Margins and Marginals: New Brazilian Poetry of the 1970s

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A nova poesia da década de 1970 caracteriza-se pelo pluralismo e pelo contraste de propostas. Discussões sobre a variada produção passam, seja por afirmar ou por negar, pela fase iconoclasta do modernismo e pelo concretismo. A poesia jovem da década de 1970 operou entre dois polos: a informalidade da poesia marginal e fatores extra-literários, e a chamada criação intersemiotica, incluindo poesia visual pós-concretista e verso "constructivista." Os traços comuns destacados são a mistura estilística e a re-subjetivização. O leque de fenômenos poéticos compõe elementos contrastivos e oposições conceituais da poesia marginal e outras manifestações. No eixo subjetivo-objetivo, aquela é declaradamente neo-romântica, enquanto não-marginais modificaram impulsos mais classicizantes. Onde a espontaneidade e a experiência em si interessaram a um, a elaboração e a imaginação aplicada importaram mais ao outro. O artesanato oral e coloquial de um tem sua contraparte em soluções literárias da escrita manufaturada. Se a poesia marginal, como prática socio-cultural, tem recebido mais atenção crítica, aqueles que superaram o efêmero e desafiaram limites merecem enfoques bem contextualizados. A figura que melhor sintetiza as preocupações da geração foi Paulo Leminski, um de cujos poemas dá título a esta abordagem crítico-histórica.

Varied poetic generations found themselves at crossroads in the 1970s in Brazil. The last great voice of Modernismo, the widely read and influential Carlos Drummond de Andrade (1902–1987), pondered progress and his own longevity (Impurezas do Branco, 1973) and completed his serial lyrical reminiscence (Boitempo I–II–III; 1968, 1973, 1979). The classically toned Geração de '45 (born c. 1915–c.1930) still wrote, albeit with relatively little acceptance, and found some echo in the work of such conventional lyrical poets as Carlos Néjar (b. 1939). The acknowledged master of the second half of the twentieth century, João Cabral de Melo Neto (b. 1920), who set himself apart from contemporaries of 1945 with his textual geometry and integration of social and regional phenomena, earned increasing acclaim and published his collected poems (Museu de Tudo, 1975). Ferreira Gullar (b. 1930), penitent experimentalist of the 1950s and outspoken political poet of the 1960s, gave voice to anti-regime sentiment (Dentro da Noite Veloz, 1975) and pursued a neo-epic mode (Poema Sujo, 1976). The internationally recognized Noigandres group who conceptualized and developed concrete poetry from the mid-1950s to the mid-1960s—Décio Pignatari (b. 1927), Haroldo de Campos (b. 1929), Augusto de Campos (b. 1931)—further diversified and published their respective collected poems in the latter part of the decade.³

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As for new Brazilian poetry—i.e. the output of poets born from the mid-1940s to the mid-1950s and representing emergent stylistic tendencies—the 1970s were marked by pluralism and contrast. While many individual approaches to lyrical expression and textmaking were taken, and shared to greater and lesser degrees, overall practice operated between two poles. On one extreme, there was the informality of so-called poesia marginal and related extra-literary interests. On the other, there was what has been termed criação intersemiótica, encompassing post-concretist visual poetry and "constructivist" verse. Regardless of positioning between the poles, certain traits are shared by young writers of the 1970s. Across the spread of the spectrum, though with divergent motivations, there were stylistic mixtures and a thrust toward re-subjectivization in lyric. The unfolding fan of 1970s phenomena was built on a series of contrastive features and conceptual oppositions between poesia marginal and other youth poetry. The former—on the axis of subjectivity/objectivity—declared neo-romantic preferences, while non-marginals acted on modified classical impulses. Where spontaneity and actual experience interested one, elaboration and applied imagination were more important for the other. The colloquial was a primary aspect of poesia marginal, often in a literal empirical sense, while its counterpart sought more literary solutions. Oral qualities thus contrasted with desires for writerly textuality. In conjunction, poesia marginal might be seen as handicraft next to the manufactured products of the other sector. While having sparked new interest in poetry as cultural practice, received more critical (including journalistic) attention, and, in effect, shaped views of poetry in the 1970s, poesia marginal, qua trend, proved to be ephemeral and limiting. Those who superseded or challenged the limitations, in turn, merit well-contextualized attention.

Discussions of the varied production of the 1970s invariably involve, whether by affirmation or denial, two key facets of modern Brazilian poetry: the iconoclastic phase of Modernismo of the 1920s and early 1930s, and the contemporary influence of concretismo, including both creative vanguard texts of the Noigandres poets and their critical campaign in favor of select authors representing values of "invention." The widely cited poetics of Oswald de Andrade relate to both facets. Other points of reference for new 1970s poetry are the experimentalism of splinter groups and the political poetry of the 1960s, as well as the poetry of song that emerged in the late 1960s and itself evolved in the course of the 1970s. The parameters of literary tradition and renewal do not alone suffice to come to terms with the diversity of new manifestations in their productive environments. In the course of the present considerations, recurrent criticisms of informal youth poetry are necessarily balanced with other factors of broader socio-cultural interest.

I. THE AIRS AND ADVENTURES OF POESIA MARGINAL

The term poesia marginal does not designate an articulated literary movement but rather the sum of heterogenous activities involved in non-commercial networks of poetry. The "marginality" of this phenomenon was determined from two angles: that of form, in a literal sense, of the physical making and dissemination of products, and that of content, of the texts themselves, with their constituent language and attitudes. On the first count, this kind of 1970s poetry was characterized by non-conventional, alternative modes of production and distribution, "à margem das editoras." Independent ventures began early in the decade, under the sign of the harshest repression of civil
society by the military regime. Frustrated by lack of access to publishers, and/or taken with the idea of self-production, young poets in Rio de Janeiro and São Paulo (and soon after in other urban centers) took matters into their own hands. Rather than enter standard commercial schemes, they published their own works, individually or in groups, availing themselves of all manner of printing and reproduction to create an independent non- to mini- to small-press circuit. Texts were often produced in rudimentary fashion—mimeograph, ditto, photocopy, chapbooks, pamphlets, etc.—and professional design was freely sacrificed for the sake of printing at any cost, no matter how small. Until late in the decade, bookstore sales of broadsides and little books were generally bypassed. Many young authors considered actual personal contact with potential readers to be part of the communicative process; thus they would sell (or hand out) their titles in public, at cafés, schools, theaters, declarations preceding shows of popular music (especially rock) or performance happenings. In this way, a new reading public was created among urban middle-class youth.

