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MANUEL ANTÓNIO PINA'S *AQUILO QUE OS OLHOS VÊEM OU O ADAMASTOR*: IMAGERY, HISTORY AND INTERTEXTUALITY

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Resumen

Este artículo trata sobre la historia y lo imaginario y su lugar en la literatura para niños y jóvenes tomando como punto de partida la obra *Aquilo que os Olhos Vêem ou o Adamastor* de Manuel António Pina.

Centrándonos particularmente en el gigante Adamastor, esta lectura intertextual interpretará la recreación de este personaje imaginario en textos diferentes, particularmente en aquellos cuya audiencia principal son los niños los jóvenes, destacando tanto las características similares como distintas que se pueden encontrar y subrayando la innovación semántica de *Aquilo que os Olhos Vêem ou o Adamastor*. En este análisis, el papel de los ur-textos que originaron el propio texto de Pina - procedentes de la tradición oral y representados por la novela popular *Nau Catrineta*, y de la llamada literatura de calidad como *Os Lusíadas* de Camões y *Mensagem* de Fernando Pessoa serán analizados al igual que otros textos para niños como *Bartolomeu Marinheiro* de Afonso Lopes Vieira, *A Nau Mentireta* de Luísa Ducla Soares, *As Naus de Verde Pinho* de Manuel Alegre y *Caçadores de Sonhos* de Miguel Miranda.

Palabras clave: Manuel António Pina, history, intertextuality.

Abstract:

This article will reflect upon history and the imaginary, and their place in children and young adults' literature, taking as its starting point Manuel António Pina's play *Aquilo que os Olhos Vêem ou o Adamastor*.

Focusing particularly on the giant Adamastor, this intertextual reading will interpret the recreation of this imaginary character in different texts, particularly those whose main audience is that of children and young adults, outlining both the similar and dissimilar characteristics that are to be found there, and underlining the semantic innovation of *Aquilo que os Olhos Vêem ou o Adamastor*. In this analysis, the role of the ur-texts that originated Pina's own text – from oral tradition, represented by the popular novel *Nau Catrineta*, and from so-called high literature, such as Camões's *Os Lusitadas* and Fernando Pessoa's *Mensagem* – will come under scrutiny, and so will that of other children's texts such as *Bartolomeu Marinheiro* by Afonso Lopes Vieira, *A Nau Mentireta* by Luísa Ducla Soares, *As Naus de Verde Pinho* by Manuel Alegre and *Caçadores de Sonhos* by Miguel Miranda.

Keywords: Manuel António Pina, history, intertextuality.



Reading a literary text is naturally a process that is marked by experience. A subset of this experience is made up of intertextual competence, a special case of hypercodification that establishes its own parameters, comprising “rhetoric and narrative schemes that are part of a selected and restricted repertoire of knowledge which not every individual of a certain culture possesses”,¹ and which conditions this reading to a large extent.

As I have mentioned elsewhere,² reading has recourse to the co-relation between “each text that is read and all previous ones (text-life + read texts) in order to recognise them, to invest them with meaning and to assimilate them”,³ given that as Umberto Eco points out, “no text is read independently from the experience that the reader has of other texts.”⁴ In the process of the transmission of literature for children, the encounter of the text(s) with the reader, or with what A. Mandoza Fillola calls the “intertext reader”, a component of literary competence, enlarges the receptive experi-

¹ ECO, U., *Leitura do Texto Literário. Lector in Fabula*, Lisboa, Editorial Presença, 1982, p. 88.

² SILVA, Sara Reis da, “Os Contos para a Infância de José Jorge Letria: Vozes (entre)cruzadas” in AZEVEDO, F. (coord.), *A Criança, a Língua e o Texto Literário: Da Investigação às Práticas. Actas do I Encontro Internacional*, Braga, Universidade do Minho-Instituto de Estudos da Criança, 2003, pp. 386-396.

