



ENACTMENTS OF WRITING

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It is ancient knowledge, from the practice of poets and the intuition of readers, as well as from the attentive eye of theory, that poetry always writes about itself, even if it also writes about something else. In this dossier for *Diadorim*, we invite to think about works in which this double movement folds and overlaps in a self-reflexive gesture: when that apparent *other theme* of poetry is already its way of talking about itself. *Ars poeticas*, scenes of writing and reading, metaphors of poetic making, figurations of the poet and his work(s): these and other enactments of writing were contemplated by researchers from different universities in Brazil and Portugal who contributed to form a panel that shows different inflections of poetry that turns towards itself and thus presents to us. Privileging the modern and contemporary Portuguese scenario, which makes this elaborate metalanguage a constant exercise, articles are gathered here that study scriptures that dramatize themselves, speculate in image and even allegorize themselves, to think about their making and their place, their principles and means of meaning, their specificity and their relationships with other practices, other arts and other areas of knowledge.

The text signed by Deise Quintiliano Pereira and Marcos Vinício Guimarães Giusti revisits the relationship between poetry and philosophy in the light of Alain Badiou's reflection and his premise that the saying of the poem is always self-referential. This theoretical framework is then put into dialogue with the creation of Fernando Pessoa and specifically with the poetry by Alberto Caeiro, in which the researchers identify the manifestation of a thought-poem. Alexandre da Silva Rodrigues focuses on the work of Manuel António Pina, showing how a series of issues particular to Portuguese Modernism are also present there, recalling one of

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the best-known images of the contemporary writer: the poet as a tomb robber, who digests the remains of others. The eschatological allegory reveals intertextuality and citation as operations and, even more, fundamental principles of writing, which, in this sense, in addition to speaking about itself, is forged on itself.

Rereading as a basis for poetic composition is covered in three other articles. Carina Marques Duarte catches Manuel Alegre as an avowed reader of Camões: “you’ll see him dictate and I write”, and examines especially the way in which Portugal appears in the poetry of the two authors. Taking the image of the journey as a motto, Maria Eduarda Miranda Paniago and Caio Gagliardi also study Manuel Alegre’s rewriting of Camões’ work, staged as a reading journey in the book *Vinte poemas para Camões*. And point out that this set of poems can be considered, in addition to a reflection on the work of the XVIth century poet, a Portuguese-style exercise in thinking about poetic language in general. Still in the key of intertextuality, but in its contemporary radicalization, which conceives poetry as the creation of an “unoriginal genius” (in the words of Marjorie Perloff), Paulo Alberto da Silva Sales studies the compositions by appropriation and transmediation experienced by Patrícia Lino, giving special attention to the book-album *I who cannot sing*, in which the poet acts as a “DJ of words”.

The poet’s place and, more specifically, his work, are at the center of three other articles. Marlon Augusto Barbosa returns to Cesário Verde and, with him, to the foundation of literary modernity in Portugal, and reads the writing scene set up in the poem “Contrariedades”, which puts face to face the writer and a consumptive ironing lady, the actions of writing and of ironing clothes for a living. Recognizing in the female worker – one more of the many found in Cesário’s poetry – the figuration of a *Nymph in gray* (a theoretical allegory elaborated in the reflections of Aby Warburg and Georges Didi-Huberman), the researcher brings up the reflection on time and History undertaken by the modern poet, and explains his role as a ragpicker: the one who collects the remains of the past and with them tensions the present. Housework and its critical force reappear in Isabela Benassi’s text, which observes its representation and its meanings, including operative ones, in the poetry of Adília Lopes and in the painting of Paula Rego, put in dialogue and read in the light of feminist theories.

Walter de Oliveira discusses another activity relegated to the background by hegemonic thinking: children’s play, which is presented in *O Dicionário do menino Andersen*, by Gonçalo M. Tavares, as a work related to poetry, due to the poetic perspective in the face of reality and the displacements operated on it. In the “burnout society” (in Byung-Chul Han’s expression), poetry, supported by a childish look, is restorative, by giving attention and time to the things of the world. The awareness that, on the other hand, only poetry could express a world corroded by the absurd, naturalized as the passing of days, seems to be at the base of the construction of the novel *Dias úteis*, by Patrícia Portela, studied by Carlos Roberto dos Santos Menezes, who

shows how the narrative strips itself of a discursive logic and is organized by analogy relations, working poetically, by associating images, tracing and exercising parallels between game and literary representation.

The dossier ends with two articles on Fiama Hasse Pais Brandão that explore the self-reflective aspect of her poetry. Fernanda Drummond pursues a theory of image that is elaborated from poem to poem, showing how in Fiama's creation the image is not just poetic material, but the lens and method of poetry, and how it assumes a corrosive effect in face of reality and writing itself. Gabriel Guimarães Barbosa focuses on figurations of trees in Fiama's work, recognizing them as metapoetic indexes, images that incorporate the poetic art of the writer and activate it in the verses in which they appear.

Here, therefore, is a sample of the many and ever renewed ways in which writing becomes subject and object of thought for itself, and of the implications that this self-turning has on the look that literature casts beyond, towards reality, towards history – always mediated, conscious, critical, thanks to an inalienable, albeit veiled, self-reflective gesture.