

O CEPTICISMO DE LESZEK KOLAKOWSKI NA ERA DA SUSPEITA

Luís Machado de Abreu

O fio de cepticismo que percorre a obra multimoda do filósofo polaco Leszek Kolakowski confere uma nota de sabedoria que instala a vigilância crítica no coração das certezas absolutas, sejam elas quais forem, científicas, religiosas, filosóficas.

Graças a essa atitude de permanente e universal vigilância, Kolakowski pratica um racionalismo de procura e ensaio, sempre aberto para o que de problemático possa surgir no mundo da teoria como no da prática social. Este último aspecto explica a valorização atribuída pelo autor ao que se passa na vida quotidiana, podendo generalizar-se a grande parte da obra o subtítulo de um dos seus livros “ensaios sobre a vida quotidiana”. Revela também o sentido ético inerente às análises filosóficas que faz do comportamento individual e da existência social, análises conduzidas sob o signo da responsabilidade sempre em construção.

No panorama do pensamento filosófico do século XX, Kolakowski reedita uma espécie de inteligência do *sic et non*, cultivando a compreensão dos opostos que desafia em finas análises, sem ceder jamais à tentação de assinalar nesses opostos o vislumbre de uma coincidência ou de superação na síntese. Muito do que conflitua no plano estritamente teórico acaba por coexistir e conviver no domínio da razão prática e no da existência quotidiana. As indagações mais rigorosas e austeras deste filósofo de matriz racionalista alimentam-se do inesgotável desafio que vai buscar com complacência aos mitos, à teologia e à mística.

Na era da suspeita, o cepticismo pedagógico de Kolakowski, mais do que filho da decepção, proclama o vigor da razão crítica e canoniza a cidadania vigilante.

PERIPHERAL IDENTITIES IN HUNGARY

Wolfgang Aschauer

Talking about peripheral identities in a country, it is obvious that a psychological approach is quite senseless, because it involves societies and not individuals. Identity has therefore to be understood as the self-description of a society. At the same time it is clear that this does not mean the self-description of the society as a whole, because important subsystems of the society e.g. economy or science are parts of the world-system and describe themselves not by spatial but by functional criteria. The self-description by means of the centre-periphery dichotomy is therefore limited to such subsystems of the (global) society, that are differentiated segmentally. The most important subsystem of this kind is the political system, which is differentiated into nation-states. Within the nation-states the self-description is made via a term that secures coherence in modern society – culture. Culture defines the social coherence within the nation-state and backs at the same time the self-description along the criteria of centre and periphery, resulting from the spatial differentiation of the political world-system. The paper discusses and exemplifies these ideas by the Hungarian example, whose self-description, which can be found in official publications of different kinds, oscillates between the identification with Europe's fundamental cultural characteristics and the particularities of a historical-cultural peripheral situation.

PORTUGAL BETWEEN THE POLITICAL AND LITERARY DISCOURSE

Laura Badescu

Romanian diplomacy has been represented in Portugal by great cultural personalities. Thus, famous philosophers and poets (Lucian Blaga), literary critics and novelists (Mihai Zamfir, Gabriel Gafița), theologians and essayists (Theodor Baconsky) have been the ambassadors of Romania in the capital of Portugal. Obviously enough, the political discourses of these cultural personalities invested as ambassadors, have a pragmatic grammar obeying to diplomatic reasons which pertain to the moment when they were uttered. We shall consider the speeches belonging to each personality mentioned above,

analysing their rhetoric, pointing out and contextualising the cultural, esthetic and mentality codes.

At the same time, we shall be interested in each particular literary speech, in an attempt to indicate to what extent is achieved the rhetorical transfer from their own work, which is not subjected to politics, towards the diplomatic speech. We believe this is the exact direction of transfer – from the creative vocation towards the diplomatic one, all the more because each of them, when being appointed ambassador, already belonged to Romanian intellectual elite.

In all these cases, the Lusitan space ensures communication between the various levels of the political, respectively literary discourse. For the purpose of our study, we shall consider Blaga's poetry centred on the Iberic sun, prof. Zamfir's literary criticism and essays centred on Lusitan themes as well as Theodor Baconsky's essays on Portugal-related themes.

POLAND AS COLONIAL OR POSTCOLONIAL EUROPEAN SPACE?

Ulrich Best

Is Eastern Europe “postcolonial”? Or is it even “colonial”? This paper will analyse this question looking from the perspective of postcolonial discourse. More specifically, it will look at the role of the nation in postcolonial theories and debates.