³ GÓES, Lúcia Pimentel, *Olhar de Descoberta*, São Paulo, Mercury, 1996, p. 19.

⁴ ECO, U., *Leitura do Texto Literário. Lector in Fabula*, Lisboa, Editorial Presença, 1982, p. 86.

ences that expand the supply of referents and the capacity to infer, enabling “the construction of new recognitions, in a continuous activity of knowledge accumulation.”⁵

The theoretical framework outlined above will guide this analysis of Manuel António Pina's *Aquilo que os Olhos Vêem ou o Adamastor*, a study that will attempt the decoding of aspects related to the intertextual or transtextual⁶ dimension of the text, both from a literary point of view and the point of view of its historical background. In fact, in Pina's play as well as in the texts by Luísa Ducla Soares, Manuel Alegre e Miguel Miranda that will be examined, the textual connections to be found between History and Fiction possess a structuring effect, albeit working in different ways.

Not unlike a vast number of texts of Portuguese origin, both destined for children and for adults,⁷ *Aquilo que os Olhos Vêem ou o Adamastor* is bound to a time in Portuguese history⁸ where the seascape⁹ dominates,¹⁰ as a paratextual note indicates.¹¹ In this play, the setting emerges as the *topos* of the historical realization of Por-

⁵ FILLOLA, Antonio Mendoza, *El intertexto lector*, Cuenca, Ediciones de la Universidad de Castilla-La Mancha, 2001, p. 222.

⁶ Cf. “la existencia de un receptor condicionado [na literatura infantil] obliga a plantear los conceptos de transtextualid y los alcances d ellos múltiples diálogos que se establecen en el proceso de recepción literaria: el diálogo del texto con outro u otros textos que lo anteceden, el del autor con la tradición frente a la que se posiciona o en la que pretende insertarse (...), el del texto con el lector pero también, y finalmente, el del lector con el autor, determinado éste por sus concepciones de la literatura y de la infancia.” - ARMAS, Jesús Días, “Aspectos de la transtextualidad en la literatura infantil” in FILLOLA, Antonio Mendoza e CERRILLO, Pedro C., *Intertextos: Aspectos sobre la recepción del discurso artístico*, Cuenca, Ediciones de la Universidad de Castilla-La Mancha, 2003, p. 61.

⁷ Cf. SILVA, Sara Reis da, “Ecos da Identidade Portuguesa na Literatura para a Infância: o caso de Manuel António Pina” (paper at the III Congresso Ibérico de Literatura Infantil e Juvenil “Leitura, Identidades e Globalização” - Valência, 27-30 de Junho de 2005).

⁸ Cf. “Acrescente-se que o autor teve a preocupação de conferir ao discurso uma certa cor epocal, recorrendo a vocábulos e a expressões próprios da época em que a acção se desenrola.” - GOMES, José António, “*Aquilo que os Olhos Vêem ou o Adamastor*, de Manuel António Pina”, *Rumos e Perspectivas* 2, Porto, Pé de Vento, 2000, p. 5.

⁹ ZERVOU, Alexandra, “Usages du paysage maritime dans les adaptations odysseenes el les (autres) classiques d'enfance” in PERROT, Jean (dir.), *Histoire, Mémoire et Paysage. Collection Lectures d'enfance*, Paris, In Press Éditions, 2002, pp. 161-183.

¹⁰ For example, in the text *Olá, Brasil!* by José Jorge Letria, the story of the voyage led by Pedro Álvares Cabral in 1500 is the starting point for an alliance between reality and fiction. About this work see SILVA, Sara Reis, *Dez Réis de Gente... e de Livros*, Lisboa, Caminho, 2005, pp. 145-146.

¹¹ “Breve notícia para a cenografia e figurinos”, in PINA, Manuel António, *Aquilo que os Olhos Vêem ou o Adamastor*, Porto, Campo das Letras /Pé de Vento, 1998, p. 6.

tugal, and as the physical space for the voyage where the action takes place,¹² as well as a space of symbiosis between the real and the dream¹³ and a space of rivalry between the mythic and the rational.¹⁴ These forces appear in permanent tension throughout the play and condition the progress of the hero Manuel and Mestre João, his interlocutor, who will later retell the story of the young sailor.

