

# CRITICISM

VOLUME

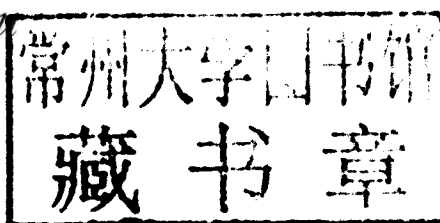
148

# Poetry Criticism

*Excerpts from Criticism of the Works  
of the Most Significant and Widely  
Studied Poets of World Literature*

## Volume 148

*Lawrence J. Trudeau*  
Editor



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# Preface

**P**oetry Criticism (PC) presents significant criticism of the world's greatest poets and provides supplementary biographical and bibliographical material to guide the interested reader to a greater understanding of the genre and its creators. This series was developed in response to suggestions from librarians serving high school, college, and public library patrons, who had noted a considerable number of requests for critical material on poems and poets. Although major poets and literary movements are covered in such Gale Literary Criticism series as *Contemporary Literary Criticism* (CLC), *Twentieth-Century Literary Criticism* (TCLC), *Nineteenth-Century Literature Criticism* (NCLC), *Literature Criticism from 1400 to 1800* (LC), and *Classical and Medieval Literature Criticism* (CMLC), librarians perceived the need for a series devoted solely to poets and poetry.

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PC is designed to serve as an introduction to major poets of all eras and nationalities. Since these authors have inspired a great deal of relevant critical material, PC is necessarily selective, and the editors have chosen the most important published criticism to aid readers and students in their research.

Approximately three to six authors, works, or topics are included in each volume. An author's first entry in the series generally presents a historical survey of the critical response to the author's work; subsequent entries will focus upon contemporary criticism about the author or criticism of an important poem, group of poems, or book. The length of an entry is intended to reflect the amount of critical attention the author has received from critics writing in English and from critics who do not write in English whose criticism has been translated. Every attempt has been made to identify and include the most significant essays on each author's work. In order to provide these important critical pieces, the editors sometimes reprint essays that have appeared elsewhere in Gale's Literary Criticism Series. Such duplication, however, never exceeds twenty percent of a PC volume.

## Organization of the Book

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- The **Author Heading** cites the name under which the author most commonly wrote, followed by birth and death dates. If the author wrote consistently under a pseudonym, the pseudonym will be listed in the author heading and the author's actual name given in parenthesis on the first line of the biographical and critical introduction. Also located here are any name variations under which an author wrote, including transliterated forms for authors whose native languages use nonroman alphabets. Uncertain birth or death dates are indicated by question marks. Single-work entries are preceded by a heading that consists of the most common form of the title in English translation (if applicable) and the author's name (if applicable).
- The **Introduction** contains background information that introduces the reader to the author and the critical debates surrounding his or her work.
- The list of **Principal Works** is ordered chronologically by date of first publication and lists the most important works by the author. The first section comprises poetry collections and book-length poems. The second section gives information on other major works by the author. In the case of authors who do not write in English, an English translation of the title is provided as an aid to the reader; the translation is either a published translated title or a free translation provided by the compiler of the entry. In the case of such authors whose works have been translated into English, the **Principal English Translations** focuses primarily on twentieth-century translations, selecting those works most commonly considered the best by critics.
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- Critical essays are prefaced by brief **Annotations** describing each piece.
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In response to numerous suggestions from librarians, Gale also produces an annual paperbound edition of the *PC* cumulative title index. This annual cumulation, which alphabetically lists all titles reviewed in the series, is available to all customers. Additional copies of this index are available upon request. Librarians and patrons will welcome this separate index; it saves shelf space, is easy to use, and is recyclable upon receipt of the next edition.

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# Contents

Preface vii

Acknowledgments xi

Advisory Board xiii

<b>Mário de Andrade 1893-1945</b> .....	1
<i>Brazilian poet, novelist, short-story writer, playwright, essayist, and literary critic</i>	
<b>Margaret Avison 1918-2007</b> .....	117
<i>Canadian poet</i>	
<b>Lucille Clifton 1936-2010</b> .....	223
<i>American poet, memoirist, and children's book author</i>	

Literary Criticism Series Cumulative Author Index 347

Literary Criticism Series Cumulative Topic Index 467

PC Cumulative Nationality Index 489

PC-148 Title Index 493

# Mário de Andrade

## 1893-1945

(Full name Mário Raul de Morais Andrade; also wrote under the pseudonym Mário Sobral) Brazilian poet, novelist, short-story writer, playwright, essayist, and literary critic.

