
SUMMARIES

JOHN GREENFIELD, **Überlegungen zur Alterität und Modernität der mittelhochdeutschen Dichtung** (*Thoughts on the Differentness and Modernity of Middle High German Poetry*)

In this article, which is the revised and shortened text of a public lecture given at the University of Porto in April 1996, the author, using as a starting point JAUSS' essay on "Alterität und Modernität der mittelalterlichen Literatur" discusses the ways in which we have viewed Middle High German lyric love poetry, the *Nibelungenlied* and Wolfram's *Parzival* and *Willehalm*.

ANA SOFIA LARANJINHA, **Artur, Gauvain e Keu. Representações da realeza em Chrétien de Troyes** (*Artur, Gauvain and Keu. Representations of Royalty in Chrétien de Troyes*)

At the Arthurian court of Chrétien de Troyes Gauvain and Keu both play a central rôle: together with King Arthur they constitute a composite royal character, in which the knights represent the opposite and complementary principles of the solar world and the chthonic world, with the king, at its centre, harmonising the opposites and representing the axis of alteration between the two principles. The comparison of this triad with the Gaulish triad of Cernunnos, Apollo and Mercury allows us a better understanding of the functions of the three characters and helps to explain the insufficiencies of Gauvain and of Arthurian royalty in the final romance of Chrétien de Troyes.

MARIA JOÃO PIRES, **Teologia e o poder da palavra: o desafio renascentista** (*Renaissance challenges to Theology and the Word*)

This paper will pay particular attention to biblical hermeneutics as a process of literary controversy in the Renaissance. The author focuses on particular literary responses as a way of stimulating and promoting new insights and reading habits.

SUMMARIES

MARIA DE FÁTIMA DE SOUSA BASTO VIEIRA, **Os jogos de significados e o significado dos jogos em *Utopia*, de Thomas More** (*The Games of Meaning and the Meaning of Games in Thomas More's Utopia*)

In the second letter to Peter Giles, published in the second edition of *Utopia* (Paris, 1517-18), Thomas More subtly alerts the reader to the games of meaning on which Hythloday's discourse on the ideal Republica is built. The author of this paper analyses the phallacy of Hythloday's discourse, as well as the neologisms that name utopian geography and institutions, and concludes that the reader is gradually driven to apprehend the Portuguese sailor's ideal as merely theoretical — and thus impracticable — and to accept the narrator's pragmatical attitude as the one that suits sixteenth-century English policy the best.

JORGE A. OSÓRIO, **Algumas reflexões sobre o preâmbulo de "Menina e Moça"** (*Some Reflections on the 'preamble' of "Menina e Moça"*)

This essay looks into some of questions suggested to the reader in the first pages of "Menina e Moça" within the context of narrative prose of the middle of the 16th century.

JOAQUIM FONSECA, **O discurso de Corte na Aldeia de Rodrigues Lobo — O Diálogo I** (*The Discourse of Corte na Aldeia by Rodrigues Lobo — the Diálogo I*)

In this article the author analyses the discourse of the *Diálogo I* of Rodrigues Lobo's *Corte na Aldeia* (1st edition, Lisbon, 1619) in the light of Pragmatic Linguistics and Discourse/Conversation analysis. The organization and the functioning of this dialogical discourse is highlighted, particularly in respect to the illocutory, argumentative and compositive dimensions; these are referred to both on a microstructural and a macrostructural level.

MARIA JOÃO PIRES, **Intertextualidade e poder na poesia de Christina Rossetti** (*Intertextuality and power in Christina Rossetti*)

Christina Rossetti stands as a powerful challenge to the spiritual and ideological values of her age. This paper focuses on some of the intertextual relations between her work and the romantics: particular attention is paid to stylistic and thematic echoes as well as to some structural resonances.

SUMMARIES

FILOMENA VASCONCELOS, ***Imagens de coerência precária: dimensões de ruptura na escrita do monólogo dramático de W. de La Mare*** (*Images of Precarious Coherence: Cliveage dimensions in Walter de la Mare's dramatic monologue*)

De la Mare's dramatic monogical poems both reflect and illuminate the complex balance of continuity and change which make up the historical and cultural trends of the western world in the early decades of the twentieth century. As the dramatic monologue is one of the possible ways by which man can still find expression for the scattered fragments of himself and the world around him, for the growing silence that surrounds all incomprehensible utterances.

