

ПИТАННЯ ПРАГМАЛІНГВІСТИКИ, ДИСКУРСОЛОГІЇ І КОГНІТИВНОЇ ЛІНГВІСТИКИ

DOI: <https://doi.org/10.18524/2307-4558.2025.43.336630>

UDC 811.134.3'42:821.134.3–311.4:801.73

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MAGIC AND REALISM IN PORTUGUESE SOCIOARTISTIC (SOCIAL-AESTHETIC) DISCOURSE AFTER THE CARNATION REVOLUTION: WHEN A WINGED REPTILE HERALDS A NEW ERA

Summary. The Portuguese literary works published after the Carnation Revolution (April 25th, 1974) will overcome the obstacles to which, previously, censorship had consigned it. The **purpose** of this article is to determine the features of the artistic-discursive practice of Lídia Jorge in depicting Portuguese society during the period of the fascist dictatorship in the country. The **subject** of analysis is the author's creative techniques that develop socio-aesthetic discourse in the Portuguese fiction. Authors will then beginning a creative process, questioning, reflecting and reviving the country's recent memories, through the exhumation of these memories and strating a critical reflection on the 48 years of dictatorship (1928–1974). Based on the creative experience provided by the Carnation Revolution, we propose to follow the literary artistic discourse that Lídia Jorge, in her work *The Day of the Prodigies*, carries out on the rural Portuguese southern country, as well as the creative aesthetic process that, using fictional modalizations of the magic realism and the marvelous, allegorizes the contemporary Portuguese reality of the narrative's *writing time*. The analysis of this socio-artistic (social-aesthetic) discourse used by Lídia Jorge will be based on the theoretical-methodological assumption that considers the act of writing as a material force that occurs in a certain place — and in a certain historical situation — being thus affiliated to several institutions and establishing a system of relationships with other social praxis. After the analysis of the artistic discourse of Lídia Jorge we can eventually **conclude** that this author will demystify colonialist, imperialist and heroic mythologies and will thus reveal the chronic backwardness to which Portuguese fascism had condemned Portugal, both in technological and social terms.

Key words: social-aesthetic literary discourse; Portuguese literature; Carnation Revolution; magic realism; Lídia Jorge.

Introduction

In the first two years following the Revolution, we witnessed a certain literary stagnation. This situation, however, will change with the learning of a *writing process in freedom* [5; 6; 9], when many of the authors who had published under censorship will finally embark on a writing performance that will reflect on the recent past, as well as on the Revolution and the revolutionary process that followed it. Eduardo Lourenço [6] points out the stimulus that the Carnation Revolution provided to artists, especially considering the particularities and hopes raised by the revolutionary process.

Starting from the theoretical-methodological assumption that considers the act of writing as a material force that occurs in a certain place and in a certain historical situation — and that has, therefore, an affiliation to several institutions [11], establishing a system of relationships with other *social praxis* [14], — we will study how recent past is represented in *The Day of the Prodigies*, the first novel written by the Portuguese author Lídia Jorge, published in 1980. At the same time, we will also understand the way in which, in this work by Lídia Jorge, the socio-artistic (socioaesthetical) discourse manifests itself, namely taking into account the two levels into which it is divided: the general artistic discourse (as a global aesthetic construction) and the particular artistic discourse (as specific elements that make up the narrative).

The novel is set in an imaginary Algarve village, Vilamaninhos, which is isolated from the rest of the country and which life is centered on the daily lives of its inhabitants. Vilamaninhos thus emerges as an allegory of Portugal under the dictatorship (1926–1974), that is, as a geographical space closed in on itself and far from other realities of the world, including the country to which it belongs [12]. This closure from the outside world makes Vilamaninhos a magical and fantastic universe, lending the novel characteristics that can be associated with *magical realism* or *wonderful realism* [8].

