

SUMMARIES

JOAQUIM FONSECA, **«Elogio do sucesso» — A Força da Palavra / O Poder do Discurso** (*«Elogio do Sucesso» — The Force of the Word / The Power of Discourse*).

The author analyses the discourse of the press from a pragmatic (argumentative and illocutory) perspective, focusing on the different discursive movements which mould the text and the various levels (local, sequential and global) of its coherence/cohesion.

MARIA DA GRAÇA LISBOA CASTRO PINTO, **Da Afasia à Disortografia: Um percurso Terminológico** (*From Aphasiology to Dis-Orthography: A Terminological Course*).

Different ways of studying an object, either motivated by interdisciplinary trends or by technological advances, are generally followed by a renewal of terminology — as a frame of reference — in order to translate those readings in a more precise way.

The object — oral and/or written language disorders — cannot but reveal terminological adjustments caused by linguistic, psycholinguistic and cognitive neuropsychological readings, enabling the passage from a mere clinical aphasiology to a linguistic aphasiology.

JOHN GREENFIELD, **A Vingança de Sangue no Parzival de Wolfram von Eschenbach** (*Blood Vengeance in Wolfram von Eschenbach's Parzival*).

After a brief reference to blood vengeance in the German Middle Ages, the author goes on to discuss the extent to which this form of justice is present in Wolfram's *Parzival*. He concludes that, although this theme is not commonly associated with German Arthurian literature, Wolfram allows it to play a not insignificant rôle in his poem.

MARIA DE FÁTIMA MARINHO, **O Romance Histórico de Alexandre Herculano** (*The Historical Novel of Alexandre Herculano*).

This study attempts to evince the characteristics of the historical novel of Alexandre Herculano, with reference to its connections with European counterparts, in particular the novels of Sir Walter Scott. Emphasis is also laid on the presence of the principle topics of Romanticism; these topics, to an extent, *distort* historical truth.

ISABEL PIRES DE LIMA, **Camilo e o Fantasma do Naturalismo: «Eusébio Macário» e «A Corja»** (*Camilo and the Ghost of Naturalism: «Eusébio Macário» and «A Corja»*).

Using as a point of departure an analysis of the paratext of *Eusébio Macário* and *A Corja*, the author attempts to analyse Camilo's assemblage and de-assemblage of a strategy of parody, through which naturalism is venerated and contested in his novels. This is the formula which Camilo used in order to exorcize the threatening ghost of naturalism.

SUMMARIES

VERA VOUGA, António Nobre: Les Intimes Containtes (*António Nobre: Les Intimes Contraintes*).

After having given an overall view of António Nobre's writing, the Author, with the support of different versions of Nobre's published poems and unpublished manuscripts etc., (which show fundamental tendencies: sundry notes and structured series), attempts to show how, in the final years of his life, Nobre searched for the path of a poetic form which had, to a large degree, a spatial dimension.

CELINA SILVA, Rotas e Posturas em Demanda da Ingenuidade — Do Poético como Poético (*Routes and Attitudes in Search of Naïvety — On the Poetic as Poetic*).

The Author outlines the itinerary of José de Almada Negreiros' literary writings in the successive mutations of their combinations. Stress is laid on the constant articulation practice-theory embodied in the gnornical discoursivity of the texts under analysis.

FERREIRA DE BRITO, Pierre Oster, Poète Gnomique (*Pierre Oster, a Gnomical Poet*).

In breaking with contemporary poetry's said overall tendency of negativity and of deconstruction, Pierre Oster attempts to conciliate Nature, History and Grace by the solemn affirmation of the unity of subject and matter.

MANUEL GOMES DA TORRE, Acerca da Tradução da Metáfora (*On the Translation of Metaphores*).

Metaphors are rhetorical devices of very frequent use both in the written and oral forms of languages. Consequently they are also an issue that translators frequently have to cope with.

This paper is an attempt to give an overview of what has been written about metaphors in translation in recent years. At the same time it tries to classify and illustrate several types of metaphors, and discuss their different implications for the work of the translator.

ANA ISABEL GOUVEIA BOURA, Fernando Lopes-Graça, Tradutor Literário: A Versão Portuguesa da Novela Tristan de Thomas Mann (*Fernando Lopes Graça, Literary Translator: The Portuguese Version of the novella Tristan by Thomas Mann*).

