

## SUMMARIES



MARIA DA GRAÇA L. CASTRO PINTO, **A ortografia e a escrita em crianças portuguesas nos primeiros anos de escolaridade. Até que ponto dependem estas habilidades de um bom domínio do oral e de métodos adequados de leitura?** (*Spelling and writing in Portuguese Primary school children. To what extent do these processes/skills depend on a good mastering of orality and on adequate reading methods?*)

Following Girolami-Boulinier's classification of spelling errors, and using the two types of cartoons which normally serve as support to the oral and written language studies undertaken by this author, as well as by myself, I analysed the written narratives of 180 Portuguese children (60 in each age group) attending the 2nd, 3rd and 4th years of Primary school in Porto, in order to see the evolution of the quality of their writing.

With this study I intend not only to show the effect of age on the types of spelling errors and on punctuation; I also intend to consider how far writing at these levels may be the product of a teaching/learning process where oral language is not sufficiently practised and where the reading methods which are implemented are eventually not the most adequate.

It is then my aim to discuss the children's written performances having in mind Girolami-Boulinier's language and reading methods.

JOÃO VELOSO, **Vozeamento, duração e tensão nas oposições de sonoridade das oclusivas orais do português** (*Voicing, Duration and Tenseness in the "Voicing Distinctions" of Portuguese Oral Stops*)

This paper discusses the relations between voicing, consonantal duration and tenseness of the oral stops of Portuguese. The data in this study uphold the interpretations of certain authors who assign to tenseness, and not to voicing, the main rôle in the opposition between /p t k/ and /b d g/ of Portuguese.

CLARA BARROS, **História da língua / Ensino da língua** (*Language History / Language Teaching*)

This article attempts to show the importance of the history of language in the training of the teachers of the mother tongue. A pedagogical practice is described which is not limited to the phenomena of evolution traditionally considered as historical, but which has as its starting point a profound knowledge of the phenomena of linguistic variation.

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MARIA DA FATIMA HENRIQUES DA SILVA, **O pensamento em entrevista** (*Thought in an Interview*)

Using as a starting point the principle that conversation is the basic form of human interaction, actualized by means of language, which is, therefore, considered as an interlocutional phenomenon, a group of verbs of thought is analysed; the *corpus* for this study is an interview between Baptista-Bastos and Alexandre O'Neill which is characterized from a syntactic, semantic and discursive viewpoint.

MARIA HELENA SAMPAIO SERENO, **Entre gostar e amar: análise sintático-semântica e textual** (*Between 'Gostar' and 'Amar': Syntactic-Semantic and Textual Analysis*)

Having discussed the concept of transitivity and the relation between "frames" and scenes in texts, a *corpus* of present-day texts is analysed; thereby, the most common Portuguese psychological verbs of affection are identified (*gostar* and *amar*), together with the respective (syntactic-semantic) phrasal structures. *Gostar de* is associated with an interactional affective scene and *amar* with an interactional scene on affection.

CARLOS DA COSTA ASSUNÇÃO, **Uma leitura da Introdução da Arte da Grammatica da Lingua Portuguesa de Reis Lobato (1770)** (*A Reading of Reis Lobato's A Arte da Grammatica da Lingua Portuguesa, 1770*)

Pombal's most innovative aspect, in relation to the use of the mother tongue, was the obligation to study Portuguese grammar at school and the use of the language in public administration. *A Arte da Grammatica da Lingua Portuguesa*, by António José Reis Lobato, is part of this new conception, which was already common in Europe, of the place of the teaching of the Portuguese language and of its social importance.

CARLOS AZEVEDO, **Paul Auster e 'the voice's fretting substance': elementos para a biografia de uma escrita** (*Paul Auster and 'the voice's fretting substance': elements for the biography of his writing*)

This paper, taking as a starting point the dialogue between Paul Auster's poems and essays published in the 1970's and his narrative fiction of the 80's and 90's, focuses on the novelist's textual and intertextual memory, in order to detect the movement which constitutes the biography of Auster's writing.

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MARIA JOÃO PIRES, **Poesia e revelação em 'A Vision' de Yeats** (*Poetry and Revelation in Yeats' "A Vision"*)

Using as a starting point Yeats' comment, in a letter to Ezra Pound, that "A Vision" would proclaim a new divinity, this article looks into certain methodological and critical questions, before ascertaining the limits between the poetic affirmation and the visionary and prophetic revelation.