East Germany will serve as a comparative case for the analysis of Polish postcolonial discourse. After 1989, in East Germany and somewhat later in Poland, the issue of imperialism, anti-imperialism or post-colonialism was brought up on the political agenda. The debate referred (and still refers) to the situation of assumed dependency in economic or political terms from more powerful neighbours, or if it was a “post-colonial” debate, on the legacies of this dependency. In East Germany, there is no history of a debate on (post-) colonialism before 1989. After 1989, the emerging debates clashed with a second emerging debate on Germany as a historically colonial state – a coloniser. Poland however has a history of being constructed through a colonial

or anti-colonial lens, both from “inside” as well as “outside”. Historically, there are therefore clear differences between the debates. There are, however, clear similarities when analysing the role of the nation. This paper attempts therefore to analyse the construction of the nation in debates on postcolonialism in the two countries.

ABORDAGENS DA IMIGRAÇÃO ESLAVA NAS LITERATURAS PORTUGUESA E ESPANHOLA DO SÉCULO XXI: UMA ANÁLISE COMPARATIVA

Maria Isabel Morán Cabanas

Os fluxos migratórios internacionais fizeram sempre parte importante da história da Europa e tiveram um relevante impacto na formação das sociedades, no desenvolvimento dos mercados e da industrialização. Uma das mudanças mais significativas que se experimentou ao longo dos últimos anos quanto ao fenómeno migratório deste continente teve lugar conjuntamente em Portugal e no estado espanhol, que passaram de ser espaços de uma enorme tradição quanto à saída da sua população à procura de melhores condições económicas a receptores de trabalhadores provenientes doutros países.

Na nossa intervenção ocupar-nos-emos das abordagens literárias de comunidades de imigrantes de Europa do Leste nalguns romances portugueses e espanhóis que entraram no mercado editorial ainda em datas muito recentes e que coincidem na sua observação atenta das múltiplas peças que constituem hoje o *puzzle* social da Península Ibérica. Analisaremos sobretudo o tratamento que se dá às personagens e às suas respectivas trajectórias vitais, condições laborais, relações sentimentais, etc. em *A sopa* (Porto, 2004), de Filomena Marona Beja, e em *Ucrania* (Barcelona, 2006) de Pablo Aranda. Em ambas as obras reflectem-se comportamentos e conflitos que nos remetem para uma realidade crua e dura a partir da luta de indivíduos por assumir e/ou superar dificuldades derivadas de leis, de medos e de diversos preconceitos que obstaculizam a integração e o convívio em harmonia.

THE MYTH(S) OF IBERIA IN THE FORMER «EASTERN BLOC» COUNTRIES

Beata Elzbieta Cieszynska

There could be pointed out at least two determining factors to interpret Iberia in the Former «Eastern Bloc» countries. The first of them refers to the traditional European division on the South and the North, the second appears in political matters, when treating Iberian countries as a point of reference for their own historical changes.

The Iberian countries in the history of those of the former «Eastern Blok» shared the image of the Imperial excess based on their ultra marine conquests. The Spanish and the Portuguese as wandering through the world in search for gold and fame, risking their lives against the ideal of peaceful existence in the agricultural centre, became a *topos* from the perspective of those basically rural cultures since the Baroque times. It did not, however, stop using them as an example to follow in their own colonising expansion towards the East. Both Spain and Portugal were also considered as an example to follow when those countries joined the European Union in 2004. Generally, however, next to the detailed analysis, repeated a quite populist opinion: “they had a much better and much easier situation when joining UE, than we have now”.

It appears that Spain is better recognized, as historically there were more direct contacts between this country and those of the «Eastern Bloc». Thus, the status of a distant, only ideologically recognized country, during the last years proved to stay with Portugal. The play “Portugal” by the Hungarian author, Zoltan Egressy, written in 1997 and extremely popular in the all former «Eastern Blok» countries, confirms the stability of the myth of Portugal as a distant and somehow paradisiacal country. A plot presents the dream of both main protagonists to reach Portugal, the place where “people are happy, leading their rural and free of capitalistic inconvenience life”.

What means ‘Portugal’ for two main play’s protagonists, meeting in a fictional village in the middle of the “nowhere” of the new, capitalistic reality of the former “Eastern Blok” countries? We may observe Portugal as a *topos* of the lost,

authentic life, free from civilization, rural and - what even more significant - always connected to the dream. "Being on their way to Portugal" means in this play searching for authentic life and following dreams instead of being involved in so called "rats championship", introduced by the newly applied capitalism.

Curiously, that idealistic (and Salazarian in its sources) view of Portugal, as poor, rural, submitted to dreams and sunny Paradise, has lastly met with its opposite, especially in Poland, a country where the Portuguese investment is the biggest in comparison with other states of the referred post-socialistic Bloc. The Jerónimo Martins Group, introducing its branch of supermarkets called "Biedronka", became famous as a symbol of capitalistic treatment of workers, as some tribunal processes were initiated by poorly paid and bad treated workers. Thus, another stereotype was created, that even though there were traditionally Americans who had initially introduced that "capitalistic style", Portugal had reached their level and became master in the aggressive employment policy.