### INTRODUCTION

Widely considered to be the founder of Brazilian Modernism, or *modernismo*, Andrade was active in many different artistic endeavors, including literature, music, dance, folklore, the visual arts (as a historian and critic), and journalism. Today, however, he is best known for his poetry, especially *Paulicéia desvairada* (1922; *Hallucinated City*). This volume set a new direction for Brazilian poetry with its rejection of traditional verse forms and romantic imagery; Andrade instead used the rhythms of vernacular speech and depicted mundane, even sordid, scenes of urban life. His manifestos “Prefácio interessantíssimo” (“Extremely Interesting Preface”) and *A escrava que não é Isaura* (1925; *The Slave Who Is Not Isaura*) likewise exerted a considerable influence on succeeding generations of Brazilian artists, as did his substantial body of writing on Brazilian folklore and traditional art. His 1928 novel, *Macunaíma*, is considered by some critics the most important work of Latin American Modernist prose produced during the 1920s. Incorporating regional dialects and Andrade’s findings from his studies in folklore, *Macunaíma* influenced the development of subsequent Latin American prose movements, helping to inspire the Latin American literary boom of the 1950s and onward. Long esteemed by scholars of Brazilian literature, Andrade also gradually came to be appreciated by English-speaking critics, who have often compared him to the foundational Modernist poets in the English language, including T. S. Eliot, William Carlos Williams, and Ezra Pound. In terms of both form and theme, Andrade’s work has often been characterized as a blending of “primitive” and “cosmopolitan” traits. Critics have seen the former tendency in Andrade’s celebration of indigenous cultures and the mythological quality of his poems, while the latter manifests in his fondness for innovative poetic forms and his focus on the rapid industrialization of his native São Paulo.

### BIOGRAPHICAL INFORMATION

Andrade was born on 9 October 1893 to Carlos Augusto Andrade and Maria Luísa Leite Moraes Andrade. He studied at Our Lady of Mount Carmel, a local Marist high school, before pursuing a degree in piano performance at the São Paulo Conservatory. He graduated in 1917, the

same year his first book of poems, *Há uma gota de sangue em cada poema* (*There Is a Drop of Blood in Each Poem*), was published under the pseudonym Mário Sobral. The 1920s, however, are generally regarded as the true beginning of Andrade’s literary career. During this decade he established himself as a member of the Modernist vanguard, contributing to progressive literary journals such as *Klaxon*, *Revista do Brasil*, *Antropofagia*, *Ariel*, and the Belo Horizonte-based *Revista nova* and beginning to articulate his theory of art in a series of manifestos and essays. Andrade attracted particular notoriety for his role in organizing the February 1922 Semana de Arte Moderna (Week of Modern Art), a controversial but widely attended arts festival that is often regarded as the birth of Modernism in Brazil. During the next several years, he published his most influential works of poetry, criticism, and fiction, including *Hallucinated City*, *The Slave Who Is Not Isaura*, and the novel *Macunaíma*.

Meanwhile, Andrade continued to pursue a rigorous program of study in the history of music and folklore. He occupied a succession of important posts at the Conservatory, beginning as a professor of art history and later holding the chair of music history and aesthetics. Andrade’s poetic output slowed after 1930, the year in which *Remate de males* (*Culmination of Evils*), named for a region in northwestern Brazil, was published. No subsequent collections of poetry appeared until 1941. In the meantime, Andrade continued to cultivate his interest in the art and folklore of Brazil’s many indigenous groups, making ethnographic research excursions throughout the late 1920s and 1930s. This work facilitated a variety of publications and appointments: articles about Andrade’s travels appeared in the *Diário nacional* under the title “O turista aprendiz” (“The Apprentice Tourist”) and his later research trips were supported by the national heritage foundation SPHAN (Serviço do Patrimônio Histórico e Artístico Nacional), which he helped to organize. In 1932 Andrade was named Director of the Departamento de Cultura de São Paulo, a pioneering cultural experiment that had as its main goal the promotion and diffusion of the arts, literature, folklore, dance, theater, and many other aspects of São Paulo and Brazilian culture. The Departamento de Cultura funded several performances and art exhibitions, and also established a mobile library to bring books to the underprivileged city dwellers on the periphery of São Paulo. It was in the Departamento that Andrade suffered a major blow when he lost his position as Director under accusations of corruption. This sudden attack on his reputation would have negative effects on his career and personal life until his death. By the last years of his life, Andrade was nationally recognized as

