

Amazon & USA: The in-between place of Adalcinda Camarão's poetic identity

Amazônia & EUA: O entre lugar da identidade poética de Adalcinda Camarão

Amazônia y Estados Unidos: El lugar intermedio de la identidad poética de Adalcinda Camarão

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Abstract

The main objective of this paper is to investigate and report on the occurrence of foreignisms in the poems of Adalcinda Camarão, an Amazonian poet who lived for years in the United States. The research, in a wider sense, also seeks to reveal the possible motives underlying the author's decision to write either mixing the two languages – Portuguese and English - or entirely in English. Other underlying purposes encompass the exploitation of the author's life and works aiming at identifying traces that might explain the blending of languages in her poems; discussing theories which approach cultural issues and seek to explain which phenomena are related to the events in her life at the *in-between* place [Brazil and the United States]. The corpus of this study is constituted of a selection of eight poems which deal with the themes of longing and homesickness, melancholy, love, religion, politics, history, and family. To carry out the research, the comparative method was used – a cognitive procedure that favors generalization or differentiation. As a conclusion, we emphasize that the poet gathered memories that, although dormant throughout her life, emerge, interrelate with the American life experience and manifest vividly in poems. The variety of themes approached in her poems and her personal experiences in Brazil interlaced with those from the immersion into the American culture, reveal Adalcinda as a poet with a hybrid identity.

Keywords: Amazon; USA; Hybridity; Poetry; Comparative literature.

Resumo

O objetivo principal deste artigo é investigar e relatar a ocorrência de estrangeirismos nos poemas de Adalcinda Camarão, poetisa amazônica que viveu durante vários anos nos Estados Unidos. A pesquisa, em sentido mais amplo, também busca desvelar os possíveis motivos da opção da autora em escrever utilizando uma mistura das duas línguas - português e inglês - ou inteiramente em inglês. Outros propósitos complementares abrangem a exploração da vida e obra da autora com o objetivo de identificar traços que possam explicar a mistura de línguas em seus poemas; discute teorias que abordam questões culturais e buscam explicar quais fenômenos estão relacionados aos acontecimentos de sua vida no entre-lugar [Brasil e Estados Unidos]. O corpus deste estudo é constituído por uma seleção de oito poemas que tratam dos temas saudade, melancolia, amor, religião, política, história e família. Para a realização da pesquisa, foi utilizado o método comparativo – procedimento que ocorre ao nível cognitivo que favorece a generalização ou diferenciação. Concluindo, destacamos que a poetisa reuniu memórias que, embora adormecidas ao longo de sua vida, emergem, se interrelacionam com a experiência de vida americana e se manifestam vividamente nos seus poemas. A variedade de temas abordados em seus poemas e suas experiências pessoais no Brasil, entrelaçadas com as decorrentes da imersão na cultura americana, revelam Adalcinda como uma poetisa de identidade híbrida.

Palavras-chave: Amazônia; EUA; Hibridismo; Poesia; Literatura comparada.

Resumen

El propósito general de este trabajo es investigar y reportar la ocurrencia de la extranjería en los poemas de Adalcinda Camarão, poeta amazónica que vivió durante años en los Estados Unidos. La investigación pretende revelar las posibles razones por las que el autor eligió describir en dos idiomas - portugués e inglés - o enteramente en inglés.

Como objetivos específicos, el estudio pretende explorar la vida y la obra de la autora con el fin de encontrar características que expliquen la mezcla de lenguajes en sus poemas; discutir teorías sobre cuestiones culturales que intenten explicar qué fenómenos se relacionan con los acontecimientos de su vida en ambos lugares, Brasil y Estados Unidos, y seleccionar y analizar ocho de sus poemas. Los poemas elegidos abordan los temas de la saudade, la melancolía, el amor, la religión, la política, la historia y la familia. Para llevar a cabo la investigación, se utilizó el método comparativo, en el que la comparación no es un método específico, sino que es un procedimiento mental que favorece la generalización o la diferenciación. La conclusión de este artículo muestra que la poeta construyó recuerdos que quedaron congelados a lo largo de su vida, pero que se manifiestan en diálogo con una experiencia americana en poemas que mencionan la patria, el pueblo que la autora amó en diálogo con la sociedad americana que la recibió, revelándose con una poeta de identidad híbrida.

Palabras clave: Amazonia; EE.UU; Hibridismo; Poesía; Literatura comparada.

1. Introduction

Adalcinda Camarão's discursive written marks revealed in her poems by the mixture of Portuguese and English languages, thus bringing out the hybridism and cultural translation of her Amazonian roots. From this discursive in-between place, turns up the Marajoara/Amazonian woman. We can affirm the poet's writing style is consistent with the phenomenon called *cultural hybridism* (Burke, 2007) due to the fact that she mixes the two languages – a consequence of her belonging to the two distinct cultures and languages. Kremsper (2014) suggests that, this linguistic phenomenon is spread and perceptible in hybrid languages situations, when traces of both cultures are identifiable, as in the case of her productions – then between-place of her poems.

During the analysis of the poems, some of the issues presented throughout this article will be taken up again. We selected eight poems from the work *Antologia Poética*¹, published in 1995. The poems that constitute the *corpus* of analysis are part of the works "Folhas" and "À sombra das Cerejeiras" (1979), both written while the poet was living in Washington D.C.. The poems chosen from "À sombra das Cerejeiras" were: *Nos bancos que me descansam – O mar...*, *Skylap*, *Janeiro 91*, *Aquela terra*, *Aquele orgulho*, *Feelings and Answering* and from the work "Folhas" the selected pieces were: *Iguais* and *Farewell*. Sometimes the analysis will bring in the voice of Adalcinda who, according to the literary analysis, is the lyrical self of the poem characterizing her hybrid identity (Candau, 2011; Matheus, 2011).