In this fictionalisation of the historical moment of Portuguese maritime expansion, the presence of the sea as the stage for the action that is told by Manuel is central. Here, the maritime space, the setting for the encounter with the unknown, both glorious and tragic, is heavily invested with symbolism. Pina includes in this setting both the individual – the centrality of which is visible in the conflict that is felt and told by the hero and then retold by Mestre João – and the collective aspects of this adventure, an event of the utmost importance in the Portuguese cultural context. In this light, Francesca Blockeel distinguishes three aspects in the sea – emotional, chronotopic (the Great Voyages) and cognitive – outlining its centrality to the construction of the Portuguese imaginary and the formation of a Portuguese identity, pointing out that “it is no exaggeration to say that the sea is the most common chronotype in Portuguese literature.”¹⁵

In *Aquilo que os Olhos Vêem ou o Adamastor*, the affiliation between the historical and cultural context of the Great Voyages is clearly established by the title, in its evocation of the mythic figure of Adamastor, who is also called, throughout the

¹² In a synopsis that precedes the play, Pina explains that “The story told by Mestre João takes place at sea, in 1501, inside a ship under Pedro Álvares Cabral (...).” - PINA, Manuel António, *Aquilo que os Olhos Vêem ou o Adamastor*, Porto, Campo das Letras / Pé de Vento, 1998, p. 7.

¹³ Also in *Os Piratas* by Manuel António Pina, a novel published in 1986, and later (in 1998) rewritten and adapted for the theatre, the maritime atmosphere prevails, dominated by fear and uncertainty, contributing to the construction of the narrative, where the theme of the double is framed by a Portuguese type of the fantastic. About this work see GOMES, José António, “*Os Piratas*, de Manuel António Pina, ou o ‘sítio desconhecido dentro de nós’”, *Rumos e Perspectivas 2*, Porto, Pé de Vento, 2000, pp. 1-3.

¹⁴ Mestre João, a physicist and an astrologist, a character who embodies reason and science, questions Manuel sceptically during the telling of his story: “And do you really believe such things?” to which Manuel answers “I believe in God but I also believe the things I see, my Lord...” (Pina, 1998: 37).

¹⁵ BLOCKEEL, Francesca, *Literatura Juvenil Portuguesa Contemporânea: Identidade e Alteridade*, Lisboa, Caminho, 2001, p. 252.

work “Avantesma”, “demon” and “Monstrengo.”¹⁶ The frightening image of Camões’s giant, which originally embodied, *stricto sensu*, the fears and obstacles associated with the maritime adventure, and later came to signify the difficulties and fears associated with any experience,¹⁷ owes its popularity not only to its continued inclusion in literary texts for adults,¹⁸ but also to its rewriting in several works for children.

Accordingly, contact with Manuel António Pina’s text is enriched when the reader possesses enough reading experience to allow her or him to participate in an intertextual game, in which “the reports of the chroniclers, certain ‘autos’ by Gil Vicente, *Os Lusíadas*, Fernão Mendes Pinto’s *A Peregrinação*, *História Trágico-Marítima*, or, from the 20th century, Afonso Lopes Vieira’s *Bartolomeu Marinheiro* and Fernando Pessoa’s *Mensagem*, whose ‘Mostrengo’ is cited”¹⁹ are all included. In this study however, there are other works that become meaningful counterpoints for their target audience – children – in terms of their emphasis on the giant Adamastor, such as *A Nau Mentireta* by Luísa Ducla Soares, *As Naus de Verde Pinho* by Manuel Alegre, and “A Porta dos Sete Mares”, a short story from the book *Caçadores de Sonhos* by Miguel Miranda. Both *A Nau Mentireta*, a spin off from the traditional novel *A Nau Catrineta*, and “A Porta dos Sete Mares”, which is closer to *Os Lusíadas*, inscribe