a poet, an authority on Modernism, an expert on literature, native music, and dance, and a contemporary art critic. Among many other professional and honorary posts, he served as the founding president of the São Paulo Society of Ethnology and Folklore in 1939 and cofounded the Society of Brazilian Writers in 1942. With a variety of poetic and academic projects still under way, Andrade died in São Paulo on 25 February 1945.

## MAJOR WORKS OF POETRY

Andrade's first collection, *There Is a Drop of Blood in Each Poem*, was published under a pseudonym and more closely resembles the conservative, formally restrained style of other contemporary poets than it does the poet's later verse. With *Hallucinated City*, he set aside rhyme and meter in favor of rhythmic successions of disjointed images and phrases he termed "desvairismo" (loosely translatable as "crazyism"). The volume begins with the "Extremely Interesting Preface," which describes the poems' process of composition and suggests a theoretical framework for modern poetry that differentiates Andrade's vision of Modernism from those of the many artistic circles then active in Brazil. A series of twenty-two short poems follow, each of which presents a scene from life in São Paulo. The overall effect has been likened to a collage, with the cacophony of voices and cultures contributing to an aggregate picture of the city in all its glory and squalor. The short verses are followed by a considerably longer poem, "As enfiaduras do Ipiranga" ("The Moral Fibrature of the Ipiranga"). This piece is presented as the libretto for a work of musical drama, with different aspects of São Paulo art and society represented by distinct groups of singers.

Among Andrade's later works, the short ballad "A Serra do Rola-Moça" ("Roll-Down-Girl Mountain") from *Poesias* (1941; *Poetry*) is perhaps the most widely known to English-language critics. Set in the mountains of southeastern Brazil, the poem tells of doomed newlyweds who perish while attempting to traverse the dangerous terrain on horseback. In contrast to *Hallucinated City*, this and other later poems are often seen as representing a mythic or "primitive" strain in Andrade's works that reflects his research into Brazilian folk traditions. It is difficult, however, to draw a clear line between the opposing primitive and cosmopolitan tendencies in Andrade's poetry; these two impulses are interwoven throughout his career, sometimes in the same poem. For example, "Meditação sobre o Tietê" ("Meditation on Tietê"), Andrade's last major work, has been described as primal in terms of its approach to such universal themes as love and death, but it is also considered to be the poet's most obscure and formally challenging piece.

## CRITICAL RECEPTION

Early in his career, Andrade was a controversial poet better known for his work as an art and music critic than for the

now-famous *Hallucinated City*. By the time of his death in 1945, however, Andrade was widely recognized as a revolutionary figure in the history of Brazilian letters. As Bruce Dean Willis (1997) noted in his study of Andrade's manifestos, the poet saw himself as restoring "equilibrium" to a literary culture that had grown self-indulgent and overly intellectualized. Willis (2006) also described the overlapping qualities of equilibrium—social, formal, and thematic—that Andrade sought in his poetry and suggested the "simultaneity," a word often used in Andrade's writings, as a descriptor for the poet's emphasis on multiple voices and perspectives. Since the mid twentieth century, *Hallucinated City* has generally been treated as a fundamental break with Andrade's predecessors, whom he repeatedly accused of imitating outmoded European—especially French—schools of poetry such as Parnassianism and Symbolism. Recent critics have suggested that Andrade actually adapted the formal and aesthetic program of earlier poetry and did not reject it entirely, as his manifestos claim. Certainly, the lack of rhyme and meter in *Hallucinated City* is unusual for a Brazilian work of its time. As David William Foster (1965) demonstrated, however, Andrade did not jettison the idea of poetic form altogether—as, for example, some Surrealists and Dadaists did; instead, he developed his own idiosyncratic "forms of poetic unity and cohesion" to replace those he had "abandoned."

