

SUMMARIES

JOAQUIM FONSECA, **Pragmática e sintaxe-semântica das consecutivas**
(*Pragmatics and Syntactico-Semantics of Consecutives*)

The author describes the syntactico-semantic and pragmatic properties of three types of consecutive sentences which he establishes in Portuguese, and considers each of these three types as the root of different formal solutions, which are also characterized.

MÁRIO VILELA, **A «cena» da «acção linguística» e a sua perspectiva por DIZER e FALAR** (*The «scene» of «linguistic action» and its perspectivation for DIZER and FALAR*)

The author attempts simultaneously to describe the «scene» of linguistic action, as it is perspectivated by the verbs DIZER and FALAR, and to test a model of global analysis of the verbs from within the theoretical framework of «speech acts». An analysis of the signification and respective meanings of the verbs DIZER and FALAR is undertaken: they are compared with each other, and with the verbs which have these two verbal lexemes as superordinators.

ANDRÉE GIROLAMI-BOULINIER; MARIA DA GRAÇA PINTO, **A linguagem-expressão na criança europeia** (*Language-expression in European children*)

The authors carried out a study of oral and written language (as far as expression is concerned) among European children at three levels based upon stories obtained from two kinds of cartoons presented to each level concerned.

The three school levels chosen were the following:

- the level of children attending the pre-school and the first two school years, in which the child begins to become familiar with the written language;
- the level of the 4th school year, in which the child is faced with a faster rhythm of work;
- and, finally, the third level (6th school year), in which the multidimensional approach should not disturb the child who has already acquired the necessary basic knowledge.

Based upon the stories obtained, we compare the words, structures, syntagmatic groups, lexical items, lexical wealth and lexical research.

Having in mind the free circulation of peoples within the European Union, a study of this kind allows us to observe what disturbs a child either in his/her own language or in another language if he/she needs to spend a certain period of time in a country where his/her native language is not the official one.

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A. GIROLAMI-BOULINIER; MARIA DA GRAÇA PINTO, **A ortografia em crianças francesas, inglesas e portuguesas** (*English, French and Portuguese spelling in the fourth school year*)

The authors' purpose in this paper is to compare the spelling of the written performances of 180 children of the 4th school year (60 from London, 60 from Paris and 60 from Porto, belonging to whole classes in each country), obtained from two cartoons which the children were asked to describe individually.

The first finding concerns the percentage of errors made. For an average of 94 words, the English pupils made 10% and the French pupils 10,5% of errors while, for an average of 77 words, the Portuguese pupils made 5,5% of errors.

The different kinds of errors which were found may be subdivided into 4 categories: on the one hand gender and number errors (non-application or misapplication of the agreement rules) and usage errors (affecting the graphic form of the word without affecting its auditive form) and, on the other hand, phonetic errors (affecting the phonetism of the words) and linguistic errors (errors of verbal morphology and non-identification of words).

The distribution of the errors translates the difficulties inherent in each language.

JOÃO VELOSO, **Algumas notas sobre a classificação de /t/ e /d/ em português. Dinâmica articulatória e funcionalidade linguística** (*Notes on the different between /t/ and /d/ in Portuguese*)

The consonants /t/ and /d/ of Portuguese are classified by some authors as dentals, by other as alveolars. This terminological variation may be the result of an allophonic variation which can be experimentally demonstrated; at a linguistic level, however, its interest becomes fairly relative, for the distinction dental/alveolar in these consonants and in this language has no distinctive function. The theoretical approaches which have emphasized the research of distinctive properties of the sound shape of languages are cited here in order to understand better this variation.

MARIA HELENA ARAUJO CARREIRA, **Para uma leitura guiada de *Sémantique Générale* de Bernard Pottier, com adaptações ao Português** (*Towards a Guided Reading of Bernard Pottier's *Sémantique Générale*, with Adaptations to Portuguese*)

After synthesizing the theory developed by Bernard Pottier — as presented in *Sémantique Générale* (Paris, PUF, 1992) — the author goes on to illustrate this theoretical review with examples from Portuguese: discursive variability and diversity of syntactical solutions are situated in relation to operations of the (linguistic and conceptual) higher level.

JOHN GREENFIELD, **Lyric Love and the Epic Hero: Notes on Siegfried's Wooing of Kriemhild in the *Nibelungenlied***

The author attempts to examine, through an analysis of the scenes of Siegfried's wooing of Kriemhild, the rôle of *minne* in the *Nibelungenlied*; he concludes that courtly love does not accord well with some aspects of the poem since it is still heavily influenced by its pre-courtly source material.

