

SUMMARIES

JOAQUIM FONSECA, **O discurso da 'Carta de Guia de Casados' (de D. Francisco Manuel de Melo)** (*The Discourse of 'Carta de Guia de Casados' by D. Francisco Manuel de Melo*)

In this study the author analyses the organization and the functioning of discourse in the work referred to in the title. Particular attention is paid to the macrostructures — and their interconnections — which should be recognised in it, to the semantic and semantic-pragmatic axes which run through it, to the argumentative and dialogical moments which are drawn up in it, to the strategies in the order of persuasion which cross it and to the enunciative and compositive heterogeneity which characterizes it.

SÓNIA VALENTE RODRIGUES, **Polémica em torno de 'Rumor Branco' de Almeida Faria: traços configuradores do texto de abertura** (*Controversy about Almeida Faria's 'Rumor Branco': Configurative Marks in the Opening Text*)

It is well-known that Alexandre Pinheiro Torres and Virgílio Ferreira were involved in a controversy about neo-realism in 1963. 'Rumor Branco de Almeida Faria' is the text written by that critics opening a debate which then spread throughout the literary and cultural world of the time, bringing about various ramifications. In this study the author attempts — within a framework of discourse analysis — to analyse the configurative marks of polemic in this opening text; an analysis of the polemic texts will be undertaken in future studies.

SÉRGIO MATOS, **Algumas considerações sobre advérbiais de localização e quantificação temporal** (*Some Considerations on Adverbials of Localization and Temporal Quantification*)

In the present study the data is presented from investigation into adverbials of time in Portuguese. In the first part, the adverbial forms found are described, as is their frequency. After having systematized the principal semantic values of adverbials of time, a more detailed description of the two groups is undertaken and a classification of their most relevant uses proposed.

JOANA ALEXANDRA FERNANDES, **Polissemia e metáfora no paradigma verbal do português – o verbo ‘colher’** (*Polysemy and Metaphor in the Verbal Paradigm in Portuguese – the Verb ‘colher’*)

In this article the author attempts to demonstrate that, on a linguistic level, the metaphor constitutes a much more recurring manifestation than might at first be thought and that, therefore, the heuristic — and not the expressive — function is the most outstanding attribution of this mechanism. In this analysis, the author undertakes a micro-analysis of two metaphorical models structured on the prototypical meaning of the verb ‘colher’.

LUÍS ADRIANO CARLOS, **A Poesia de Sophia** (*The Poetry of Sophia*)

This essay studies the poetry of Sophia de Mello Breyner Andresen (b. 1919), from a global and systematic point of view, describing the foundations of its poetics and integrating it in its literary and cultural origins, with emphasis on the generational context of *Cadernos de Poesia* (1940-1953), to which Tomaz Kim, José Blanc de Portugal, Ruy Cinatti, Jorge de Sena and Eugénio de Andrade also belong. Although these six poets followed different paths, they come together in the same vital altitude, as well as in the same critical awareness of poetry as expression of human dignity, which is characteristic of one of the most significant and influential axes of the second half of the 20th century.

ROSA MARIA MARTELO, **Casas Destruídas. A revisitação de ‘Casa na Duna’ em ‘Finisterra’ de Carlos de Oliveira** (*Destroyed Homes. The Revisitation of ‘Casa na Duna’ in Carlos de Oliveira’s ‘Finisterra’*)

In the ‘Nota Final’ with which ‘Finisterra’ (1978) closes, Carlos de Oliveira suggests that this narrative constitutes a revisitation of his first novel ‘Casa na Duna’ (1943), from which he retrieves the theme of the ‘destroyed house’. However, ‘Casa na Duna’ was already, in its third edition in 1964, the object of an intense re-working. How is thus the justification given by the author to be understood, i.e. the persistence of a necessity to deepen certain ‘personal and social obsessions’? An answer to this question will be attempted by taking into account the characteristics of the evolution of Carlos de Oliveira’s work.