Questions of audience, readership and reception are particularly significant here. The introduction to the commercial anthology that brought the “underground” marginal poets of Rio de Janeiro into brighter public light, opens: “Curiosamente, hoje, o artigo do dia é poesia” ( Hollanda, 26 Poetas Hoje, 7). The adverb was noteworthy, implying as it did an uncommon or unexpected interest in poetry. In the age of television, lyric is naturally thought of as the least empowered genre among the suffering literary arts. That so many young people should have gone to so much effort to put their poetry into circulation, albeit in mostly rudimentary forms, and that they should have struck such a responsive chord, was indeed unusual in the age of technology and the hegemony of mass media. Yet while a popularization of poetry among urban youth indeed occurred, it came at the price of, if not kitsch, an evident “penúria do verbo e conceito” ( Merquior, “Comportamento,” 176), implications of which impinge on most aspects of the present study.

The amateur nature of production of early *poetas marginais* spawned the term *geração mimeógrafo*, which has been used with some frequency with reference to “underground” youth poetry of the 1970s. Precarious conditions of manufacture—with little care for the quality of paper, page design, typography, and overall appearance of the print document—also led to such derogatory descriptive terms as *lixetura*, which conveniently translates as “litterature.” Applying Marshall Mc Luhan’s dictum “the medium is the message” to the case of the bulk of *poesia marginal*, the makeup of text vehicles would imply the very “trashiness” of the text, its throwaway value, the largely unrefined discourse, and the flaunting of prosaic language. From a broader socio-cultural angle, the substantive poverty of publications may have embodied a rejection of established institutional frameworks, literary and social alike, as seen below. By the mid-1970s, some groups established cooperatives, imprints or small presses that produced books of simple but comparatively higher quality, in both material and poetic terms. In such cases, independence from mainstream publishing houses was still maintained. Self-production by poets is nothing new in Brazilian literature; from *Modernismo* to *concretismo* poets financed and designed their own editions, and João Cabral is known to have distributed small books made on a home press. What distinguished the samizdat of *poesia marginal* were the strikingly low levels of acceptability and the personal involvement of the makers at each stage.

The poor or non-industrial production values of new poetry combined, of course, with factors of content in the characterization of *poesia marginal*, which for the most
part lay on the fringe of literary standards. A low-filtered, subjective, discursive approach was most common. Dominant tones were largely casual, often apparently anti-intellectual. In many cases, the language might have seemed simply superficial, facile, light, or cute. As poets relied on colloquial language in somewhat brute expressions of experience, poorly mediated story-telling or confessionalism resulted. Problematic relations—of words, the self, or society—might be avoided, and development of sound structures, imagery or symbolic options might be rather sparse. In such free-form verse of the 1970s, high value was given to currency and personal, authorial affectivity, as distinguished from the creation of lyric selves or personae. The comprehensive driving principle may have been what has been called “o abandono, senão o desprezo, da tradição moderna,” which left critics perplexed by a language that fell, despite any mitigating circumstances, “aquém da linguagem poética.”

Such unprestigious and unpretentious marginal production has been portrayed as a reaction against the non-orality and extreme intellectualization of concretismo and other avant-garde projects. Ingenious, neo-romantic employment of a very subjective poetry has been seen by interested critics as comprising opposition to the vanguards, whose “clean” art was allegedly rejected in favor of a “dirty” art (Sant’Anna 165). Merquior aired his own admitted reservations with experimentalism by affirming: “o desalinho ‘inculto’ da poesia dita marginal nasceu em boa parte do desejo de romper com o ritualismo, a esterilidade da vanguarda laboratorial” (“Imaginação”, 334). This may have been true of such poets as Cacaso (Antônio Carlos de Brito [1944–1987]), who had been involved with poetry before the emergence of alternative activity, but most marginais did not articulate a break with any “ritualism.” As Hollanda observed: “apesar de serem sistematicamente apresentados como uma frente de oposição às vanguardas, essa oposição não se faz explicitamente consciente.” Young informal poets were, for the most part, clearly disinterested in any sort of classical discipline or restraints—including Cabral’s measured rationality—but most either had no real problem with the creative side of the vanguards or were simply ignorant of them.

If marginal manifestations were not consistently or expressly anti-vanguard, they did offer stark contrasts with the theoretical weight, recourses to visuality, and artful purposefulness associated with the vanguards. Early 1970s poetic registers normally revealed “um sentido crítico independente de comprometimentos programáticos” (Hollanda, Impressões 98). Unlike the concrete poets, the proponents of the avant-garde projects of poesia praxis (1962–1972) and poema processo (1967–1973), as well as the engagé writers of Violão de Rua (1962–1963), all of whom organized and pursued agendas, the practices of young poetas marginais began spontaneously, without manifestos, statement of goals, or missionary objectives. Some marginal publications in the course of the decade did appear with editorial introductions, but none truly comprised a platform or theoretical framework.

While some names affiliated with poesia marginal had previous publication records or advanced academic training—primarily those who issued the Coleção Frenesi: Francisco Alvim (b. 1938), Cacaso, Roberto Schwarz (b. 1938), Geraldo Carneiro (b. 1952)—numerous others seemed to reject “serious” forms of knowledge. Just as they discarded established notions of good taste in production, many rebellious young poets displayed lack of belief or confidence in the university and academic circles in general. If not as conscious of resolved rupture, they did turn away from the languages of linguistic science and intellectual endeavor, even scoffing at them. Adding lack of literary preparation to a sometimes adolescent playfulness, they developed an ironic
“gosto hedonista de brincar com a desqualificação da própria sensibilidade” (Simon and Dantas 55). In fact, from the point of view of an urban anthropologist, the three keys to understanding marginal poets in Rio de Janeiro were their anti-tecnismo, anti-intelectualismo and politização do cotidiano (Pereira 92). In these practices of the 1970s, then, a whole new set of attitudes about making and communicating poetry came into play.

In many respects, the operative principles of poesia marginal were not founded on literature but experience. The empirical base brought with it, as suggested above, natural problems of judgment. Flashes of daily life, recounting of personal incidents, and simple observations, all reached the page without appreciable detachment or the kind of aesthetic monitoring traditionally expected in poetic art. Marginal poets might mistake informality for stylization and real-life events for literally usable material. As the lines between art and life became blurred, any reaction to any situation might qualify as poetic expression. An abundance of circumstantial, spur-of-the-moment texts appeared, especially after poesia marginal exceeded its initial quasi-literary bounds and became fashionable after 1975. The spontaneity and informality were such that, as an involved observer reasoned, any and all might ultimately be considered apt to make art; everyone could be promoted to the status of artist, which was the same as “extinguishing the species” (Brito, “Tudo”, 42). From the point of view of underground artisans of the word themselves, however, the blessing of traditional or academic criticism did not matter. The important things were the opportunity to express themselves and the young public’s reception of their products.