There are, however, also some myths created towards those countries considered separately, devoted to particular aspects of their history or characteristics. Here we find frequent reference to the Portuguese melancholy or living by this country in the imperial past, focusing only on Africa, instead on Europe, etc. For the Spanish as examples of myths could stand e.g. the excess of conflicts inspired by the codex of honour, and particular "Myth of the Spanish civil war", as seen from the point of view of the countries of socialism.

Those, quite mythic versions of Portugal, as well as all visions of the Iberian Peninsula, exist together, referred to when it appeared useful. It seems that only the new European mobility policy and the so fruitful tourism that entered also into the former «Eastern Blok» countries, may contribute to substituting them by a variety of opinions created on the base of knowledge and individual experience.

A ARTE DE LER A ARTE: MATRIZ E DERIVADAS DA CRÍTICA TRANSIBERIANA

Leonardo Coe

O pensamento oriundo da Europa mais a Leste é uma das bases essenciais para o caminhar na avaliação da arte em geral, mormente da arte literária. Não obstante a origem, convém destacar que os formalistas, russos e/ou bielorrussos, ou os estruturalistas, de vários lugares, não podem ser classificados como de um somente lugar, todavia, urge que se destaque o papel primoroso de todo o fazer oriundos de tais terras, nações, lugares.

Se não são somente de lá, não são por que ninguém é de lado nenhum somente, a maneira de ser e de pensar dos nascidos com aquela sorte e cultura estariam aptos para um desenvolver dinâmico e em perscrutar coerente com a actual envergadura do ser da acção em sociedade contemporânea. A solidez do ser, a personalidade, a disciplina, e, por que não, a marcha à frente, são características essenciais de quem quer estar na História das gerações vindouras.

É por isso que será feito um estudo, amostragem, directamente, do ponto de vista da Teoria da Literatura, e indirectamente, do ponto de vista das ondas cosmogónicas que ficam desde o nascimento até ao clímax, maturação do ser. Da força do lugar, passando pela acumulação de erudição fora do *locus mater*, ao diálogo do ser com os seres-meio de outro espaço, novo-velho-outro, tudo isso, num dialogismo com a recepção feita por outros sendo iguais, sendo outros.

IN THE NAME OF APRIL – BUILDING THE PAST AROUND A POLITICAL MYTH IN PORTUGUESE DEMOCRACY

Claucio Serra Domingues

Der Vortrag versucht einen kleinen Einblick in die Erinnerungskultur der portugiesischen Demokratie zu geben und zu erhellen, wie diese bisher mit ihrem doppelten Erbe, der Diktatur sowie der „Nelkenrevolution“ umgegangen ist. Anhand der offiziellen Feiern am Jahrestag des 25. April wird dargestellt, welche Geschichtsbilder zum 25. April und der Diktatur von den politischen Machträgern verbreitet werden und welche Identifikationsangebote sie machen. Der 25. April wirkt dabei als politischer Mythos um den sich alle

gruppieren, weil er als „Deutungsmaschine“ vielseitig einsetzbar ist (als Gründungs-, Integrations-, Rückkehr- oder Versöhnungsmythos) – auch zur Verdrängung von Teilen der Vergangenheit (der Diktatur wie der Revolutionszeit). Die Argumentationsmuster in den Festreden lassen einen systemstabilisierenden Minimalkonsens erkennen, machen aber auch deutlich, daß sich die politischen Lager in der anstehenden Aufarbeitung der doppelten Vergangenheit bisher gegenseitig blockiert haben. Dieser statische Vergangenheitsdiskurs hat die (Re)konstruktion einer nationalen Identität erleichtert, deren Orientierungsangebote zum einen ältere Bestimmungsmythen (nationales Sendungsbewußtsein) erneuern, zum anderen aber auch auf neue Bestandteile (Wiederentdeckung Europas) zurückgreifen.

This lecture tries to give a general idea of memory culture in Portuguese democracy. How does democracy deal with its double heritage: the long dictatorship and the „Revolution of Carnations“? Focussing on the official celebrations of the 25th April anniversary we will try to describe which historical conceptions of dictatorship and revolution are spread and which options of collective identity are made to the public by politicians. The 25th April works as a political myth everybody groups around; it is an „interpretation machine“ and functions not only as myth of foundation, integration, returning or reconciliation, but also to push away parts of the Portuguese history (the dictatorship and the revolution). The argumentational patterns of the political speeches show us a minimal agreement which stabilises democracy. On the other hand, it becomes obvious that the political parties have prevented each other from coming to terms with the ambivalent past in Portugal so far. The static discourse of the past facilitated the (re)construction of national identity, in which essential parts were derived from old myths (belief in national mission), others were new adaptations (rediscovery of Europe).

