

ABSTRACTS

JORGE A. OSÓRIO — *Os enunciados didascálicos na “Compilação” de 1562 (The Didascallic Enunciations of the “Compilação” (1562))*

The recent edition of the *Copilaçam de todas as obras de Gil Vicente* in five volumes, under the supervision of José Camões (Lisbon, 2002), has made available the text of one of the most important productions of Portuguese Literature; in a particularly useful way the vols. III and IV present the fac-similes of 1562 and of 1586, thereby facilitating to a large degree the analysis of Gil Vicente's work. The present article attempts to observe some of the aspects of the didascalics and the rubrics of the “autos”, in the form of their enunciations and the articulation with the texts.

LUÍS DE SÁ FARDILHA — *Disputa por um nome: O poema Malaca conquistada (1634), de Francisco de Sá de Meneses, e a representação genealógica (Disputing a Name: The Poem Malaca conquistada (1634), by Francisco de Sá de Meneses, and the Genealogical Representation)*

The epic poem *Malaca conquistada* is studied in this article from a perspective which attempts to articulate literary analysis with cultural history, i.e. genealogical representation. This type of interpretation gives value to the symbolic function which, in this framework, Francisco de Sá de Meneses' options can assume when he attributes more or less relevant roles of historic (or historically inspired) figures to his own specific family branch, within a context in which the formation of a “new” Portuguese nobility was being attempted. Belonging to a lateral branch of the Sá family, the poet probably wanted, through his poetic work, to dispute with the Condes de Penaguião the role of representation of the family, at a socio-historic moment when their political influence was thought to be apparently weakened.

TERESA MARTINS DE OLIVEIRA — *Imagens masculinas nos romances O Primo Basílio de Eça de Queirós e Effi Briest de Theodor Fontane (Masculine Images in the novels O Primo Basílio by Eça de Queirós and Effi Briest by Theodor Fontane)*

PEDRO EIRAS — *Do dionisismo dândi: Entre Fradique e Zaratustra (On the Dionysian Dandy: Between Fradique and Zaratustra)*

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Comparing the thoughts of the last Carlos Fradique Mendes, the ironic epistolographist, with the philosophy of Zaratustra, the prophet of the Dionysian, the coincidences and differences between the aesthetic, political and ethical proposals of Eça de Queirós and Friedrich Nietzsche are compared. After defending that the works of the two authors face certain common philosophical questions, the article goes on to observe how both invent a writing of paradox and of aporia, thereby making impossible the interpretation of the text and its grounding in the value of truth.

LUÍS ADRIANO CARLOS — *Epístola aos Realistas que se ignoram: Jorge de Sena e a Estética (Epistle to the Realists which Ignore Each Other: Jorge de Sena and Aesthetics)*

Reflecting on Jorge de Sena, the article discusses the fundamental statute of Aesthetics in the poetry and thoughts of an author who apparently favoured the social and political functions of creation. This dialectic of contradictory dominions (which are, however, necessary for each other) allows us to re-found, on the one hand, testimonial poetry as an affirmation of realism and, on the other hand, realism as the exaltation of the radically aesthetic origin of poetry. This cannot help but re-open the aesthetic wound of the real, which has been healed in our time.

MARIA DE FÁTIMA MARINHO — *O jogo da encenação do passado em Lillias Fraser de Hélia Correia (The Game of Staging the Past in Hélia Correia's Lillias Fraser)*

Placing the work within the framework of the historical novel, this article studies the manipulation of history and the game played with the past in Hélia Correia's *Lillias Fraser*.

ANA SOFIA LARANJINHA — *La fontaine aux fées dans le Lancelot en prose, roman anonyme du XIII^e siècle (The Fairies' Fountain in the Prose Lancelot, Anonymous Romance of the 13th Century)*

The *locus amoenus*, which is generally represented by a spring and a tree, is, in traditional literature, often the scene for the appearance of fairies. In the *Lancelot en prose*, the fairy, submitted to a process of rationalization, becomes a lady or damsel who appears in the same context and retains some of the (merely formal or more profound) vestiges of the supernatural woman.

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ANA PAULA COUTINHO MENDES — *Portugal imaginado por escritores luso-descendentes (Portugal Imagined by the Writers of Portuguese Descendants)*

Through the references to Portugal in literary texts of descendants of the Portuguese, published in France and in North America, this article attempts to reflect on the Portuguese imaginary constructed by those who represent a type of "intimate foreigners" of Portuguese society and culture. The analysis of this "Imagined Portugal" will permit the revelation of some of the fundamentals of the "reterritorialization" of post-modern societies; this question is seen within the framework of a problematization of the functionalities of a "symbolic return" and of identifying stereotypes, both on the level of narrative construction and metaphor of the texts, and on that of socio-cultural legitimization.

FILOMENA VASCONCELOS — *Occult Philosophy and the Philosophy of Language in Renaissance Europe and Elizabethan England*

Important links can be traced in Renaissance culture between the understanding and the uses of language — also as literary expression — and the occult meanings of nature. Theories or philosophies of language as well as poetics were therefore very much related to a symbolic and often occultist view of the natural world and of men's lives in their intimate relationship with the profound essence of divinity.

