

EDITORIAL

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Philology and Textual Criticism: A tribute to Ivo Castro

With this theme, the reader is invited to reflect upon studies about the transmission of the written text regarding various discursive domains that necessarily involve the process of editing or reproduction or establishment or fixation of those texts. In turn, depending on the criteria used by those who edit and publish them, it can lead to tuned out reading and interpretations (for more or for less) with possible reading or interpretations that could and can be made from the most refined version of the text left by its author.

Thus, we are conducting ourselves in the area of “Philology”, which briefly refers to at least two concepts: (1) the broader one that defines Philology as a historical discipline dedicated to the reproduction or reconstruction of texts of the past [literary and non-literary], identifying and defining its synchronic and diachronic, linguistic and situational guidelines (CONTINI, 1986) or coordinates, and (2) the narrower one that defines Philology, culminated in Textual Criticism, as a discipline dedicated to editing or reproduction or establishment or fixation of the written text – primarily literary, ancient and modern, handwritten and printed – in its form or version, theoretically, original or genuine: it is supposedly the last authored version or greater authority or seen or authorized by the author, published or not while the author is alive.

This definition of Textual Criticism has to do with what our honouree, emeritus professor of the University of Lisbon, Dr. Ivo Castro (<http://www.clul.ulisboa.pt/en/researchers/>) wrote almost 35 years ago. 119-castro-ivo) when referring that, currently, Philology:

Is limited to the exercise of an unfilled mission left by the other disciplines regarding the word and that is to verify if a text that will be read and interpreted guarantees to be as close as possible to what the author wrote. This strict philology is equipped with highly developed technical resources (contributed from the sciences of writing and the book, history and linguistics) to carry out its mission, which is neither aesthetic nor semantic, but technical and, in a way, ethical: to examine written objects about their origin and existence, before declaring them fit to be read by others, writers, linguists and others who, distracted by their specialties, tend too often to trust that the written word is always the word of its author. (CASTRO, 1984)

This issue of *Linha d'Água*, extending its dialogue and involving Portuguese and Brazilian researchers, brings together articles on Philology – in its narrowest and broadest sense – that include the results of investigations about the process of transmission and editing of literary and non-literary mono texts and multitemonial from different times, having in some of them, approaches related to language and literature teaching and their practices, as well as dealing, as one can infer, from the interfaces of Philology / Textual Criticism, including Genetic Criticism, with other disciplines dedicated to language studies.

In this issue, nine articles and a review are gathered, offering the reader high quality and carefully prepared material for the theoretical and methodological knowledge applied to the works of textual Philology / Criticism. From different Brazilian universities (UFBA, UEMS, UEFS, USP) and a Portuguese one (UL), researchers discuss the various approaches of this philological discipline, as follows:

Who knows Isaac from Nineveh? It was a religious man born in Bet Qatraye, now Qatar, who was ordained bishop in 676 AD, having resigned the post months later. He was transferred to a monastery in Iran, where he deepened his knowledge on the sacred scriptures. The production of Isaac in the 7th century in the Middle East was translated into several languages, and entered the Portuguese tradition.

This meticulous work of reconstituting the history of medieval Portuguese translation of Issac's work and the way to achieve the goal of reconstituting his history is told in detail in the review made by Phablo Roberto Marchis Fachin, professor and researcher in the field of Philology and Portuguese Language – of the book *Libro de Isaac: critical edition of the medieval Portuguese translation of the work of Isaac de Nineve*, written by César Nardelli Cambraia (2017).

In the first article, Knowledge **in dialogue in the philological editorial practice**, Rosa Borges outlines the philological work in the contemporaneity and deals with publishing practices and the philological criticism of the censored theatrical text. Borges promotes her philological praxis, recovering the novel *Quincas Berro d'Água*, by Jorge Amado, adapted for the theatre by João Augusto. The materials that compose the dossier of this play compose the work, leading to an framework of an editorial proposal that takes into account the dialogues in the field of Philology and the critical, textual, genetic and sociological approaches.

In The Genetic dossier of **Novels from Minho: planning and construction of the work**, Carlota Pimentel focuses on the study of the Emeritus Professor of the University of Lisbon, Ivo Castro, on the genesis of *Love of Perdition*, by Camilo Castelo Branco. The genetic analysis of the autograph manuscript and the editions revised by the author is the focus of this text. Castro was a pioneer in the field of Camillian genetic studies and multiplied genetic studies on other works by the writer, having contributed to the comparison between types and practices of writing. Pimentel presents the genetic dossier of *Novels from Minho* by Camilo Castelo Branco, in order to elucidate as material characteristics of the autographed manuscript and the first edition contribute to the knowledge about Camilo's relationship with his writing, the rhythm of production and the planning of the work. The author characterizes the Camillian writing process and the type of compositional scenario reflected in the genetic dossier of the work.