The Author attempts to show how Fernando Lopes-Graça, an eminent figure on the Portuguese musical scene, translated Thomas Mann's novella *Tristan*. After having analysed the translation on various levels, the Author concludes that Lopes-Graça's version is faithful to the original, yet also creative from a literary point of view, and that it is well in tune with the Portuguese reading public of 1941 — the year in which it was published.

VERA VOUGA, Oitavo Dia da Criação. (A Propósito de «Entre a Cicuta e o Rosto» de Albano Martins. (*The Eighth Day of Creation. On Albano Martins' «Entre a Cicuta e o Rosto»*).

The author begins by making an overall presentation of this book which she considers to be «an accomplished volume, a text of synthesis and a metatext» in the work of Albano Martins. The analysis emphasizes the importance of the «incessant day of man», which the poet emblematically called the «eighth day/of creation».

SUMMARIES

ISABEL MORUJÃO, **Verdades do Tempo e Máximas do Século: Dois Manuscritos Inéditos de Madre Maria do Céu** (*Truths of Time and Maxims of the World: Two Unpublished Manuscripts by Mother Maria do Céu*).

In this article, a collection of unpublished maxims by the 18th century Franciscan nun Mother Maria do Céu are produced, together with explanations about their context, their production and their diffusion.

ANA PAULA COUTINHO MENDES; GRAÇA MARIA SILVA CRUZ, **Invenções «Au Goût du Jour» — «Invenções» Experimentais «au goût» de Jorge de Sena** (*«Au Goût du Jour» Inventions — Experimental «Invenções» «au goût» of Jorge de Sena*).

In this article the authors demonstrate how Jorge de Sena ambivalently acquiesces and retreats in sight of the limits of experimentalism. Curiously, however, in his *Sequências — Invenções au goût du jour* graphic, combinatory and intertextual experiments can be revealed which lead us to question if they are indeed experimental signs without consequences in Sena's literary output.

MARIA DO NASCIMENTO OLIVEIRA, **Le Genre Noir en France: une Esthétique de l'Extravagance et de la Hantise** (*The Black Genre in France: an Aesthetics of Extravagance and of Obsession*).

Black — or horror — literature has, in France, been largely influenced by English models, and often supported by hollow artistic precepts; it is closely related to a certain historical moment and to a society, and thus presents itself as a projection which has been skilfully metamorphosed from the collective unconscious into a community which, by these means, gives form to impulses which overtake it.

MARIA DO ROSÁRIO PONTES, **O Universo Elegíaco: Mitologia da Infelicidade e Mimesis da Morte** (*The Elegiac Universe: Mythology of Unhappiness and Mimesis of Death*).

Jean Starobinski designates the anthropology of ambivalence in France at the end of the 18th century as a «retour de l'ombre», the categories of the permanent, the transcendental and the immutable being transposed into those of the intermittent, the inconstant and the unstable. It is within this phenomenology of the paradox which André Chénier's *Elégies* are to be understood.

MARIA ANTÓNIA GASPAR TEIXEIRA, **As Três Primeira Versões de Der Tod Des Vergil de Hermann Broch** (*The First Versions of Hermann Broch's «Der Tod Des Vergil»*)

The Author attempts to represent the increasing complexity of the first three versions of *Der Tod des Vergil*. The texts display a progressive tendency of expansion and thematic-structural changes particularly in the transition from the first to the second writing: in parallel, Broch thereby distances himself from narrative convention.

SUMMARIES

MARIA GABRIELA GOMES DE OLIVEIRA, **Uma «Irmandade» Volante do Século XVIII. O Folheto «Lágrimas das Almas»** (*An 18th Century Travelling Brotherhood. The Leaflet «Lágrimas das Almas»*).

An 18th. century Portuguese leaflet, inspired by the Aragon Joseph Boneta's work *Gritos das Almas do Purgatório e meios para os aplicar*, led to the creation of a «travelling» brotherhood, which represents an interesting example of the methods of the post-tridentine Church to bring about a profound Christianization through the involvement of day-to-day life in prayer.