MARIA JOÃO PIRES — Joy e dejection: *A dualidade essencial romântica* (Joy and dejection: *The Essential Romantic Duality*)

This article intends to analyse comparatively two romantic poetic texts — *Ode on Intimations of Immortality, Recollections of Early Childhood* by Wordsworth and *Dejection an Ode* by Coleridge, with particular reference to the terminological-conceptual understanding of 'joy' and 'dejection'. In the context of the analysis an articulation with the romantic essays *Preface to Lyrical Ballads* by Wordsworth, *Biographia Literaria* by Coleridge, *Defence of Poetry* by Shelley and some of Keats' letters will be undertaken. The article argues that the essays and poetic texts should be read transversally, thereby benefiting from a constant inter-relationship of poetic notions and attitudes.

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MARIA CÂNDIDA ZAMITH — *Por trás do espelho: As figuras femininas em The Sound and the Fury de William Faulkner* (*Behind the Mirror: The Female Characters in The Sound and the Fury by William Faulkner*)

The Sound and the Fury, a modern and symbolic novel, is exclusively presented through masculine words which can be connected to painful autobiographical facets of the author. The four female figures in the novel do not have an active voice in the narration; however, it is they who — in a rebellious, authoritarian, maternal or ambitious way — condition the family history.

JOHN GREENFIELD — *Akustische Überlegungen zum Willehalm Wolframs von Eschenbach* (*Acoustic Thoughts on Wolfram von Eschenbach's Willehalm*)

In this article, after referring to results already achieved in regard to an earlier analysis of Wolfram's *Parzival*, the author discusses to the extent to which sound and the perception of sound play a structurally important role in Wolfram's war epic, *Willehalm*.

ROGELIO PONCE DE LEÓN ROMEO — *Notas sobre la tradición textual del De Constructione Octo Partium Orationis (Venecia, 1570) de Manuel Álvares, S. I., en Italia y en Castilla durante el siglo XVI (Notes on the Textual Translation of De constructione octo partium orationis (Venice, 1570) by Manuel Álvares, S. I., in Italy and in Castile in the 16th Century)*

The study analyses the editorial diffusion, during the 16th century, of Father Manuel Álvares' (1526-1583) syntax, entitled *De constructione octo partium orationis* (Venice, 1570), in Italy and the Kingdom of Castile. The article intends to determine the different stages of the redaction of the work up until the death of the author and the relationship between the different Italian and Castilian impressions.

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FÁTIMA BRAGA e ROSA BIZARRO — *Culturas escolares e formação inicial de professores: um novo desafio para a FLUP (Educational Cultures and Initial Teacher Training: A New Challenge for the Porto University Arts Faculty)*

In this article the authors, basing their arguments on their experience within the framework of initial teacher training of third cycle French teachers in basic and secondary education and their own action-research, discuss the necessity for innovation with regard to the new curricula for initial training of language teachers to be implemented at this institution in the light of the objectives of the Bologna Declaration. They point to the need to take account of research into "educational cultures" and into the definition of an "educated" teacher; they also argue the importance of an initial teacher training which emphasizes the improvement of practical knowledge.

FRANCISCO TOPA — *Seis poemas inéditos do brasileiro Manuel de Macedo Pereira de Vasconcelos (Six Unpublished Poems by the Brazilian Manuel de Macedo Pereira de Vasconcelos)*

The author presents and publishes six unpublished poems (four sonnets, an ode and a romance), by the Brazilian Manuel de Macedo Pereira de Vasconcelos (1726-?), who — apart from poet — was also a preacher and a panegyrist.

HELENA LOPES — *Disjunção irônica em The Prague Orgy de Philip Roth (Ironic Disjunction in The Prague Orgy by Philip Roth)*

In this article the author regards the disasters that befall art in Soviet-occupied Prague (narrated by the Jewish-American writer Philip Roth in his 1985 novel) as an attempt to draw attention to the contingency literature is met with upon its reception. Triggered by a carnival-like reality, the crisis of the main character is thereby seen to foreground the crisis of criticism announced by Paul de Man. By disrupting the illusion of reality, meta-fictionality would thus work as a device to discourage ideological readings while stressing the ironic condition of fiction.

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ANDREIA AMARAL — *Travessias nos Jardins das Delícias: Machado e Eça (Crossings in Gardens of Delights: Machado and Eça)*

This article attempts the comparative analysis of the 'mythographs' of the "Gardens of Delights" present in the texts *Adão e Eva* (1885), by Machado de Assis, and *Adão e Eva no Paraíso* (1896), by Eça de Queirós.

Although their point of departure is the same — the narrative of *Genesis* — both Eça and Machado 'mythograph' in different ways, thereby creating autonomous texts which are related on a hyper-textual level.

RUI CARNEIRO — *Adolescer Agrilhado? — Visões do internato n'O Ateneu de Raul Pompéia e nas Memórias de Pedro Nava (An Adolescent in Chains? Visions of Boarding School in O Ateneu by Raul Pompéia and in Memórias by Pedro Nava)*

The article discusses the experience of adolescents in boarding school in the works of Raul Pompéia and Pedro Nava, taking account of the *tension* between *ficto* and *facto*, between that which is *experienced* and that which is *created*. After attempting to clarify possible analogies, parallels and inter-textual connections between the works of the authors, the article compliments this literary analysis with a psycho-social dimension in which boarding school and adolescence are construed as phenomena of rupture and transition.

CIDÁLIA DINIS — *Fernando Sabino: A Cidade Vazia sob o signo do humor (Fernando Sabino: A Cidade Vazia Under the Sign of Humour)*

Using as its parting point a reflection on the concept and the forms of humour, this article analyses the book of chronicles *A Cidade Vazia*, by Fernando Sabino, demonstrating the extent to which humour functions in it as a principal dynamic element and as a way of demounting reality.