2. Methodology

This paper focuses on the analysis of poetry considering its potential to add meanings and convey them in an aesthetically sensitive way. It explores the process of looking into a poem's formal structure and semiotics, taking into account the history underlying the text, the author's profile and experiences in an informed way. The intention is to heighten the reader's perception, enlightening either the hidden or the more evident aspects for a richer appreciation of the work. More than a gathering of words, the poem sheds light on feelings, histories and ideologies implied in between lines or reached by the sensitive look and penetration of symbols. In this specific case, there is a linguistic aspect involving cultural translation (Burke, 2007), which emerges from the personal trajectory of the poet, who experienced two cultures and languages throughout her life, and allowed this peculiarity to emerge in her writings.

For the purpose of interpreting and making inferences based on Adalcinda Camarão's poems, we used the qualitative research (Lakatos & Marconi, 2003), through the bibliographical approach. The discourse analysis procedures (Bakhtin, 2016) were also useful as we inferred beyond the lines of the poems, based on her life story. It is a characteristic of the poet, to reveal nuances of her melancholy and the theoretical basis of the comparative study (Carvalho, 2006) fosters the understanding of her poems based on events of the author's personal life.

¹Camarão, Adalcinda. *Antologia Poética*. Belém: Cejup, 1995, p.301.

3. Poem: *Nos bancos que me descansam – o mar*

The first poem selected is the second last from the work *À sombra das Cerejeiras*. It does not follow rules of metrics and presents no rhymes and stanzas, being composed only by irregular verses. Its verses vary from four to sixteen poetic syllables – heterometric ones (CANDIDO, 2006). Heterometric verses are free verses, irregular ones, which present different measures. Writing freely from regular rules is an observable feature of Adalcinda Camarão. The author follows the modernist style of writing poems.

In *Nos bancos que me descansam – O mar*, the predominant feelings express a longing and home sickness. It is worth mentioning that Adalcinda's husband had already passed away, and possibly her son as well. The poem illustrates Adalcinda's competence with words. She exhibits a flawless Portuguese with rich intertextual meanings. Such smoothness and fluency are also true for the way she uses English. In some verses of the poem, the author introduces English words in an attempt to emphasize her feeling, as if she were drawing the reader's attention to that particular passage or verse, breaking its regularity. This is an aspect of the Theory of Foreignness (BRUNEL; CHEVREL, 1994). According to these authors, Adalcinda would employ foreign words in order to draw attention to that specific fragment. The code shift, according to them, may sometimes be viewed as a sign of exhibitionism.

The title of the poem *Nos bancos que me descansam – O mar* recovers a familiar scene from our imaginary, from movies or paintings... where a person sits on the beach sand, staring at the sea and reveling in the flights of seagulls, meditating and remembering something which has happened in her life and left a mark on it, while nature peacefully fosters such recollections. The presence of nature in the poems is another feature of Adalcinda's writing. Below, is the poem in its entirety so that it can be analyzed, thus addressing possible meanings and inspirations for its creation.

NOS BANCOS QUE ME DESCANSAM – O MAR...

1 *Hours on end* te escuto o gemido
2 e *without reason at all*...
3 À luz do amanhecer me embalas
4 no trapézio da esperança
5 e à noite,
6 onde sou ave implume, és medo.
7 Mas teu sortilégio não apaga
8 a lareira do inverno
9 que amorna e embrulha
10 o estúpido desejo adormecido.
11 Que seria da minha galera sem remadores
12 se não me enxergasses os olhos
13 *holding me tightly*
14 neste incêndio de malícia em meu redor?
15 Tu me trouxeste o amor e o levaste
16 *Dragging it* ambiguamente, *remember?*
17 A gaivota te atravessou
18 mas veio adormecer no seu regaço
19 sem o encanto em êxtase.
20 A lua te mergulhou
21 e não te amou porque minguava sexo.
22 Só o sol te bebe lento
23 impedindo que afogues meu instinto
24 abstrato e adscrito às horas tênues.
25 Conseguiste, afinal, prostituir a minha solidão
26 na imensidão do abismo que ofereces.
27 Teu poder me acalanta e me apavora.
28 Olhos fechados te comtemplo (*how could it be done!*)
29 Enquanto gaivotas fingem não entender
30 esta angústia que me sopra e me amofina o sempre
31 E se esconde no meu corpo
32 como presságio agourento de amor-amando...
(Camarão, p. 357).

In the first two verses of the poem, it is already possible to identify the presence of foreign words. The poem, which portrays a melancholic situation and whose scenery is the sea view contemplated by the sad eyes of a lonely heart, someone who longs for her lost love, begins with the expression “Hours on end”, which translates into Portuguese as *Horas a fio*, meaning that the poet has spent a long time in the same situation or position. Unlike the correspondent translation into Portuguese, the English expression “Hours on end” does not necessarily mean that only hours have passed, It may refer to days, weeks, months or even years. The use of this expression leads one to think, that for a long time the self-lyrical was paralyzed in a state of reflection.

In the second line, the expression “without reason at all”, is also emphatic and brings feeling to the fullest, suiting and complementing the first line, placing emphasis to it. The expression “without reason at all”, means in Portuguese *sem qualquer razão* and is vehemently stressing, reaffirming negation and absoluteness. In these first two verses of the poem, the author calls attention to a moment from a distant past... she seems not to understand the persistence of such sentiment ... for “reason at all” she continues to love that person, who “has brought her love and taken it away”².