The concept of magical realism dates back to 1925 and was first applied to the fine arts. At the end of the 1920s, it became associated with the Italian *stracittà movement*, when it finally became associated with literature, although from a conceptual point of view not always coinciding with that which had been applied to the visual arts. It was Arturo Usler Pietri who, in his work *Letras y Hombres de Venezuela*, published in 1948, applied magical realism to the Venezuelan tales of the 1930s and 1940s. A year later, Alejo Carpentier, in the prologue to his novel *The Kingdom of This World*, institutes the *wonderful American real*, associating it with the particularities of the context of the South American continent, in which the *real-marvilhoso* permeates different societal aspects. In 1954, Angel Flores, in his article “Magical Realism in Spanish American Fiction”, considered that, from 1935 onwards, Spanish-American literature entered a new stage, inscribing Latin American authors in a trend that he called *magical realism*. Since then, magical realism has been approached from various perspectives, sometimes associated, sometimes dissociated, from *marvelous realism*. The premises of magical realism are based on the history, mythology and beliefs of the communities where the work is manifested [8].

Although Nóbrega [8] applies the term *marvelous realism* to the work of Lídia Jorge, we consider however that Lídia Jorge resorts to some of the characteristic elements of *magical realism* or *marvelous realism* (and we will refrain from entering into the polemic that sometimes dismisses, sometimes approaches, sometimes confuses, *magical realism* and *wonderful realism*). In this sense, we will study the specific treatment that is given to temporal circularity, magical numerology, characters’ premonitions, symbology and magic.

We also consider that this author elaborates a rewriting of History, which underlies a critical reading of the Portuguese recent past, in a subversion of the relationship between truth and fiction. This meta-historical attitude, often associated with postmodernism, is marked by an omnipresent and omniscient narrator, whose critical discourse accompanies the diegesis. In this sense, *The Day of the Prodigies* deconstructs the past and invites the reader to give it a new meaning [12].

The Day of the Prodigies also reveals the presence of the phenomenon of intertextuality, albeit in a correspondence with a restrictive conception of that phenomenon. Following the conceptual proposal of Gérard Genette [3], according to whom intertextuality encompasses quotation, plagiarism and allusion, and considering intertextuality in a broader sense — the relations that a text establishes with another text which do not necessarily pass through quotation or allusion — we will study the dialogue that the narrative establishes, above all, with biblical texts.

We will see, in short, how the magical and wonderful elements allow us to establish a dialogue with the present of the narrative, thanks to a historiographical metafictional exercise in which allegory (and also intertextuality) allows the fictional mimicry of reality, in a reflective process on the recent history of the country.

Description of the research process and discussion

1. The marvelous and the magical as mechanisms of representation of recent reality. In general terms, socio-artistic discourse refers to the aesthetic and thematic structure, which defines the work as a whole. In this sense, *magical realism* allows the narrative to address the rural daily life of Algarve (South of Portugal) with supernatural events (such as the serpent that talks), creating an atmosphere of estrangement and social criticism. This socio-political critique carried out through socio-artistic discourse allows the work to present the reader an image of Portugal after the Carnation Revolution (1974), questioning the oppression and isolation of rural communities, as well as the disillusionment with superficial changes. Lídia Jorge’s prose is marked by sensorial images and an almost oral cadence, approaching the oral literary tradition of the South of Portugal, which gives the poetic language of the narrative a relevant socio-aesthetic element.

Vilamaninhos is a land where imagination and reality get mixed up. The village has a star-shaped geographical configuration — “three roads that cross and break into six arms do not meet at the same point. They rather form a knot, two by two” [4, p. 72] — it is in this imaginary star that a serpent makes its appearance. It is in this magical world that the people of Vilamaninhos *tell* their story and, beyond, the story of the end of 48 years of fascist dictatorship and the advent of the Carnation Revolution. The marvelous thus emerges as an allegory of reality [8].

In this approach to socio-artistic (sociocultural) discourse, it is also worth mentioning narrative fragmentation. In fact, the story is told by multiple voices (such as that of Carminha, the soldier or the parish priest), revealing a multifaceted and subjective reality. Lídia Jorge mixes different narrative planes, writing a narrative in which the reader, thanks to the presence of a multiplicity of voices, reads and deciphers the orality, in a discourse where the voice of the characters is often mixed with the voice of the narrator. The narrator thus assumes himself to be multiple, being able to assume the voice of one or another character (male or female) or distancing himself from them, assuming, in this case, an autonomous and omnipresent voice.