CARLOS AZEVEDO, ***Estratégias de Poder: Militância Intelectual e Re-possessão de Texto em For Whom the Bell Tolls*** (*Strategies of Power: Intellectual Militancy and Repossession of Text in For Whom the Bell Tolls*)

This article intends to bring to light that a close reading of *For Whom the Bell Tolls* justifies the assertion that the acquisition, maintenance and defense of power constitute the fundamental theoretical dimension of it. Accordingly, three interrelated attempts at demonstration and clarification constitute the emphasis of this essay: 1) to show that the protagonist's power as a militant intellectual derives directly from his knowledge; 2) to examine the nature and the extent of Robert Jordan's knowledge of Spain and Spanish values as presented in the novel; 3) to discuss the Hemingway — Jordan relationship and the way the author repossesses the character's text.

ANTÓNIO FERREIRA DE BRITO, ***Originellité et Originalité dans la poésie de Salah Stétié*** (*Originellité and Originality in the Poetics of Salah Stétié*)

The search for the *originel* in the poetics of Salah Stétié is, in contrast, part of a more profound reflection on the concept of what is *original*, set in the limits of the the language of the Koran and the French language, and in an attempt to bring about a Mediterranean dialogue between a 'sacredizing' Islam and a 'desacred' West. The poet-ambassador attempts to reach a platform of understanding between East and West, revealing the extent to which the latter is due to the former's cosmogonic visions; his work therefore represents in the French-speaking world, an area of reflection and communion between different peoples with a common background.

SUMMARIES

MARIA JOÃO REYNAUD, **Um texto a duas vozes. Jesus Cristo em Lisboa, de Raul Brandão e Teixeira de Pascoaes** (*A text in two voices. Jesus Cristo em Lisboa, by Raul Brandão and Teixeira de Pascoaes*)

What reasons led Raul Brandão and Teixeira de Pascoaes to write the tragicomedy *Jesus Cristo em Lisboa*? What rôle did each play in writing the play? To find the answer to these questions we must evaluate the obviously complex situation of co-authorship in the light of the correspondence exchanged between Raul Brandão and Teixeira de Pascoaes. Above all, however, it is necessary to reflect on the affinities in thought which link two great figures of Portuguese literature of the 20th century.

LUÍS ADRIANO CARLOS, **Fenomenologia da expressão literária. Clássico e barroco em Jorge de Sena** (*Phenomenology of literary expression. Classic and baroque in Jorge de Sena*)

The author proposes an aesthetic phenomenology of literary expression. Using Jorge de Sena's literary typology as a starting point, he develops a criticism of method which underscores the fundamental duality of the literary object, both historical and phenomenological, and reviews the formation process of the aesthetic concepts «classic», «baroque» and «mannerism», focusing the debate on the central theoretical positions assumed by Heinrich Wölfflin, Henri Focillon, Eugenio D'Ors and Ernst Robert Curtius, along with the contributions of some of the theorists most involved in the study of this problem. The systemic articulation between the general and elementary character of aesthetic categories and the particular and complex character of styles allows the author to build a morphogenetic model of literary analysis, which describes the emergent movement of the fundamental formants (type, *topos* and trope), organized in a successive synthesis at various levels of representation. The model is applied to Jorge de Sena's own poetry.

MARIA DE FÁTIMA MARINHO, **O Sentido da História em Mário de Carvalho** (*The Meaning of History in Mário de Carvalho*)

In this article the author attempts to demonstrate the extent to which the concept of the past has, in the post-modern novel, undergone transformations; these can be merely ideological or go as far as profound violations in the presentation of historical phenomena which are often part of the cultural heritage of a people, or of their mythical sub-conscious.

SUMMARIES

GUALTER CUNHA, **“A Música do Mundo”**: modos da criação poética em **O Barco Vazio**, de João Miguel Fernandes Jorge (*“The Music of the World”*: Modes of poetic creation in *O Barco Vazio*, by João Miguel Fernandes Jorge)

The poems of J. M. Fernandes Jorge in *O Barco Vazio* are considered as a way of creating meaning from a confrontation of the poet with a devalued world where a few fragmentary things, and the poet's memories of them, still keep their mystery and are therefore worthwhile. Particular attention is paid to the formal processes involved in the organisation of the poems, and to the ethical positioning of the poet expressed in the sometimes not easily attainable unity of the poem. It is argued that the author inherits, and at the same time goes beyond, the modernist tradition.