One of the key aspects of experience in the world of modern urban youth that got expression in poesia marginal was neo-romantic non-conformity. An anti-establishment stance for the 1970s was taken via recasting of a nineteenth-century maudit pose. A characteristic participant emphasized vital links in an account of the rise of underground poetry: “A partir de um diálugo reestabelecido com Rimbaud e espadachins desse quillate, ela rasga de vez as fantasias teórico-intelectuais e parte para transformar a vida. Mudar de vida: —poetas, uni-vos!” (Henriques Neto 42). One notes here the centrality of life style, community, and the anti-intellectualism noted above. The allusion to Rimbaud (which would likely have escaped many “lesser” marginais), appropriately, seems to emphasize combative behavior rather than anti-normative text.

Where urban middle-class youth demeanor of the 1970s is concerned, an important defining idea in cultural manifestations such as poesia marginal was desbundado: to trip out, act wild, without rational or productive objectives. In a retrospective on his transgressive role, one of the most typical marginal voices, pen name Chacal (b. 1951), reiterating the reference to Rimbaud, gave the triadic call of hippy counterculture and affirmed sensual and hedonistic elements: “Sexo, drogas e rock and roll passaram a girar em minha vida como elementos todo poderosos. Fui como Rimbaud buscar meu ‘déreglement de tous les sens’... Daí meus versos só podiam expressar e ser verdadeiros nesses delirantes estados do ser.... A poesia para mim só existia se flash do momento, retrato de época. Sempre preferi o humor livre de Oswald do que a ‘camisa de força’ da métrica cabralina” (“Nome”). In addition to delineating behavioral questions, this statement provides a link with three key points for evaluation of Chacal and the tendency he represents: common technique (flash), the notion of epochal portrait, and the connection with Oswald de Andrade, whose overarching pertinence will continue to be developed below. At this point, for purposes of illustration of several relevant points, Chacal’s “My Generation” functions well:
In several ways, this modest adolescent text fits the prototype of early 1970s youth poem suggested by a curious observer: short, epigrammatic, ironic, colloquial, attitudinal, valuing real-life experience, and targeting a more common reader (Santiago 180). More specifically, the final quatrain’s climate of conflict integrates additional behavioral (musical) references (citations of songs by the Rolling Stones), while the last word conveniently echoes the favored approach mentioned in the above-cited testimonial: flash. This typical take also leads to further questions about literary value in poesia marginal. A well-made photographic analogy structures a pertinent observation about stylistic limits: “A poesia brasileira que no Modernismo apelou para a Kodak para descobrir os instantâneos da vida, hoje realiza o poema-polaróide, de revelação instantânea e ‘elabora’ um estilo e uma estética do inacabado, do ‘surpreendido’ pelo acaso da interferência do poeta” (Freitas 113). Following this view, one might say that fascination on the part of poetas marginais with flash, immediacy and the surprise of potentially revealing moments may have simply signified lack of time and willingness to develop the image, to sort out situations of impact from the merely circumstantial.

If this little portrait again underscores the literary shortcomings of poesia marginal, it also underlines its importance as a vehicle of attitude and a socio-cultural manifestation. Most observers have necessarily considered extra-literary functions whenapproaching the youth movement in 1970s poetry. In an account of an exhibition of “alternative” forms of poetry in the early 1970s, two involved parties stipulated that in some cases literary values passed to a secondary plane and that such phenomena had above all attitudinal and socio-psychological value: “Forma de preservação de individualidade, essa poesia dispersa é muito mais uma busca de reconhecimento e identidade, maneira precária de dizer estamos vivos, do que um acontecimento ‘literário’. ” (Brito and Holland, 82–83). Young citizens, prevented from participating in national affairs by the repressive circumstances of military dictatorship (e.g. “aquele clima da pesada” in the above text), sought release in the introspection of poetry, which was more an act of resistance than literature. In marginal collectives that came under study, paramount aims were going against the grain of manufacturing convention and participating in socializing processes. Local groups in Rio acted upon the means of production, in a “subversion of established relations for production of culture.” The realization of little books as “integrated” products—from writing to taking to press to hawking—had a central affective dimension and involved maker and receiver in dia-
logue (Hollanda, Impressões, 96–97). It was no accident that the most complete study of poesia marginal was posited as a “case study” and undertaken by an urban anthropologist, who noted that poetry was lived “enquanto experiência totalizadora, onde se revela uma lógica própria, com forte dose de incompatibilidade frente a diferentes aspectos da ordem institucional dominante” (Pereira 63). Those different aspects are literary, cultural, historical, economic and political.

In the context of a perceived editorial blockade and of the reigning authoritarianism that restricted real political expression, poesia marginal might be taken as a symbolic “democratization.” Through the facilities of graphic reproduction and the lowering of limiting literary standards, conditions were created for egalitarian opportunity and freedom of speech. However valid such a sociopolitical symbolism may have been, there is little question that links to historical conjuncture are central in a general appreciation of informal verse and its anti-system sentiments. At the outer limits, the scope of the epithet marginal could be considered, much beyond the sector of underground poetry, to encompass any enunciation countering the military government’s version of national affairs. Symptomatically, an involved writer quoted a colleague and film maker to the effect that marginal was anyone speaking in humanitarian, anti-regime terms. The military rulers’ self-investiture with dictatorial powers in late 1968 also immediately implied “a emergência do conceito de marginalidade na cultura brasileira, quando a mentira encastelada botou fora da lei a menor intenção de verdade. Igualmente repudiado pelos emergentes, o rótulo de marginal apenas caracteriza, como caracteriza, toda a situação nacional desde 64, quando se conseguiu por força de ameaça de aniquilamento mutilar o caminho que seguia a sociedade em busca de sua vida, de sua dignidade humana.” (Henriques Neto 43). Though stretching the concept of marginality, this account was credited, for rhetorical effect, with giving valid generational perspective and depicting the virada of 1970s poetry.

