**RESPONSES TO DICTATORSHIP, INSIDE AND OUT OF LITERARY TEXTS**

**Abstract:** This essay aims to reflect on the most evident consequences of the dictatorship period on the cultural arena of Brazil, mainly focusing on literature. It briefly introduces, in dialogue with other authors, the legacy writers, publishing market and readership of the past decades, going beyond the censorship and the regimen acts of explicit repression. Specifically the essay seeks to broach how this legacy can be translated in terms of literary construction, in the current state of Brazilian narrative, including the lyrical approach.

**Keywords:** Dictatorship legacy.Cultural responses to military repression. Contemporary Brazilian literature. Lyrical prose.

**1 Introduction**

The paths that contemporary Brazilian literature have been taking are much discussed in literary studies today. Plurality, heterogeneity, disruption, loneliness and the predominance of subjectivities in prose narrative are all topics usually found when it comes to debating the most recent trends of literature in Brazil.

The most common parameters in this discussion are linked to literary historiography, to great artistic movements that have always marked studies such as these, as guidelines with very distinct features: Baroque, Arcadism, Symbolism, Modernism, to name a few. The prevailing historical background focused on the idea of progressing in time and generations is usually a base for comparison, due to an environment accustomed to methodological approaches influenced by history.

To scholar and writer Carlos Felipe Moisés (2001, p. 162), for example, after the second half of the 20th century, nothing could remain the same in Brazilian literature. The supposed collapse of the concept of History brought, as a consequence, the impossibility of seeing literature according to a traditional linearity, conceived as a matter of the succession of generations. Contemporary criticism should be open to several *types* of history, to accompany the characteristic subjectivities of our times.

In the field of the novel, fragmentary styles have generated several classifications for the strongest tendencies that could be recognized, for instance the journalistic, criminal, memorial, intimate (*intimista*, in Portuguese), regionalist-historical, satirical, and those related to mass media effects; as Flora Sussekind (1993) and Malcolm Silverman (2000) have pointed out. Sussekind even remarks on the proximity between prose narrative and essays, during the 1980s, a tendency Karl Erik Schollhammer calls “novel-essay” (*romance-ensaio*) – he indicates Silviano Santiago’s novel *Em Liberdade*, from 1981, as an example.

In this propagated moment of crisis, it seems to be difficult to go deeper into the haze to try to summarise the influence of the dictatorship period on Brazilian literature. This specific influence brought consequences for Brazilian culture as a whole, and has been studied by several scholars, with some excellent conclusions that need to be shared before entering at any specific topic within the subject.

**2 Apathy, growth, adaptation**

To concisely review the dictatorship and its effects over cultural life in Brazil at the time maybe it is worth remembering two emblematic texts from the period. “Vazio cultural” and “Falta de ar”, both by the journalist Zuenir Ventura, published in 1971 in *Visão* (an important weekly magazine with a critical editorial line), are until today regarded and cited as relevant portraits of the cultural atmosphere of the time. The texts – and a series of others following this theme – were based on opinion surveys of cultural producers. The panorama was grim, with quantity winning over quality, an absence of questioning in culture, a drop in sales of reading materials, a brain drain; all leading to pessimistic forecasts of Brazilian cultural future (GASPARI; HOLLANDA; VENTURA; 2000).

One could mistakenly think that the main causes of these problems were the censorship and the Institutional Act n.5 (enacted in 1968), factors that in the end were always in the spotlight, causing in many artists, amongst other sequelae, self-censorship – a symptom that, for some authors, remains current. Nonetheless, the chief shift, perhaps not so evident at first sight, was Brazil’s entrance into cultural industrialization. Ventura (2000, p. 41) narrates:

Quase sempre sem levar em consideração que nos últimos sete anos o Brasil se afirmou através da franca adoção do modelo capitalista de desenvolvimento e que esse modelo determina formas peculiares de cultura, o nosso processo cultural ainda se desenvolve hibridamente: não se libertou completamente dos resquícios artesanais das épocas anteriores e vai incorporando características de uma cultura típica dos países industrializados. Sem ainda uma clara tomada de consciência de que vivemos o fim do velho liberalismo, do paternalismo e do mecenato, a nossa cultura se volta – como os operários se voltavam contra as máquinas depois da Revolução Industrial – contra uma realidade que lhe exige novo comportamento, um comportamento subordinado às implacáveis leis do mercado. (GASPARI; HOLLANDA; VENTURA; 2000, p. 48)