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JORGE A. OSÓRIO, **Reflexos de Tordesilhas numa nota antiportuguesa de Pedro Mártir de Anghiera** (*Reverberations to Tordesilhas in an Anti-Portuguese Note by Pedro Mártir de Anghiera*)

This article attempts to demonstrate that the end of *Decas VIII* of *De Orbe Nouo* by Pedro Mártir de Anghiera (according to the 1530 edition) includes an anti-Portuguese note which reflects the political dispute between the two kingdoms of the Iberian Peninsula during the 15th and 16th centuries. The author also takes account of the notes in the margins of the copy of this work in the Oporto Public Library.

MARIA DE FÁTIMA MARINHO, **A atracção do abismo** (*The Attraction of the Abyss*)

This short essay looks into the problem of incest in two novels by Camilo Castelo Branco — *A Enjeitada* and *O Olho de Vidro*; a comparative analysis of the two texts is undertaken, account being taken of the functionality of each of the elements present: from the time and space where the actions take place, to the characters and their respective structuration.

ISABEL PIRES DE LIMA, **Entre Primos: D'«O Primo João de Brito» a «O Primo Basílio»** (*Between Cousins: From «O Primo João de Brito» to «O Primo Basílio»*)

This article demonstrates that there are close genetic relations between the ms. *O Primo João de Brito* and the novel *O Primo Basílio* by Eça de Queirós; although much shorter than the novel, the ms. offers a plot and character development and a use of narrative technique which allow us to determine its genetic proximity to *O Primo Basílio*: we are thereby given insights into the workings of its author.

MARIA DE LURDES SAMPAIO, **A ficção de Fernando Pessoa: Estudo de um Caso Original** (*The Fiction of Fernando Pessoa: Study of an Original Case*)

This article analyses and interprets Fernando Pessoa's «A Very Original Dinner», and attempts to show the importance of the author's fictional texts, which are indissociable from the rest of Pessoa's work.

CARLOS AZEVEDO, **Hemingway and Paris: 'The Cavalry of Woe'**

This article draws attention to Hemingway's various responses to Paris and the expatriate life, and to the influence of the City of Light, as setting and metaphor, in some dark aspects of his fiction.

CARLOS AZEVEDO, **James e Hemingway: as artes da ficção** (*James and Hemingway: The Arts of Fiction*)

This article analyses Henry James' and Ernest Hemingway's fiction from a perspective which goes beyond the traditional approaches of criticism and literary history. While not

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negating the differences between James' and Hemingway's views of life, the article compares the thematic obsessions and narrative strategies of the two authors, emphasizing an identical belief in the powers of the arts of fiction.

MARIA JOÃO PIRES, **Literatura e teologia bíblica: experiências de confronto na poesia inglesa oitocentista** (*Literature and Biblical Theology: Experiments in Comparison in 19th Century English Poetry*)

This article analyses some of the interdisciplinary approaches between literature and theology, with particular incidence in 19th century English poetry.

BELINDA M. H. S. MAIA, **Notes on the English Present Perfective, and on its Cousin, the Portuguese 'Pretérito perfeito composto'**

The author compares the way the English Present Perfective, and its cousin, the Portuguese *Pretérito Perfeito Composto*, behave with different types of lexical verb. This comparison, and a reflection on the semantic and pragmatic nature of these structures, leads to the proposal that the distinction between State, Habit and Event notions of time are not as clearcut as at first appear, and a case is made for re-considering certain examples of the English Present Perfective in the light of the 'iterative' tendency typical of the Portuguese *Pretérito Perfeito Composto*.

FÁTIMA OLIVEIRA; JOÃO VELOSO; SÉRGIO MATOS; SIMÃO CARDOSO, **Considerações sobre um Inquérito** (*Considerations on a Questionnaire*)

This article represents a first attempt to characterize academically the students who initiate their study of the subject *Introdução aos Estudos Linguísticos*. After having presented the answers given to a questionnaire and analysed the results, the authors show how these contradict widely held opinions about these students.

MARIA JOÃO REYNAUD, **A Poesia de Eugénio de Andrade: esboço de uma leitura** (*The Poetry of Eugénio de Andrade: Framework of a Reading*)

In this brief article the author attempts to present the features which — in her opinion — are fundamental to a reading of Eugénio de Andrade's poetry.

LYDIA MIKLAUTSCH, **Notes on the History of the Reception of the Nibelungenlied**

Through a brief history — from the Middle Ages to the post-war period — of certain aspects of its reception, the author demonstrates the extent to which the *Nibelungenlied* has, for specific, often ideological reasons, been the object of misunderstandings which — even today — hamper our comprehension of the poem.