The verse uncovers the fact that the longing for her beloved spoke louder in her soul, even without any logical reason as he is no longer around. The poem goes on, featuring comparisons in an attempt to convey to the reader the self-lyrical feelings. In verses three, four, five and six, the author compares the “dawn” to the “trapeze of hope” and the night to a

² In the poem: *Tu me trouxeste o amor e o levaste*

featherless bird, that is, while morningbluntswith hope for certain and stable things like a trapeze, the night is cold and lonely. A featherless bird is understood to be unprotected and fragile, left to its own his fate in the cold of the night.

In verses seven, eight, nine and ten the self- lyrical refers to the sortilege, which can be understood as something strong or supernatural, a magic spell, which for the self- Lyricalis never completely gone or forgettable, although dormant, It may never be forgotten and still involves and warms her as a fireplace in the winter.

In verses eleven, twelve, thirteen and fourteen, the self-lyricalseems to beg for someway of moving her out of that place of martyrdom or for someone who can comfort her, to wipe her tears. To emphasize this moment, Aldalcinda uses the foreign words –“holding me tightly” – as to express her fragility and need for protection and understanding. The reader's attention is once more drawn to this moment and to the linguistic phenomenon. The mixing of languages arouses curiosity as to why she changes language codes, blending Portuguese and English. If the author had kept on writing only in her mother tongue, she probably would not have felt pleased enough with the impact of her lines. She wouldn't have thought the regularity of one single language could account for the true expressions of her feelings, so, she naturally switches between languages, cultures and places expressing peculiar emotions at the time of writing.

In verses fifteen and sixteen, the speaker continues telling the story, and making use of foreign words here and there. She refers to someone who brought love into her life and took it away, warmed her with such feeling and then, abandoned her fiercely by dragging it (love) elsewhere and away from her, and she wonders if he remembers how hard it was. To emphasize this feeling of abrupt loss (probably a reference to the death of her husband), the author uses the English words“*dragging it*”, to describe the violence of his act, and “*remember*”, to bring some memories back to his conscience. She resources again to the foreign language taking advantage of the impact of these words.

From verse seventeen to verse twenty-seven, the lyrical self uses metaphors and analogies to express herself. The author suggests to the reader, in between lines, the image of the ocean as a symbol of distance and compares it to her beloved, and for that allegory she mentions the seagull, a bird which is usually found by the coast and which crosses stretching waters but is also known to live socially. The seagull has crossed you³, but came back discouraged to its safe port, without the charm of ecstasy (verse nineteen). The moon is personified by the author...itperformsits dive into the ocean waters, into the lover's body, but it returns because the sex has waned, that is, withered. It is worthwhile observing the choice for the word “*minguava*”⁴ in the poem. There is also a personification of the sun that “drinks slowly”. This metaphor leads us to build the image of the sun consuming the sea waters reducing its depth, thus preventing the drowning of the author's instinct. Let's not forget the ocean is also the “man” who she hopes does not delete her instincts. The author also refers to the “prostitution of her solitude”, insinuating that a myriad of thoughts has been allowed in her mind as a way out of her obstinate focus (considering there is no turning back). At the same time, this loneliness both cherishes and terrifies. Remembering the good times experienced soothes the soul, where a srealizing that it is no longer reachable, terrifies her.

In verse twenty-eight the author gives vent to her feelings when she regrets and revolts against the factthat “by closing her eyes she (still) contemplates the person”, and then she lets off steamsaying, “how could it be done!”(using the expression in English). By closing hereyes, she can still see the person! The expression in English seems to be the easiest, the most prompt and appropriate way to express her inner revolt against her lack of control over her own thoughts. The rest of the poem follows the same line of reasoning, resourcing to metaphors and expressing her sorrow. The seagulls pretend not to understand the anguish of the self-lyrical, butstill, they presage the bad omen.

³ In thepoem: A gaivota te atravessou

⁴ The verb “*minguar*”used in past tense in the poem is also the verb used to describe the moon phase when its size is dwindling

4. Poem: Skylap

The next poem has a different structure compared to the first. As a starting point to our reflections, is the title in English, Skylap. Apparently, a literary resource, a neologism resulting from the juxtaposition of the words “sky” and “lap” which are respectively associated to heaven and shelter. With no full interlinguistic equivalence in Portuguese, Skylap can be understood as, *in the lap of heaven* and translated as *no colo do céu*. The poem has a more homely tone. The speaker brings symbols, evidences and psychological memories of her country of origin, Brazil. Skylap, part of the collection of poems in the work “À sombra das Cerejeiras” is composed of two stanzas, the first with twelve verses and the second with seven.

In this poem, there is also irregularity in the metrics of the verses. The difference from the previous poem resides in the sound effect of rhymes in some verses. According to Candido (2006, p. 61) “among the resources used to obtain certain special effects of sonority of the verse, the main one is the rhyme⁵”.

Manuel Bandeira describes rhyme as equality or similarity of sounds in word endings. It is noteworthy that, some of Adalcinda’s poems feature characteristics of prose whereas others, present rhymes. The specificities of prose and rhyme poems are stated by Candido (2006, p.66)

In general, there was in Modernism, in relation to Parnasianism and Symbolism, a marked desonorization of verse; then, a resonorization in other terms. By desonorization I mean, here, a decrease in regular, ostensible and evident sound effects, not the sonority of each word; the search for a prose sound effect, including the suppression of rhyme, the drop in rhythmic regularity, etc. (Candido, 2006, p.66).⁶

It is noticeable that, the rhymes in the poems are not regular, but they are present and have a more personal rhythm, since they do not follow a pre-established pattern.