Brazil’s move into the internationalization of capital was a key economic facet of dictatorship that had a huge effect on the social and cultural sphere. To achieve this goal, the nation underwent intense planning and rationalization to create a modern society based within capitalist development. This led to several measures within the administrative and governmental area, having an effect in the cultural field. As Renato Ortiz writes,

A partir de 1964 são baixadas inúmeras leis, decretos-leis, portarias, que disciplinam e organizam os produtores, a producao e a distribuicao dos bens culturais – regulamentação da profissão de artista e de técnico, obrigatoriedade de longas e curtas-metragens brasileiros, portarias regularizando o incentivo financeiro às atividades culturais, etc. (1985, p. 88)

Behind all the normalization, there was also another strong component: the national integration, or “unidade na diversidade. Esta fórmula ideológica condensa duas dimensões: a variedade das culturas e a unidade do nacional” (ORTIZ, 1985, p. 93).

Renato Ortiz also accomplishes an excellent analysis of the overlap between the Doctrine of National Security, the ideologies of syncretism and homogenization through cultural products, and the importance to the military government of conserving Brazilian cultural patrimony – meaning here tradition, a set of national values to be safeguarded. The boom of Brazil’s television networks can be recognized within this same strategic period.

With this complex situation briefly understood, we can look to the amount of cultural production at the time, increasing our view to all cultural areas: cinema, theatre and literature. Specifically, in the editorial production Zuenir Ventura (2000) tells us that despite the established law of previous censorship to books and booklets in the year of 1970, the publishing market grew with new titles, benefited from the increasing level of literacy and the expansion of school system. However, he informs us that the majority of new publications were related to erotic and other genres for entertainment (GASPARI; HOLLANDA; VENTURA; 2000, p. 102), besides didactic books and translations. There was even a proposal of the creation of a public institution destination to manage a better distribution of books, the Embralivros.

On the other hand, every publication out of these parameters – for instance books with what were judged to be left-wing characteristics – were considered dangerous, and therefore, placed under suspicion. Sandra Reimão (2011) points out that the hardest period in censorship to books was between 1975 and 1980 (under General Ernesto Geisel presidency), when 50% of the submitted books were blocked. In contrast, one curious aspect about the censorship for books during dictatorship is that, from 1964 until the AI-5 promulgation in 1968, there was no normalization in the repression, leading to several confused acts of seizure in a indiscriminately way, but conversely the situation provided an opportunity to publish some of the most interesting critical titles to the regimen, such as *O ato e o fato*, by Carlos Heitor Cony (from 1964), and *Quarup*, by Antonio Callado (from 1967) (REIMÃO, 2011, p. 20).

This very brief discussion about the panorama of cultural life during dictatorship attempts to mark crucial points that even now may affect literary production. I agree with authors as Zuenir Ventura, Renato Ortiz, and Tania Pellegrini, introduced here, when it comes to understanding the impact of the regimen beyond censorship, procedures of repression and the Institutional Act n.5 (AI-5), always cited as the main harmful measures during the dictatorship. The construction of a new commercial market for culture, within a wider industrial basis, focused more on cultural goods than artistic development, and we may say caused many consequences for the artists’ creations, including a kind of apathy and bewilderment, followed by efforts of adaptation, creating new styles or even works of counterculture.

In view of this insertion of art into a new broader commercial context, and as parallel to institutional repression, self-censorship began to develop a major role. In one interesting observation, Renato Ortiz specifies that “são censuradas as peças teatrais, os filmes, os livros, mas não o teatro, o cinema ou a indústria editorial. O ato repressor atinge a especificidade da obra, mas não a generalidade da sua produção” (ORTIZ, 1985, p. 89). Censorship and self-censorship are the same issue, according to Zuenir Ventura: “As dificuldades desse choque têm produzido os mais variados efeitos na criação e nos criadores dos últimos tempos: desde a euforia cínica até a apatia quase quietista, passando pelo triunfalismo irresponsável ou pelo derrotismo apocalíptico.” (GASPARI; HOLLANDA; VENTURA; 2000, p. 65)

**3 A third way, beyond conformation or conflict**

So far it seems that the consequences of these reactions are still developing. In literature, the relationship between authors, editors and the market, guided by market forces, is still a controversial point when it comes to discussing the literary area from the point of view of quality. Bringing the issue to today and only viewing the situation from the outside, the parameters of the cultural market – now totally settled – seem to overwhelm and overly influence the writers’ creative work.