FILOMENA AGUIAR DE VASCONCELOS, **Questões sobre o "nome" no pensamento da linguagem do século XX** (*Questions on the "Name" in 20th Century Philosophy of Language*)

The analysis of the problem of language in the contexts of 19th century Western thought reflects decisive aspects of Wittgenstein's philosophy of the *Philosophical Investigations* (1945-49), taking into account the originality and the range of the pragmatic and instrumentalist concept of language. Reading the "name" of the cats in T.S. Eliot's *Old Possum's Book of Practical Cats*, embraces the pressing consciousness of the philosophy of language in the circuits of a poetic discourse which is intimately dual and which, instead of only saying the things, says its names, transforms them into names and — at times — almost forgets them.

JOHN GREENFIELD, **"frouwe, wiltu toufen dich, / du maht ouch noch erwerben mich" ('Pz.': 56,25f.): Notes on Gahmuret's Desertion of Belakane**

This brief article discusses the motives which lie behind Gahmuret's desertion of his heathen bride Belakane in Wolfram's *Parzival*: the author concludes that the reason which Gahmuret gives for the desertion (i.e. the religious difference which separates the couple) is not the knight-errant's real motive, but it is the one which allows Wolfram to explain to his audience Gahmuret's subsequent marriage to Herzeloyde.

SUSANNE MUNZ-THIESSEN, **Obilot, antikonie und orgeluse: Die Frauen des minneritters gawan** (*Obilot, Antikonie and Orgeluse — the Ladies of the Minneritter Gawan*)

This article discusses the three different female role behaviours in the concept of courtly love. The relationship between the knight Gawan and the three ladies reveals the tolerant viewpoint developed by Wolfram von Eschenbach in his romance *Parzival*.

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ISABEL PIRES DE LIMA, **O regresso de D. Sebastião. Narrativa e mito na ficção portuguesa contemporânea** (*The Return of D. Sebastião — Narrative and Myth in Contemporary Portuguese Fiction*)

The deep political and socio-cultural changes which were brought about by 25th April, with the end of the colonial empire and the consequent European redimensioning of Portugal, have led our fiction to question the concepts of fatherland and national identity, making Portugal into a favoured — if not obsessional — theme. A large number of modern novels visit the mythical past and future, sometimes by revisiting founding myths such as Sebastianism. In this article two novels (Agustina Bessa Luís' *O Mosteiro* and Almeida Faria's *O Conquistador*) are analysed; from this perspective they enter into a dialogue with the myth of Sebastianism.

MARIA MANUELA A. LACERDA CABRAL, **A Costa dos Murmúrios de Lídia Jorge. Inquietação pós-moderna** (*Lidia Jorge's 'A Costa dos Murmúrios' — Post-Modern Unease*)

If the metafictional angle of *A Costa dos Murmúrios*, which confirms the suspicion of History and thematizes the author and the reader, allows us to place this work within the framework of post-modernist aesthetics, so too are the values which it proposes based on a sensibility particular to post-modernity. Indeed, the novel confronts a universalist *reason* with local mini-rationalities which protect the interpretation from global irrationality.

AIDA SANTOS, **A égloga quinta de (ou sobre?) Bernardim Ribeiro** (*The Fifth Eclogue by (or on?) Bernadim Ribeiro*)

This article intends to draw attention to a number of dissonances which are presented in the Fifth Eclogue, published in its first edition in Bernardim Ribeiro's works (Ferrara, 1554). The author concludes by considering that the range of new data presented here should make us more careful in attributing this text on *Ribeiro* to the author known as Bernardim Ribeiro, thus maintaining the scruples felt by its first editors.

LIA OGNO, **As viagens d'Os Lusíadas e os caminhos da heroicidade** (*The Journeys of Os Lusíadas and the Path of Heroism*)

According to the author, in *Os Lusíadas* there is not only a historical journey, but also a journey of *writing* and *reading*. Thus, the *playful* reward contained in the Canto IX of the poem gains a wider significance, since it announces a heroism of knowledge and a heroism of reading, i.e. a pedagogical ideal.

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BELMIRO FERNANDES PEREIRA, **António Pinheiro e os seus *In Tertium M. Fabii Quintiliani Librum Commentarii* (1538)** (*António Pinheiro and his "In tertium M. Fabii Quintiliani librum Commentarii" — 1538*)

The *Commentarii* by António Pinheiro (Antonius Pinus Portodemaeus), edited seven times in France and Italy between 1538 and 1569 were among the most well-known commentaries on Quintiliano in the whole of Europe. This article attempts to assess the strategies chosen, the bibliography used as well as the position of the Portuguese humanist in the rhetorical disputes of the period.