SKYLAP⁷

Original Poem with hybrid features

- 1 Coberta de alvinho algodão
- 2 - tecido sutil
- 3 *Made in Brazil.*
- 4 Um broche de patchuli
- 5 Escrito “meu bem”
- 6 *Made in Belém.*
- 7 Transir numa órbita alheia,
Nem bela, nem feia,
- 9 No *stick* verão!
- 10 Sair pelo mundo em *debris*,
- 11 No *lap* feliz
- 12 Do meu coração
- 13 Sair sem fumar um cigarro,
- 14 Nem *diesel* no carro,
- 15 Mas ir trabalhar,
- 16 É tudo o que eu sei
- 17 Do meu *birthday*
- 18 Sem *happy*, sem *cake*,
- 19 Nem vela de cor pra soprar!
Washington, D.C., 1.7.1

⁵Our translation to the original: “dentre os recursos usados para obter certos efeitos especiais de sonoridade do verso, o principal é a rima” (CANDIDO, 2006 p. 61).

⁶ Our translation to the original “In general, there was in Modernism, in relation to Parnasianism and Symbolism, a marked desonorization of verse; then, a resonorization in other terms. By desonorization I mean, here, a decrease in regular, ostensible and evident sound effects, not the sonority of each word; the search for a prose sound effect, including the suppression of rhyme, the drop in rhythmic regularity, etc. (CANDIDO, 2006, p.66).

⁷ Word/ expression. Translated to português as: no colo do céu;

In verses five and six, the first rhyming couplet "bem" [*well*] and "Belém" [*city name*] are Portuguese words, as is also the case of "alheia" [*someone else's*] and "feia" [*ugly*], in verses seven and eight. In verses ten and eleven, the rhyme occurs between "debris" and "feliz" [*happy*], there is a language mixture in the rhyme process involving an English and a Portuguese word. Despite belonging to different languages codes, the desired sonority is present.

In the second stanza, the rhymes happen with "cigarro" [*cigarette*] and "carro" [*car*] and just as in the first stanza, in lines sixteen and seventeen, there is rhyme between two words from different languages, "sei" [*know*] and "birthday" [*aniversário*]. For words of different languages to rhyme and make meaning flourish, it is unquestionable the author has sound knowledge and experience in both languages and cultures. As language and culture are directly interwoven, the author takes advantage of this intimacy to write proficiently in both languages without causing the loss of meaning but producing rich and creative effects instead.

The message put across and conceived by the reader is a mixture of contentment and regret. The speaker begins as if describing her routine, how it is and how she would like it to be. She describes the feeling of wearing a Brazilian cotton outfit and a brooch from her hometown, made of patchuli – atypical herb from Pará with characteristic aroma. She does that in order to remember the smell of her childhood and youth. In her new reality, instead of going out and having some fun because it is her birthday, she just leaves for work in a hurry, with no time to smoke a cigarette, and no gas in the car. The self-lyrical faces the lonely reality of simply going to work on a special day and blurts out that not even good wishes she gets... "sem happy", "sem cake", "nem vela de cor para soprar" [no colored candles to blow]... recollections of her life in her hometown.

There could be several reasons underlying the speaker's vent, such as not being on a good day, going through financial difficulties, or not having her family waiting for her at home with a party to wish her happy birthday. The frustration of being away from everyone she loved, certainly would hurt more in a special day. The poem brings traces of the habitual birthday celebrations in her hometown when families and friends get together. In her particular case, a large family and sisters into arts – singing and playing – suggests the kind of atmosphere she badly misses.

The presence of foreign words in the poem, again, leads us back to, Yves and Chevrel's (2004) Theory of the Law of Emergence, about the use of foreign words in a text, so that readers of other cultures or nationalities may perceive the influence of the writer and her broad knowledge of the world and intellectuality. It is very likely that Adalcinda, by the time she wrote such poems, had already achieved a high level of proficiency in the foreign language and knew the right words to use in each moment, and for any feeling that emerged.

The poetess adopts the blending of languages, and cultures as a mark. She is very skillful in transiting back and forth – her in-between place – and transporting memories across cultures in a cultural translation movement. Examples of this phenomenon have been plentifully revealed in her verses. The presence of the word "Brazil" spelled as foreigners do, or the word "patchuli", which instantly brings us to the state of Pará, where this smell is particular and remarkable.

Any person from Pará is able to recognize the smell of patchuli when walking by typical products stores, at Ver-o-peso Fair or even brought by the breeze from the perfumed bodies and clothes of local people passing by. This affective memory is stamped in her mind. The image of the brooch on her clothes seems to be a key element to show everyone her origin and also to connect her to her loved place of birth in that special day.

In verses seven and eight, the self-lyrical makes it clear that she is not in her place of origin, she definitely affirms being in a strange land, "transir numa órbita alheia". This place appears to be indifferent to the eyes of her soul "nembela, nem feia" [neither beautiful nor ugly]. On the other hand, the real beauty and fulfillment emerges firmly and warmly in verses 11 and 12 with the words "no lapfeliz do meu coração" [in the happy lap of my heart]. The poem was written in the United States, in the capital Washington D.C., on her 66th birthday, one year after the death of her beloved husband.

The poem invites us to look at its construed images from another perspective. The involving atmosphere of Adalcinda's creation ties the inspiration of the poem to the recent loss of her husband from which she has been trying to recover and to go on with life as normally as possible. In the second stanza, the poetess portrays the extreme sense of responsibility where obligations to be fulfilled cannot be deviated from their course or assume a lesser degree of importance, even in a day of celebration. It is noticeable that she visibly has no interest or maybe opportunity or even a friendly company to celebrate anything, "no happy, no cake" "*sem vela de cor para soprar*" [no colored candle to blow out]. It does not matter if the car has no fuel, she must go to work and face things as in ordinary days. The feeling communicated is that life has to go on, despite all that might happen.