**O MUNDO ESLAVO COMO HORIZONTE E FRONTEIRA DA
EUROPA: A APRECIACÃO DOS PAÍSES ESLAVOS PELOS
JESUÍTAS PORTUGUESES NA REVISTA BROTERIA**

José Eduardo Franco / Paula Carreira

A Revista *Brotéria* fundada em 1902 tornou-se um órgão de cultura de grande prestígio da Companhia de Jesus em Portugal e um dos mais importantes da Igreja Católica a nível nacional e com alguma divulgação internacional.

Esta revista dirigida pelos Jesuítas afirmou-se como uma espécie de caixa de ressonância da contemporaneidade cultural. A diversidade temática reflecte-se nos artigos e crónicas publicados em torno de áreas, que vão da ciência à literatura, passando necessariamente pela história e a teologia, até às questões políticas e as relações internacionais.

Nesta pletora de interesses, o mundo eslavo emerge com notória frequência, especialmente a partir dos anos 30, acompanhando o fenómeno da proliferação do comunismo internacional, da expansão e da consolidação do império russo na macro-estrutura da URSS.

A nossa conferência pretende recensear exhaustivamente e analisar o modo como o mundo eslavo é tratado na revista *Brotéria* na sua variedade de problemáticas, procurando compreender as razões explícitas e subliminares da incidência de publicação de estudos, reflexões e informações sobre esta parte da Europa menos conhecida em Portugal.

SLAVIC ROMANTIC IMAGES OF IBERIA

Jesús García Gabaldón

The aim of this paper is to analyze some of the Slavic Romantic Images of Iberia produced by writers like Pushkin and Potocky, as well as those of Polish and Russian travellers and finally those that were figured out through the translations, and to compare them with those of Richard Ford, George Borrow, Prosper Mérimée and Théophile Gautier in order to reconstruct the origins and development of Slavic Perceptions of Iberia in the XIXth century and how they arrive to the present.

IMAGES OF PORTUGAL BY ATHANASIVS COUNT RACZYŃSKI AND NAPOLEON ORDA

Justyna Galinska

I would like to present an iconography study on aquarelles made in 1840's by two Polish visitors to Portugal: count Raczyński, who was the Prussian ambassador to Lisbon (1842-1848) and Napoleon Orda, Polish painter and composer.

With the date of 13th of May 1842 begun the Raczyński's adventure with Iberian Peninsula and lasted until 1852, as in 1848, after resigning from his post in Lisbon, he was moved to Madrid. In December 1843 he wrote: "I liked Portugal from the day I had come to Lisbon. Gradually getting to know this country I learned also how to love it". Basing on retained Raczyński's itineraries and aquarelles we can precisely follow his diplomatic stay in Lisbon and travels in Portugal.

Launching from that Raczyński's passion of exploring the new country and especially its architectural monuments, museums and art collections, he was finally asked by Berlin's Scientific Society to be a regular correspondent, who would provide the Society with the history of the Portuguese Fine Arts. His letters compiled in volume *Les Arts en Portugal* were edited in Paris in 1846. Later in 1847 Raczyński published a second volume "*Dictionnaire historico-artistique du Portugal*".

The second artist who visited Portugal in 1842 was mentioned Napoleon Orda. His short travel brought fruits in 7 (known today) aquarelles showing Lissbon, Almada and Sintra.

Comparison of those two different artistic characters brings the insight into the 19th century Polish travellers view of Iberina Panisula countries and their rich architctural heritage.

PALAVRAS DE ORIGEM PORTUGUESA NA LÍNGUA POLACA

Edyta Jablonka

1. Introdução: processos de renovação e enriquecimento do léxico.

O léxico é o subsistema da língua mais dinâmico, porque é o elemento mais directamente chamado a configurar linguisticamente o que há de novo, e por isso é nele que se reflectem mais clara e imediatamente todas as mudanças ou inovações políticas, económicas, sociais, culturais ou científicas. O léxico tem três possibilidades para se adaptar a situações novas: câmbios semânticos, empréstimos e formação de palavras, a partir de palavras ou elementos existentes na língua. (Vilela, 1994: 14)

2. Os Descobrimentos portugueses e a sua importância no enriquecimento do léxico.

Muitos termos de línguas africanas (banana, zebra) foram introduzidos nas línguas europeias através do português. (Vilela, 1994: 22). Foi precisamente no vocabulário que se deu a maior influência dos Descobrimentos. Vocábulos africanos, malaios e indianos entraram no português e nas línguas europeias pelo porto de Lisboa.