CLARA MARIA SARMENTO, **Billy Budd, Sailor de Herman Melville**. **“A Reescrita Melvillianiana da Tragédia”** (*Billy Budd, Sailor — Herman Melville. “A Modern Rewriting of Tragedy”*)

Billy Budd, Sailor is an *inside narrative* because it places itself, from the title, inside an HMS man-of-war and, simultaneously, inside the human soul which sails through the seas, contradictions and incompatible instincts of mankind. With this work, Melville rewrites the eternal and universal tragedy of good and evil which fight against each other and recovers, in 19th century America, the equally eternal and universal spirit of classical tragedy.

Melville finds his tragedy on a new myth, which he has recycled from the Ancients. A myth expresses the rules of conduct of a certain social or religious group. Among the Greeks, the laws of destiny, honour, moderation and obedience to the Gods. In *Billy Budd*, not only the laws of war and institutions, but also the laws of nature and the purest human feelings.

ARIE POS, **Literatura portuguesa traduzida para o Neerlandês** (*Portuguese Literature translated into Dutch*)

From 1989 onwards there was a marked increase in the number of translations of Portuguese authors in the Netherlands and Flanders. Which works were translated, how were they received and what are the perspectives for Portuguese authors on the Dutch-speaking market? This article represents a review of the situation.

MÁRIO VILELA, **A metáfora na “instauração” da linguagem: teoria e aplicação** (*The Metaphor at the “Instauration” of Language: Theory and Application*)

This article is made up of three important areas: “return to the conception of the Aristotelian metaphor” (1), “metaphor in cognitive theory” (2) and “the metaphor in the area of ‘economics’” (3). In the first part, an attempt is made to return to position the concept of

SUMMARIES

metaphor in the theory of "transfer", overtaking that which was considered merely lexical; the reflections of "new North American criticism" and of "Russian formalism" are considered on the relative distance to the concept of metaphor as it was present in Rhetoric. In the second part, which makes up one of the most important of the work, the author considers the metaphor as a creative force of language in general and not as a simple diversion of poetic language. In the third part, the guiding principles of the conception of the metaphor are applied, consideration being given to the language of the "media" and above-all to the specific language of "economics". Finally, the language of "economics" and "common" language are compared.

MARIA DA GRAÇA L. CASTRO PINTO, **O estudo nacional de literacia: do recado que encerra às políticas de intervenção que evoca** (*The national study of literacy: from its contents to the challenges it evokes*)

This paper is mainly concerned with the discussion of the conceptual framework which is outlined in the first part of the study and with the discussion of the literacy levels (0-4) obtained by the Portuguese population selected to undertake this study.

The author's purpose is then to show the complexity of the *processing of written information* — one of the main definitions of *literacy* which appears in the above mentioned study —, and to suggest proposals to avoid the kind of scores obtained. In particular, the effect of an insistence on a good mastery of oral and written language on the level of literacy is emphasized; this should begin, as far as oral language is concerned, as soon as children enter pre-school.

JOÃO VELOSO, **Elementos para uma reavaliação da importância da distintividade como conceito linguístico** (*Elements for a reevaluation of the importance of distinctiveness as a linguistic concept*)

Distinctiveness is a very important theoretical concept for structuralist phonology; however, in the generative field, it seems that this is not a very important concept, although there is not any explicit criticism from generative phonologists to this notion. The main reason for this difference is to be found in the difference of aims between structuralist and generative phonology: structuralist phonology is taxonomic, while generative phonology aims to formalize systematic rules on different linguistic levels.

SÉRGIO MATOS, **Aspectos da semântica e pragmática do imperfeito do indicativo** (*Semantic and Pragmatic Aspects of the Imperfect Indicative*)

The Imperfect Indicative in Portuguese (IMPF), like its congenerous forms in other romance languages, possesses a variety of values which range from the temporal-aspectual to the textual, modal and pragmatic; the author proposes to analyse these values in this article.

SUMMARIES

To begin with, the opposition which is frequently established between dicitic and anaphoric tenses is critically evaluated; a description of the basic temporal and aspectual values of the IMPF is attempted. In the second part, the principal modal and pragmatic values of IMPF are discussed, exemplifying their existence in other romance languages. In conclusion the author proposes a unified description, from a functional basis, of the temporal, modal and textual values discussed in the article.

ANA MARIA SALDANHA DIAS FERREIRA, **Experência em L.E. dentro de um quadro de pedagogia integrada** (*Experiment in F.L.T. within the Framework of Integrated Pedagogy*)

The article intends to reflect on the contribution of the metalinguistic activity in the Teaching/Learning of languages. To this end, an experiment is presented of the use of verbs of movement in the framework of integrated pedagogy (mother tongue/foreign language) and in the situation of teaching/learning for beginners in French as a foreign language.