Nonetheless, *Hallucinated City* has also been acknowledged as groundbreaking in many important respects. Stephen M. Hart (2006) named the collection as part of a contemporary "twilight of the idols," alongside such other works as Eliot's *The Waste Land* (1922) and Rainer Maria Rilke's *Duineser Elegien* (1923). Charles A. Perrone (2002) identified some specific proto-Modernist traits in *Hallucinated City*, especially its espousal of what he termed "linguistic and ethnic multiplicity" rather than a single, omniscient perspective. Likewise, Foster (2005; see Further Reading) suggested that *Hallucinated City* succeeds in effecting a broad change in poetry's presumed goal. Foster argued that Andrade filled his poetry with the robustness and cacophony of city life, realizing an "urbanization" of poetry that reverses the Romantic impulse to poeticize—that is, sanitize and uplift—São Paulo.

"Primitivism," in a highly specific sense of the term, is often considered a hallmark of Andrade's poetic and theoretical work, in which it is often used in opposition to "Cosmopolitanism." According to Robert DiAntonio (1985), for much of his career Andrade was deeply interested in recovering an authentic Brazilian sense of identity from the encroachment of foreign influences. He often sought this national self-definition in the cultures of Brazil's indigenous peoples, who were somewhat insulated from the Europeanization of the larger cities. Vivian Schelling (1988) identified Andrade with a tradition of "primitivism" that sought to abolish the stereotype of Brazil as a "backward, racially inferior and barbaric country"; she contrasted this with the negative tradition, in which

“primitive” societies were held to be inferior to their industrialized counterparts. By championing the very elements disparaged by European critics, Schelling argued, Andrade not only made an effective political statement but also found a personal means of escape from the “stifling and rigid conventions upheld by official culture.” Maria Luisa Nunes (1992) concurred with Schelling that Andrade’s primitivism was, in general, a liberating force rather than an attempt to profit from the “exotic” allure of minority cultures. Indeed, Nunes went somewhat further in her claims for Andrade, presenting the poet as an outspoken if unlikely critic of racial injustice. As with many aspects of his work, however, the extent, exact nature, and sociopolitical implications of Andrade’s primitivism are still open to debate. Saulo Gouveia (2009), for example, argued against the popular conception of Andrade as a progressive, forward-thinking writer, claiming instead that “Noturno de Belo Horizonte” (“The Belo Horizonte Nocturne”) and other poems catered to their patrons’ expectations, naturalizing and therefore perpetuating structural inequalities in Brazilian society.

Michael J. Hartwell

## PRINCIPAL WORKS

### Poetry

*Há uma gota de sangue em cada poema* [*There Is a Drop of Blood in Each Poem*]. As Mário Sobral. São Paulo: Pocaí, 1917.

\**Paulicéia desvairada* [*Hallucinated City*]. São Paulo: Casa Mayença, 1922.

*Losango cáqui, ou, Afetos militares de mistura com os porquês de eu saber alemão* [*Khaki Losange; or, Military Affects Mixed with the Reasons Why I Know German*]. São Paulo: Tisi, 1926.

†*Clã do jaboti: Poesia* [*The Tortoise Clan: Poetry*]. São Paulo: Cúpolo, 1927.

*Remate de males* [*Culmination of Evils*]. São Paulo: Cúpolo, 1930.

‡*Poesias* [*Poetry*]. São Paulo: Martins, 1941.

§*Lira paulistana; O carro da miséria* [*Paulistan Lyre: The Car of Misery*]. São Paulo: Martins, 1946.

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*Poesias completas* [*Complete Poetry*]. São Paulo: Círculo do Livro, 1976.

*Os melhores poemas de Mário de Andrade* [*The Best Poems of Mário de Andrade*]. Ed. Gilda de Mello e Souza. São Paulo: Global, 1988.