The statement in poesia marginal against repression and historical conditions was, to an appreciable degree, abstracted into the act of writing as behavioral deviance, as suggested earlier. Where literary evaluation is concerned, if the protest aspect of marginal experiences gave them importance, they were only valid as long as political repression, censorship, and the interdiction of public space necessitated alternative channels. The historical conjuncture, in sum, lent poesia marginal “um valor simbólico maior que o seu conteúdo poético” (Simon and Dantas 53). When some poets actually addressed perpetrators or wrote about the repressive situation known as sufoco, the results were dubious, as in Chacal’s “S.O.S.:

  tem gente morrendo de medo
  tem gente morrendo de esquiosossomose
  tem gente morrendo de hepatite meningite sifilite
  tem gente morrendo de fome
  tem gente morrendo por muitas causas

  nós que não somos médicos, psiquiatras
  nem ao menos bons cristãos,
  nos dedicamos a salvar as pessoas
  que como nós
  sofrem de um mal misterioso:
  o sufoco (Drops 46)
This second citation of the emblematic Chacal leads back to the invocation of Oswald de Andrade, whose figure links youth poetry and its critiques with historical circumstances and with *Modernismo* as a measure for comparison. In the early 1970s, *Modernismo* was entering a more popular and less literary dimension, "a partir do cinquentenário da Semana de Arte Moderna, festivamente comemorado pela ditadura militar." The name of Oswald de Andrade radicated an aura of non-conformism that functioned as an antidote against censorship, official culture and the lack of political and cultural perspectives (Dantas 47). In terms of tone, Oswald's sarcasm and irreverence were admired and emulated. As for style, *poesia marginal* made multiple attempts at aphorism and *poesia minuto* in the manner of Oswald, preferences that prove to offer revealing opportunities for considering similarities.

Those who have sought to place *poesia marginal* in some sort of literary perspective have asserted parallels with modernist rupture. The informality of youth verse, for instance, might be held to represent a return to the anti-normative colloquialism of the poets of the 1920s who penned tirades against the strictures of Parnassianism and Symbolism and created the *poema piada*. Other aspects of *Modernismo* relevant to the 1970s would include energetic insistence on non-academic language and the valuing of "real-life" sources. In addition to the insolent Oswald, models would be found in such consecrated authors as the early Carlos Drummond de Andrade and Manuel Bandeira, especially he who voiced the following proposal.⁹

Vou lançar a teoria do poeta sôrdido.
Poeta sôrdido:
Aquele em cuja poesia há a marca suja da vida.
Vai um sujeito,
Sai um sujeito de sua casa com a roupa de brim branco muito 
bem engomada, e na primeira esquina passa 
um caminhão, salpica-lhe o paletó ou a calça 
de uma nódoa de lama: 
É a vida.

O poema deve ser como a nódoa de brim: 
Fazer o leitor satisfeito de si dar o desespero.

Sei que a poesia é também orvalho. 
Mas este fica para as menininhas, as estrelas alfas, 
as virgens cem por cento e as amadas que 
envelheceram sem maldade.

Surface aspects of this poem—sordid poet, dirty marks, and underscoring "life"—certainly make sense for unrefined *poesia marginal*. The parallels, however, are less likely at another level involving theory, conceptualizations of poetic practice and reader response. Here and in a broad general sense, comparisons of marginality in lyric of the 1970s with strains of *Modernismo* do not stand up under closer examination. The purported model's free-verse colloquialism involved a more conscious literary elaboration and stylization that superseded the directness or confessional sense at the heart of much *poesia marginal*. As an aware participant in a roundtable exchange about new poetry put it, the colloquialism of Bandeira, Drummond and Oswald had "um sentido
do objetividade muito forte,” while the young poets of the mid-1970s had a corresponding “tônica de subjetividade” (Leite 5). For her part, the organizer of 26 Poetas Hoje, re-thinking an earlier position on the binômio vida/arte, noted that Oswald’s colloquialism was a literary process par excellence, while for a typical marginal poet, such use constituted poetization of actual daily experience (Hollanda, Impressões, 101). That difference in mediation is palpable in the bulk of informal verse of the 1970s.

The Oswald connection provides additional valuable perspectives on positive and negative aspects of poesia marginal. “Papo de Índio” by Chacal was a noteworthy moment for its actualization of antropofagia, Oswald’s elaborate metaphor of cultural “cannibalism” in literature:

Veiu uns ómi de saia preta
cheiu di caixinha e pô branco
qui eles disserum qui chamava açúcri.
aí eles falaram e nós fecham o corpo.
depois eles arrepetiram e nós fecham o corpo.
aí eles insistiram e nós comem e eles. (Drops 20)

Dissonant humor and sure anti-authoritarian stance are achieved here in a linguistically consistent position. Rather than apply the Oswald-inspired orientation of popular (here, primitive) speech to his own private circumstances, the poet steps outside of himself into the persona of an aggressive native (a future victim of colonization), which has effective historical, anthropological and literary overtones. However, this poem proves to be unique in the output of Chacal, and the novelty of this text reinforces necessary critiques of poesia marginal, especially vis-a-vis Oswaldian parameters.

The informal young poets of the 1970s rarely lived up to the standard implicit in “Papo de Índio.” Points already established here help to explain how Oswald was given an incomplete reading and how his vision was transferred partially. Elements of daily life or ready-made material entered Oswald’s lyrical domain through a process of selection and internal naturalization. That process broke down in the practice of aspiring poets who relied on external naturalization. Dantas has usefully elaborated on the differences between Oswald as source and Chacal as representative of poesia marginal. The latter’s uninhibited spontaneity resulted from a naive application of the model to his own experience. Foundational strategies of Oswald’s poetry—metonymic observation, cubist cut-and-paste montage—became mundane and ceased to constitute stylistic processes of estrangement. Chacal and contemporaries, unlike the Modernist master, did not reveal the world through technique. If they used fragments, truncated phrases or montage, the motive was mimetic; it was because the world was cut and pasted. The poetas marginais lack, in brief, an ideal comparable to Oswald’s, having simply given themselves “a materialidade do dado vivido ou registrado” (Dantas 47–48). Chacal and company tended to go straight to data—speech, attitudes, things—rather than filter phenomena or engage in any intellectual or ideological reflection. Marginal discourse, with its emphasis on deflated language in individual instances, could not equal one of the keys to Oswald’s poetics: the systemization of short takes, flashes, citations, etc. into organized sequences. None of the young poets had an overall scheme or poetic construct comparable to Oswald’s Poesia Pau Brasil, which was fashioned on intellectual history.