If the marvelous is an allegory of reality, the characters allegorize the oppressed Portuguese people. Its popular language, oral culture, myths, symbols and customs thus serve the author to reflect on the process of transformation that took place in the post-Revolutionary Portugal and on the Portuguese

identity¹. Lídia Jorge, the “prophet in the handling of prose, pulls us by the tie of reality and drags us into the hemisphere of Fictionality” [7]. The thematic allegory in *The Day of the Prodigies* — life in the countryside till 1974, violence of men against women, colonial war (1961–1974), isolation and ignorance — thus converges to the ultimate end of the work: the announcement of the Carnation Revolution, whose advent happens through magical acts that are strange to the daily life of Vilamaninhos.

In the imaginary and magical world of Vilamaninhos, numerology — a *topos* of magical literature — is a recurring topic.

The distance between the appearance of the serpent and the appearance of the soldiers is approximately of twelve months, which foreshadows the end of an epoch and the beginning of a new era. The number twelve is, moreover, “in short, the number of an achievement, of a cycle that closes” [2, p. 272]. There were also twelve children of Jorge Júnior and Esperança (eleven children survived, one died at birth),² who, in turn, made Esperança moan three times, in each of the twelve births, in an exponential allegory of the suffering of motherhood. Often associated with magical numerology, the number twelve symbolizes the universe in its cyclical temporalization: twelve are the months, twelve are the signs of the zodiac, four are the seasons, and four are the cardinal points (both multiples of twelve). Twelve is also the number of election of the biblical God:

For the biblical writers, it is the number of choice, that of the People of God, of the Church: Israel (Jacob) had twelve sons, eponymous ancestors of the twelve tribes of the Hebrew people (Genesis 35:23ff). The tree of life had 12 fruits; The priests 12 jewels. When Jesus chose twelve disciples, he openly proclaimed his claim to choose, in the name of God, a new people (Matthew 10:1 and parallel passages). The heavenly Jerusalem of the Apocalypse (21:12) has twelve gates marked with the names of the tribes of Israel and its wall has twelve chairs with the names of the twelve apostles [2, p. 272].

In Lídia Jorge’s narrative, the number twelve represents the end of a temporal cycle, sending us, in parallel, back to the circularity of time — a trait of South American magical literature — and to the magic of premonitions.

2. Socio-Artistic Particular Discourse: The Magical World of Premonitions and Forebodings. In addition to socio-artistic discourse, in general terms, Lídia Jorge resorts to specific esthetical resources, which we can consider as an essential component of the general artistic discourse, but this time in particular terms. Within the framework of specific resources, the narrative includes the serpent (a central symbol of the marvelous, representing the supernatural that erupts into reality, destabilizing the social order and exposing hypocrisies), irony and humor (the reaction of the inhabitants to the snake — fear, curiosity, exploitation — reveals human absurdity), intertextuality (such as references to popular culture — proverbs, songs — and to biblical tradition — the snake as a figure of sin or revelation) and also the literary representation of characters marginalized by the community where they live in (Carminha and the soldier who returns from the colonial war are some of the examples of voices silenced by society). We can also include in the (particular) socio-artistic discourse the fact that the author makes Nature a character *à part entière*: in fact, the Algarve landscape (the wind, the arid land) often reflects the emotional state of the characters, as well as the tension between tradition and change.

Therefore, the appearance of a reptile, a “blue, brown and slender” snake [4, p. 22], heralds a coming event: the Carnation Revolution. However, as this animal is alien to the imaginary and reality of the people of Vilamaninhos, its coming will inaugurate a series of omens and peculiar events. The appearance, death and subsequent rebirth of the serpent inaugurated transformations in the daily life of the people of Vilamaninhos: the tavern keeper “served the highest glasses, and gave change without wanting to touch the coins” [4, p. 42] and all the inhabitants “felt the presentiment” [4, p. 42–43] that “precedes the great events” [4, p. 43]. Thus, there is a daily life *before* the appearance of the serpent, and a daily life *after* the appearance of the serpent, after which the succession of rare and premonitory acts is amplified, announcing a time of hope and change: “I dream day and night of these barrels of red wine, and this sign with a grape-colored writing here above the door” [4, p. 86].