In the third article, **A Critical Review of David Pharies's "The Origin of Suffixes in Romance"**, Clóvis Luís Alonso Junior presents the article "The Origin of Suffixes in Romance" by David Pharies, professor of Spanish at the University of Florida in the United States. The text is part of the third volume of *Word-Formation: an International Handbook of the European Languages*, which builds an

accurate typology of the origins of the Romanesque suffixes. Alonso Junior proposes the performance of the binomial metaphor / metonymy as the reason of the constitution of linguistic phenomena, especially of morphological-lexical order.

In the article entitled **Diary: the selection of corpus influenced by discursive genre and language teaching**, Marcelo Modolo and Nathalia Reis Fernandes, propose a valuation around the choice of the corpus, because they consider it an important element of the work of the textual criticism. From this choice the investigation opens the possibility of exposing the material and of finding novelties in terms of linguistic or literary studies. The authors discuss the bias of scholars in these areas in order to analyze texts whose genre is easily classifiable, and hypothesize that the teaching of genre focuses on the instrumentalism of the language and in genres privileged by the vestibular. Modolo and Fernandes analyze the construction of the less conventional daily genre as being important for linguistic and literary studies.

In the article entitled **The need for critical editions of Portuguese grammars published in Brazil: an ancillary work to the history of linguistic ideas**, Jorge Viana de Moraes discusses the need to create and develop a line of research in critical editions of Portuguese Grammars published in Brazil between the 19th and 20th centuries, as an aid to the History of Linguistic Ideas and to the Brazilian Gramaticography. Moraes proposes some paths for the consolidation of the philological task of those grammars in the academic scope. In addition, it presents examples of works that could be carried out in the editions of texts contained in some grammars published in Brazil during the studied period.

In *Established Love “ – A Marriage Proposal Through a Letter: A Linguistic-Philological Analysis*, Rita de Cássia Ribeiro de Queiroz proposes to analyze personal letters, observing how much writing has been present throughout history, which shortens that distance between people. Queiroz, from the perspective of Textual Philology and Historical Linguistics, analyses the edition of a letter of marriage proposal, with the reply to the undated letter, and an analysis of the graphical variations contained in the text. It discusses the absence of date in it and reflects the habit of writing letters that ceased to be part of contemporary life, but

allows a study of the graphic elements of a phonetic writing, signaling the low schooling of the scribe.

Elsa Pereira, in her article **entitled Authorship, collaborative review and cultural appropriation: for an editing model of Pedro Homem de Mello's poetry**, discusses the problem of critical attribution of authorship, in cases where situations of collaborative review and appropriation are culturally documented. For this, she takes, as reference, the editorial model to be developed for the poetry of Pedro Homem de Mello (1904-1984). From the theoretical foundation of James Thorpe and Siegfried Scheibe, Pereira argues that, from the editorial point of view, all the testimonies sanctioned by the author are on the same level, presenting the text as an authentic lesson, adopting a non-hierarchical treatment of several texts stages.

Neide Luzia Rezende and Maria Celeste de Souza, in the work entitled **On the School Teaching of Writing of Narrative Texts** present the results of an exercise upon theoretical reflection and practical application, carried out in the Methodology of Teaching Portuguese Language (MTPL) in the School of Education of USP, aiming at (re) signifying the teaching of writing of narratives.

Finally, in the article **The textual criticism jumps the school wall**, Manoel Mourivaldo Santiago-Almeida, Gabriela de Souza Morandini and Lilian Barros de Abreu Silva analyze the transmission of literary texts in didactic material (books, handouts, literature in high school). To reach this goal, the authors identified variants of the transmission process in the didactic works, with the purpose of investigating the genesis of those variants in the transmission of the material. Last but not least, they present a discussion on the changes in a critical-literary analysis of the work and its author. Taking as a theoretical-methodological basis the Textual Criticism, the analysis is based on Cambraia and Laranjeira (2010). The aim is to present the results of the analysis of works such as *Quincas Borba* and *Iracema*, in order to reflect on the production of didactic material.

Linha d'Água hopes that the reading of these articles are beneficial to scholars, researchers in the field of Philology / Textual Criticism and teaching. The publication of this issue was supported by the Support Program for Periodical Scientific Publications of the University of São Paulo / SIBi and the Postgraduate Program in Philology and Portuguese Language, through the Incentive Plan for

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The process of submitting and selecting the articles relies on the editorial and ad hoc reviewers, a procedure that keeps the high quality of this issue. *Linha d'Água* maintains its open space for publications linked to the Portuguese language, discursive studies and its relation with teaching, maintaining a constant dialogue with the studies developed in Brazil and abroad.

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