Naquela altura existiam muitas relações, sobretudo comerciais, entre Portugal e a Polónia. Na *História da língua portuguesa* da autoria de Serafim da Silva Neto podemos ler que Lisboa era uma cidade luxuosa, em virtude das riquezas que vinham das Índias. A classe mais bem dotada da população desfrutava de uma vida cheia de requinte. O viajante polaco Sobieski, que esteve em Lisboa nos fins do século XVI, escreve, admirado:

„Um comerciante português... preparou-me um aposento tão precioso, tão alcatifado e aromatizado de suavíssimos perfumes, que o próprio rei da Polónia haveria podido habitá-lo. Esta casa possuía preciosidades sem número e cousas raras das Índias. As lojas e casas de comércio de Lisboa estavam cheias de semelhantes objetos e ao entrar dentro delas parecia que se estava vivendo naqueles países.” (Silva Neto, 1992: 481)

Algumas palavras foram introduzidas na língua polaca. Vamos apresentá-las nesta parte. Graças aos descobrimentos portugueses, existem no polaco os nomes de vários países do mundo e também vamos apresentá-los.

3. Outras palavras portuguesas na língua polaca.

Exemplos.

Na linguagem que se refere às artes, encontramos a palavra fado.

Esta palavra nunca é declinada, tem sempre a forma portuguesa, exemplo “słuchać fado, lubić fado, iść na koncert fado”. A língua polaca não criou a forma equivalente ao „fadista”, preferindo a forma descritiva “śpiewak fado, śpiewaczka fado”.

Encontramos mais palavras de origem portuguesa na linguagem culinária.

A palavra “porto”, como „fado”, também nunca é declinada, exemplo „napić się porto, kupić porto, lubić porto”. Muitas vezes usa-se a forma „wino porto”.

Quanto ao outro vinho muito famoso, o vinho da madeira, usa-se a forma polaca “madera” e esta palavra é declinada: “napić się maderę, kupić maderę”

A palavra “marmolada” também provém da língua portuguesa.

Existem as palavras portuguesas no vocabulário desportivo, como por exemplo a palavra capoeira. Verificámos que na Internet aparecem formas não declinadas e declinadas, como “fani capoeiry”, “o capoeirze”, “na capoeirę”.

Torcida – esta palavra ainda não aparece nos dicionários de língua polaca, portanto, pode-se verificar a sua existência na leitura das páginas da Internet dos adeptos do futebol. A Wikipedia tem informações sobre este termo (<http://pl.wikipedia.org/wiki/Torcida>). Torcida é o nome do grupo dos mais fanáticos adeptos de uma equipa de futebol, uma associação que organiza as viagens, assiste aos jogos e presta apoio ao seu clube. Na Polónia, a torcida é formada pelos adeptos do clube Górnik Zabrze, que adoptaram este nome em 1999. Uma torcida existe também na Croácia e chama-se Hajduka Split.

Na nossa opinião, a Internet vai ser no futuro uma fonte muito rica do aparecimento de novas palavras. Reparámos p.ex. na palavra “inwestygować”, proveniente de “investigar”. Os próprios internautas explicam a sua origem aos que ignoram o significado deste verbo.

Na nossa opinião, o desenvolvimento das relações entre Portugal e a Polónia favorecerá o aparecimento de novas palavras em ambos os países.

O IMAGINÁRIO PORTUGUÊS NA POLÓNIA

Anna Kalewska

Com a adesão da Polónia à UE (2004) apareceu a tarefa de clarificar o laço que une o desenvolvimento acelerado de Portugal ao imaginário português na Polónia. Partindo das sugestões de Gilbert Durand expressas nas *Imagens e reflexos do imaginário português* (1997) debruçar-nos-emos sobre a razão de ser do imaginário português na Polónia, com o objectivo de tentar detectar um nível concreto das feições culturais lusitanas presentes na Polónia. Será que hoje a imagem do português na Polónia continua influenciada pelo trinómio porto-sardinha-fado ou pela imagética mais funda, baseada em acção de centros universitários, revistas e livros em prol da divulgação da cultura lusófona na Polónia? A formação do imaginário português na Polónia está em curso, suscitando um vivo interesse a partir, por exemplo, do blogue <http://lusofonia.blox.pl>

**PERIFERIAS DE ESTUDOS GRAMATICAIIS: A
SISTEMATIZAÇÃO NAS PRIMEIRAS GRAMÁTICAS DE RUSSO E
PORTUGUÊS / PERIPHERAL GRAMMARS: THE FIRST
GRAMMARS OF PORTUGUESE AND RUSSIAN LANGUAGES**

Maria Kistereva

A nossa comunicação apresenta um estudo comparativo entre as primeiras gramáticas de português e russo durante o processo da sua formação no contexto cultural.