Silviano Santiago (1989) points out that, for example, the submission of Brazilian literature production today operates within the parameters of commercialization. Writers must follow the laws of the market to feel they are participating in the literary scenario – which means having a literary agent, being published by big publishing houses, publishing in the right magazines, participating in big literary fairs. The contemporary writer needs to have first an image, before a literary voice itself.

This problematic situation is not exclusively Brazil’s in a capitalist world, for sure, but the context becomes dramatic if the reading market is also analysed: there is a decrease of 9% in readership, from 2008 to 2012 – in a country where only half the population can read and understand a book.[[1]](#footnote-1) In Brazil, with more than 190 million habitants, just 88 million (under half) actively read, and the annual average is four books per person. The main reason for this is not related to prices or accessibility, but to lack of interest.

If an overview of literature – in any nation – is considered within a context of books, readers and writers, the absence of one element can be harmful to the entire chain, when it comes to attributing literary values. The reader’s feedback does not have the influence it should in a *healthy* literary panorama.

The journalist and writer Marcelo Coelho associates the literary movement with the trajectory of Brazilian cinema, especially during the 1980’s (the official political opening process continued until 1984), when the industry faced the need to adapt to market expectations.

Talvez o problema seja que a urbanização do país tenha levado a uma orfandade em relação aos grandes modelos literários do século – Graciliano Ramos, Guimarães Rosa –, e a necessidade de “ficção urbana” encontra mais facilmente modelos no cinema norte-americano do que qualquer outra coisa, já que, em geral, a experiência que o escritor de classe média tem da vida urbana é a de ir de carro até o cinema ou a de ser assaltado. (COELHO, 2001, p. 17)

If we return to the point of the industrial market consequences to literature using an inward perspective, the effects can be felt within literary construction. Tania Pellegrini (2014, p. 168), writing about the literary legacy of dictatorship, broaches the writers’ adaptation in terms of continuity, rather than changes, in their work. To her, “new” literary themes [*author’s emphasis*] are in fact a continuation of patterns of literary writings from the regimen era; appropriations of literary *matrices* – a term she uses to express lasting literary formations, abiding throughout the historical process.

She cites, for example, the themes of social exclusion and urban violence, very strong today, which may have their foundations in authors such as Rubem Fonseca, as well as the technique of dispersion of the discourse, seen firstly in authors such as Ignacio de Loyola Brandão; both of these authors are associated to the political resistance during the military regimen.

Cada uma dessas matrizes citadas estabelece-se como continuidade no interior da série da literatura de ficção, sendo possível estabelecer sua linhagem desde que começou seu processo de formação; e é inegável que cada momento histórico a ela soma novos aspectos temáticos e formais, como influência interna e/ou externa. (PELLEGRINI, 2014, p. 168)[[2]](#footnote-2)

Fragmentary construction, at a textual level, and urban violence and loneliness, are ordinary features in contemporary Brazilian literature. The first is marked by literary techniques that insert references from the writing of everyday life, such as newspaper articles, texts from diaries, screenplays, and narratives marked by the suspension of linearity or logical sequences. The second shows the lost human being – almost an anonymous individual, which is clear in the figure of the most recent narrators – suffering not only physical violence, but also the rush of the big cities, the fight for money, time and the confused crowd, guided by mass media. *City of God*, from Paulo Lins, in 1997, was a milestone in this style, and has definitely brought more opportunities to many others titles in the same trend, as Beatriz Resende (2007, p. 113) observes in essay “Questões da ficção brasileira do século XXI”.

However Resende goes beyond the immediate evidence of violence, and points out that the inner side of violence presented in novels is based on the concepts of *presentification* (excessive preoccupation with the present, an urgency for the present, in a general definition) and the *tragic*. She suggests a return of the tragic in the post-globalized world. The urban violence in novels, therefore, could be the locus for a juncture of these aspects. We may interpret that urban violence is a modern form of tragedy. Resende states, “No cenário, a cidade, o paradoxo trágico, se constrói entre a busca por alguma forma de esperança e a inexorabilidade trágica da vida cotidiana que segue em convívio tão próximo com a morte” (RESENDE, 2007, p. 111).