It is precisely after the appearance of the snake that two strangers will arrive in Vilamaninhos (the arrival of both is not concomitant), that José Jorge Júnior will mistake a stick for a snake, that the smell that precedes spring will be especially fragrant, that Branca will finish a quilt with a dragon embroidery and that the men will question the violence of the work in the fields: “Deep down, oh neighbors, you think that someone has already performed the miracle of making the panito grow, separating it from the chaff and all the rest, without having to sweat from the horns down the forehead” [4, p. 131].

In this world of omens, an anomalous phenomena will come to disturb the functioning of nature and the daily life of the peasants. In Matilde’s house “the oil dripped on the floor and the stain turned green and spread to the door”, in João Martins’ house “when a pocket knife was lost someone said it should be

¹ The changes that took place in Portuguese society after the 25th of April, as well as the social role of women are, in fact, two of the themes that run through Lídia Jorge’s work.

² The perfection and plenitude symbolized by the number twelve cannot be understood as such in the case of Jorge Júnior and Esperança. The fact that one of the children died and that, for this reason, the surviving children were only eleven, means that Junior and Hope distanced themselves from plenitude, amputees that they were of the perfect evolutionary number. They were thus excluded from Scriptural perfection.

under the bush of wonders”, in Branca’s house the son imitated a cuckoo “and after two days he still imitated it” and in Jesuína Palha’s house “when she [...] threw a stone into the chimney of the closed house of the deceased Rosa Gaverna, [...] the stone carried in front of it the last round of the beak” [4, p. 125].

Spring announces itself through the end of one season and the inauguration of another, under the premature smell of the flowers: the red carnations that would mark the Revolution so much.

The strange acts continued during the very day of the Revolution, April 25, 1974. Thus, José Jorge’s madness made him angry against the “annoying” [4, p. 132] and countless ants that had invaded his house, exactly on the same day that, failing to kill all these ants that invaded Vilamaninhos, countless men revolted. Like the ants¹, these men who had made a revolution were also taking key positions on April 25, 1974.

3. Socio-Artistic Particular Discourse: Woman-Man Alterity. The dictatorship resorted to the symbolism of the woman submissive and faithful to the man [13]. The woman should therefore subordinate herself to the man, regardless of the violence he was exerting on her.

Of the descriptive scenes of extreme violence, Pássaro’s violence against Branca stands out. The woman becomes an animal that only serves the biological, sexual and work needs of the man, so Pássaro treats Branca the same way he treats beasts: Pássaro e Branca symbolize, in this way, the virile imagery that the dictatorial organization intended to impose. In this sense, Pássaro, imagining the anthropomorphism of his mule, “tied its laughing snout to a trunk” [4, p. 40] and bent its fur “by writing crosses over and over again” [4, p. 35]. In a scene of rare violence, however, the mule will be able to free itself from the yoke that violated and oppressed it, predestining a greater liberation. Thus, the “narrative of misfortune” [4, p. 41] announces, apparently in a contradictory way, “another small sign” [4, p. 41] made of hope and change.

Parallel to the personification of the animals, it also occurs the animalization that man makes of woman.

The marriage relationship of Pássaro and Branca also reveals the difficulty of knowledge and understanding that exists in a society organized according to male parameters and in which the intercomprehension of the Other, *man*, and the Other, *woman*, is difficult to achieve. Branca’s visions and premonitions constitute, therefore, a vision of the world that man does not understand, “blinded by seeing the earth trembling” [4, p. 48].²

It is, however, the women who sense the coming of the serpent. This fact announces not only changes of the social order and values, but also changes that will take place in the life of women.

The marriage relationship of Esperança and her husband also allegorizes the incommunicability that gradually establishes itself within a couple and which, in turn, extends to the entire known world. Caused by a misunderstanding of the otherness of the linguistic sign, incommunicability does not allow the deciphering of signs. In this way, parallel stories are superimposed: José Jorge Júnior goes back to his family ancestors while Esperança constantly remembers their children, both allowing the thematic approach, in the narrative fictionality, of emigration, driven by the search for better living and working conditions.