Uma análise das fontes bibliográficas bem isoladas (por exemplo, os trabalhos russos sobre as gramáticas de russo e os trabalhos portugueses sobre as gramáticas de português) poderia ajudar a perceber melhor alguns aspectos do processo de desenvolvimento da ciência gramatical desde o tempo do renascimento até a época da linguística moderna.

Como uma das bases principais de qualquer descrição duma língua é a definição das partes de oração, nós decidimos focar numa análise mais atenciosa dos sistemas de palavras nas primeiras gramáticas das respectivas línguas. Considerando a classificação das partes de oração um instrumento para a sistematização das palavras numa língua e, por outro lado, um

instrumento de sistematização das categorias gramaticais, lexicais e lógicas, será possível marcar uma continuidade de tradições na evolução do desenvolvimento da nova ciência linguística.

Sendo Rússia e Portugal países bem afastados do *focus* cultural e educativo da época do renascimento, as primeiras gramáticas também podem ser consideradas como exemplos demonstrativos de produção intelectual das áreas periféricas.

Realizamos uma pesquisa comparativa dos seguintes textos gramaticais: Fernão de Oliveira *Grammatica da Lingoagem portuguesa*, 1536; João de Barros *Grammatica da Lingua Portugueza*, 1540; Lavrenty Zizaniy *Grammatika Slovenska*, 1596; Meletij Smotrickij *Grammatiki slavenskien pravilnoe sintagma*, 1619; M. V. Lomonosov *Rossijskaja grammatika*, 1755.

Em nossa análise revelam-se umas tendências em comum e, ao mesmo tempo, aspectos individuais e específicos a cada país. Destacamos dentre as conclusões da nossa investigação, o fato de que os mesmos autores do latim e do grego antigo mais reconhecidos na época, eram os padrões irrefutáveis para os gramáticos portugueses e russos. Os postulados medievais e escolásticos, assim como as idéias novas de renascimento influenciaram o pensamento linguístico de ambos os países.

Isto posto, uma análise detalhada das primeiras gramáticas permite comparar o processo de formação da nova norma linguística em Portugal e na Rússia, desde mesmo o início do seu desenvolvimento.

BALKAN VISIONS: CONCEPTUALIZATION OF EUROPE IN CONTEMPORARY MACEDONIA

Sonja Koroliov

In recent years, Macedonian political and also cultural discourses have been largely determined by an obsession with "Europe". It has been widely discussed what it would be like to be "part of", "similar to", "associated with" or even "worthy of" Europe. In these contexts, the concept of Europe is not easily identified. While the long-term political objective of joining the European union

certainly comes to the fore in some cases, this straightforward interpretation of what it is to be European it is often blended with, or even overwritten by, far-reaching cultural connotations in which Europe appears in various roles – as the centre to the Macedonian margin, the repository of 'culture and civilization', but also as the seat of power and recklessness, as ignorant of what goes on in the Balkans etc. etc.

By looking at contemporary literary, theoretical and journalistic text, e.g. by Sheleva, Kolbe and others, I would like to explore some of the ways in which these discourses are shaped, not only by the Macedonian discussions of Todorovian "Balkanism" but also by Macedonian writers' conceptions of national and cultural identity, both in terms of general concepts such as 'the birth of the nation' and in terms of larger conceptualizations of frameworks, such as 'Europeanism', 'Mediterraneanism' and 'cosmopolitanism'.

WHEN PERIPHERY BECOMES THE CENTRE: A LITERARY PORTRAIT OF PORTUGAL

Arijana Medvedec

From 1940's onwards there has been a continuous increase in the number Portuguese literary translations resulting in their establishment as the main source and designer of the patterns of perception of Portugal in Croatia.

The article will consider the translated materials published as individual books available to the general reading public and examine the images of Portugal created thereby.

DO MONOCULTURALISMO AO INTERCULTURALISMO A PARTIR DE “OUVE-SE SEMPRE A DISTÂNCIA NUMA VOZ” (RUI NUNES)

José Augusto Mourão

Esta comunicação visa abordar a questão da alteridade a partir de um autor português livremente exilado na Áustria, Rui Nunes. Como pensar o encontro com o outro, desarmado de preconceitos e clichés? Como pensar a exclusão? Como sair do monoculturalismo e dos fantasmas da identidade?

THE RECEPTION OF FERNANDO PESSOA IN ROMANIA

Christina Nicolae

The present paper aims at analysing the Romanian critical reception of the work belonging to the great Portuguese writer Fernando Pessoa.