In Skylap, the author's Amazonian references are more outstanding. Local and affective references such as the patichuli, the brooch, and Made in Brazil, reaffirm the thesis that despite many years eradicated in the United States, Adalcinda never forgot her origins. In between lines she echoes what her sister Celeste Proença used to say, "I am proud of being from Para".

5. Poem: January 91

The following poem presents distinguishing features compared to the two previously analyzed. The author, in a wider poetic atmosphere, encompasses universal issues, situations that are taking place in the world. January 91, travels back to a time when Adalcinda Camarão lived in Belém, worked as an editor and wrote for magazines and newspapers of great circulation in the thirties and forties. It was very common, at that time, to write about the second war and political issues. Artists would get together to sing, read poems, short stories, and chronicles, and especially to talk about political and social matters.

It is a long poem, composed of four free stanzas, because there is no metric rigor in its heterometric verses. The first stanza is a couplet, the second stanza is a sextile, the third is a septile, and the last one is free and presents fifteen verses.

One can identify the political appeal of the poem in expressions such as "*mísseis balísticos*" [ballistic missiles], cities of "Tel Aviv and Baghdad", and "*tentativa de paz*" [attempt at peace]. The author writes this political-critical poem in rich verses full of meanings and still using foreign words. The attempt to embrace the world in her verses show her political awareness and places her somewhere beyond any national limits.

JANEIRO 91

1 Suspense de lembranças coloridas
2 no zero grau do *Fahrenheit*.

3 Em ritmo de *rock'nroll* desesperado,
4 Rodopiando ao longe
5 e agonizando aturdida,
6 escala no ar a *hailstorm*
7 exagerando em cores,
8 piscando símbolos nos céus do *middleeast*.

9 Em toda parte, a bandeira,
10 qual obelisco evocando o passado
11 - morte ou vida dos amantes,
12 e a saudade arrotando, esfomeada,
13 os gases da ironia
14 na ventania fingindo desespero
15 contra a ameaça da areia do deserto.

16 E persiste o som da guerra petroleada
17 de matar – pensa o poeta,
18 caminhando ao som dos misseis balísticos
19 - nem se sabe se vai ou se vem de Telavive ou Bágdá.
20 E espera no *subway*
21 seu trem de horário incerto,
22 na imatura esperança
23 que o novo ano promete,
24 E enxuga o suor da ideia líquida
25 em derradeira tentativa de paz.
26 E pensa que daqui a cem anos
27 este desejo niilístico que rosna e fere
28 a beleza de um golfo aprisionado
29 seja legenda ou conceito abstrato
30 Silabando tempo perdido.
(Camarão, p. 344).

In the first two verses, the author refers to memories and the low temperature at zero degrees Fahrenheit, speculating about the weather in January 1991 from Washington D. C. The verses suggest that the extremely cold weather awakens her colorful memories from elsewhere.

In the second stanza, the author mentions “rock'n roll”, as a symbol of the frenetic move of ice pieces of the hailstorm (in the severe winter of January), as well as of those flashing spots in the sky of middle east countries (in constant war). In 1991, several rock bands appeared and became famous. In the same year, the Gulf war broke out led by the United States against Iraq in response to the invasion and annexation of Kuwait arising from oil pricing and production disputes. These two facts featured in Adalcinda's verses were certainly in the background of her inspiration.

In the third stanza of the poem, the author alludes to people raising flags for which “side” of the conflict they defend and about death or life of lovers. It is highly likely that she is referring to the patriots who went to war to defend their countries. Some came back alive, but others did not. Next, the self-lyrical relates an immense feeling of emptiness and homesickness that causes her agony. Perhaps, by observing so many fights and wars, the author remembers her peaceful place of origin, which, apart from so much horror, violence and disagreement worldwide, remains tranquil and safe.

In the last stanza, the poem presents the image of a poet walking at the sound of "ballistic missiles" without knowing exactly where they come from... Tel Aviv?... Baghdad? The poet waits for the train that must come at some uncertain time and

carries with her then naïve hope that the coming year will be a better one. The poem, melancholically and incredulously, approaches the jaded possibility of peace in the imprisoned Gulf (a clear reference to the Gulf war in January 1991).

The vast knowledge of political and ideological issues brought into the poem reaffirms the poet's ability to bring real events into poetic narratives. Adalcinda skillfully continued transmuting reality into art and discussing politics through her poems just like she used to do in Belém. Several were the events of using foreign words, reasserting her ability to write and think in both languages.

6. Poem: Iguais

The next selected poem is predominantly written in Portuguese, however, as in the other ones, there are a few foreign words skillfully and meaningfully inserted, inviting the reader into sudden round trips, inspiring comings and goings through languages. It is a slightly longer poem, but its composition is simple. The poem has only an introduction and four verses, a quartet or quatrain. The first three verses contain three poetic syllables and the last one is composed of six syllables (hexasyllable). The second stanza is heterometric and features twenty-eight verses with some rhyming work.

Although there is a difference between *author* and *self-lyrical*, considering the latter does not always correspond to the voice of the poet, in Adalcinda's poems, it is noticeable that the self-lyrical and the poet coincide with one another – the voice in the poem ends up being a revelation of the author herself, unveiling personal traits, such as her religiosity⁸. It is easily perceptible that life and work are intertwined, and the theoretical basis of the comparative study makes it possible to understand the poems taking into consideration the author's personal life.

The poem is of religious nature, another outstanding characteristic of Adalcinda Camarão's writings. It is as if the author were describing a church setting in a mass.

⁸Adalcinda Camarão was a devotee of Our Lady of Nazareth.