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FRANCISCO TOPA, **A primeira etapa da edição crítica da obra de Gregório de Matos – A ‘recensio’ e os sonetos** (*The First Step to a Critical Edition of Gregório de Matos’ Work – The ‘recensio’ and the Sonnets*)

This article constitutes the synthesis of the author’s work to date in the area of the critical edition of the poetry of the Brazilian Gregório de Matos (1636-1695): account is given of the method and the results achieved in the area of the ‘recensio’ and in the edition of the sonnets.

FRANCISCO TOPA, **A edição crítica dos sonetos de Basílio de Gama – Perspectivas** (*The Critical Edition of the Sonnets of Basílio de Gama – Perspectives*)

Using as a starting point a consideration of the lamentable editorial panorama which surrounds the work of the Brazilian arcadian poet José Basílio da Gama (1741-1795), the author discusses the project of a critical edition of the poet’s sonnets.

JOANA MATOS FRIAS, **A poética essencialista de Murilo Mendes** (*The Essentialist Poetics of Murilo Mendes*)

The poetic oeuvre of Murilo Mendes has been the object of multiple reflections which attempt to come to terms with its self-assumed and often censured diversity. The objective of this article is to demonstrate the way in which the homogenesis of this poetry can be structurally described, using as a starting point the essentialist system as proposed by the painter Ismael Nery. This is based on four fundamental principles: a) the universality of art; b) the definition of the artist as the centre of convergence; c) the vision of the work as a place of conciliation of opposites; d) the abstraction of space and time.

CARLOS AZEVEDO, **A propósito de “Big Two-Hearted River”: Primitivismo e Modernismo em Hemingway** (*On “Big Two-Hearted River”: Primitivism and Modernism in Hemingway*)

This paper, taking as a starting point the short-story “Big Two-Hearted River”, argues for Ernest Hemingway as a writer of striking creativity, an author in whom knowledge, analytical modes of thought and deep concerns about the nature of art and the artist weighed far more importantly than is usually acknowledged.

FILOMENA AGUIAR DE VASCONCELOS, **Conhecimento transcendental e poéticas da subjectividade ou linguística** (*Transcendental thought and the poetics of self or language based poetics*)

Discussing the importance of transcendental thought in the second half of the 18th century as one sets out to define new paradigms of western poetics, implies a clear notion of the kind of relationships established in this same period between philosophy and science, as well as between their concepts and procedures and literary criticism and history, in the way they actually influenced the poetical praxis of romantic and postromantic writers.

MARIA DO ROSÁRIO PONTES, **Nos labirintos do ser: da sombra pessoal à sombra colectiva** (*In the Labyrinths of Being: From the Personal to the Collective Shadow*)

Consciousness of the personal shadow is the first step to stop us joining our 'darkness' to the density of the collective shadow. Beyond the psychological aberration of war, statistics show clearly that no nation has ever become rich as a result of a war; the senseless destruction of economic values and, above all, of life, is the rule. However, to become psychologically conscious and to face up honestly to one's own ambiguity can – and is – difficult and painful. The path of consciousness is, above all, an individual path: it can never be followed collectively or en masse. As soon as one recognises one's own shadow, one starts on one's path to individual consciousness. And yet the fundamental ethics of the individual are always measured by the freedom which involves the necessity to assume the weight of the psychological choice: the human being should be left to choose between the alternatives which life offers.

JOHN GREENFIELD, **A morte da mulher na literatura alemã medieval: Kriemhild em 'Das Nibelungenlied'** (*The Death of Women in Medieval German Literature: Kriemhild in 'Das Nibelungenlied'*)

The author attempts to interpret the relationship of the Kriemhild figure in 'Das Nibelungenlied' with the theme of death within the wider framework of Middle High German narrative poetry. The study concludes that in relation to this character and this theme, 'Das Nibelungenlied' has traits of both romance and heroic poetry.

