



Luís de Camões

1. A NARRAÇÃO DO POEMA

Já vimos, na aula anterior, que a narração da viagem de Vasco da Gama inicia-se na estrofe 19 do Canto I, com os navegadores já no meio da viagem, em pleno Oceano Índico.

Vimos também que a narração compreende duas ações históricas e uma ação mitológica. Dessas ações destacam-se inúmeros episódios de natureza simbólica, profética, lírica, naturalista, histórica ou mitológica.

Particularizando melhor a narração, temos:

- **a primeira ação histórica**, que principia com os navegadores já em pleno Oceano Índico, próximos de Moçambique;

Vencidos os perigos do mar e as armadilhas de Baco, em Quiloa e Mombaça, os portugueses aportaram em Melinde.

Do Canto III ao V a ação (viagem) é interrompida, e Vasco da Gama conta ao rei de Melinde a história de Portugal, desde os heróis primitivos, passando por todos os reis, heróis e feitos relevantes, até a inserção do próprio narrador (Vasco da Gama) na história, narrando, ele próprio, a partida das naus, os incidentes da viagem de Portugal a Melinde, a travessia do Cabo das Tormentas, ou da Boa Esperança.

A narração da Viagem de Melinde até Calicute, na Índia, é retomada pelo poeta no Canto VI. Seguem-se os episódios da conquista do Oriente. No Canto IX inicia-se a viagem de regresso à pátria, interrompida na “Ilha dos Amores”, onde os navegadores são recebidos por Tétis e pelas Ninfas, que amorosamente os recompensam dos duros trabalhos do mar;

- **a segunda ação histórica**, o relato da história de Portugal, com dois narradores: Vasco da Gama e seu irmão, Paulo da Gama. Vasco da Gama conta ao rei de Melinde a fundação do País; os feitos dos reis e heróis portugueses, as principais batalhas que venceram (Ourique, Salado e Aljubarrota); o episódio lírico-amoroso de Inês de Castro; o sonho profético de D. Manuel; o início da viagem; o episódio do Gigante Adamastor, personificação do Cabo das Tormentas e símbolo da superação do medo do “Mar Tenebroso”.

A relação dos heróis portugueses e de seus atos é completada no Canto VIII, por Paulo da Gama, que conta ao castelhano, a pretexto de explicar o significado das bandeiras de Portugal, os feitos heroicos da gente lusitana.

As narrativas são entremeadas de intervenções do poeta, principalmente no final dos cantos, em que Camões lança suas reflexões morais, invectivas contra o desprezo dos portugueses pela arte, considerações sobre o verdadeiro valor da glória, sobre a submissão dos homens ao dinheiro e sobre a decadência do país;

- **a ação mitológica**, que principia no Canto I, 20, com o episódio do Conselho dos Deuses no Olimpo. Baco é contrário aos portugueses: Vênus é favorável a eles, e acaba convencendo Marte e Júpiter. A intervenção de divindades mitológicas (“maravilhoso pagão”) desdobra-se em outros episódios: as ciladas de Baco, as intervenções de Vênus e das Nereidas, o Conselho dos Deuses Marinhos

no Palácio de Netuno, desembocando na “Ilha dos Amores”, onde os planos histórico e mitológico se fundem.

❑ Resumo dos cantos

CANTO I

Proposição, invocação, dedicatória, início da narração (rápida referência a que os portugueses já navegavam no Oceano Índico); Conselho dos Deuses no Olimpo; em Moçambique, Quiloa e Mombaça, ciladas de Baco contra os navegadores e intervenções de Vênus e das Nereidas a favor dos portugueses; reflexões morais do poeta.

CANTO II

Em Mombaça, narram-se as maquinacões de Baco e as intervenções de Vênus e das Nereidas; Vênus sobe ao Olimpo e queixa-se a Júpiter, que profetiza os feitos lusos; chegada a Melinde, onde os portugueses são bem recebidos.

CANTO III

Vasco da Gama invoca a inspiração de Caliope e inicia a narração da história de Portugal, destacando: os primeiros heróis (Luso e Viriato), a fundação do País e os reis de Portugal, as batalhas de Ourique e Salado e o episódio lírico-amoroso de Inês de Castro.

CANTO IV

Vasco da Gama prossegue a narração da história de Portugal: a Batalha de Aljubarrota (centralização monárquica — início da Dinastia de Avis). As primeiras conquistas, a Tomada de Ceuta, o sonho profético de D. Manuel, que confia a Vasco da Gama o descobrimento do caminho marítimo para as Índias. A partir desse ponto, Vasco da Gama passa a narrar a própria viagem, a partida das naus e a adversidade do Velho do Restelo (censura às navegações, representando a sobrevivência da ideologia medieval, feudal e conservadora).

Lusa Adas Os

Lingjun Ying



Lusa Adas Os:

Os estrangeirismos Cândido de Figueiredo,1921 *Além-mar* ,2004 *Cor e fé* Aurélio Schommer,2009 Caraboo ,1914 **Henriqueida** Francisco Javier de Menezes,1741 **El estudiante latino-americano** ,1918

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Littauisch-deutsches und deutsch-littauisches Wörterbuch Christian Gottlieb Mielcke,Philipp Ruhig,1800 A cidade como história Eloísa Petti Pinheiro,Marco Aurélio A. de Figueiras Gomes,2005-01-01 Neste livro encontram se reunidas colabora es relacionadas s tima edi o do Semin rio de Hist ria da Cidade e do Urbanismo ocorrido em 2002 em Salvador por iniciativa do Programa de P s Gradua o em Arquitetura e Urbanismo da Universidade Federal da Bahia UFBA Busca contribuir para o adensamento da pesquisa neste campo repensando a cidade a partir da hist ria e da cultura e oferecendo uma ria e da cultura oferecendo uma reflexesquisa nesse campo repensando a cidade a partir da histreflex o sobre suas converg ncias e diverg ncias impasses e desafios e possibilidades de interlocu o dentro de um panorama aberto perspectiva comparada internacional **Revista do Instituto Histórico e Geográfico Brasileiro** ,1994

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