9IGUAIS

- 1 Confissão.
- 2 Hosana.
- 3 Leituras.
- 4 Evangelho. Sermão.
- 5 Brancos, pretos,
- 6 Ricos, pobres,
- 7 Doentes, saudáveis,
- Tímidos, esnobes,
- 9 Justos, pecadores (quem sabe?).
- 10 Ritual lento e áfono.
- 11 Cânticos, preces,
- 12 Soar de sono...
- 13 Olhos grudados
- 14 No teto convexo
- 15 Azul e dourado
- 16 Como plantas de paz
- 17 Secas sem promessa de água.
- 1 *Our father*afina a súplica
- 19 *Do Lamb of God*.
- 20 Tocar de mãos num vão
- 21 de obrigação
- 22 em vago protesto
- 23 no sorriso e no gesto.
- 24 Braços estendem cédulas.
- 25 Mãos pobres escorregam *pennies*.
- 26 Depois da Eucaristia,
- 27 Não roupas, nem pretos, nem brancos,
- 28 Nem feios, nem mancos,
- 29 Nem medo, nem mal.
- 30 Nus no absoluto igual
- 31 Do absoluto.
- 32 Suspiro profundo acha Deus!
(Camarão, p. 192,193).

Adalcinda used to describe herself as a Roman Catholic woman and a devotee of Our Lady of Nazareth, like most Amazonian people. That fact made her a regular attendee of catholic masses in Washington D.C. as well. One may depict, from the first verses, the religious scenario described, which begins with the illustration of the mass rite sequence: the moment of confession, praising and glorification of God, Gospel acclamation and the sermon by the high priest.

By reading the poem, one can be transported, feel himself/herself sitting and watching everything around. The author narrates the scene as if she were living that experience at that moment of creation. Although she uses short verses and sequences of words (instead of elaborated descriptive sentences), she is precise in creating the real atmosphere – people of different social classes, races, mental and health states – and it ends with the adjective “pecadores” [sinners], which for her is an ambiguous and questionable classification for humans... after all, who can judge and define a sinner? Adalcinda continues the description of the religious moment. She describes it as a slow and long event and to avoid falling asleep she looks up at the ceiling and admires the art and architectural details of the place. She refers to a convex blue and gold ceiling. This is a characteristic of Catholic churches, well elaborated ceilings full of images, symbols and meanings.

Later in the poem, it is worthwhile drawing attention to the moment she mixes the two languages by using religious terms she hears "Our father" and "Lamb of God". It seems suitable and more natural to reproduce the words heard ... words from the soul mixed with words from the outside in perfect harmony. The liturgy, the leaflet distributed at the time of the mass,

⁹Camarão, Adalcinda. *Antologia Poética*. Belém: Cejup, 1995, p.192.

also brings inspirations for the verses and key words in English – sacreddeities – Godand Jesus. The prominence of the English words, again, strengthens the code shift as the author’s style and nourishes the characteristic of foreignness.

The scene of the mass is continuously described. The next moment, which is worth highlighting, is the contribution of the faithful...some extend their hands and contribute with bills and the poorest ones with coins. She uses the English word "pennies". It is interesting how the author highlights the act of charity from the poorest, valuing the attitude of compassion in its purity and simplicity. Implicitly, a reference to the biblical parable ““be faithful in little and I will put in much for you" (Matthew, 25. v.21, our translation).

Later on, the Eucharist, the Holy Communion, brings back the re-enactment of the Last Supper, the final meal that Jesus Christ shared with his disciples before being arrested and crucified. Echaristics is a thanksgiving moment when the faithful, as brothers, receive the consecrated host. After this primordial moment, the author reports a relief for being able to breathe and feel God. In fact, Eucharist works as a healing balsam for the lives of the believers, and this feeling does not depend of how much one possesses, how one is dressed, what race or social status one belongs to. It isentirely related to one's communion with God and to how grateful one feels for all that he/she possesses and is. This is definitelywhy we are all brought to one same place of equality in verse 30 “*nus no absolutoigual*” [naked in absolute equality].

The next analysis refers to the poem “Aquila Terra, Aqueleorgulho”¹⁰.In whose lines the author approaches feelings about her own origins.

7. Poem: Aquela terra, aquele orgulho

The poem to be analyzed is of a historical and religious nature. It also portrays a kind of venting from the author. It is not transparent, in her verses, what was going on in her life at that inspiration moment, but we make an effort to clarify some issues as we analyze the text. The poem is written in the first person, what leads us to think Adalcinda is referring to herself.

The content is very nostalgic. It is long, consisting of three stanzas, a tertet or tour de force. It has heterometric verses, fifteen verses in the first stanza, nineteen verses in the second stanza (where the two foreign words are found) and three in the third stanza forming a tertet.

¹⁰ That Land, that Pride

**¹¹AQUELA TERRA,
AQUELE ORGULHO**

1 Não importa onde vivo,
2 como falo e o que penso,
3 como visto e onde vou.
4 Se sou preta ou sou branca,
5 feia ou bonita,
6 velha ou jovem, rica ou pobre,
7 se alguém me ama ou me amou.
8 Se almoço e não janto,
9 se o dinheiro não sobra,
10 se o frio foi tanto
11 que o meu carro parou.
12 Se a TV deu defeito, s a vizinha não fala,
13 se não rezo mais de cansaço,
14 se me sinto doente,
15 se o judeu nega e mente.

16 Não importa o sonho lindo
17 que esqueci de contar.
18 Nem a lagrima interrompida
19 que não deu pra chorar.
20 Não importa o raio, nem a chuva, nem a neve,
21 nem a ideia política, a inflação ou progresso,
22 a miséria, a distância, o impossível,
23 a saudade, o nunca mais...
24 não importa a decisão dos *superpowers*,
25 nem o acordo do controle de armas difíceis.
26 Não importa o sistema de antibalísticos misseis
27 *At all!*
28 O que hoje importa a mim
29 é aquela terra de onde eu vim
30 (pepita de ouro da fé,
31 desde a foz do rio-mar ao universo baré).
32 O que importa é saber que a terra está vivinha
33 e seus filhos pisam no meu solo
34 livre das ameaças de outro pólo.