While poesia marginal invited critical negativity—such as the identification of its main tonics as “sentido regressivo,” “desliterarização” and “desqualificação literária”
(Simon and Dantas 49)—questioning of its literary value has been based on a wide-angle view of uneven phenomena and on selective focus on specific examples. The sociocultural interest of networks of informal youth poetry has been justifiably asserted, but while it marks the cultural landscape of the 1970s, there are dangers in overestimating the significance of *poesia marginal* for literature. Stressing the tendency as a whole, with its concomitant weaknesses, may lead to confusion about the period as a whole and make a holistic view difficult. The aesthetically peripheral traits of *poesia marginal* as trend should not limit the expected exceptions to the rule of “disqualification.” Precisely because of negative connotations, it would not be “fair” to consider all young contemporaries under the rubric of *marginal*. Several poets who appeared in *26 Poetas Hoje* are independent, notably Antônio Carlos Secchin (b. 1952), of a more cerebral post-Cabral orientation. Others have merited attention for motives of poetic form and expression. Ana Cristina César (1952–1983) was noted for her “esfolheamento das tradições,” including glosses of Baudelaire and imagery drawn from Rimbaud. The most frequently cited lyrical voice, *o rei dos marginais*, is Francisco Alvim. Geraldo Carneiro achieved unusual blends of popular perspectives into a universal sphere of literature, as in the English original “decolonization of myself”:

I wish I could write parodies  
as dubliner bards lull a bye-bye blackbird  
singin’ in the dread of flight  
or dreaming for Gold sake a spiritual rag  
under the milkshakespearean wood of symbols  
but, as poor Camoens said,  
my indiom is portugese  
and returned to write  
his songs of hymnonsense

These poets surpassed transitory modes associated with epochal circumstance and sustained individual poetic diction beyond the informal adventures of the 1970s.

The vogue of *poesia marginal* tended toward dissolution in the early 1980s. The climate of fear diminished and cycles of youth culture ran their natural courses, as suggested in the title *A Velhice do Poeta Marginal* (1983) by the ever-satirical graphic poet Sebastião Nunes. Patterns of activity and publication allow the period of the 1970s to be extended to about 1983. The extent of critical material on marginal phenomena, as well as the "reprint" editions of individual *poetas marginais* (e.g. Chacal, Alvim, César, Cacoso) by established publishing houses marked a transition. Emergent and continuing poets of the 1980s were increasingly attuned to literary heritage and vitalization through rigor or reflectivity, as verified in titles cited by Benedito Nunes. This important critical figure establishes (179 ff.) four constants or characteristic lines for poetry of the 1980s which, by proximity and continuity, naturally relate to emergence in the 1970s: 1) self-reflexive or metapoetic gestures, 2) techniques of fragmentation, 3) epigrammatic configuration, and 4) neo-rhetorical (i.e. neo-epic). Categories two and three, as indicated above, are relevant to *poesia marginal*, and are shared, though approached differently, by non-marginals, one of whose distinguishing features is, with its conceptual nature, precisely the first constant.
II. IN THE MARGINS, BETWEEN THE LINES, SIGNS OF THE TIMES

The other pole of new Brazilian poetry of the 1970s encompassed post-concretist output of "constructivist" verse-makers and practitioners of visual poetry. This production, even though involving more literary issues per se, has been the object of much less critical treatment than poesia marginal. There was some overlap, especially in the early part of the decade, since certain seemingly anarchic attitudes informed some non-marginal material. Though this orientation did not fully assert itself until the effective end of the period (i.e. the early 1980s), due distinctions between the two camps have not been uniformly made. For instance, a veteran historian of Brazilian literature writing about the domain of poetry in the 1970s noted the "clima antropofágico de Oswald de Andrade," the Modernist atmosphere of '22, colloquialism, and the "marginal" (Moisés 529). Cited publications, however, were Navilouca, Código, Muda, and Corpo Estranho, which were not vehicles of the kind of informal verse critiqued above but rather of criação intersemiótica, as indicated by the frequent inclusion of later works of the concrete poets. The literary historian's assignment of neo-colloquialism as the centerpiece of 1970s poetry exemplifies the results of critical overemphasis on poesia marginal and the necessity for a broader view of youth poetry of the period.

The other-than-marginal character of new poetry in the 1970s was revealed in the production values of its vehicles. In contrast to the catch-as-catch-can approach of most poesia marginal, its counterpart appeared in carefully produced art journals, special-issue magazines, anthologies and individual editions. In addition to those cited above, representative titles included Polem (Rio de Janeiro) and Artéria (São Paulo). The umbrella term criação intersemiótica, subtitle of the arts journal Corpo Estranho 2, accounts for the interplay of varied sign languages: the printed word in multiple typographic and spatial representations, illustrated verse, graphics, animation, photography, and mixtures thereof. Where poetry was concerned, writers often repudiated linear syntax and were highly concerned with the materiality of language and mise-en-page. Essentially lyrical voices showed renewed interest in both empirical sources and extraverbal aspects of text, in aspects of orality and the public language of advertising. Combinatory approaches were tried in a search for new inventive ground, and ambivalences resulted. In this arena, natural tensions arose between subjective expressivity and objective optical concerns. Régis Bonvicino symptomatically called himself "a signic reporter" and "a concretist who didn't know what to do with his heart."12 Like poets tended to subordinate existential elements to linguistic exploration, elaboration on textual structures and/or graphic elements. With or without visual elements per se, engagement with aesthetic issues and literary legacies were valued. Guiding preoccupation with having theoretical and cultural information was reflected in creative and critical texts, as well as in the frequent publication of translations of poetry. The variety of textual solutions suggests that informed makers responded to the competitive appeals of self-projection, impersonality, and media awareness.

The terms construtivista and construtivista were employed by young writers to disassociate their work from undisciplined poesia marginal and to align with a position of conscious internationalism. For instance, it was argued—via Paul de Man and the Jakobsonian specificity of poetic language—that poesia marginal was not even poetry,
but rather posturing and expression of attitude; the antagonist would be poetic work having “caráter construtivista” (Ascher, “Marginália,” 165). In the account of another representative voice, a variety of “de-automatized” individual dictions and languages were posited in opposition to informal youth verse. Here too there was an admitted “recuperation of the colloquial,” but in a re-working quite unlike the passive and conventional poesia marginal. What characterized such informed production were a consciousness of making, a post-concrete semantic opening, and, emerging from the synthesis of concrete poetry, verbal economy and constructive rigor (Avila, “Linguagem Construtiva” 10–11). If, in a fundamental way, most poesia marginal was steeped in immediacy and experience, those with constructivist interests sought to draw on a legacy of language-oriented poetry.