The main aspect to be emphasised is that Resende also brings to the discussion the idea that tragedy is the genre that always occurs in the present time, within the classical studies of Poetics. So here we can notice a link between presentification, tragedy and poetry.

A manifestacão de forte sentimento trágico que aparece na prosa pode se reunir ao sentido de presente de que já falei, já que, nas narrativas fortemente marcadas por um *pathos* trágico, a forca recai sobre o momento imediato, presente, em textos que tomam o lugar de formas narrativas que se tornaram pouco frequentes, como as narrativas históricas, épicas, ou as que se desenvolvem em um tempo mítico/fantástico de temporalidade indefinida. Cabe lembrar que, de todos os gêneros da poetica clássica, o que se realiza sempre em um presente é o trágico. (RESENDE, 2007, p. 111)

Thus, this point of the discussion opens a new perspective that perhaps may be considered as an interesting alternative in the debate of dictatorship consequences to literature. Tragedy is perceived more often nowadays; but certainly there has been tragedy (and we are taking here the classical meaning of tragedy, the *drama*) and presentification (even at a minor level) throughout Brazilian novel-writing in the twentieth century, leading to different types of poetic appropriations within literary construction.

**4 An attempt of a lyrical approach**

Following the line of reasoning presented until now about the Brazilian military regimen’s long-lasting influences on national literature, both in terms of structural aspects and literary construction, we might here take the path of lyricism in prose. The intention behind this is simply to introduce the topic, and to broaden horizons in such a complex context.

Turning back to the topic presented by Beatriz Resende – which touches the common point between poetic prose and prose narratives nowadays: the tragic –, we find in Flora Sussekind (2002) an interesting perspective on the discussion, that being the recent textual constructions of poetry, marked by defiguration and deterritorialization, are ways of critically expressing the urban experience. Sussekind explains, “Some defiguration and deterritorialization processes, which are structural to Brazilian contemporary poetry, function, thus, as particularly critical interlocutors of an urban experience of violence, instability and segregation.” (SUSSEKIND, 2002, p. 9)

Sussekind also argues that the complex narrative shown in recent Brazilian novels does not come only “from explicit, documented representations of the urban, but rather from the production of nonrepresentational spaces and liminal, ambivalent, transitional zones of subjectivity” (SUSSEKIND, 2002, p. 5). Indeed, this *representational imposition* would not merely arise from the documentary or realistic intention of contemporary narratives – something that has always occurred in Brazilian literature. It perhaps may be linked to the writers’ need to express an anguished new Brazilian citizen, the writers and readers’ subjectivity.

Therefore what can be debated are the literary consequences of the uncomfortable position of current violent everyday life – tragedy – leading writers to sometimes extrapolate the tension as a main feature; a tension caused by the dissipation and destabilization felt in the big cities, lived by the majority of Brazilians nowadays. We could propose that, besides the fragmentary construction of the prose, if we take into consideration presentification and tragedy as an approach to the experimental and the lyrical, they might restore narrative to its function as a resource of expression, through and beyond the images themselves.

Using the perspective introduced by Tania Pellegrini’s concept of literary matrices, it is possible to understand the lyrical approach of the narrative as another derivative of previous patterns of literary formations. Indeed, hybridism in novelistic narrative has its origins in the early twentieth-century. Sited within the perspective of intimist or experimental narrative – accordingly to its theory, formulated by Ralph Freedman, in 1966 – it has always existed, although has not been properly investigated within Brazilian literature yet.

On the other hand, one of the main features of lyrical narrative is the appropriation (and the alteration, or even the deformation) of the narrative basis by lyrical resources; that is to say that lyrical fiction does not possess a predetermined form, but adapts other narrative forms, established by tradition, poetically manipulating them. Therefore, a lyrical treatment cannot be considered as a fixed pattern in fiction.