35 O que me importa é aquele orgulho de dizer
36 sem dúvidas e sem medo, a vida inteira:
37 eu sou Católica-Apostólica-Romana-Brasileira!.

The author begins the poem by saying that it does not really matter where she lives, how she thinks, who she is, if she has been deprived of something or someone, if she is tired and sick, or even if a Jew denies his origin. The poem brings a noticeable tone of restlessness... "*não importa...*" [it does not matter] . This expression in verses 1 and 16 is the triggering sentence introducing the first and second stanzas. It evolves in a series of frustrating findings. The self-lyrical is overwhelmed by anxiety and wants to show things made no sense in her life that at that moment,

She tries to lighten the burden on her soul, emphasizing a series of things which have become meaningless to her and includes among her disenchantments the beautiful untold dreams. These could very well be dreams she had while sleeping and had no time to share or even life projects which have disintegrated along the way. She had to suffocate feelings, which is expressed by the construction "*a lágrima interrompida que não deu para chorar*" [the retained tear that I couldn't cry]. She

¹¹ Camarão, Adalcinda. *Antologia Poética*. Belém: Cejup, 1995, p. 274

goes on listing different aspects of her life such as the unfriendly cold weather, or the rash heat or rain or the political or financial issues of the country. It didn't matter the misery, distance, impossibilities or the power of decision of the richest nations who rule the world controlling the capital, manipulating weapons and wars. To describe them she uses the word "superpowers".

The author uses the English expression "at all", in verse 27, as to give emphasis to the condition of absoluteness. The extreme status of negation which reigns in her soul. Considering the turmoil around her, the only thing that made sense in that moment were the recollections of her home (in a wider sense). And then, she opens up space for vivid memories using rich metaphors... "*pepita de ouro da fé*" [gold nugget of faith] and "*universo bare*¹²" [baré universe].

An attempt to explain what is in the background of her bitter lines, leads us to the year in which this poem was written. The cold war was going on in the world until 1991. This dark scenario of war and confusion must have stirred Adalcinda, for she emerged vehemently nostalgic for her homeland. The aspects of foreignness are illustrated in the poem by the words "at all" and "superpowers" emerging respectively in lines 24 and 27. It is also possible to highlight how much the author missed her homeland in the verses "*o que hoje importa a mim é aquela terra de onde eu vim*" [what matters to me today is that land where I came from]. She rejoiced that her beloved land was alive, and the children of that blessed place could step on that ground, free from the threats of war. She, however, was in the center of the conflicts, as she lived in the capital of the country, Washington D. C., Capitals are usually where the strategies and intelligence services are concentrated. The self-lyrical ends the poem with another aspect of great significance in terms of religiousness/ religiosity, national and cultural identity which she exerts with great pride. The pride in saying, doubtlessly and fearlessly that for all her life she has been "*Católica-Apostólica-Romana-Brasileira*".

We remark that despite being almost 4 years eradicated in Washington D. C. in the United States, she did not forget her place and culture of origin. Even though the poem presents a tone of venting, it is clear about what really mattered in Adalcinda's life, which was not money, nor status or the like, but being certain of whom she was and where she came from. Such conclusion supports the assertions presented in the beginning of this work, namely, the pride Adalcinda felt in her homeland, the longing for nature, the religious routine, her people.

8. Poem: Feelings

The next three poems hold a common linguistic feature that distinguishes them from the others. These are written entirely in English. Adalcinda Camarão wrote on several themes and in both languages. At the beginning of her journey in the United States, her poems were predominantly written in Portuguese. But regardless of her total immersion in American culture and language, Adalcinda makes constant references to her local colors and roots in her poems. An example of this is the next poem, "Feelings", in which the author compares the American holiday of July 4th to the Brazilian September 7th.

The poem "Feelings" in the book "*À sombra das Cerejeiras*" is divided into five stanzas with heterometric verses. The first two stanzas with three verses are a tertet. The third stanza is composed of a quartet, the fifth stanza has six verses (a sextile) and the last is the longest stanza in the poem, with ten verses. Throughout the poem there is no rhyming present.

¹² A reference to the indigenous group named Baré, who inhabit the Northwest region of the Amazon state and along the Xié and Negro rivers

FEELINGS

*1 Times go by,
2 And my holy evening
3 remains in the mall.*

*4 My friend and I, waiting for the fireworks.
5 How good the piece of bread is
6 that he gives to me.*

*7 He wears my sweater
8 To cover his burned back.
9 No problem can change
10 The way he wants to be.*

*11 Floor of grass and papers and trash.
12 At sunset, a polluted sky
13 is our roof.
14 Air conditioning of beer, ice cream,
15 and mineral water of kisses
16 is all that we need.*

*17 Police watching
18 while everybody enjoys
19 their freedom.
20 No where else in the world
21 do they have these rights.
22 This is the exciting American
23 July Forth
24 reminding me
25 of unforgettable September Seventh
26 of Brazil!
July, 4th, 1¹³*

This poem was written a year after LíberoLuxardo's death, Adalcinda's beloved husband. She was basically alone in the United States, with only a few friends she had made there. The poem is intrinsically narrative, as if the lyricist were retelling exactly what was happening in her life, as in the poem "Iguais". The beginning of the poem depicts this moment in the author's life, "Times go by". A tone of loneliness and no motivation... just the regular move of the nature promoting the sequence of days... this is what she conveys. Along with the pain for missing her husband, came other memories of how things used to be elsewhere.