Jesuína Palha, on the other hand, symbolizes the woman who transmits ancestral orders and values within a determined community. Thus, she will try, without success, to kill the winged serpent that had disturbed the stillness of Vilamaninhos. Unaware of the symbology of the apparition of a reptile with wings, Jesuína accuses the older *Carminha* and the younger *Carminha* — one of them is a single mother who had a daughter with a priest; the other is the priest’s daughter — of the apparition of a being who had come to disturb the established order. Because both *Carminha* had disturbed that order, due to their conjugal past and paternal filiation, the causes of the appearance of a winged reptile are immediately imputed to them. The appearance of the serpent is, therefore, in Jesuína’s imagination, the result of disrespect for the old traditional patriarchal order.

Carminha, a *godmother of war* (women who married a man that was fighting on the war, without knowing him) and Carminha, a daughter of a priest, also brings to the narrative the theme of female sexuality and the lower social position attributed to women. The youngest Carminha was always dreaming of the coming of a stranger who could allow her to ascend to the status of a married woman. When youngest Carminha’s dream almost comes true, and she becomes engaged, she is finally accepted by the rest of the community and only then do we know her second name — Parda. The author resorts then to a tautological process in which the family name refers to a family origin, which reveals the condemnation of her birth by the community.

¹ José Saramago, in *Levantado do Chão*, also compares the men who make the Revolution to ants that revolt.

² Branca, the woman who is often raped, sleeps strangely with her eyes open and hears and sees events in advance: “Branca goes up to the balcony. If you raise your little finger, you can touch the clouds” [4, p. 79]. It is, therefore, a woman who reveals the future that man does not yet distinguish: the longed-for liberation. Branca is, in this sense, the Penelope who awaits another life, whose daily life is a constant struggle, like the struggle that takes place between man and woman, between the bestiality and the voice of the former: “He roared twice, engulfed the biceps of his arms, with strength and air, and advanced towards the quadruped, an animal with hair, Branca” [4, p. 89].

The arrival of the first stranger — youngest Carminha's first fiancé — is another magic sign, announcing a "novelty" [4, p. 53], and allowing the author, through the mimicry provided by narrative fictionality [14], to introduce the theme of the violence of the colonial war (1961–1974).

4. Socio-Artistic Particular Discourse: Isolation in Vilamaninhos. The closed and repetitive life of the inhabitants of Vilamaninhos reveals the lack of culture and schooling of the peasantry of Portugal under the 48 years of dictatorship. The rural isolation and ignorance of the people of Vilamaninhos are the result of a political and socio-economic model, interested in keeping an important part of the population without culture and without the means of perceiving and understanding the phenomena of the world.

Thus, Pássaro, a figure representing the limits of the knowledge of the rural man, creates an imaginary world in which magic serves to justify the misunderstood. On the threshold of the magical world and the real world is his wife, Branca, whose embroidery of a «dragon with a golden maple tongue, in the middle of the rectangle of damask raw cloth» [4, p. 35] — in the image of Penelope, — will inaugurate a new cycle, once the embroidery is finished¹. In the Far East, the celestial dragon was considered the «mythical father of many dynasties, and the emperors of China had it embroidered on their banners to show the divine origin of their monarchy» [2, p. 596].

On the other hand, the technological evolution that accompanies the reality of the world does not affect the Portuguese peasant work, but rather reveals the chronic industrial and cultural backwardness of a country where «even in the hours of frost and cold, the farmer sweats and cries over the clods» [4, p. 108]. In this technologically and industrially backward Portugal, «the signs of time» [4, p. 106] were misunderstood by the population.

Vilamaninhos is, therefore, a land inspired by the southern portuguese villages of Algarve, in which reality coexisted with the strangeness of unusual phenomena. In this way, Lídia Jorge resorts to the metafiction of recent Portuguese History, following a tradition that brings this narrative closer to both magical realism and marvellous realism.

In the present narrative we can, in fact, find an allegorical duality through the dictatorship/Revolution pair, as well as through the countryside/city pair.

In this sense, the dictatorship is equivalent to the sadness of Vilamaninhos, while the Revolution² symbolizes joy: «There every day the streets are cleaned at dawn, so as not to disturb passers-by. And the lights are lit all night to illuminate the houses: even during sleep» [4, p. 143].