¹⁶ It should be noted that the presence of Adamastor (one of the most important literary creations within Portuguese literature) in *The Lusíads* brings together “all the forces that were against the voyage” and “materialises the fears of the Old Man of Restelo and of Bacchus – a fallen man and a fallen god –, now overcome” and opens up the way to “the Crown of spirituality that Portugal carries” (CENTENO, Y. K., “O Cântico da Água em *Os Lusíadas* de Camões” in *Literatura e Alquimia*, Lisboa, Editorial Presença, 1987, p. 31.).

¹⁷ On this subject, and as an example, see the following example from the short story “Eu, fazedor de balões” in *A roda que saiu dos eixos* by Arsénio Mota: “Old Adamastor giants hide in the oceans and also in the air, inside thick clouds. They don’t want to let us through if we are scared, but if we are brave enough to defeat them, they are the ones who become scared and run for their home, at the North Pole” [“Velhos gigantes adamastores escondem-se nos oceanos e também nos ares, dentro de grossas nuvens. Não querem deixar-nos passar se temos medo, mas, se tivermos coragem para os vencermos, ficam eles com o medo e fogem para o seu lar, no pólo Norte.”] - MOTA, Arsénio, *A roda que saiu dos eixos*, Porto, Asa, 1987, p. 24.

¹⁸ Cf. the poem “Mostrengo”, included in Fernando Pessoa’s *Mensagem*, the short-story “Estranhos Pássaros de Asas Abertas” by Pepetela, included in vol. 5 of *Os Lusíadas* edited by the newspaper *Expresso* (2003), and the historical novel *Peregrinação de Barnabé das Índias* by Mário Cláudio (where the Adamastor is called “mostrengo”, after Pessoa’s poem, “the most threatening of the seven-headed Hydras of fear” Cláudio, 1997: 22).

¹⁹ GOMES, José António “*Aquilo que os Olhos Vêem Ou o Adamastor*, de Manuel António Pina” in *Rumos e Perspectivas 2*, Porto, Pé de Vento, 2000, p. 5.

themselves within a parodic tradition²⁰ and rewrite Adamastor as a humorous frail character who suffers from human health problems:

“By the African coast / the giant Adamastor / suffering from a cold / asked him for a blanket”²¹;

“The Gate of the Seven Seas was kept by the horrid dark shadow of the giant Adamastor. His threatening figure rose through the mist, the waves crashed against the rocks with a wild roar, tore to pieces by rain and wind (...) Adamastor screamed when his teeth hurt. And this time the pain was terrible! He had never experienced such great pain! (...) Adamastor thought he had suffered enough and it was time he had his teeth seen to. He went down the hill, making the earth tremble with his giant steps, and went off to make an appointment. (...) It was exactly during that short period of time, while the colossus was lying on a dentist’s chair, (...) that allowed the Hunters of Dreams to pass by the Cape of Good Hope. (...) When Adamastor came back from his dental treatment, still covered with dental gas, fluoride and amalgam, he found the cape had just been rounded.”²²

The strategy for recreating Adamastor in *As Naus de Verde Pinho*²³ is somewhat different. In this text, which the author wrote for his daughter Joana (as the sub-

title “Viagem de Bartolomeu Dias contada à minha filha Joana” indicates), Manuel Alegre evokes the ambivalent identity that frames the Portuguese condition and imaginary - “On one side the ground and the root / on the other the sea and its chant. / Once upon a time there was a country / between Spain and the Atlantic” – and tells the adventure of “Portugal / a caravel at sea.”²⁴ There is a confrontation between Bartolomeu Dias, the “great Captain” of a “green green boat / (...) over the sea” with an old man, Wooden Leg, who eventually metamorphoses into a giant at Cape Mean, and who is introduced in the scene through the poetic description of a set of climate changes²⁵ which are very close to those to be found in *Os Lusíadas*.²⁶ This passage is characterised by highly expressive metaphors, along with strongly visual and lively language informed by an underlying humorous tone, indicating a preoccupation with the adaptation of the text for its preferred readers – children:

“he screamed again: // -If you sail another day / other monsters you will find / other capes other dangers / that are in the sea. / And shipwrecks and punishments / that will punish you. // -Seven nights seven days / you are talking still. / I defeat winds and windstorms / you too will be silent. / (...) // Wooden Leg jumped / and transformed into a giant // -Here you have a new Cape. / I am the owner of the distant sea / and you shall not pass // - And I am a sailor and open / the ways ajar. / I have crossed Cape Mean / I will pass the Bogey Man. / Listen here Wooden Leg / in my heart I

²⁰ About this intertextual modality see HUTCHEON, Linda, “Intertextuality, parody, and the discourses of history” in *A Poetics of Postmodernism*, New York/London, Routledge, 1995 (1988-1^a ed.), pp. 124 - 140.

²¹ “Junto à costa africana / o gigante adamastor / como estava constipado / pediu-lhe um cobertor.” SOARES, Luísa Ducla, *A Nau Mentireta*, Porto, Civilização, 1991 (Illustrations by Manuela Bacelar), s/p.

²² “A Porta dos Sete Mares era guardada pela sombra horrenda e negra do gigante Adamastor. O seu vulto ameaçador erguia-se entre o nevoeiro, as ondas desfaziavam-se nos penedos com um rugido louco, dilacerado por chuva e ventos. (...) O Adamastor gritava quando lhe doíam os dentes. E desta vez, a dor era terrível! Nunca tivera dor tão forte! (...) O Adamastor pensou que já bastava de sofrimento, estava na hora de tratar a dentuça. Desceu do penedo, fazendo tremer a terra com passos de gigante, e foi marcar consulta. (...) Foi precisamente neste pequeno lapso de tempo, gasto pelo colosso deitado na cadeira do dentista, (...) que permitiu aos Caçadores de Sonhos dobrarem o Cabo das Tormentas. (...) Quando o Adamastor regressou do tratamento dentário, ainda envolto em vapores de dentalina, flúor e amálgama, encontrou o cabo acabado de dobrar.” - MIRANDA, Miguel, “A Porta dos Sete Mares” in *Caçadores de Sonhos*, Porto, Campo das Letras, 2004 (illustrations by Simona Traina), s/p.

²³ About this work see PEDRO, Maria do Sameiro, “*As naus de verde pinho*, de Manuel Alegre” in *No Branco do Sul as Cores dos Livros (Actas do Encontro sobre Literatura para Crianças e Jovens)*, Lisboa, Caminho, 1999, pp. 191-210.

²⁴ ALEGRE, Manuel, *As naus de verde pinho*, Lisboa, Caminho, 1996, p. 3.

²⁵ Cf. “Then a great mount was seen / that entered the sea. / There was no horizon anymore / nor sky nor earth nor anything. / One could only hear the wind howl / coming with its sword / to fight the white sails. Only wind and mist / and a great dark cloud / over the ships and the caravels.” [“Viu-se então um grande monte / que entrava pelo mar dentro. / Já não havia horizonte / nem céu nem terra nem nada. / Só se ouvia uivar o vento / que vinha com sua espada / espadeirar as brancas velas. Só o vento e o nevoeiro / e uma grande nuvem preta / sobre as naus e as caravelas.”] - idem, *ibidem*, p. 5.