FRANCISCO TOPA, **Dois estudos sobre Silva Alvarenga. I — Da teoria à crítica literária — Reexame da questão à luz de um texto inédito do Autor; II — Os sonetos — Atribuições ignoradas e inéditos** (*Two Studies on Silva Alvarenga: I. From theory of Literary Criticism — Reexamination of the Question in the Light of an Unpublished Text by the Author; II. The Sonnets — Unknown and Unpublished Attributions*)

In its first part this article attempts to examine the doctrinaire and theoretical preoccupations as they appear in the work of the arcadian miner Manuel Inácio da Silva Alvarenga (1749 - 1814) and notes the way in which they connected to the exercise of criticism. The second part looks at the author's sonnets, discussing six attributions which, to date, have been unknown, and giving notice of the discovery of eight unpublished works. The Annexes I and II present, in a critical edition, an unpublished prose work on literary criticism and the ten identified sonnets.

FRANCISCO TOPA, **Basílio da Gama: a obra por vir. 17 inéditos e uma nova versão** (*Basílio da Gama: The Work to Come: 17 Unpublished Poems and a New Version*)

Using as a starting point a reflection on the deficiencies and omissions in relation to the edition of the texts by the miner poet José Basílio da Gama (1741-1795), this article gives notice of the discovery of 17 unpublished poems (one ode, eleven sonnets, one stanza and four *glosas*) and of a manuscript version of another *glosa* which has already been published. All these texts are published in a final annex.

MARIA DO NASCIMENTO OLIVEIRA CARNEIRO, **Victor Hugo no Porto finisse-cular: marcas de um regresso** (*Victor Hugo in Oporto at the End of the Century: Traces of a Path*)

The article intends to analyse the projection of Victor Hugo in Oporto at the end of the 19<sup>th</sup> century, both on the literary-aesthetic level as well as a guide to the generation which looked forward to the advent of the Republic in Portugal.

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MARIA DO ROSARIO PONTES, **Charles Perrault e o seu tempo: a subversão simbólica nos *Contes* ou *Histoires du temps passé*** (*Charles Perrault and his Time: the Symbolic Subversion in the "Contes" or "Histoires de temps passé"*)

The symbolic subversion in Charles Perrault's *Contes* is grounded not only in the aims which were at the basis of their elaboration, but above all in Perrault's ignorance of symbolic paradigmatic values: a strong rational component will alter the marvellous, often annul the symbolic and haughtily condescend to the popular and folkloric roots.

JORGE DESERTO, **Creonte e o exercício do poder** (*Creonte and the Exercise of Power*)

This article intends to show that, in the tragedy *Antigone* by Sophocles, power is presented as something perverse, to such an extent that it conditions the behaviour of the inhabitants of the city, and principally of Creon, the figure which is analysed in detail. This reflection on power, suggested by this tragedy, also makes sense when applied to our own time: a sign of the evident actuality of classical literature.

NICOLAS ROBERT HURST, **Notional Syllabuses: Twenty One Years On**

This paper sets out to reappraise the original 1976 book entitled "Notional Syllabuses" by D.A. Wilkins on the advent of the twenty-first anniversary of its publication. An outline and personal assessment of the content of the book are presented in the light of more recent developments in methodological approaches to T.E.F.L., more specifically with reference to Communicative Language Teaching.

MARIA JOÃO PIRES, **Espaços de palavras e sentidos na poética da tradução** (*Spaces of Words and Meanings in the Poetics of Translation*)

This article essentially attempts to define some of the cultural codes between the original and the translation. Within this framework a dimension which goes beyond the mere mimetic work is analysed; this dimension is connected to the creativity and critical spirit present in, among others, self-translation.

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FRANCISCO TOPA, **Na ponta da língua. Sessenta e cinco novos textos e algumas reflexões sobre as respostas prontas** (*On the Tip of the Tongue: 65 new Texts and some Thoughts on "ready replies"*)

Beginning with a brief introduction to childrens' rhymes, the author attempts to study one of its groups — that of the so-called ready replies. This article uses as its starting point an unpublished *corpus* of 65 texts, edited in the final annex.

AUGUSTO Q. NOVAIS e MÁRIO VILELA, **Prontuário multimédia: Diciomédia** (*Multimedia Prontuário: Diciomédia*)

The multimedia "Prontuário: Diciomédia" is the prototype of a dictionary of verbs in Portuguese with multimedia applications. At the moment it includes only the explanation of the syntactic environment, the semantic explicitation of the verbs and the respective flexation. Later, it will also involve the phonetic "production".