The inverse image of Vilamaninhos is, therefore, Lisbon: the Algarve village, with its technological backwardness, contrasts with the comfort and progress of the city. The city symbolizes, in short, the party and joy, in contrast to the grayness of Vilamaninhos. Lisbon's opposition to Vilamaninhos show the duplicity of the geographical Portuguese space (marked by the binomial advance/delay) in which the characters move: in Vilamaninhos, we have the villagers; in the city, we have the soldiers [12].

5. The flying reptile: the announcement of a prodigy. The appearance of a serpent constitutes, as we have mentioned, a sign misunderstood by the ignorance and passivity of the people of Vilamaninhos, who suspect that «there is an unknown being among the houses» [4, p. 37]. This fear and suspicion of the unknown makes the people of Vilamaninhos would rather have killed the snake than let it flutter in the air: «Man and snake are opposites, complementary, rivals» [2, p. 594]. However, despite this natural distrust of everything that disturbs the current order, the apparition will allow a questioning of life and daily life, in a psychic process through which the serpent seems to embody «the obscure psyche, which is rare, incomprehensible, mysterious» [2, p. 594].

The serpent assimilates the flying capacity of birds and, as in Branca's embroidery, can transform itself into a winged dragon — in the image of the «winged dragons of the Far East and [of] their counterparts of the Meso-American pantheon, the feathered serpents» [2, p. 594]. In Vilamaninhos, the serpent will reincarnate, announcing a new world in which «all drivers will be able to have their own truck» [4, p. 37] and in which class solidarity — «Now more than ever it is necessary to be friends, to love one another, to make a common front» [4, p. 37] — foresees a new humanism. Announcing a new time, the celestial dragon also announces a cosmogonic ritual.

The imagery repertoire of the Vilamaninhos people is, however, limited by those who seek in religion and Christianity the deciphering of an apparition that they cannot justify or understand. Thus, the Christomimic of the serpent's ascension to heaven is, once the failed death attempt of the animal,

¹ The Penelopian allegorical image of Branca metaphorizes the centuries-old female submission to the man. However, Branca, unlike the mythological Penelope, ends her work: the end of her embroidery is thus the negation of Ulysses. The end of Branca's work inaugurates a new era, announcing the end of a commitment that had lasted her entire life as a married woman [4, p. 129].

² Aware of their imagery limits, the people of Vilamaninhos know that the celebration and joy they hoped would arrive in the village was something difficult to imagine, because «How can the blind man from birth imagine the sun if he has never seen the light of day?» [4, p. 142]. In this sense, the appearance of the snake is nothing when compared to what happens in Lisbon. The people of Vilamaninhos thus place the city on a qualitatively superior imagery plane: «They say that those who go there, and see what goes on there, not only believe that a snake can fly, but will no longer care about this feat related to my past life. Many. They are the wonders wrought on this earth» [4, p. 142].

interpreted as something decisive, since “being close to the kingdom of heaven” [4, p. 102] could only herald a qualitative change. The religious symbology permeates, therefore, through the imagination of the people of Vilamaninhos, in which the elevation allegorizes a positive variation.

Religious symbolism accompanies, in turn, the belief in miracles, which would be, according to the imaginary perspective of the people of Vilamaninhos, bearers of hope. When it ascended to the heavens, after having escaped death by reincarnating, the serpent allowed the people of Vilamaninhos to believe in a change and stop looking only at the interior of their peasant daily life, questioning, therefore, life and the world. Such an allegory is provided by the image of the people of Vilamaninhos who look at the sky, abandoning the reductive vision of a closed world in which one walks “with a curved spine as if we had seen nothing” [4, p. 68]. The vision of the serpent thus makes it possible to allude to the blindness of the people — “And I was so blind, that I did not even realize what I saw” [4, p. 22], — an allegory of the incomprehension of those who, for a long time, lived in an “astonished sleep” [4, p. 25].

Only such an extraordinary and unusual apparition could announce to the people of Vilamaninhos the unexpected and extraordinary advent of a Revolution, with socialist characteristics. Just as the people — who had been asleep before the Revolution — are now awake, so the serpent, once dead, had risen and flew. The appearance of the serpent thus reveals the importance of understanding signs and deciphering codes, what is fundamental for human communication and understanding: “And they waited for the sign to be deciphered” [4, p. 56].

