheless proved to be well aware of the new era and to have strength to overcome the different sorts of problems which arose from it.

J. L. ARAUJO LIMA, Uma Linguagem de Limites ou Os Limites da Linguagem (O Ultimo Poema Ultimo de Sylvia Pfath), *A Language of Limits or the Limits of Language: The Last Last Poem of Sylvia Plath*.

There are three levels in the structure of this article. The first is the ethical one — the author tries to eliminate moral prejudice from critical evaluation, separating the planes where a poet exists as a human being and as an artist. The second one is the analytical level — the close reading of «Edge», the *last last poem* of Sylvia Plath, where textual and intertextual strategies lead to a kind of inconclusiveness. The third is the pedagogical level—the reasons why the poetry of Sylvia Plath deserves to be considered within the field of University Studies. These three levels of structure are interrelated and point to the same conclusion — the experience of great poetry, on the «edge» of indeterminacy of language, opens to the reader new perceptions of reality, new forms of awareness.

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ANA LUISA RIBEIRO BARATA DO AMARAL, «The Love Song of J. Alfred Prufrock\*»: Jogos no Tempo e Tempo de Jogo, *Time and Play in 'The Love Song of J. Alfred Prufrock'*.

This article attempts to show how the thematic and formal structure of 'The Love Song of J. Alfred Prufrock' «plays» in different ways with the concept of game. Some of the devices used in the poem are therefore explored, such as: the use of contrasts and parallels, the fragmentation of time sequences, the playful attitude and relation of the poetic 'I' and 'You' and finally the role of language — the last resort of construction and deconstruction, seduction and disenchantment, in short, the real and only pretext for the game.

FERREIRA DE BRITO, Jean Genet ou la danse macabre du Bien et du Mal, *Jean Genet or the danse macabre of Good and Evil*.

In this paper the author focuses the question of the search for lay sanctity in the work of Jean Genet considering the literary expression of his relationship with «Good» and «Evil». This topic brings in the problem of *liberty* in the dramatic work of Genet, which in turn is related to the question of (*im*)*morality* and *religiosity*. For this reason, in the second part of the essay, the author discusses Genet's anguished preoccupation with the problem of the relationship between *Morality* and *Aesthetics*; which could be described as a «danse macabre».

SERGE ABRAMOVICI, De la Prose en le Sachant, *On Prose in le Sachant*.

From the literary point of view, the emergence of «modern» poetry in the 19th. Century — more precisely with Baudelaire — corresponds to the appearance of a new poetic form: the «poem in prose». The linguistic approach to the texts allows us to describe this emergence as a change of unity and as a modification of the rules of versification, with a compensation for the disappearance of regularity through the multiplication of the coherent parallelisms between each unity — semiotic, syntactic, semantic... —. This abandonment of the formal marks of versification also forces the poets to include the metalinguistic discourse within the object of their writing and, thereby, to redefine the function of poetry.

M. GOMES DA TORRE, Dr. Luiz Cardim (Dos fideus para a antiga Faculdade de Letras do Porto), *Dr. Luiz Cardim (from the secondary schools to the old Faculdade de Letras do Porto)*.

In its first phase the Faculdade de Letras da Universidade do Porto was served by teachers recruited among the most valuable in secondary schools. In this article I give an account of what one of them, Dr. Luiz Cardim, published in the fields of English language teaching, English and German literatures, as well as of his activity as a book reviewer, as a poet, and as translator.

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GUALTER CUNHA, *An Essay on Man*, de Alexander Pope (Texto Filosófico e Texto Poético), *Pope's An Essay on Man: (The Philosophical Text and the Poetic Text)*.

Through an analysis of *An Essay on Man* it is argued that Pope's poem matches a categorial pattern which, centred on the idea of equilibrium, expresses the class-compromise that takes the Glorious Revolution as a political issue.

MARIA JOAO PIRES, A Fragmentação do Eu: The Picture of Dorian Gray de Oscar Wilde, *The Fragmentation of the Self in The Picture of Dorian by Oscar Wilde*.

The exploratory nature of the general outline of the theme of the double in the first part becomes a fundamental stage in its later condensation from the viewpoint of a concept of art. Therefore, topics such as awareness and interiorisation are taken up in the second part, not only in relation to the principles of definition of a double form of existence, but essentially as a way of interpreting an attitude towards life and art.

HUGUETTE ROTHEVAL RODRIGUES, Le réalisme fantastique dans l'œuvre romanesque de Julien Green, *The phantastic realism in the novels of Julien Green*.

This article studies the forms taken by «réalisme fantastique» in the novels of Julien Green. For this reason we examine the unusual aspects of objects, gestures, sounds and places. Finally, we approach the question of Night and Dreams, the madness that leads to the supreme «réalité fantastique»: Death.

CELINA SILVA, A Ficção da Pátria em Almada Negreiros, *The Fiction of the homeland in Almada Negreiros*.

This article attempts to link the positions taken in the work of José de Almada Negreiros on the search for national identity, a frequent theme in contemporary Portuguese literature.

ISABEL MORUJAO e ROSA MARIA MARTELO, Subsídios para uma reedição de Rimas Varias de Soror Violante do Ceu, *Contributions towards a reedition of Rimas Varias by Soror Violante do Ceu*.

Despite their unquestionable merit, the works of Soror Violante do Ceu are still almost entirely ignored. This paper is intended as the first preparatory move towards a reedition of *Rimas Varias*. For this reason, a comparison is made between the texts in the Rouen edition, 1646, and their appearance in other printed or manuscript collections.