

SUMMARIES

CARLOS AZEVEDO, **O Lugar da Literatura** (*The Place of Literature*)

This paper discusses the place of literature inside and outside the University. In a world dominated by sophisticated technology, the importance of the so-called and often repeated “uselessness” of literature is taken into account in this analysis. The problems the teacher faces — What can be taught? What to teach? What do students learn? — are also emphasized.

As a possibility for the teaching of American Literature, this paper focuses on Paul Auster and his celebrated novel *The New York Trilogy*.

MARIA DO ROSÁRIO PONTES, **O Simbolismo do Centro nas Narrativas Maravilhosas (Notas Introdutórias)** (*The Symbolism of the Centre in Wondrous Narratives (Introductory Notes)*)

Stories, legends and myths speak almost always of a pilgrimage in the direction of the Centre, of the initialising function of tests and successive meetings. Only the hero (or the heroine) who is given the opportunity to read and decipher the multiplicity of the trodden paths will be able to recognise the direction and meaning of the journey. Only he or she will know how to take full conscience of the sacred value of his / her ascension, on a journey of reconciliation which recognises and overtakes all destructive dualities.

MARIA DE FÁTIMA MARINHO, **A Conceção da Natureza na obra poética da Marquesa de Alorna** (*The Conception of Nature in the Marchioness of Alorna's Poetical Work*)

In this study, the author attempts to demonstrate the extent to which the neo-classical and Arcadian education of the Marchioness of Alorna conditioned the use she made of nature in her poetical work, despite her effective knowledge of new romantic aesthetics. The study of one of her translations (or imitations), Thomson's *Primavera*, allows us to see the form in which she always treats the poetical material of the representation of nature. Special mention will be made to *Recreações Botânicas* (1813), in that in this long poem (in the form of six *cantos*) we note the didactic concerns, the details and the comparisons proclaimed by Buffon, Daubenton and Saint-Lambert.

SUMMARIES

FILOMENA AGUIAR DE VASCONCELOS, **Filosofia da Linguagem do Século XVIII** (*The Philosophy of Language in the 18th Century*)

The context of 18th century thought is of particular relevance in the Western World in regard to the change of traditional mimetic to non-mimetic poetics: this is the case with the Swiss poetical theories of possible worlds and with the romantic, post-romantic and modernist sequences from about the 1740's / 1750's until the 1930's / 1940's. Emphasis will be placed, however, on the influence of Leibniz' thinking on language in the creation of a valid alternative to mimetic theories through the concept of possible worlds.

AMÉRICO MONTEIRO, **As leituras heinianas de Nietzsche. Ambivalência e contradições de juízos** (*Nietzsche's Readings of Heine. Ambiguity and Contradictions of Judgements*)

In his work Nietzsche reveals a great admiration for Heine as a poet. Nevertheless among laudatory judgements we find also less flattering ones. This essay stresses the ambiguity and even the contradictions of Nietzsche's opinion about Heine and his work and at the same time shows the link between the defence of Heine against anti-Semites and the attack of German nationalism made by Nietzsche.

MARIA JOÃO PIRES, **Descontinuidades do Tempo e da História na pós-modernidade** (*Discontinuities in the Time and History of Post-Modernism*)

This article attempts to problematize the notions of time / temporality and history in the cultural area of post-modernism. The point of departure is the philosophical premise which alters narrativity and foundationism (since it is with Nietzsche that post-modernism is, in truth, anticipated). Post-modern thought thus executes the negation of essential senses, the fragmentary nature and the loss of continuities, breaking with the temporal order of things.

CARLOS AZEVEDO, **Emerson Revisitado: Ralph Ellison, INVISIBLE MAN e a Tradição Americana** (*Emerson Revisited: Ralph Ellison, INVISIBLE MAN and the American Tradition*)

This article analyzes Emerson's presence in Ralph Ellison's novel. The narrator's underground tinkering with Emersonian ideas suggests an attempt at appropriation and redirection. Through these complex efforts, Ellison claims a heritage and places his book within the (African-) American tradition.

MARIA JOÃO REYNAUD, **Raul Brandão e o Expressionismo Literário (Notas para uma leitura de A Farsa)** (*Raul Brandão and Literary Expressionism (Notes for a Reading of A Farsa)*)

Taking as a point of departure the narrative *A Farsa*, this article attempts to reflect briefly on Raul Brandão's literary proto-expressionism, emphasising certain aspects which

SUMMARIES

allow us to bring Brandão closer to, or indeed place him within, the vast constellation of European expressionism.