In their own work, such new poets of the 1970s restricted and consciously controlled discursivity and referential functions of language. Semantics were often tied to graphic space and/or manipulations of linguistic coincidence. Carlos Avila (b. 1955), for instance, sets the lines “o terceiro mundo/ vai explodir/ no quarto escuro/ um segundo e o primeiro tiro” (Aqui e Agora n/p)—in white letters on a black field. Verbal ambivalences (of words for ordinal numbers) serve to empower notions of contention, imminence and compacting to the point of explosion in a gesture of socio-historical awareness.

Spontaneity could be countered via the Cabral model of metrical construction, material symbols and topicalizing of rational calculation, as in this “definição de poesia” by Nelson Ascher (b. 1958):

Poesia, ponte em cima  
de abismos não abertos  
ainda ou flor que anima  
a pedra, no deserto,

e a deixa, logo, prenha,  
é régua que calcula a  
linguagem e lhe engenha  
modelos de medula.  
(Ponta da Língua 15)

More common than this “calculated” model were fragmentation and extreme concision. Adoption of minimalist modes led to a legion of epigrams, aphorisms, highlighted statements and sensorial flashes, exemplified in the neologistic (cf. azular, crina, azucrinar) self-revelation of Duda Machado (b. 1944) in “breakfast”:

manhã azucrinando o céu de meus sentidos (zil n/p)

Other productive factors in constructivist poetry were sharp awareness of phonetics, alphabetic qualities, and textual shape. Semiotics grew in Brazil in the 1970s and concerns with signification affected creativity itself.19 Semiosis could be stressed over emotivity and referentiation to the point of becoming a self-sufficient theme, as illustrated in Avila’s extraction and re-clustering of vowels (Aqui e Agora n/p):
The inheritance of concrete poetry in *criação intersemiótica* is clear but not oppressive or obsessive. Concrete poetry had developed in three stages from the mid-1950s forward. The first phase (1952–1956) comprised "organic" or "phenomenological" production; verbal atomization and spatialization of lines were central features. In the second phase (1956–1960) non-verse "orthodox" concrete poetry was formulated rationally with "mathematical" principles of composition. Typical texts were geometrical layouts of phono-semantic interrelations. In a third division, 1961 and after, production was oriented by more open-ended notions of "invention." There were pointedly sociopolitical pieces, wordier "semantic variations" by Haroldo de Campos, collages with diverse semantic levels by Augusto de Campos, poetizations of advertising language, and experimental "semiotic poems," which Pignatari called "concrete without words."

Other contributions to 1960s vanguard poetry moved away from words toward outright visuality or intermedia, questioning the ontology of poem in absolute terms. The complete exhaustion of the poem as a literary construct came with the splinter group of *poema processo*, in which semaphoric codes, abstract animations, and collage were used. Where 1970s production is concerned, manifestations reminiscent of "organic" concrete poetry and "inventive" variations were numerous. The more programmatic "orthodox" models were admired, and in spirit absorbed, but rarely imitated. However influential concrete poetry is judged to have been in the 1970s, the term "post-concrete," rather than designating any stylistic parameters, has been judged to have an essentially chronological value (Avila, "Linguagem," 11)

The marks of *concretismo*—concrete poetry itself, as well as criticism, theory and translations of the Noigandres group—were varied in the 1970s arena. Augusto de Campos's interest in innovative popular music was a key factor in the recognition of song as a channel of poetry in the late 1960s. His involvement prompted further musical experiments inspired in concretist models, one of the aspects of the multi-facted poetry of song that outlasted the 1970s. Among the concretists' creative and critical references in world literature, Ezra Pound perhaps elicited the greatest response. The imperative of "make it new" influenced both those concerned with lyrical expression and, via the "ideogrammatic" concepts of concrete poetry as well, those interested in visuality. Though in an ultimately negative frame, the following prose-poem by Rogério Duarte illustrates the purposeful attention paid to Poundian parameters:

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This confessional apostrophe, revealing an individual groping for a literary voice, depicts intertwined threads of 1970s poetry: musico-literary affinities, some of the subjective discursive qualities of *poesia marginal*, perhaps even a hint of its anti-intellectual stance. If the speaker’s confused disillusionment may suggest fissure within would-be constructivist ranks, the very premise of critical concern is a distinguishing feature that links the youthful text to the agenda of concretism.

The prime poetic influence of the Noigandres poets was seen in a propensity toward brevity, linked in origin to reductive concrete principles and to the revival of the bare-boned *poesia-minuto* of Oswald de Andrade, whose related cultural critiques were also part of the overall concretist project. As seen with *poesia marginal*, the brazen Modernist was a model for contestatory stances in the authoritarian 1970s. He had the further advantages of being “o tótem vanguardista oficial e oficiante” (Dantas 47). Since he was a prime reference point for *marginais*, however, their reading of him had to be questioned by those who sought to dissociate themselves from that trend. Thus the following expression of reservations by a contemporary poet: “...POESIA MARGINAL estabelece como paradigma do fazer poético, o fácil, o diluído, que lê de forma reduzida e facilitada a obra de Oswald de Andrade...Marginal não existe enquanto movimento de ruptura, armação de novos modelos de sensibilidade.” The marginal facilitators are held—playing on Oswald’s central metaphor—to have practiced “uma antropofagia banguela” (Bonvicino, "Marginalidade"). The reasons for the lack of bite in informal youth poetry having been established above, this critical reference illustrates again how self-conceived non-marginal poets felt a need to define their efforts against the more publicized phenomenon. In terms of actual lyric, Bonvicino (b. 1955) openly admires Oswald, operating via homage, controlled stylemes and intertextuality. For example, he interprets a moment in the “Manifesto Antropofágico” in search of more contemporary insight:15

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oswald de andrade
sugere
no manifesto antropofágico
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(ô lua nova)
a ideia
de um mundo não datado
minuto mútuo
tempo composto
gema gêmea
de um outro

In a contiguous derivative poem, called "vingança de português," the anecdotal manner and evolutionary nativism of *Poesia Pau-Brasil* are adopted in a self-proclaimed palinode:

> o português plantou
> um pé de ipê
> na calçada do prédio

> no dia seguinte
> os transeúntes desfolharam o ipê

> indignado
> o português não teve dúvida
> —é coisa de índio!

