

The Torquato Neto's Tropicalia: the poet in the Tropicalist movement

Eduardo Sterzi (PQ), *Julia Maria Terra* (IC)

Abstract

This work sought to offer a reading of Torquato Neto's works during Tropicália and analyze, after a work of data compilation, his image inside this movement, in the 1960s and early 1970s. Basically, the research was composed by two phases: at first, different sources, as books, encyclopaedias and compilations about Tropicalismo were visited, in order to observe and analyze what kind of information is usually mentioned about the poet and his production during the studied period; the second step involved a closer contact with his own texts, most of them from the book "*Os últimos dias de Paupéria*". Newspapers and periodicals were also consulted with the purpose of be in touch with news and articles about him and with his writings, famous at his time for polemics and discussions not only about Tropicalia, but also about the national, named "lado de dentro" (inside) and international, "lado de fora", (outside) cultural panorama of music and art.

Torquato Neto, Tropicália, Brazilian Poetry

Introduction

Given the importance of the poet in the Tropicalist context, since he was responsible to compose many of the most known songs present on the album *Panis et circenses*, it seemed important to continue the research started with the previous project "*Torquato Neto: the place of the poet on the literary and musical historiography*". Different sources were consulted in order to analyze the information commonly available about the poet with regard to his works inside Tropicália. These sources were also visited in order to have contact with his writings, related to literature, music and journalism at his time.

Results and Discussion

As a first step in the methodology process was the bibliographic visit to different types of sources about Tropicália, as books, studies, researches and compilations of pictures and documents. It's possible to mention *Tropicália: the history of a musical revolution*, written by Carlos Calado, as an important source, because it contains an expressive amount of information about the poet, including his work and personal life, a recurring aspect observed on the previous research. The compilation organized by Basualdo, *Tropicalia: a revolution in brazilian culture*, seemed as well important, due to the fact that it contains not only several papers that presents the point of view of researchers, but also articles and texts written back on the 60s, that corroborate to understand and study the movement with a higher level of proximity, once it allows a contact with primaries sources.

Even if at this part of the research the aim wasn't look for an image of Torquato Neto related to poetry, this aspect appeared as really relevant to some authors: in the book "*Tropicália: geleia geral*"

das vanguardas brasileiras", Carvalho mentions Torquato Neto as the poet most influenced by the Concretism; and Favaretto, in the book *Tropicália: Alegoria, Alegria* works with the concept of intersection between lyrics and melody, poetry and music, present on Tropicália and, in a very intense way, in his production.

The second step of the research pointed out the significant presence of the poet in the newspapers: plus than 140 occurrences were found, between the years of 1960-1969. His knowledge was related mainly with the popular Brazilian music, because many of his songs were played and won prizes on Musical Festivals. Furthermore the title of Tropicalia founder was recurrent - even if this term is somewhat complicated, given the fact that until today the members say that there wasn't such an organization with a leader. It's possible to say that one of the reasons for this title is related to his writings on the column *Geleia Geral*, a place of discussions about Tropicalism and the whole cultural life of the period, hence, he was considered a "spokesman" of the movement.

Conclusions

On a very general way, the work pointed out a very intense image of Torquato Neto as a participant of Tropicalism, and it was possible to see the importance of his work inside the Tropicalia's overview. Furthermore, the composer side of his career was really highlighted, once it was the main subject found in the newspapers used as research sources.

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