As a controversial subject not studied until now, by making this point clearer to the reader we could deepen the main characteristics of lyrical prose, regarding its theory. However to stay focused on the aims of this essay, I will only cite the most common characteristics, but would like to highlight an interesting point of attraction within contemporary narrative: the image. Nonetheless as the main features of the lyrical prose we may find: the weakening of the plot; the predominance of the first person singular; the surrender to imagination, dream, memory, daydreaming; narrative ambiguity; verbal phrases turned into musical phrases, bringing closer sounds and meanings; the condensation of the self-referential world with the no self-referential world; the immediate visibility of the metaphor inside the prose, which does not happen in conventional narratives, when the metaphor is usually apprehended at the end of the reading – here agreeing and sharing some of the features enroled by Massaud Moises (1968). Here we are agreeing and sharing some of the features enrolled by Massaud Moises (1968). Evidently there are traces of poetry within the prosistic narrative.[[3]](#footnote-3)

Nevertheless, in terms of literary construction, the texture of imagery is what really defines the lyrical novel.[[4]](#footnote-4) A pattern of imagery is created from concrete elements of the narrative – one of the main characteristics of this type of novel, accordingly to theorist Ralph Freedman (1966). The narrative becomes submersed in this imagery, linked much more with metaphorical suggestions than to the mimetic data of the plot, which is based on reality. The world rendered by the narrative, including characters, scenarios and circumstances, is contracted into images.

This does not mean that novels of other kinds cannot present metaphors, or images. The difference is that the imagery in the lyrical novel surpasses the plot, although the latter it is still there. Freedman explains that “The lyrical novel itself assumes a unique form that to transcend the causal and temporal movement of narrative within the framework of fiction. It is a hybrid genre that uses the novel to approach the function of a poem… Lyrical fiction, then, is not defined essentially by a poetic style or purple prose.” (FREEDMAN, 1966, p. 1)

Having briefly mentioned some relevant textual features of these lyrical constructions, it is important to point out the importance of this focus on image. The use of imagery causes an immediate apprehension of the image and the sense; instead of the logical understanding through narrative consecutiveness, a poetical process of prompt perception of the metaphor is encouraged. Usually, in prose narrative the apprehension of the metaphor comes at the end of the syntax construction. Freedman (1966, pp. 9-10) names this characteristic *lyrical immediacy*.

All of this emphasis on imagistic and metaphorical immediate apprehension is built into a microsphere by a series of poetical resources, and proper figures of speech, that only a wider essay could further explore. For our present purposes of knowing which facets of lyricism in prose are relevant within the context of dictatorship influences, it seems enough to advance in the possibilities of the meaning construction of the lyrical prose.

**4.1 Enigmatic discourse**

The poetic appropriation of literary construction was very rarely considered in Brazilian literary historiography; there is little evidence of studies about lyricism in national novels. A search of traditional sources of Brazilian literary historiography to date – works by scholars such as Alfredo Bosi, Nelson Werneck Sodré, Afrânio Coutinho, Antonio Candido, José Aderaldo Castello – bears witness to this. According to Alfredo Bosi (1994), the local contours of Brazilian prose-poetry and lyrical novels are not clearly defined, due to the prevailing vision and strength of the intimate novel, especially after the 1940s.

Following the perspective of lyrical prose as a rich resource of expression, susceptible to taking an active part in historical processes – one of the themes I develop here – it seems valuable to encourage a rediscovery and reinterpretation of titles that may have passed unnoticed and underappreciated in the studies about the military regimen and its consequences for the Brazilian cultural sphere. After all, the weight of Brazilian writers as delegates of reality within national literature is still present – as shown in Antonio Candido’s statement about Brazilian authors’ role on helping the nation to recognize its own features: “O desenvolvimento do romance brasileiro, de Macedo a Jorge Amado, mostra quanto a nossa literatura tem sido consciente da sua aplicação social e responsabilidade na construção de uma cultura” (CANDIDO, 2007, p. 29)

This tendency, initiated as a common project of Romanticism, later characterised a large body of works, most intensely from the 1930s to the 1950s, and continuing in the beginning of the period of military government, between the 1960s and 80s – throughout dictatorship.[[5]](#footnote-5)

It is worth noting that not only a trans-historical search would be valuable in reconsidering the discussed pattern of narrative in a political context. A search through more recent authors could establish a link, and the resumption – crossing meanings with Tania Pellegrini’s statements – with these neglected names. I intend to study lyrical aspects in some contemporary authors and titles, precisely because a good number of them have put together lyricism, new narrative constructions (attempting to expand reality in an unfamiliar way), and the account of urban daily life, with all its contradictory aspects. Names such as João Gilberto Noll, Wesley Peres, José Geraldo Neres and Adriana Lisboa, for example, could be included in this group. Of João Gilberto Noll, for example, Erik Schollhammer (2009, p. 66) says that the instantaneity of his accounts lies within “na estrutura intensa entre subjetividades e acontecimentos que irrompe da sequência narrativa” (although the author is not considered lyrical by him).

