

## SUMMARIES



JOAQUIM FONSECA, **Pragmática das Perguntas Como p, se q? e Como não p, se q?**  
(*Pragmatics of the questions Como p, se q? and Como não p, se q?*)

In this study the author analyses how questions of the format “Como p, se q?” (How p, if q?) and “Como não p, se q?” (How not p, if q?) work in Portuguese discourse. Some relevant pragmatic features of these questions are emphasized.

ANA MARIA BRITO, **Aspects de la syntaxe du SN en Portugais et en Français**  
(*Aspects of the Syntax of SN in Portuguese and French*).

This article begins by examining some aspects of the syntax of NP in Portuguese and French within the framework of Government and Binding Theory; thereafter quantitative constructions are analysed and a brief study is made of adjectives in the two languages. The study concludes that some of the differences between the two languages, in regard to the topics under analysis, may be related to the same parameter.

FERNANDA IRENE FONSECA, **Quand dire c'est feindre: Théorie linguistique et fiction littéraire** (*How to create worlds with words: Linguistic Theory and Literary Fiction*).

This article analyses the possibilities of a linguistic approach to literary fiction within the framework of the necessary interdisciplinary relation between Linguistics and Literature.

AIDA SANTOS, **Estratégias de encarecimento na narrativa da Batalha do Salado** (*Strategies of Praise in the Narrative of the Battle of Salado*).

This article analyses all the applications of the process, whereby the epideictic function of passages in the *Nobiliários* — here, those concerning D. Alvaro de Pereira — which have an apologetic value, are shown as parts of an overall strategy, indicating their discursive intentionality.

JORGE OSÓRIO, **Trovador e Poeta do séc. XIII ao séc. XV. Algumas considerações** (*Notes on Trovador (Toubadour) and Poeta (Poet) from the 13th to 15th Century*).

This article attempts to draw attention to use of trovador by de the first generation of the Galician-Portuguese troubadours; the term poeta is in general use in the Portuguese tradition from the 15th century.

## SUMMARIES

CLARA BARROS, **Afinidades da estrutura textual da Primeira e da Segunda Partidas** (*Affinities of the Textual Structure of the Primeyra Partida and the "Segunda Partida"*).

This article demonstrates that the discursive structure of the text of the *Primeyra Partida* is identical to that of the text of the *Segunda Partida*, and concludes that the argumentative structures of the text of the *Primeyra Partida* resemble those sermons. This is not because the text is concerned with canonical law (as against civil law), but because it is a style characteristic of legislation of Alfonso X's *Partidas*.

CELINA SILVA, «Orpheu»: **Le chant envoûtant de trois narcisses ( Quelques réflexions-divagations axées sur des textes-souvenirs** («Orpheu»: *The Spellbinding Song of three Narcisses (Some Reflections - Digressions based on Texts — Memoires)*

This article examines Orpheu from the perspective of the communicative relationship initiated by three narcissistic personalities: Pessoa, Sá Carneiro and Almada. The theory and practice underlying their work stems from the experimentalizing search, which is guided by the problematic nature of two entities: subject and language. It is from this confrontation that Portuguese Modernism emerges.

ANA PAULA COUTINHO MENDES, **D' A Torre da Barbela: Panorama fantástico de uma relação mítica** (*A Torre da Barbela: Fantastic Panorama of a Mythical Relation*).

By means of an analysis of the symbols and relations of the narrative elements of the novel *A Torre de Barbela*, this article attempts to integrate the work into what is called a surreal imagology: this played, or still plays, an important role within the context of our literary and cultural relations with France.

MARIA DE LURDES R. MORGADO SAMPAIO, **Ezra Pound: Dos sentidos da influência** (*Ezra Pound: On the Directions of Influence*).

In this article the author examines the meaning of the idea of "influence" in Ezra Pound's poetical theory and practice, discussing its value within the framework of a literature produced in the defence of the social function of poetry. In attempting a better understanding of the directions which influence might follow, the article brings to discussion Harold Bloom's theory of the anxiety of influence.

MARIA DO ROSÁRIO PONTES, **André Chénier et la poésie cosmogonique** (*André Chénier and Cosmogonic Poetry*).

The two essays on cosmological poetry attributed to André Chénier, *L'Hermès* and *L'Amerique*, confirm that Galileo's expression "Reading the great book of the world" is the same as the poet's celebration — through the demiurgical power of the Word — of a "feeling of nature" and the extreme sensation of a cosmic and cosmogonic communion.

## SUMMARIES

JOHN GREENFIELD, «...mit dem Rest einer erglänzenden Trane...» **A Note on Heinrich von Kleist's *Das Erdbeben in Chili***

This article analyses the penultimate sentence of Kleist's *Das Erdbeben in Chili*, and concludes that the reference to Donna Elvire's tear, at the end of that phrase, is of significance for a global interpretation of the *Novelle*.

ROZA HUYLEBROUCK, **Recepção Portuguesa de Maurice Maeterlinck. Achegas Bio-bliográficas** (*The Portuguese Reception of Maurice Maeterlinck. Bio-bibliographical Notes*).

In the Portuguese reception of the writer Maurice Maeterlinck there are three clearly defined phases which are linked in a unique way with three different epochs of the history of Portugal.

FERNANDA IRENE FONSECA, **O Papel da Universidade na Expansão do Português na C. E.** (*The Role of the University in the Expansion of Portuguese in the E. C.*).

Within the framework of a brief general analysis of the position of foreign language teaching at University, the two central points which are to be discussed in my report are:

1. The University as a favoured place — and one to be favoured — in the teaching of Portuguese as a foreign language.
2. The main objectives to be achieved in the (and through the) teaching of Portuguese at European Universities.

N. R. HURST, **Some Implications of Innovation in the Arts Faculty of Oporto University**

This article is an attempt to bring into the open some of the issues underlying the current period of change in which the Arts Faculty now finds itself. Implications for both teachers and students are explicitly considered as well as some of the broader, fundamental issues.