

## **SUMMARIES**



VERA LÚCIA VOUGA, **Na Galáxia Sonora: sobre o Fado de Coimbra** (*In the Galaxy of Sound: on the Fado of Coimbra*).

Adopting Zumthor's viewpoint that form equals force, the author analyses the fado of Coimbra as a recent tradition which is in movement; the article goes on to review rapidly the morphological and semantical changes which the fado of Coimbra has undergone from its probable origins until the present day.

MARIA JOÃO REYNAUD, «**A Tentação de São Macário**» e «**La Légende de Saint Julien l'Hospitalier**» («*A Tentação de São Macário*» and «*La Légende de Saint Julien l'Hospitalier*»).

The author attempts to focus on those points of convergence between Eugénio de Castro's «*A Tentação de São Macário*» and Gustav Flaubert's «*La Légende de Saint Julien l'Hospitalier*», which might have lead the Portuguese poet to include in the first edition of that work, dated 1922, an «introductory remark» on the similarities of details of his story-line with that of the French legend.

AMÉRICO OLIVEIRA SANTOS, **Em torno da Poética Regiana** (*On José Régio's Poetics*).

This article attempts to identify the existence of poetics *stricto sensu* in José Régio's *Em torno da Exposição Artística*, going on to analyse the categories of operation and the theoretical implications of its formulations, the importance of which has not, as yet, been sufficiently well appreciated.

LUÍS ADRIANO CARLOS, **O Classicismo Modernista de José Régio** (*The Modernist Classicism of José Régio*).

The author analyses the contradictions which have characterised the historiographical image of José Régio and of the review *presença* within the context of Portuguese modernism, and goes on to discuss the relations between Régio and Pessoa — or between *presença* and *Orpheu* — within new topological and axiological dimensions.

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**FERREIRA DE BRITO, De la Geste de la Domination à la Poétique de la Relation** (*From the Geste of Domination to the Poetics of Relation*).

Glissant's poetics constitute an original proposal to go beyond the «aesthetics of oneness» by means of an «aesthetics of diversity». The cycle of «la geste de la domination» has been exhausted, and a new cycle of «la poétique de la relation» emerges, attempting to surpass the irreducibility of the Shakespearean dialect of Caliban and Prospero.

**MARIA LUÍSA BORRALHO, Scarron et Scarron II: Une Seule Rhétorique de la Parodie?** (*Scarron and Scarron II: A Single Rhetoric of Parody?*).

The author undertakes a comparative study of *Le Virgile Travesti*, a parody of *Eneid* written by the 17th century French burlesque poet Scarron, and of *Les Lusiades Travestis*, a parody of Camões' epic poem written in Portugal in the 19th century by a French writer using the pseudonym Scarron II: an attempt is also made to discover the real identity of the latter.

**CARLOS AZEVEDO, F. Scott Fitzgerald e «The Great Gatsby»: um Encontro com o Moderno** (*F. Scott Fitzgerald and «The Great Gatsby»: an Encounter with Modern Times*).

The author views the representativity of F. Scott Fitzgerald and of his work — particularly *The Great Gatsby* — as resulting from an encounter with modern times such they were viewed in the first decades of the 20th Century, and not simply as a projection of typically American values and myths.

**MARIA TERESA LOBO CASTILHO, «The Great Gatsby»: A «América», a Ideologia e o Herói** (*«The Great Gatsby»: «America», Ideology and the Hero*).

The author reflects on the notion, also supported by Scvan Bercovitch, that American literature, dominated by the idea of «America — the New Chosen Land», is often clearly ideological. To this end the article reflects on the superiority of the implicit author in *The Great Gatsby*.

**JOAQUIM FONSECA, Heterogeneidade na Língua e no Discurso** (*Heterogeneity in Language and in Discourse*).

The author characterizes the heterogeneity in semiotic systems in general and in natural languages in particular, distinguishing two basic types. The

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article then goes on to survey the most apparent moments and modalities of each of these types of heterogeneity in both the structure of language and of discourse.

**A. GIROLAMI-BOULINIER and M. DA GRAÇA PINTO, *Estruturas e Vocabulário no 4.º Ano Primário Italiano e Português. Comparação de Histórias Oraís e Escritas nas duas Línguas* (*Structures and Vocabulary in the Fourth Year of Italian and Portuguese Primary School. Comparison of oral and written stories in both languages*).**

The authors first analysed the syntax and vocabulary of 240 stories told by Italian and Portuguese fourth-year primary school children and went on to establish a «dictionary» of the lexical words which are used in these stories by the Italian and Portuguese pupils.

**JOSÉ RIBEIRO FERREIRA, *O Poder e a Liberdade no «Filocletes» de Sófocles* (*Power and Liberty in Sophocles' «Philoctetes»*).**

In rewarding Ulysses' fraudulent activity with failure and in giving Philoctetes the means which allow him to resist all pressures, Sophocles wishes to stress that he only respects the latter because he is a human being and because of individual liberty; only a social relation based on justice, frankness and comprehension is able to reestablish the trust and harmony which are at the basis of life in society.

**ROZA HUYLEBROUCK, *Traduções Portuguesas de Obras Literárias Neerlandesas* (*Portuguese Translations of Dutch Literary Works*).**

The author takes stock of the Portuguese translations — which have been edited in Europe over the past fifty years — of «literary» works written in Dutch.

**CELINA SILVA, *Considerações Globais sobre o Género Literário* (*Global Considerations on Literary Genre*).**

The author analyses Jean-Marie Schaeffer's «Qu'est-ce qu'un genre littéraire?», emphasizing the reflection on the concept of literary genre from the pragmatological point of view.

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SERGE ABRAMOVICI, *A Rima Milionária de Raymond Roussel (The Millionaire Rhyme of Raymond Roussel)*.

Raymond Roussel is today recognized as the initiator of vanguard literary movements as diverse as surrealism, letterism, «Nouveau Roman» or Oulipo, exploiting the properties of «the arbitrary nature of the sign» — homophonia, polysemia. This paper leads to the conclusion that, the apparently more enigmatic diegetic creations keep the structural properties of the rhyme; thus applying these properties to a field other than the end of verses, Roussel rediscovered their essence, connected to the speech learning process.

THOMAS HÜSGEN, *Gerda Buddenbrook — Eine Verführte Verführerin: Eine Studie Dieser Frauenfigur unter der Perspektive der Typisierten Formen der «Femme Fragile» und «Femme Fatale» (Gerda Buddenbrook — A Seduced Seductress: a Study from the Perspective of the Typified Figure of the «Femme Fragile» and the «Femme Fatale»)*.

The author attempts to show how, in *Buddenbrooks*, Gerda Buddenbrook reveals mythological and symbolist features which are only to be apparent to a significant degree in Thomas Mann's later work. The article also explains how this figure — based on the author's mother Katia — is part of the long tradition of «femmes fatales».

JORGE MIGUEL BASTOS DA SILVA, *«An Essay on Criticism», de Alexander Pope: Uma Poética da Objectividade? (Alexander Pope's «An Essay on Criticism»: Poetics of Objectivity?)*.

The author works from an epistemological point of view in detecting and discussing in Pope's *An Essay on Criticism* (and, by extension, in neo-classical Poetics as a whole) two distinct groups of concepts which are shown to be contradictory by their historical-literary — as well as cultural — implications.