Due to the novelty of this type of investigation, names are still being discovered, presumably with many more about to come. However some literary patterns developed during the last decades have already been pointed out as thermometers for new possibilities of the language, including as political resistance, as Janete Machado Gaspar points out, about the literary output of the 1970’s:

Os romancistas, optando por tal procedimento, transformam em conteúdo narrativo as questões teóricas sobre poética literária. Por ser este assunto uma questão de linguagem, ao ser colocado como matéria ficcional, obriga a uma reflexão sobre a própria linguagem, questionando, inclusive, a eficiência da linguagem institucionalizada e revertendo-se, por esta razão, em forma crítica ao contexto social.(GASPAR, 1981, p. 156-157)

 Perhaps a useful example to remind us is the novel *Lavoura arcaica*, by Raduan Nassar, also from the 70’s. Nassar is a writer born in Sao Paulo to a Lebanese family. The book was launched in 1975, the year of creation of the National Cultural Plan, and year of the literary boom under dictatorship (ORTIZ, 1985, p. 83). It won three of the most important awards in Brazilian literature, and has been translated into English, German, French and Spanish.

 *Lavoura arcaica* was considered to be the first lyrical novel in Brazil since *Iracema*, an Indianist novel from the Romantic author José de Alencar, written in 1865. Written entirely in poetic prose, the novel forced the Brazilian literary canon to admit the possibility of a hybrid genre within Brazilian novels. In short, the story is an inverse version of the biblical parable of the prodigal son. Andre, the protagonist, returns home after a period away, convinced by the older brother, Pedro, who was sent by their parents. Nevertheless, instead of presenting the same development of the sacred story, Nassar’s novel exposes a tragedy, broaching in his pages controversial themes, having incest as a main theme to conduct an entire narrative based in transgression: of tradition, within family, religion and subjectivity. The father figure, in the character of Yohana, is the representation of repression.

 An initial analysis of the lyrical narrative, just as a starting point to incentivize a discussion, shows evidence of the expanding nature of poetry over the prosistic narrative:

A afluência da poesia conduz a leitura a um nível de percepção essencial dos tópicos: podemos verificar o fato relembrando cada um. O traço em comum do erotismo, da memória, da subjetividade e da religião em *Lavoura arcaica*, sob o impacto da prosa poética, foi a *primordialidade*. A personagem principal e todos os temas que suscita em sua história terminam revestidos de aura ontológica que dificilmente seria alcançada em outra opção de tratamento da narrativa. A configuração erótica, a memória atemporal, a subjetividade hiperbólica e a religião como revelação apresentadas por Raduan Nassar ganharam em explicitação através da narrativa – ambivalente – da prosa poética. (RAMOS, 2006, p. 115)

 The protagonist André and all the themes crossing through the story are surrounded by an ontological aura that hardly could have been achieved using another treatment of the narrative. Paradoxically, although more ambivalent than the traditional prose, the poetic prose made the transgressive themes appear more clearly. Then it is possible to notice the primordial, essential, pre-categorical, philosophical nature which characterizes the plot.

 *Lavoura arcaica* presents an excessive load of transgression and transcendence that a denotative language could never express properly. Without the poetic resources within the text, the controversial themes would have certainly been noted – but from a different perspective, perhaps falling short of expectations. Accentuation, rhythms and images caused by the poetic prose help to reveal the intensity within the textual construction.

 Specifically in the study of the subjectivity – a topic of major interest concerning individual liberties within dictatorial governments – it can be said about the book that, being pure poetic prose, it was a source of transgression and individual affirmation. Besides countering the depreciation of individuality, it brings in the ambiguity of the poetic words the libertarian possibility of life. “A palavra ambígua, dúbia, de André, é o canal perfeito para estabelecer uma subjetividade marcante mas ao mesmo tempo libertária, incongruente, e também para Raduan Nassar tratar de exclusão e inclusão, ordem e desordem, no romance e na linguagem.” (RAMOS, 2006, p.11) Can be added, whenever, in human freedom.