While these examples are purely verbal, their author, like many other young voices of the 1970s, in many other instances depended on non-verbal elements in the construction of new texts. The poetry of *criação intersemiótica* is largely about establishing "difference," about asserting aversion to standard poetic props and speech-act lyric. Efforts at estrangement may be embodied in typography—the use of bold or raised characters, xerox amplifications, difficult fonts that add enigma to texts—or in a kind of "semiotic synesthesia" whereby different senses and artistic practices are juxtaposed or joined. Take for example the following item:

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  o    ab
surdo
não   h
ouve
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This fractured text appeared on a white card as one of many inserts into a large envelope lining a clear plastic shopping bag (with re-sealable handle) which comprised the second number of *Arteria*. The author, Walter Franco, is a popular composer-musician who plays with the senses of sight and hearing, in a homographic conceit that includes pre-emptive response to any questioning of its coherence, i.e. there is no absurdity in this gesture. Thus from the micro level of textual detail to the macro level of vessel, this example projects multiple connections and illustrates perfectly the "intersemiotic" face of new 1970's poetry.
As exemplified in Arteria, the designs of new poetry could in many cases be determined by its marketing methods, i.e. being divulged in conjunction with graphics arts. Similarly, numerous 1970s poets offered works in different paper sizes and colors, in folders, binders or bags. In such cases, physical variations facilitated individuality or particularity within the context of an ad hoc collective (group) or of a collection (of the same author). The fabrication of alternative "containers" for text is a probing of the book format itself, an extension of intentional testing of the page associated with experimentalism. Such assertions of the inter-relations and limitations of lyric were continual during the youthful re-discovery of poetry.

Display of instrument, often linked to a structuring ludismo, was a notable constant in typical pieces of "intersemiotic" or "constructivist" poets, who reacted to technological expansion as they pondered the boundaries of poetry. Extra-verbal materials were transferred to the page as expressionistic devices, as well as in phatic or metalinguistic functions. Juxtaposition of codes (form) is as purposeful as words (content), for instance, in the babilaques of Waly Salmão (b. 1944), which were comprised of color photos of diverse handwritten diaries and writer’s scrapbooks (Muda 19–21). Image was also tied to words to act as "inspiration." Carlos Avila attached the aphorism "coração/ uma só palavra/como o melhor refrão," printed in an old cursive font, to a drawing of a hand holding a quill pen, the visual component of an old advertisement for a course in penmanship (Aqui e Agora n/p).

He thus touched an anachronism and sentimentalism in writing, and framed an intersemiotic question. A similar procedure was effected by Antônio Risério (b. 1953), who interlocked a poetically topical quatrain—"risos estalam sisós/ rios mudam plumagem/ quando renasce das cinzas/o kamikaze da linguagem"—with image, the custom Oriental typography of the words, and, especially, two photos of an infant emerging from a giant eggshell (Muda 9). Cultural journalism and mass cultural industry informed the interdisciplinary parodies of Glauco Mattoso, whose comic-strip sequence "O Marginal" depicted a mugging and arrest couched in terms of avant-garde experiments—poesia concreta, poema processo—and youthful "intervention" (Código 8). While beyond the realm of lyric, this graphic narrative is more than a humorous episode; it represents a determining factor for the "constructivist" sector, to wit, operating with constant consciousness of contemporary critical parameters and foregrounded issues of genre and kinship.

In terms of individual production, perhaps the most representative voice of the late 1970s was Paulo Leminski (1944–1989). His multiform poetry directly participated in, or alluded to, the central manifestations of the period. This writer-critic cast a wide net, from a fundamentally constructivist base. Leminski’s vanguardism was well founded, as his poetic work originally appeared in Invenção, the organ of the latter phase of concreteism in the 1960s. Beyond several extensions of the "inventive" (read: shaped, non-discursive) approach, Leminski instituted a purely verbal lyricism, which, in its affability and breadth, showed certain affinities with poesia marginal. In terms of publication status, Leminski’s initial titles were, though never in mimeograph form, independent productions. After several contributions to organs of criação intersemiotica, his material was anthologized in Cotrichos e Relaxos (page citations below). Leminski’s 1970s lyric ranged from minimalist to brief, was frequently light in tone or playful, and often seemed informal or colloquial. A contemporary of Leminski’s observed that his early collected work could be seen to draw "um arco de ligação entre a poesia concreta e as novas sensibilidades não-especializadas," but that despite Leminski’s having often opted "por uma linguagem de rendimento comunicativo mais imediato," the leitmotiv was always language itself (Avila, "Flashes," 104). Indeed, some of his speech-related verse, while perhaps displaying a surface like that of more common-
place *poesia marginal*, regularly had a distinguishing conceptual grain or formal feature (usually rhyme). In the semantic dimension of Leminski’s poems, the “life” element was detached. A perceptive reader noted how, despite his practice of an all-embracing “good neighbor policy,” Leminski’s grace was lyrical renovation with containment: “Como não há anterioridade emotiva ou referencial, tudo se resolvendo graficamente na página, o poema fecha-se em si sem metáforas nem simbolismos” (Dantas 50). Not to accept this affirmation as a rule, figurative language was not absent in the repertory considered, it was simply associated with a telling self-awareness of fictiveness.

The following trio of examples will demonstrate the balance and suggestiveness of Leminski’s poems. The epigrammatic—central to his output and to that of his generation—was best illustrated in an isolated portmanteau word (125):

**PERHAPPINESS**

This one-word text appeared in a section of non-verse, poster poems, visually-oriented lines, advertising-related pieces, etc. While the use of English was in itself indicative of appeal to a non-colloquial level, the playful semantic combination—uncertainty and felicity—reinforced a level of indeterminacy uncharacteristic of any marginal endeavor. The language of the untitled verses—"lembrem de mim/ como de um/ que ouvia a chuva/ como quem assiste missa/ como quem hesita, mestica,/ entre a pressa e a preguiça" (59)—is straightforward and personal but harbors a careful ambivalence. The speaker conceives a mixed self (*mestica*) who could even accept very traditional rites (*missa*) but would balk between *pressa* and *preguica*. The conventional semantic antithesis, extrapolated onto a historico-stylistic plane, suggests two positions that marked the discourse of *poesia marginal*, the implications of which Leminski’s ideal speaker, here hesitating, could not accept. The simple poem is a projection of memory, lyrical but contemporarily rhymed. It is an uncommon *rima rica* that keys another, central, untitled text:

apagar-me
diluir-me
desmanchar-me
até que depois
de mim
de nós
de tudo
não reste mais
que o charme (66,136)