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*A escrava que não é Isaura* [*The Slave Who Is Not Isaura*]. São Paulo: Lealdade, 1925. (Essay)

*Primeiro andar: Contos* [*First Floor: Stories*]. São Paulo: Tisi, 1926. (Short stories and plays)

*Amar, verbo intransitivo: Idílio (1923-1924)* [*To Love, an Intransitive Verb: Idyll (1923-24)*]. São Paulo: Tisi, 1927. (Novel)

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*Belazarte*. São Paulo: Piratininga, 1934. (Short stories)

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*A expressão musical nos Estados Unidos* [*Musical Expression in the United States*]. Rio de Janeiro: Leuzinger, 1940. (Essays)

*Música do Brasil* [*Music in Brazil*]. Curitiba: Guaíra, 1941. (Essay)

*O movimento modernista* [*The Modernist Movement*]. Rio de Janeiro: Casa do Estudante do Brasil, 1942. (Criticism)

||*Aspectos da literatura brasileira* [*Aspects of Brazilian Literature*]. Rio de Janeiro: Imprensa Nacional, 1943. (Criticism)

*O baile das quatro artes* [*The Dance of the Four Arts*]. São Paulo: Martins, 1943. (Criticism)

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*#O turista aprendiz* [The Apprentice Tourist]. Ed. Lopez. São Paulo: Duas Cidades, 1976. (Diary)

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### Principal English Translations

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*Hallucinated City*. Trans. Jack E. Tomlins. Nashville: Vanderbilt UP, 1968. Print. Trans. of *Paulicéia desvairada*.

*Macunaíma*. Trans. E. A. Goodland. New York: Random House, 1984. Print.

\*Includes the "Prefácio interessantíssimo" ["Extremely Interesting Preface"] and "As enfiaturas do Ipiranga" ["The Moral Fibrature of the Ipiranga"].

†Includes "Noturno de Belo Horizonte" ["The Belo Horizonte Nocturne"].

‡Includes "A Serra do Rola-Moça" ["Roll-Down-Girl Mountain"], which takes its name from a mountain in Minas Gerais, Brazil.

§Includes "Meditação sobre o Tietê" ["Meditation on Tietê"].

||Includes "Elegia de abril" ["April Elegy"].

#This work was originally published in *Diário nacional* in 1928.

## CRITICISM

### David William Foster (essay date 1965)

SOURCE: Foster, David William. "Some Formal Types in the Poetry of Mário de Andrade." *Luso-Brazilian Review* 2.2 (1965): 75-95. Print.

[In the following essay, Foster classifies the different types of formal structure in Andrade's poetry, which dispenses with traditional verse forms. On the basis of this analysis, Foster maintains that Andrade seeks "new forms of poetic unity and cohesion to replace those he has abandoned."]

In the first issue of *Invenção*, the new "Revista de Arte de Vanguarda" currently appearing out of São Paulo, Casiano Ricardo, one of the patriarchs of modern Brazilian poetry, attempts to demonstrate in the lead article the strong dependency of contemporary Brazilian poetry upon the models and premises put forth by the poets of Brazil's Semana de Arte Moderna of the early twenties.<sup>1</sup> It was this latter movement which gave substance to a contemporary culture for Brazil by concentrating its attention upon the assimilation and synthesis of foreign models, the artistic identification with a national entity, and, in literature, the creation of a Brazilian language.<sup>2</sup> As such, Ricardo's study is of primary importance as a contribution to the history of Brazilian poetry in the twentieth century.

Among the many topics of poetic rhetoric which he ranges over, two are of particular interest. The first one, "Concretismo & 22" (pp. 10-11) deals with the problem of visual poetry, poetry which depends in part for its impact upon its graphical mode of existence as much as it does upon its linguistic one. Ricardo takes this peculiarity of much modern poetry back beyond Modernismo to Marinetti and his "minimo telegrafico." Ricardo then proceeds in several succeeding sections of his study to show how the "visual" principle has developed in the vanguard literature of "concretismo." At the same time, Ricardo recognizes how this visual poetry is the direct result of a process by which the linguistic form of the poem becomes successively geometricized until, in the place of the traditional meter, the poet arranges his poem in a preconceived formulaic manner involving the balanced patterning of syntactical elements. This latter process is but one step removed from the actual expression of the formal aspects of the poem in geometric terms, i.e., visual patterns. In the section entitled "Poemas & Estrutura" (pp. 28-29), Ricardo observes: "A riqueza de estrutura, por outro lado, pela fascinação, ao invés da mensagem lírica. Melhor se diria: à sedução da forma geométrica e matemática da composição" (p. 28).