**5 Conclusion**

Contemporary Brazil lives a reality much more integrated in the international scenario, 50 years after the military coup, or at the very least more open to transcultural dialogues. Although progress is still slow with regards to literacy rates within the country’s population, it can be said within the field of the arts that the regimen goal to create a cultural market in an industrial basis has succeeded, and that this has given origin to a multitude of reactions that until now engender ever new possibilities for the development of national identity.

Within this panorama, reflecting on the social and economic shifts that the country undergoes, contemporary Brazilian prose has been analysed more on its multiplicity – although the term begins to be questioned by its broad and repeated application.[[6]](#footnote-6) After all, it seems the period of adaptation has not disappeared yet. The only certainty is the placement of Brazil in global urbanization, in addition to a narrative that now has the liberty to localize itself better than in times of repression. In 1988, Silviano Santiago saw this liberty as joy: “A alegre afirmação do indivíduo numa sociedade, no entanto, autoritária e repressora talvez tenha sido a ideia principal na boa literatura pós-64.” (SANTIAGO, 1989, p. 22)

 The idea of de-repression can perhaps bring even more new paths to explore in literature, including the Brazilian literary voices until now neglected in history, the *misplaced* ones. As a suggestion, the lyrical narrative could be one of them. It is appropriate to recall one more time Theodor Adorno, in “Lyric poetry and society”, about the general – and mistaken – concept of lyric as something opposed to society, totally individual. Adorno reminds us that, in the end, this demand of society over the lyrical is, in nature, a social demand.

The lyric spirit’s idiosyncratic opposition to the superior power of material things in a form of reaction to the reification of the world, to the domination of human beings by commodities that has developed since the beginning of the modern era, since the industrial revolution became the dominant force in life. (ADORNO, 1991, p. 40)

**REAÇÕES À DITADURA, DENTRO E FORA DOS TEXTOS LITERÁRIOS**

**Resumo:** Este artigo busca refletir acerca das consequências mais evidentes do período ditatorial para a área cultural no Brasil, especificamente no campo da literatura. Tenta introduzir sucintamente, em diálogo com outros autores, o legado que escritores, o mercado editorial e os leitores receberam nas décadas passadas, indo além da censura e dos atos de repressão explítica do regime. E especificamente procura abordar como este legado pode ser traduzido em termos de construção literária, na atual conjuntura da literatura brasileira, incluindo uma abordagem sobre a prosa lírica.

**Palavras-chave:** Legado ditatorial.Respostas culturais à repressão militar. Literatura brasileira contemporânea. Prosa lírica.

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1. Data from the third edition of the research Retratos da Leitura no Brasil, launched in March 2012. [↑](#footnote-ref-1)
2. It is interesting recall that books about violence were the most censured at the time of repression, according to Sandra Reimão accounts: “O traço que mais parece evidente entre estas obras literárias é a filiação a uma certa literatura da violência: violência física e psicológica das prisões e das torturas, a impunidade dos criminosos como mecanismo propulsor da violência, a violência ensandecida e sem rumo dos marginalizados e excluídos – violências essas que o regime militar propiciara e que se esforçava por ocultar.” (REIMÃO, 2011, p. 56) [↑](#footnote-ref-2)
3. Massaud Moises is one of the few Brazilian scholars that looked into the matter, considering Ralph Freedman’s theory. [↑](#footnote-ref-3)
4. About this term *imagery*, besides the images, it is relevant to call the attention to the fact that it carries both the significant of *imagination* and *image*, being used in the semantics for painting art as well. [↑](#footnote-ref-4)
5. Another important path of investigation is the contrast between the presence of lyricism in Brazilian music, in contrast to the lyricism in prose, under times of repression in Brazil. Recalling Chico Buarque de Holanda, in the song *Agora falando sério*, from 1970: “Agora falando sério / Eu queria não cantar / A cantiga bonita / Que se acredita / Que o mal espanta / Dou um chute no lirismo / Um pega no cachorro / E um tiro.”) [↑](#footnote-ref-5)
6. A good analysis is made by Fabio Ackselrud Durão (2013), who emphasize, among other aspects, the neutralization of conflicts and the incentive to cultural industry. [↑](#footnote-ref-6)