We can suppose that the choice of the serpent as the source of an annunciation also rests on the symbology inherent to this invertebrate. Thus, “like man, the serpent is distinguished from all animal species. If man is at the end of this long genetic effort, we must necessarily place this cold, legless, hairless, featherless creature at the beginning of this same effort” [2, p. 594]. The serpent therefore symbolizes the beginning of something. The serpent of Vilamaninhos is, therefore, a “serpent-principle that resides in the deep layers of consciousness” [2, p. 595], heralding a novelty. It inaugurates something *primordial* and, as had happened in Vilamaninhos, it cannot die, since a snake “does not stop untangling, it does not finish disappearing and being reborn” [2, p. 595].

Being an archetypal complex, the serpent is an ancient god that we find at the starting point of all cosmogenesis, symbolizing the circularity of time and regeneration. Representing the circular character and the rebirth of a new time, the appearance of a snake, in Lídia Jorge’s diegesis, is not a single and isolated act. Thus, it had already appeared in a time prior to the narratee’s *present time* when, long before, it had been sensed “by many people” [4, p. 36]¹.

6. The imaginary of Vilamaninhos after the Carnation Revolution. The change of a traditional (patriarchal) order and values is also marked by several extraordinary acts, so that the post-revolutionary period is marked by the resurgence of peculiar events.

Fascism had been a grey age, in which life lacked joy and sunshine, while men and women waited wearily for other (sunny) days [cf. 4, p. 84].

That socio-economic organization that excelled in blindness and incomprehension is like a male — an useless and infertile being — as is the African land for Marinho: “I have never understood if evil is in the land or in us” [4, p. 117]. In the popular collective imaginary, fascism appeared as something with no way out and something to which people had to submit *ad vita æternam*: “But if I dream, it is with myself in another state. I’m a mole in a hole, digging, digging with my paws in front of my eyes. But, oh neighbors, the more I dig, the less I see” [4, p. 116]. The change of an order and values seemed undisturbed and therefore impossible to bring about; in spite of this, man dreams and imagines. The appearance of a serpent announces, in this context, a vague hope: “We were stunned, and at that time we could smell the joy and peace breathing from the mouths of the people” [4, p. 102].

It was through the Carnation Revolution and its socialist characteristics that the greyness and sadness of the Portuguese dictatorship gave rise to a huge party that was expected to arrive in small forgotten villages: “All this is made thanks to the sound of music, and feeling the smell of flowers” [4, p. 143]. The soldiers, giving form to the forebodings of Vilamaninhos people, represent the hope “that a ballast of this wonder will reach our land” [4, p. 143]; they are also a peculiar and unusual image to the people of the village, so that Jesuína Palha describes their arrival with the same emotion and excitement with which she described the appearance of the serpent [cf. 4, p. 152].

The ignorance and incomprehension of human and natural facts — which the character of Pássaro had metaphorized — gave way, after the Carnation Revolution, to knowledge — which is allegorized through the character of Branca: “The earth is a ball and spins like a top that never tires of dancing” [4, p. 167]. Branca also acquires new supernatural abilities, guessing — as Blimunda in the 1982 José Saramago’s literary work, *Memorial do Convento*, would do — the intimacy of human beings. This knowledge, through the voice of a female character, inaugurates the end (previously foreshadowed) of a society based on patriarchal values and the beginning of an era in which women would occupy a place of choice. Thus, it will be Branca — whose metamorphosis takes place, fundamentally, after the advent

¹ In this way, once again, the circularity and recurrence typical of the South American magical narrative are thematized.

of the Carnation Revolution — who will assume, from then on, the voice of the narrator. As a narrator, she knows and guesses the future, and, in particular, the fate of the people of Vilamaninhos.

Conclusion

Lídia Jorge reflects on the obscurantist dictatorial fascist years, demystifying colonialist, imperialist and heroic mythologies and revealing, at the same time, the chronic backwardness to which Portuguese fascism had condemned Portugal, both in technological and social terms. In this sense, we can conclude that, in *The Day of the Prodigies*, the general socioartistic (socioesthetical) discourse constructs an allegory about Portugal's transition to a democracy, while the particular elements (symbolology, language, structure) reinforce this criticism through the beauty of poetic language. The work merges, in short, the local (the Algarve region) with the universal (the human condition), becoming a landmark of contemporary Portuguese literature.