JOANA MATOS FRIAS, **Murilo Mendes e o cosmotexto ideogramático** (*Murilo Mendes and the Ideogrammatical Cosmotext*)

This article intends to reflect on the way in which Murilo Mendes' poetical works, which are protoformic in their own bases, are changed to such an extent that they surprise us, with the last book published during his life, with a radical transformation on the level of the dominant rhetorical principles. The path which is analysed is thus that of a poetry which abandons the metaphor as a matricial figure of discourse to dedicate itself to the playful anamorphosis of significance, or rather, to dedicate itself essentially to the rhetorical operations of a metaplasmatic nature, which have paranomasia as a central and regulating feature.

SERGE ABRAMOVICI, **L'Autre est un Je** (*The 'Other' is an 'I'*)

The 'differentness' of the poets of the Antilles cannot be attributed to an exotic cultural — thematic or cultural — point of reference; rather it structures the language of the respective texts in their minimum units, rhythm, syntax, prosody, etc.. The perception of the 'Other' points us to our own obscurity from which only the crossing of races — or rather, the linguistic crossing of races — can liberate us.

AURÉLIA MERLAN, **Sobre as chamadas "perífrases verbais paratáticas" do tipo «pegar e + V₂» nas línguas românicas (com referência especial ao português e romeno)** (*On the so-called "verbal paratactic paraphrases" of the type «pegar e + V₂» in Romance languages (with special reference to Portuguese and Romanian)*)

This study represents a syntactic-semantic and pragmatic analysis of the paratactic structures of the type «pegar e + V₂» in Portuguese and Romanian, with the following intention:

- a) to show that these structures are not (grammatical) paraphrases of aspect value (theory of wide circulation) and that, in the structures under analysis, the verbs of the type «pegar» are not auxiliary;
- b) to describe the discursive functioning of these verbs and the paraphrases in which they occur.

PEDRO EIRAS, **Gérard Genette: a escrita de Figures IV** (*Gérard Genette: the Writing of Figures IV*)

This article reflects on Genette's most recent work and his theorisation on his own work (its unity and heterogeneity) and the recent multiplication of the areas of study (from music to painting, from Stendhal to Proust). Note is also made of Genette's idiosyncrasy in *Figures IV*.

SUMMARIES

JORGE MIGUEL SILVA, **Hemingway e Byron: um percurso donjuanesco em *The Sun Rises* (*Hemingway and Byron: The Path of Don Juan in The Sun Also Rises*)**

This paper aims at an understanding of *The Sun Also Rises* as a rewriting of Byron's famous poem on the myth of Don Juan, focussing on such aspects as the presentation of love and sexuality, spirituality, and art.

FRANCISCO SARAIVA FINO, **Na fábrica do mito — Algumas notas sobre a estória de D. Afonso I (*In the Factory of Myth — Some Notes on D. Afonso I's Estoria*)**

This article attempts to study, from a diachronic perspective, some of the fundamental features of the construction of the mythical image of the first Portuguese monarch until the reign of D. Sebastião; among other aspects, the development of the process of sanctification is discussed.

NICOLAS ROBERT HURST, **That was then, this now: Formal knowledge attainment among students of English at the Faculty of Letters, the University of Porto**

The aim of this study is to discover if the general assumption that students "know" more English at the end of their degree course than they "knew" at the beginning, in fact, corresponds to a quantifiable truth. The students in question receive on average, 500 hours of direct English language instruction as well as many more hours of associated study of literature, linguistics and other subjects during their four years at the Faculty of Letters the University of Porto. The investigation employed a grammaticality questionnaire as its principal means of inquiry, the formulation and the results of which are discussed in general as well as statistical terms.

JORGE A. OSÓRIO, **Viagem ao mundo das notas na F.L.U.P. — 1.ª época de 1996-1997 (*Journey into the Realm of Marks at the Arts Faculty of the University of Porto — First Exams, 1996-97*)**

Through the use of text, graphs and tables, this article undertakes an analysis of the classifications gained by students at the Arts Faculty of the University of Porto in the exams taken by the end of June of the academic year 1996-97 in all subjects and in all courses. By conjugating these with other data the study allows us to observe the way in which these classifications appear to be distributed in the various courses at the Faculty.