The aggressive advertising campaigns which have invaded the Portuguese media promoting the choice of the most important Portuguese personality, are centred on questions brutally placed in contrastive pairs. For Pessoa the question has been formulated in terms of pathology: “an alienated or a genius”? We shall analyse to what extent this oxymoronic pair was reflected in the Romanian critical background, considering the Romanian versions of the great writer’s work.

An extremely interesting statement which we shall consider in our paper belongs to professor Mihai Zamfir, who says that in Pessoa’s poetry the oxymoron does no longer help describing the world, it helps knowing the world. Further on, we can see that none of his heteronyms reflects a split personality and an intellectual schizophrenia, but it is only the Pessonian unity which launches psycho-existential assumptions. Thus, the advertising question can be divided between the heteronyms and the creator, on the one hand, and the stylistic register promoting oxymoron as a central device of his work, on the other hand.

SOUTELO E POTOCKY OU A FRATERNIDADE DAS PÁTRIAS ESCRAVIZADAS

Carme Fernández Pérez-Sanjulián

Sob a denominação de Grupo Nós, conhecemos uma série de autores que, nas décadas de 20 e 30 do passado século até a sublevação militar de 1936 e a posterior Guerra e ditadura franquista, detentaram o protagonismo cultural na Galiza. Activos criadores (romance, relato, teatro, desenho, ensaio...), ao tempo que políticos empenhados na criação de um discurso político de corte identitário para a Galiza, o europeísmo foi também uma das linhas centrais do seu ideário.

Um deles, Ramón Otero Pedrayo (1888-1976) é um bom exemplo de autor que utiliza o discurso narrativo como meio para estender o discurso de construção nacional. Nesta comunicação estudaremos na sua obra as representações do mundo eslavo, do Báltico e, especialmente, da Polónia, como referentes de identificação que lhe servem para sustentar o discurso de afirmação da identidade própria (dependência política e situação de periferia e marginalização a respeito dos centros de poder tradicional frente à ânsia de liberdade) e, á vez, reforçar a ideia de um europeísmo, agora baseado nas similitudes entre as outras nações periféricas da Europa.

HISTORICAL MYTHS IN THE PRESENT-DAY CZECH REPUBLIC

(1990 - 2007)

Miloš Řezník

Since 1989 Czech historical myths have been characterized both by continuity and discontinuity. In the public discourse during the first years after the “Velvet Revolution” any effort was made to replace those myths which had been used to legitimate the communist regime. In so doing not only the specific “communist” elements of the Czech “Geschichtspolitik” were played down, but also some myths with a much longer tradition disappeared. These include those narratives which had functioned as national myths since their establishment in the 19th century in the context of the Czech nation building, and formed a basis for the historic anchor of the national identity, before they were reformulated in the communist period after 1948. Thus, they have been considered rather as

“communist” than “national” in the general public discourse in the early 1990’s, and ceased to play a significant role. For instance, the cult of the Hussite movement (or Hussite revolution in the vocabulary of the post-war decades) has all but been forgotten not only at the national level, but even in regions and cities where the Hussite tradition had belonged to the central points of local historical traditions in the 19th and 20th century.

On the other hand some myths descending from the 19th century have been accepted again, reformulated or at least discussed. In the course of the introduction of self-government, local associations and other forms of public life many attempts have been made to create continuity with the pre-communist periods. Many “forgotten” or “forbidden” topics, persons and values have been rediscovered and again began to play a role for the collective identifications and justifications.

In the politics the new system has been legitimated by programmatic references to the national movement and, in particular, to the “First Republic”, i. e. the inter-war Czechoslovakia. The leading politicians of this period, especially the first president T. G. Masaryk, became iconic symbols for the interwar democracy and prosperity. In this perspective, the time between 1918 and 1938 was – and still is – considered as a golden age of freedom between the Habsburg rule on the one side and the Nazi occupation and the communist regime on the other. In spite of the fact that these myths are gradually losing their significance and their capability to justify political programmes or to emphasize the need of national unity since the 1990’s, they still remain in the spotlight of the Czech “Geschichtspolitik” as well as of the historical discourse in general. The 28th October, which is the anniversary of the proclamation of the independent Czechoslovak State in 1918, is still the most important Nation Day in the Czech Republic. Other national holidays refer to Saint Venceslas, John Hus and the liberation from the nazi occupation. (Liberation Day now is on the 8th May as the end of the Second World War, not on the 9th May as the day when the Red Army liberated Prague, which was the official Nation Day before 1989).