The *Day of the Prodigies* comes with its ideals of justice and freedom, when the sign of the apparition of a reptile is finally deciphered by the community of Vilamaninhos and a Revolution sees the day. The Carnation Revolution resembles to a miracle, in which “the blind see without spectacles or other devices. The lame stopped jumping, and their legs were the same height. Even the dummies play the violin. Suddenly” [4, p. 133], in a narrative process of intertextuality that takes us back to the presence of a strong Christian worldview within the peasant community of Vilamaninhos.

The soldiers will depart from Vilamaninhos towards the east, allegorizing the new life that will be born. However, once the soldiers departed from the small village, Vilamaninhos appears to return to isolation. The Revolutions and the soldiers presence seems then a magical appearance that never happened. Utopia (the transformation of the prodigy into a lasting and concrete reality) thus remains, and the project of freedom seems to move away with the soldiers departure “marafados in a hurry, as if scabbed” by the presence of the peasants [4, p. 160], in an allusion, perhaps, to the counter-revolutionary coup happened on November 25th, 1975 (which tried to reverse the revolutionary process and the construction of socialism in Portugal).

Lídia Jorge works, in short, the revolutionary material in the *narrative's present*, a few years after the historical events that underlie it. In this sense, the description of a return to normality in Vilamaninhos and, therefore, to an imaginary where waiting is once again an everyday attitude, constitutes the author's vision of her (real) *present* — the *writing's present*, — revealing her reflection on the contemporary Portuguese reality of the narrative's *writing time*.

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САЛДАНЬЯ Ана,

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МАГІЯ І РЕАЛІЗМ У ПОРТУГАЛЬСЬКОМУ СОЦІАЛЬНО-ЕСТЕТИЧНОМУ ДИСКУРСІ ПІСЛЯ РЕВОЛЮЦІЇ ГВОЗДИК: КОЛИ КРИЛАТА РЕПТИЛІЯ РОЗПОЧИНАЄ НОВУ ЕРУ

Анотація. Португальські літературні твори, опубліковані після Квітневої революції 1974 року (Революції гвоздик 25 квітня 1974 р.), здолали колишні цензурні перешкоди. **Метою** цієї статті є визначення особливостей художньо-дискурсивної практики Лідії Жоржи у зображенні португальського суспільства під час фашистської диктатури в країні. **Об’єктом** дослідження обрано текст роману “День чудес”. **Предметом** аналізу є творча манера авторки, яка розвиває соціально-естетичний дискурс у португальській художній літературі. У творчому процесі письменниці ставить запитання, у неї виникають критичні рефлексії, що стосуються відновлення, навіть “ексгумації” спогадів про 48 років диктаторського режиму в Португалії (1928–1974). У **результаті** дослідження творчої манери, набутої Лідією Жоржи напередодні та у період Революції гвоздик, авторка статті виокремлює особливості художнього дискурсу, який Лідія Жоржи майстерно розвиває в аналізованому тексті, описуючи події, що відбувалися в ті часи на аграрному півдні Португалії. Зроблено **висновки** про те, що у творчому естетичному процесі письменниці використовує художні модалізації магічного реалізму та категорії чудесного, алегоризує португальську реальність часів написання роману (кінець 1970-х років). Аналіз соціально-естетичного дискурсу, унааявленого Лідією Жоржи у романі “День чудес”, свідчить про те, що підґрунтям його особливостей є теоретико-методологічне припущення, яке розглядає акт творчого письма як матеріальну силу, що проявляє себе в певному місці і в певній історичній ситуації. Акт творчого письма, таким чином, пов’язано з кількома інституціями, через які встановлюється система зв’язків з іншими соціальними практиками. Лідія Жоржи демістифікує колоніалістські, імперіалістські та героїчні міфології епохи диктатури і, таким чином, виявляє причини хронічного технологічного та соціального відставань, у безодню яких занурив Португалію фашизм.

Ключові слова: соціально-естетичний дискурс; португальська література; Революція гвоздик; магічний реалізм; Лідія Жоржи.

Статтю отримано 29.04.2025 р.