²⁶ Cf. “(...) cortando / Os mares nunca de outrem navegados, / Prosperamente os ventos asso- prando, / Quando uma noite, estando descuidados / Na cortadora proa vigiando / Uma nuvem que os ares escurece, / Sobre nossas cabeças aparece. // Tão temerosa vinha e carregada, / Que pôs nos corações um grande medo; / Bramindo, o negro mar de longe brada, / Como se desse em vão nalgum rochedo. (...)” (C. V, est. 37-38 de *Os Lusíadas*, de Luís de Camões).

carry / a country at sea²⁷ / and no giant / is going to stop me. (...) / So the monster disappeared / swelled up and went POP / like a balloon.”²⁸

In *Bartolomeu Marinheiro*, which opens with the hypercodified formula “Once upon a time...”, and with the anticipation of the glorious destiny of a “Portuguese captain / called Bartolomeu, who beat / an enormous ancient Giant”, Afonso Lopes Vieira²⁹ emphasises the persistence in following a maritime dream on the part of the Portuguese captain, who ends up unveiling the essence of Adamastor:

“Almost at the end of the Earth, / beyond the distant sea, /there lives a horrid Giant /that fights seamen. / (...) and Bartolomeu searched for / the Giant, and couldn’t find him... / (...) And what did Bartolomeu see? /What did he discover? / - That the Giant was a rock / in the shape of a person! (...) And now the sea is safe and free / - and it was a Portuguese man who opened it.”³⁰

In the specific case of the play *Aquilo que os Olhos Vêem ou o Adamastor*, the magnificence of the figure of Adamastor is conveyed through its omnipresence, at times implicit and at others explicit, for instance, in the evocative voice of Manuel and Mestre João, in the hero’s dream, in the confrontation described by his father, and in the unfair fight at the end of the play.

In *Aquilo que os Olhos Vêem ou o Adamastor*, as in the other works for children that have been mentioned, the persistence of the past and the coexistence of different time frames – the action takes place on three levels: in the present (when Mestre João is telling the story), the past (the action he remembers) and the past perfect (the time Manuel remembers) – inform a complex textual architecture, which Pina recognises, for he includes a synopsis at the beginning of the book. In thus struc-

²⁷ Cf. the poem “Mostrengo” in *Mensagem* by Fernando Pessoa: “(...) Aqui ao leme sou mais do que eu: / Sou um Povo que quer o mar que é teu. (...)” - PESSOA, Fernando, *Mensagem*, Aveiro, Estante, 1987, p. 79.

²⁸ idem, *ibidem*, pp. 7-8.

²⁹ About the body of work for children by Afonso Lopes Vieira see NOBRE, Cristina, “A obra para a infância e a juventude de Afonso Lopes Vieira” in *Educação e Comunicação* (Revista da Escola Superior de Educação de Leiria), Nº 1, 1999, pp. 87-107.

³⁰ “Lá quase no fim da Terra, / além do mar mais distante, / vive um medonho Gigante / que aos marinheiros faz guerra. / (...) e Bartolomeu buscava / o Gigante, e não o via... / (...) E Bartolomeu que viu? / Que descobriu? / - Que o Gigante era um penedo / que tinha a forma de gente! (...) E agora o mar é livre e é seguro / - e foi um Português que o foi abrir.” VIEIRA, Afonso Lopes, *Bartolomeu Marinheiro*. Lisboa, Cotovia, 1992, s/p (2ª ed.).

turing the work, Pina is further inscribing it within a specific type of travel writing that works on multiple time frames. In this book particularly there are at work: the “real” voyages led by Bartolomeu Dias and Pedro Álvares Cabral; the fictional voyage of Manuel’s father led by Bartolomeu Dias, which is described and told by himself;³¹ the “real” physical voyages of Mestre João with Pedro Álvares Cabral;³² the two trips of the shipwrecked Manuel, first in 1488, on his way to India with Pedro Álvares Cabral, in Bartolomeu Dias’s caravel, and a year later, on another ship on the way back to Portugal; the voyage dreamt by the hero; and finally the voyage that occurs in the play by Gil Vicente that takes place on board.³³ However, within this multiplicity, inherent in the nature of the voyage in *Aquilo que os Olhos Vêem ou o Adamastor*, the voyage undertaken by Manuel is particularly important, as it seems to render visible the obsessive attempt to resolve a conflict or an inner enigma through an exercise in overcoming human mortality and limitations.³⁴