However, these days are rather occasions for official ceremonial acts of parts of the political elite, but they are little celebrated or reflected by the mass public. Some of the central points of the public discourse have been directly influenced by actual political debates and problems. After the division of Czechoslovakia in

1992/1993 some elements have lost their function of legitimating the common state of Czechs and Slovaks and ceased to be recognised as a common historical “heritage”. On the other hand, the controversies about the forcible transfer of the German-speaking population from Czechoslovakia had significantly contributed to the re-promoting of president Edvard Beneš to one of the historical (and at the same time political) icons, symbols and myths. A special example of historical myths is a “geo-historical” one: the strong belief in the “traditional” position of the Czech lands between two imperialistic powers – Germany and Russia. This view is connected to a specific historical fatalism, a rather typical feature of the Czech historical consciousness since the 19th century. In the last decade, a slight tendency to disunity, plurality and relativity of historical myths can be generally observed in the Czech public discourse.

ENTRE O *EU* E O *OUTRO* / KNOWING THE *OTHER*

Annabela Rita

O encontro com o *outro* é campo onde diferentes forças actuam: da visão à memória, consciente e semi-inconsciente, da expectativa à concretização, do imaginado e imaginário à realidade, tudo se conjuga e combina nessa imagem da alteridade cultural que sobre a da identidade influi também. São imagens eminentemente metamórficas e em instável equilíbrio na trajectória que vai da antecipação do contacto e, deste, ao convívio e à familiaridade. Trajectória em que o *eu* e o *outro* se transformam: a si próprios e um ao outro. É esse campo magnético que esta comunicação vai perscrutar.

The meeting with the *other* is field where different forces act: from the vision to the memory, conscientious and half-unconscious, from the expectation to the reality, from the imagined and the imaginary to the reality, everything is conjugated and is combined in this image of the cultural alterity that also influences the image of the identity. They are eminently metamorphic images

and in unstable balance in a trajectory that goes from the anticipation of the contact and from the contact itself to the conviviality and the familiarity. Trajectory where *I* and the *other* change themselves and one another. It is this magnetic field that this communication wants to reflect about

PORTUGAL IN RUSSIAN INTERNET

Olga Roussinova

Portugal as it usually represented in Runet is a *virtual* country in double measure. First, for the absolute majority of Russian users it is inaccessible in reality. Second, the most available *Portugal*, widely distributed and advertised in Runet is a fantastic creature of traveling agencies adapted to their needs. Web sites of traveling agencies describe quite definite image of Portugal: “the country of dreams, eternal leisure and ancient history”. Runet communities by this or another way reflects the powerful mythology. Key points for popular image of Portugal are “leisure”, “history”, and “sport”.

Deeper in Runet Portugal turns itself into the country of love and work. Dating agencies and sites of recruiters suggest their own way “to dive into the Portuguese everyday life”. By the contrast, stories of those Russians who live in Portugal now have nothing in common with this “extreme tourism”. Portugal is represented in Runet also as a subject for professional interest and discussions. The most comprehensive information on Portugal, its culture, history, and language should be finding there. Created by enthusiasts and left without support and promotion professionals’ sites have very short life. Besides, it is a hard work to find them: they are located in the same depth of Runet, in many senses on the same frontier with Portugal itself.

THE PORTUGUESE CARNATION REVOLUTION OF APRIL 1974 IN EAST GERMANY’S NEUES DEUTSCHLAND

Jörg Seidel

The Portuguese Carnation Revolution of April 1974 was much lauded in the Eastern Bloc for its apparent left-wing and Marxist orientation. Although the revolution eventually led to the advent of democracy, in the early post-Estado Novo days it was not clear which way the country would take. Especially since most of those involved in the coup d'état expressed views on the future development of the country commonly regarded as pro-Socialist or even Communist. In the presentation I will analyse and interpret the representation of the Carnation Revolution in the East-German state-run newspaper *Neues Deutschland* and examine the degree of influence of propaganda. Questions to be answered are: Which was the official opinion towards this change in Portugal's political landscape? How was the turn-over appreciated by the GDR-government and thus represented in the media? Which views on the Portuguese future development were mediated? Why was the Carnation Revolution that much appraised in the GDR?

The corpus consists of *Neues Deutschland* articles published between May and December 1974.

A UNIÃO SOVIÉTICA COMO UTOPIA CONCRETIZADA: MITIFICAÇÕES DA URSS DURANTE O ESTADO NOVO PORTUGUÊS

Antonio Ventura

Nela abordarei a forma como a União Soviética foi olhada tanto pelo regime salazarista, considerando-a uma fonte de todos os males e perversões, como pela oposição comunista, para quem ele era a concretização de uma utopia social sonhada por sucessivas gerações de explorados. Ambos mitificavam e mistificavam a realidade, colocando ao seu serviço essa imagem distorcida e moldada segundo as suas conveniências.