Ricardo's study shows how these and many other aspects of contemporary poetry may be traced back to the earlier movement of '22. However, because of the limitations of space and the survey nature of his study, Ricardo does not have the opportunity to explore to any great extent the many avenues of investigation suggested by his comments. Since the development and utilization of formal patterns or types in poetry is perhaps one of the most important contributions of the Semana de Arte Moderna, the present paper would like to take up this problem in the work of one poet, Mário de Andrade.

Among the many poets of the Semana de Arte Moderna whose work may be said to have contributed to the developments which Ricardo cites, it is Andrade's poetry which must be recognized as the first and foremost.<sup>3</sup> Wilson Martins has stated very pointedly that "Nenhum outro escritor, em toda a nossa história, exerceu individualmente, por tanto tempo e tão profundamente, influencia comparável à de Mário de Andrade; nenhum outro, tampouco, encarnou como ele todo um movimento literário, toda uma atmosfera espiritual, sem nada perder, ao mesmo tempo, da sua originalidade criadora, da sua personalidade inconfundível."<sup>4</sup>

The following study attempts to give an introduction to the poetry of Mário de Andrade in terms not of theme, but of poetic structure. A limited but highly selective and representative corpus of his poetry will be examined,<sup>5</sup> first by identifying certain poetic structures and then by discussing the various structures in terms of aesthetic yield. In many cases structures which are common and often intrinsic to all poetry will be pointed out. I do not pretend structural originality for Andrade, but do maintain the variety of his poetic types and his efficient, effective, and mature use of

them, as I shall attempt to demonstrate. The following five main formal types will be defined and discussed: simple, compound, complex, symmetrical, and asymmetrical-projective.

#### SIMPLE STRUCTURES

A simple poetic structure, oddly enough, is one of the most difficult to define and delineate. This arises from the basic problem which confronts a poet (or at least as we, non-poets, see it): the degree to which content should be related to form. On the one hand, there are poets who, it would seem, have their content fill a given form (a sonnet, for example). The form is standard—a casual visual contact with the printed result provides the reader beforehand with a set of assumptions conditioned by tradition which are either justified or upset upon close examination of the poem. The critical reader is consciously sensitive to certain problems of structure wherever the poet is seen to have chosen a formal vehicle (either a standard one or one of his own invention) which assumes *per se* a strong link between form and content. On the other hand, there are those poets who, while not belying the assumption that form has something to do with content, still do not choose to submit their meaning to a preconceived set of structural criteria.<sup>6</sup> While one recognizes that in practice poetry is never so easily departmentalized, it is still possible by analogy to see this basic principle functioning within the work of one poet, in particular a modern poet as concerned with form and technique as Andrade is acknowledged to be.

Upon close examination one observes that Andrade's poetry falls into two groups. The first group, which never uses recognized poetic forms, reveals certain formal types which, from poem to poem, seem to predominate. These formal types, which may be called of Andrade's own invention, are those which will be discussed under the heading of compound, complex, symmetrical, and asymmetrical-projective. The second group consists of the simple structures, and occupies our attention first. One's first impression is that the simple structures are likely to be what remains after the above four formal types have been extracted. To a degree this is true. However, the assumption that the simple structures form a miscellaneous residue would be a mistaken one. In reality, for purposes of this paper, I have called simple any structure which, unlike the other four, does not make use of syntactic and structural devices to tie it together as a whole. Rather, simple structures assume a separate importance where, aside from lacking an over-all unifying form, they make use of significant secondary techniques. In Andrade's poetry this means the techniques of random impressions and elliptic concentrations. The link between form and content is therefore present and must necessarily be discussed, but in terms of content yielding form, rather than form yielding content, as will be seen to be the orientation required by the non-simple structures.

RANDOM STRUCTURES

Random structures are those which in place of an apparent structure of poetic elements rely for the creation of impressions upon what seem to be random sentences, often random phrases grouped together in such a way as to create a particular impression or to evoke a particular circumstance. One of the best examples of the use of this approach is **“O poeta come amendoim”** (p. 51):