MARIANNE WYNN, **The Problematic Marriage in Wolfram's 'Willehalm'**

In this study the author discusses the nature and rôle of the Giburc – Willehalm marriage in Wolfram's war epic 'Willehalm'. The relationship between Giburc and

Willehalm, which is at the centre of the poem, brings about a holy war and leads to the deaths of many noble knights on both the Christian and heathen sides. The author concludes that there are a number of aspects which call into doubt the legitimacy of this marriage and lead the reader to question the unfinished nature of this work.

MARIA DE LURDES CORREIA FERNANDES, **Literatura moral e discursos jurídicos. Em torno dos «privilégios» femininos no século XVI em Portugal** (*Moral literature and legal discourses: on the "privileges" of women in 16th Century Portugal*)

This article offers a rereading of *Dos privilégios e preerogativas que o genero feminino tem por direito comum e ordenações do Reino mais que o genero masculino* by Rui Gonçalves, printed in Lisbon in 1557, which takes into account the historical and cultural context of the work. The focus is both on some vectors of moral literature with links to a political framework and on certain aspects of the laws which allegedly were aimed at the protection of some "privileges" of women. The limits of the concept of "privilege" as applied to women are discussed, as well as the possible meanings attached to the compiling of those laws and their links to models and practices of "feminine" behaviour which influenced some of the main orientations of behavioural morals in the 16th Century.

ARMANDO LUÍS DE CARVALHO HOMEM, **A rosa e a batata. Em torno de 'O Romance Histórico em Portugal' de Maria de Fátima Marinho** (*The Rose and the Potato. On Maria de Fatima Marinho's 'O Romance Histórico em Portugal'*)

In this text, which was used for the presentation, on April 6, 2000, of Maria de Fátima Marinho's 'O Romance Histórico em Portugal'. The author remarks on the interest and content of the study and demonstrates the evolution of the publication of 'historical novels' in the decades between 1842 and 1998, from within the framework of a) the relationship between 'historical writing' and 'fictional writing' and b) reception.

FRANCISCO TOPA, **Novas revelações sobre o poeta setecentista Manuel Inácio de Sousa Faialense** (*New Revelations on the 18th Century Poet Manuel Inácio de Sousa*)

In this article the author presents a series of new elements on the work and life of the Azorean poet Manuel Inácio de Sousa (1739-1802).

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FRANCISCO TOPA, **Literatura oral – Pare, escute e use** (*Oral Literature: Stop, Listen and Use*)

The author presents some considerations on the use of oral literature in school, particularly in the area of the teaching of the mother tongue. Through the use of examples, the author attempts to demonstrate the interest of such forms as nursery rhymes, proverbs and anecdotes.

FRANCISCO TOPA, **Uma glosa inédita atribuída a António José da Silva mais três variações anónimas** (*An Unpublished Rondel attributed to António José da Silva and Three Further Anonymous Variations*)

In this article, the author presents and edits an unpublished rondel attributed to António José da Silva (1705-1739), together with three anonymous variations which use the same motto as a starting point. The poem 'Judeu' begins with the line 'Quando Lusbel conspirou' and, like the others, uses the form of a heptasyllabic ten-line 'espinela'.

FRANCISCO TOPA, **Um soneto inédito da 1ª Viscondessa de Balsemão seguido de uma réplica do seu marido** (*An Unpublished Sonnet by the First Viscountess de Balsemão followed by a Reply from her Husband*)

The author presents and edits an unpublished sonnet by D. Catarina Micaela de Sousa César e Lencastre (1749-1824), First Viscountess of Balsemão, followed by a reply, in the form of a sonnet, by her husband, Luís Pinto de Sousa (1735-1804).

JOSÉ CARLOS RIBEIRO MIRANDA, **O cantar de amigo galego-português. Notas sobre um estudo recente** (*The Galician-Portuguese 'Cantar de Amigo'. Notes on a Recent Study*)

After more than a century of an 'official doctrine on the cantigas de amigo' at university level, recent works, such as Maria do Rosário Ferreira's 'Águas Doces, Águas Salgadas', establish the basis of a methodologically updated approach which can also be shared by the various disciplines interested in this literary domain.