The issue of the confrontation between the human and the mythic/imaginary – which, in Pina’s work is the *leitmotiv* of the diegesis carried out by Manuel – or that of the victory of Portuguese seamen over Adamastor, is a common aspect of works where the giant features. However, this victory, in the texts by Afonso Lopes Vieira, Miguel Miranda and Manuel Alegre, is conclusive and accepted as deserved, providing for closure and triumphant conclusions, whereas in *Aquilo que os Olhos Vêem ou o Adamastor* Manuel’s confrontation ends on an uncertain note as to his (tragic?) fate, an uncertainty that is visible in Mestre João’s perception, the question of the truth of the information that is told and the possibility of the giant returning to get even:

“Scene 13

Present time

(...)

³¹ PINA, Manuel António Pina, *Aquilo que os Olhos Vêem ou o Adamastor*, Porto, Campo das Letras/Pé de Vento, 1998, pp. 31-35 (Scene 7).

³² Idem, *ibidem*, p. 11 (Scene 1).

³³ According to a footnote at the end of the “Synopsis”, “The theatrical excerpts used for Scene 11 come from “Auto das Fadas” by Gil Vicente.” PINA, Manuel António Pina, *Aquilo que os Olhos Vêem ou o Adamastor*, Porto, Campo das Letras/Pé de Vento, 1998, p. 9.

³⁴ CHEVALIER, Jean e GHEERBRANT, Alain, *Dicionário dos Símbolos*, Lisboa, Teorema, 1994, p. 692.

- MESTRE JOÃO – (...) (Hesitating:) But, having seen what I saw and heard what I heard, what can I truly know, what can I know...?”³⁵

“Scene 14

Sometime in the past

Ship.

Night.

An immense tempest, as in scene 5

MANUEL makes his bed on deck, wrapped in a blanket. All of a sudden he turns around terrified. Adamastor rises, threatening, over this ship (or, who knows?, over that of 13 years ago...) and falls over MANUEL, dragging him down.

MANUEL fights desperately. In vain.

At last, MANUEL disappears in a great wave, taken by Adamastor.

The tempest slowly calms down.

On the beach, at the same spot where it was found in Scene 2, lies the body of MANUEL, abandoned and solitary..

Lights.

Curtain.

THE END.”³⁶

In *Aquilo que os Olhos Vêem ou o Adamastor*, as in the texts by Luísa Ducla Soares, Manuel Alegre and Miguel Miranda, the relationships between historical truth and imagination or between the factual and the fictional, albeit differently imagined, contribute in a decisive way to the literary construction of the mythic material being represented.³⁷ *Aquilo que os Olhos Vêem ou o Adamastor* thus demands from its reader that he or she undertake an exercise of skilful decoding, based on a cross-referencing of codes or knowledge that is derived from linguistic, paralinguistic, extralinguistic, literary, encyclopaedic and cultural fields.³⁸ In the end, *Aquilo que os Olhos Vêem ou o Adamastor* feeds off all of these references, articulated in their different ways by memory, imagination and words. The result of this mixture, both semantically and for-

³⁵ PINA, Manuel António, *Aquilo que os Olhos Vêem ou o Adamastor*, Porto, Campo das Letras/Pé de Vento, 1998, p. 53.

³⁶ Idem, *ibidem*, p. 55.

³⁷ Cf. footnote on page 9 in PINA, Manuel António, *Aquilo que os Olhos Vêem ou o Adamastor*, Porto, Campo das Letras/Pé de Vento, 1998.

³⁸ Cf. SÁNCHEZ-FORTÚN, José Manuel de Amo, *Literatura Infantil: Claves para la formación de la competencia literaria*, Málaga, Ediciones Aljibe, 2003.

mally innovative, is a literary text whose uniqueness, for the reasons laid out above, has great potential in the promotion of literary competence.

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