Noites pesadas de cheiros e calores amontoados ...	1
Foi o Sol que por todo o sítio imenso do Brasil	2
Andou marcando de moreno os brasileiros.	3
Estou pensando nos tempos de antes de eu nascer ...	4
A noite era pra descansar. As gargalhadas brancas dos mulatos ...	5
Silêncio! O Imperador medita os seus versinhos.	6
Os Caramurus conspiram na sombra das mangueiras ovas.	7
Só o murmurejo dos cre'm-deus-padres irmanavam os homens de meu país ...	8
Duma feita os canhamboras perceberam que não tinha mais escravos,	9
Por causa disso muita virgem-do-rosário se perdeu ...	10
Porém o desastre verdadeiro foi embonecar esta República temporã.	11
A gente inda não sabia se governar ...	12
Progredir, progredimos um tiquinho	13
Que o progresso também é uma fatalidade	14
Será o que Nosso Senhor quiser! ...	15
Estou com desejos de desastres ...	16
Com desejos do Amazonas e dos ventos muiçocas	17
Se ecostando na cangerana dos batentes ...	18
Tenho desejos de violas e solidões sem sentido	19
Tenho desejos de gemer e de morrer.	20
Brasil ...	21
Mastigado na gostosura quente de amendoim ...	22
Falado numa língua curumim	23
De palavras incertas num remeleixo melado melancólico ...	24
Saem lentas frescas trituradas pelos meus dentes bons ...	25
Molham meus beijos que dão beijos alastrados	26
E depois semitoam sem malícia as rezas bem nascidas ...	27
Brasil amado não porque seja minha pátria,	28
Pátria é acaso de migrações e do pão-nosso onde Deus der ...	29
Brasil que eu amo porque é o ritmo de meu braço aventureiro,	30
O gôsto dos meus descansos,	31
O balanço das minhas cantigas amôres e danças.	32
Brasil que eu sou porque é a minha expressão muito engraçada,	33
Porque é o meu sentimento pachorrento,	34

Porque é o meu jeito de ganhar dinheiro, de comer e de dormir.

35

Here Andrade most effectively puts into practice the basic principle of the random approach: that a totality, the desired effect of which is a general feeling and an atmosphere, is best achieved by means of select but unordered, in fact, random, impressions which hint at the whole that the poem is attempting to suggest. The selection is unpredictable and the point of view inconsistent, with sudden and inexplicable shifts between impersonal and personal, both across and within stanzas (i.e., the first stanza as opposed to the second, but lines 4 and 5 as opposed to 6-10 within the second stanza).

Although the selection and organization is predominantly random, a poem such as this one may in addition make use of parallel elements, such as repetition, identical syntax in two or more sentences, or a combination of the two. In **“O poeta come amendoim,”** internal structuring seems to coincide with the personal tangents taken by the poem. For example, in lines 16-20, the verses “desejos de” + one object followed by a verse with “desejos de” + two objects creates an effect of expanding the conscious horizon of the reader, corresponding to the poet’s personal identification with his subject matter. And too, the use of the same device in the same stanza, with the same words, gives the passage a rhythm which in turn creates a sense of unity of content. Very effective in a poem which employs random imagery is a conclusion which leans heavily upon syntactic symmetry to enforce the message (lines 28-35). The re-use of an extended paragraphic stanza seems to smooth the way and to focus attention upon what is being said. Again, the internal structuring corresponds to the poet’s personal orientation in summarizing the poem. Note lines 30 and 33 of the conclusion, their identical compound form, as well as the form of the subordinate lines with the use in the same position of identical parts of speech. It is worth comparing them to the first three verses of the poem discussed above in order to see the poem’s progression from scattered to patterned imagery, corresponding to the poet’s vague and imprecise feelings as they evolve into sure and open declarations of sentiment. One notes, however, the way in which the poet breaks the monotony that such a series of formal repetitions would tend to create by the sudden introduction of a series of three infinitives which stretch the final image out in a manner similar to the opening lines.

Since **“O poeta come amendoim”** is one of the longest of the poems and best demonstrates the approach under discussion, I have chosen it for the above extended treatment. There are, however, a few other poems by Andrade which may be mentioned as similarly characteristic. **“Eu sou trezentos”** (p. 65) is shorter and more concise, building up in much the same way. Its poetic function is similar to **“O poeta come amendoim,”** the creation of the Brazilian scene and the poet’s identification with it, but due to its shortness, the poet does not find it necessary to shape his

conclusion in an artificial pattern as he does in the longer poem. The poem as a whole is more compact and the poet's identification is more complete and integral, and the only signs of internal patterning are the use of the title as a refrain and certain scattered repetitions. "**Poemas da negra-XII**" (p. 72), "**Manhã**" (p. 75) and "**Mãe**" (p. 75) as well bear out the characteristics which have been mentioned. Of particular interest is the fact that visually the three poems are dissimilar. "**Poemas da negra-XII**" is very short with short verses. "**Manhã**" gives a more stately appearance with longer and more crowded verses. "**Mãe**" is longer than the other two, but uses short and uninvolved lines. Nevertheless, all three follow the emotive and impressionistic mood of the random structures.

