

Arts, Linguistics, Literature and Language

Research Journal

THE MEMORY OF PORTUGAL REGISTERED IN ``OS LUSÍADAS`` (1572) AS A POLITICAL- IDEOLOGICAL RESOURCE FOR THE LEGITIMATION OF THE FIRST PORTUGUESE REPUBLIC: AESTHETIC- LITERARY ASPECTS IN THE CONSTRUCTION OF IDENTITY

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Abstract: Articles must be preceded by an abstract (in bold and in Times New Roman font size 8) of 100 to 250 words and its version in English, Spanish, French or Italian, indicating only three keywords, without graphics. No picture and no special characters. Texts written in English must be preceded by an abstract in Portuguese; texts written in another foreign language must be preceded by an abstract in English. The three keywords (below) must be in alphabetical order and by number of words: simple lexia; compound lexia; complex lexia.

INTRODUCTION

This article addresses some important issues for the construction of the Portuguese identity, in which Camões, “personalizing” the homeland, as Eduardo Lourenço wrote in *“O Labirinto da Saudade”* (2013), collaborated for its construction. It is on the basis of camonology that we understand how, centuries after the publication of the Lusitanian epic, the Portuguese Renaissance Porto, a movement that emerged in 1912 in the city of Porto from a nationalist perspective, linked to Neo-Garrettism and Messianic Sebastianism, and people like Teófilo Braga, linked to federalist republicanism, turned their eyes to Camões in order to use his imagery to reconstruct Portuguese identity and plan a different political path for Portugal. It was Teófilo Braga who even, after the proclamation of the Republic on October 5, 1910 on the balcony of the Paços do Conselho in Lisbon, installed a provisional government that administered the country until the ratification of the 1911 Constitution.

The voices, present in *“Os Lusíadas”* (1572), a work of art that has the strong presence of the expansionist issue, the relationship of the self with the other (Portugal in relation to the “Moors”, Portugal in relation to the Spaniards), in which there is in Velho

do Restelo a dialogic recovery of the ideology present in the founding of the Homeland and in its attempt to differentiate itself from the neighboring country, in its self-assertion, is not very different from the fuss of paper by Teófilo Braga, Teixeira de Pascoaes and many others in the late 19th and early 20th centuries. The question of expansion and the colonies, the “Portugality” or “Portugueseness”, aspects of the country’s internationalization and dissemination of its ideas, economy, religion. This was all represented in the “national poem”, written by Camões, as Camões literature has the characteristic of crossing the centuries and being reviewed.

Within the context of the time, Camões’ patriotism safeguarded that minimum of lucidity – which was perhaps the maximum that could be safeguarded at the time – without which it would seem, despite all his poetic gifts, ridiculous or hateful. Camões glorifies and exalts in the illustrious Lusitanian chest values or attitudes that he believes universally valid and praises the Portuguese insofar as they are, in his eyes, their incarnation. Although hyperbolic and lacking in the generalized prejudices of the time, this glorification had in its favor – and has in our memory of it – the fact that it sustained an effective relationship with the deed and the general sense of it in the common Western conscience. Lusitanian conceit, which Spanish authors ridiculed so much, has an obvious translation in *“Os Lusíadas”*, but no less evident was a type of individual and collective existence capable of partially justifying it. Historically, the hypertrophy of national sentiment, such as *“Os Lusíadas”* shaped it, will only become serious and pathological as, or at times, when the distance between our solar hour and the fallen reality that prolongs it will accentuate. (LOURENÇO, 2013, p. 153-54)

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Both the introduction and the final considerations can be replaced by a specific subtitle, according to the will of the author of the text.

DEVELOPMENT

We started our analysis through a pictorial representation that condenses Camonian semantics. The image below:



Figure 1: Camões saving ‘‘Os Lusíadas’’ of the shipwreck.

Source: O OCCIDENTE, Supplement to n. 59, 1880, p. 96.



Figure 2: Camões grateful to the Tricentennial Commission.

Source: O Penacho, June, 1880, p. 76-7.



Figure 3: The Executive Committee of the Press and the artists who outlined the triumphal carriages of the civic procession

Source: THE OCCIDENTE, 3rd Year, Vol. III, nº 63, 1st Aug 1880, p. 128



Figure 4: Camões... Catita

Source: ‘‘O sorvete’’, à Camões, nº 107, 3rd year, 1880.



Figure 5: Camões reading the ‘‘Lusíadas’’ to D. Sebastião in Penha Verde in Cintra.

Source: ‘‘O OCCIDENTE’’, Supplement to n. 59, 1880, p. 92.

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QUOTES (2 CM INDENT TO THE LEFT

Citations must be followed by a summary indication of the source, in parentheses, as in (BECHARA, 2009, p. 387); citations with more than three lines: highlighted and followed by indications: AUTHOR, year, p. xx, between parentheses, and with a 2 cm indentation for the paragraph entry, as in:

[...] As the systems of meaning and cultural representation multiply, we are confronted by a bewildering and shifting multiplicity of possible identities, each of which we could identify with – at least temporarily. (HALL, 2004, p. 13)

Quotations with less than 3 lines, embedded in the paragraph itself and between double quotation marks, must be followed by a summary indication of the source (AUTHOR, year, p. xx). Indications, referring to assertions or critical comments – excerpts that are not highlighted by quotation marks – must be preceded by the abbreviation “Cf.” of “check out the following work or article” (or “ver” or “vide”) and obviously without page indication.

Citations of classical works and authors must follow the model of *Thesaurus Linguae Latinae*:

(01) *Urit grata proteruitas / et voltus nimium lubricus aspici.* (Hor. Odes, I, XIX, 7) – “The pleasant audacity (of Glicera) and the very dangerous look on her face inflames me”.

(02) *O fortunatti quorum iam moenia surgunt!* (Verg. Aen. 1, 437) – “Oh fortunate those whose battlements already rise!”.

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The subitem – bold and italicized and initial (of the first word) capitalized – must be 0.6 cm indented to the left.

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If such a subitem is used, it must be left indented by 1.0; note that your title is also highlighted in bold and italics and initial (of the first word) capitalized.

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The words “table”, “chart” or “figure” must not be highlighted, which must be numbered and followed by a “colon” and ending with “period”. Any type of image (photo, figure, facsimile, clipping, etc.) must be inserted in a “text box” (without outline and without filling, preferably), whose size must not exceed 15 (fifteen) lines (font: 8, single spaced and 0 pt before and 0 pt after).



Figure 1: Cover of RPh 79.

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