These lines appear twice in the collection, first in standard typeset, then in a boldface maxi-font. This is appropriate, for the poem is a declaration of purpose, and Leminski’s aims are often two-edged. The articulation of objective condenses constructivist ideals: terse approach, verbal economy, subjective denial, filtering leading toward purification. The reflexive *desmanchar* denotes disjuncture, coming apart, becoming deranged or spoiling, with an additional potential etymological connotation of un-staining. All this is linked to *charme*, whose most commonplace use simply involves alluring demeanor and social grace. One must also highlight the borrowed word’s Latin to Old French origins: charm, enchantment, chant, lyric. In this way, and in the best tradition of modern poetry, Leminski’s focus on self is a continual search
for poetic essence. The seemingly casual manner of his verse-making is betrayed by larger artistic concerns, which, in keeping with contemporary conditions, may also incorporate an informed informality.

From a wider angle, the configuration of youth poetry in the 1970s is perhaps best encapsulated in the epigraph to *Caprichos e Relaxos*.

Aqui, poemas para lerem, em silêncio,
o olho, o coração e a inteligência.
Poemas para dizer, em voz alta.
E poemas, letras, lyrics para cantar.
Quais, quais, é com você, parceiro.

In five simple lines here Leminski affirms various contemporary means and functions of poetry. While conventional silent reading stands first, poetry’s oral operations, in recitation and song, come inexorably into play. The assignment of three orientations—visual (olho), emotive (coração), conceptual (inteligência)—pertinently recalls Pound’s triaxial classification for lyric—melopeia (sound and melody), fanopeia (imagery for the eye), and logopeia (imagery for the intellect)—and is indicative of a constructivist consciousness. Leminski’s open-ended final line most provocatively broaches issues of concern to *criação intersemiótica*: the contemporary questioning and testing of limits and distinctions between poetic categories, notably visibility and verbality. Leminski also participated in the poetry of song (at least one of the untitled items in *Caprichos* was widely known as the lyric to a song recorded by Caetano Veloso as “Verdura” in 1979). The word with which he closes the epigraph, *parceiro*, is commonly used to designate a co-writer or partner in songwriting. Here the partner is also the reader, viewer, listener, who, in the spirit of contemporary experimental literature, is encouraged to collaborate, to make judgments about the constitution of poetry, with its various interrelated elements.

**CONCLUSION: WHITHER MARGINALIA?**

The epigraph to Paulo Leminski’s first anthology further suggests the representativity of the material—by way of model or contrast—for an evaluation of trends in poetry of the 1970s, oriented by the basic dichotomy of informal marginality vs. informed constructivism. Leminski clearly understood the motivations for adopting elements of counterculture and informality in poetry, but in his own work he incorporated such impulses into a self-questioning literary project. The poet’s subsequent collections—with their evident moves toward pointed formal control and relative de-emphasis of literal visual elements—support the idea that c.1985 marked a transition out of the youthful period of the 1970s. It must have been a very self-conscious writer who—with tendencies, labels and implications in mind—later wrote:

Marginal é quem escreve à margem,
deixando branca a página
para que a paisagem passe
e deixe tudo claro à sua passagem.

Marginal, escrever na entrelinha,
sem nunca saber direito
The many notions of textuality and poetic making in these quatrains—layout, visual imagery, paronomasia, subtlety, figuration, language-generated mystery, etc.—all contribute to a post-facto re-affirmation of an important distinction between the "specialized" camp of Leminski et al. and informal alternative lyric.

While an obligatory reference for poetry of the 1970s, the significance of poesia marginal should be assigned carefully. The trend was healthy for self-expression and networking of politically disenfranchised middle-class youth in the context of the authoritarian decade of the 1970s, thus meriting attention from the angles of urban sociology and cultural history. There was a need to demonstrate creative vitality during the sufoco, and a critical desire, in some camps, to verify the occurrence of something different from, or even in opposition to, the continuity of vanguardism, which may explain a certain critical reserve with respect to those young poets with concretist affiliations. Little poesia marginal might endure standard literary exigencies, and the enduring qualities of the most considered neo-colloquial voices have perhaps been overshadowed by unfavorable generational traits. Whatever the aesthetic limitations of the more public phenomenon, the effervescence of informal options did represent an opening toward poetry in the midst of Brazil’s technological expansion of the 1970s. Constructivist poets, for their part, also showed youthful enthusiasm and confronted socio-cultural perplexities of the decade, including those provoked by the onset of media, in artistically responsive manners. The pole of criação intersemiotica, with its flexible range of individual interests, is more difficult to classify but bears more aesthetic interest because of its sources, goals, and idiosyncratic results.

NOTES


2 This long poem has now appeared in English: Leland Guyer, trans. and intro., Dirty Poem (Lanham, MD: University Press of America, 1991). See the study by Ricardo Sternberg, “Memory and History in Ferreira Gullar’s Poema Sujo,” Revista Canadiense de Estudios Hispánicos 14:1 (Fall 1989), 131–144.


4 For a bibio-chronology of poetic theory and critical evaluations of such pertinent authors as Donne, Mallarmé, Joyce, Mayakovsky, and Pound, see addenda to Augusto de Campos, et al. 3rd ed. Teoria da Poesia Concreta: Textos Críticos e Manifestos 1950/1960 (São Paulo: Brasiliense, 1987 [1965]). The most complete bibliography on Brazilian concrete poetry was compiled for Código 11 (1986). The primary English-language reference for international history, documentation and


6 Impressões 101. Freitas (106) even noted that Chacal, a key *poeta marginal*, had supported the idea of concrete poetry and published a veritable concrete poem in an original appearance in *Navilouca*, a post-concretist edition of intersemiotic character, as seen below. This young poet’s early roles are an example of overlap between camps and mindsets.

7 See examples in addenda to Hollanda, *Impressões e Arte em Revista* 8.

8 “Nova Poética”, from *Belo Belo* (1948), quoted by Sant’Anna (252), who first cited the poem in relation to youth poetry in a review in *Véia*.


10 *Verão Vagabundo* n/p. This author was hailed as an exceptional young voice by Jorge Wanderley, Luiz Costa Lima and Silviano Santiago, “Um Poeta Novo: Geraldo Carneiro.” *José* 10 (July 1978), 30–35.

11 Insert to his own *Regis Hotel* and qtd. by Dantas 43.


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