#### ELLIPTIC STRUCTURES

Where the preceding approach yields an impression through a sequence which is usually clear, indisputable, and closed to further thoughts other than those expressed, the elliptic structures demand that the reader create his own continuity of meaning and emotion. Much in the same way that one constructs the sequence "1-10" on the basis of "1 ... 4 ... 5 ... 8 ... 10," the elliptic poem presents a brief series of cryptic statements intended to be the keys to a larger and more expansive affirmation. The result, if the approach is successful, should be a unity of impression and meaning. In our selection of Andrade's poetry, this approach is best typified in a series of five called "**Poemas da negra-I** (p. 67), **II** (p. 67), **III** (p. 68), **IV** (p. 68), **V** (p. 68)." Number **III** will serve as an adequate example of this poetic process:

Você é tão suave,	1
Vossos lábios suaves	2
Vagam no meu rosto,	3
Fecham meu olhar.	4
Sol-pôsto.	5
É a escuridão suave	6
Que vem de você,	7
Que se dissolve em mim.	8
Que sono ...	9
Eu imaginava	10
Duros vossos lábios,	11
Mas você me ensina	12
A volta ao bem.	13

The brevity of the poem and the isolated stanzas which are mere fragments of thoughts which seem irrelevant create a poem which either must be "experienced" as a totality upon the first reading, or, as would be more practical and probable, be carefully analyzed and constructed in terms of tentative meanings generated by association through the elliptic fragments. Toward this end, one notes the cursory use of parallel elements such as "vagam" and "fecham" or "que vem de você" and "que se dissolve em mim," which give a none-too-specific unity to parts of the poem.

In poems of this type, the imagery is concentrated and the topic is minute (the lover's lips, her kisses, a feeling of indifference, etc.) from which a larger importance must be extracted. It is possible to say that the elliptic structures form the reverse of the random structures, in which the imagery is diverse, but where the topic is life-sized or larger and where the meaning is purposefully arrived at within the poem's structure (cf. the straightforward concluding statements of "**O poeta come amendoim**"). In Andrade's poetry, these two sub-types form the simple structures which are characterized by a lack of super-structure imposed and realized throughout the entire poem, although various internal patternings may be indicated, as the above remarks have attempted to do.

#### NON-SIMPLE STRUCTURES

This study now turns its attention to those poetic formal types utilized by Andrade wherein a definite attempt at structural ordering may be discussed. Compound, Complex, Symmetrical, and Asymmetrical-Projective constitute the four main types to be commented upon.

#### COMPOUND STRUCTURES

These formal types have as a distinguishing characteristic the use of parallel syntactic or stanzaic forms, where to a greater or lesser degree the poem is organized along the lines of a series of stanzas joined together by a stated or by an implied conjunction. Andrade's poetry demonstrates two compound types: syntactic (implied conjunction), and conjunctive (stated conjunction).

#### COMPOUND STRUCTURES—SYNTACTIC

Syntactic poems are those which, by means of a compound parallel organization of stanzas, depend for the conveyance of meaning upon a mental projection or "synapsis" of the totality. Unlike the random or elliptic poems, which do not have a readily definable structural organization, the structures under present consideration clothe the series of impressions constituting the various poems through almost identical syntactic forms which could be reduced to linguistic formulas. The reader must supply himself the conjunctive units which would render out of the various stanzas the meaning implicit in the poem. This technique is very economically employed in "**Moda dos quatro rapazes**" (p. 55):

Nós somos quatro rapazes	1
Dentro duma casa vazia.	2
Nós somos quatro amigos íntimos	3
Dentro duma casa vazia.	4
Nós somos ver quatro irmãos	5
Morando na casa vazia.	6
Meu Deus! se uma saia entrasse	7
A casa toda se encheria!	8
Mas era uma vez quatro amigos íntimos ...	9