Two people are part of the scene narrated by the author, the self-lyrical and a friend (revealed in the fourth verse of the poem). They are somewhere open, like one of those forest parks with long grassy lawns full of people getting some sun and fresh air (a burned back is mentioned, and they wait for the fireworks). Considering she was in Washington D.C., this park could be "The President's Park", a place where many people gather and sit on the grass to watch important events... inauguration of the president, hunting shows or the 4th of July celebration (the United States independence day).

The main point of the poem is the message that the speaker conveys, a sad and slow atmosphere of melancholy. She describes the scene and the person she is with, to whom she calls *friend*. A tone of complacency goes in the verses where she describes him "No problem can change the way he wants to be", "Nothing can shake the way he is", that is, nothing bothers him, he is tranquil... a good friend and listener to be around, probably.

She also mentions beer and ice cream taken as refreshments from the heat and sips from mineral water bottles are compared to kisses... the ones they could get ... a reference to their loneliness. The couple was in evident moment of complicity

¹³ Camarão, Adalcinda. *Antologia Poética*. Belém: Cejup, 1995, p. 310.

and mutual support, both enjoying each other's company, but she..., in a peculiar nostalgic way, as revealed at the end of the poem when the sight of people exercising the right of freedom made the writer remember the day of independence in Brazil, when patriotic Brazilians celebrate independence, marching and honoring the date. She obviously translates the event culturally as she searches for equivalences in the symbols of the celebration and people's attitude.

Adalcinda was always with her homeland in her memory and recollecting meaningful moments lived there. Rios (2013) conceptualizes memory as events established between the past and the present and adds that past events go through a sort of freezing process in our minds so that, at certain times of our lives, we can rescue them in order to express this nostalgia.

Every American celebration that found correspondence in the Brazilian calendar was a reason for transporting memories and searching for more peculiar cultural references and translation. A good example was the September 7th holiday, revisited in her affective memory on July 4th. It is interesting to notice that although geographically situated elsewhere and accompanied by an American friend, Adalcinda preserved herself in an especial individual place which could not be either shared or threatened. A sign of double life.

The main subject of the next poem was Adalcinda's son, Antonio Líbero Luxardo, or Tom (as she used to call him) – someone she worshiped with love.

9. Poem: Answering

This poem is also part of the book "À sombra das Cerejeiras", written entirely in English. Like the previous poem, this one also follows an irregular aesthetic. It is all written in heterometric verses, with only two stanzas, the first with five verses called quintilla or quintet, and the second much longer, with twenty-three verses. The poem contains only one rhyming couplet in lines ten and eleven with the words "may and say".

When reading the poem, one can taste and share a reflective moment of the author, while she tries to fulfill her son's curiosity about what love was for her. In that soul dive, the poet's mind goes through several moments of the past, but not one of them bring up the true answer, as for her... true love was her son, himself. In a way, the poems end up being autobiographical, even though this might not have been her intention. Looking closely at her poems, we can see that the author, consciously or not, weaves a reconstruction of herself, her life, her places, her loved ones through their lines.

ANSWERING

1 Son, you asked me
2 for a definition of love
3 while I was watching
4 a lonely bent over with the dawn stars.

5 I am thinking about a kiss
6 in a romantic night
7 with an obstinate wanning moon
laden with a burning fragrance
9 of delirious roses of may;
10 or maybe I should say
11 two eyes
12 where my eyes could plunge;
13 a light, anonymous touching of hands;
14 a voice saying something
15 that slips through the body
16 and grows on the mind;
17 a tear into the silence of forgiveness;
18 a farewell hug and commitment
19 of returning
20 or a tender recollection of someone
21 we still miss or even
22 the lonely hazy sky I was watching
23 where perhaps love is hidden
24 could be the answer to your question.
25 But for me, son,
26 love is your face, your voice, its tone,
27 your presence, your life!
June, 21, 195

Adalcinda begins by taking up her son's question about the definition of Love. Throughout the poem, she recalls situations and possibilities to solve the enigma. "I am thinking about a kiss in a romantic night"... her mind drifts, daydreaming of several romantic scenes. However, she confesses not one of these possibilities could fulfill the completeness of this feeling, except that, she unveils in the last three lines of the poem.

In another part of the poem, she reproduces nature, writing about the moon, roses and flowers. Adalcinda has always had a strong connection with nature and would love to have it represented in her poems. Among her possible references of love, she mentions the "delirious flowers of May" – the springtime in the US. The springtime and its landscapes brought good memories to her. Intimately, the images of nature brought back her childhood on the banks of the Moaná river in Marajó island – Pará. The presence of nature in the lines of the poem also alludes to the author's romanticism

The issue of memory is present in this analysis. Considering that it is from the collective memory (Halbwachs, 2006; Rios, 2013) that individual memory stems from, we might say that the Adalcinda's reminiscences ensue from collective experiences she shared in her childhood and adulthood. Memories, once constituted, tend to perform a conservation work for the sake of maintaining the representations of the group. Halbwachs (2006) affirms that variations (of events lived) may occur at the memory level but warns such moments from the past must have effective connections with those that call them to the present. This phenomenon emerges vigorously in "Answering", where the experiences lived by the author in the past hold similarities with those from the present. Memory is also directly related to identity and feeds the feeling of melancholy present in the poem.

Finally, after the author's memory wanders and circles for several moments and verses, she returns to reality and realizes the only unconditional love, the one that would never abandon her was the love for her son. Nothing could be stronger than this motherly bond. She closes the poem saying that love for her, is her son...his "face", "voice", "presence" and "life".

Adalcinda wrote an entire book of poetry dedicated to her son, "*Entre espelhos e estrelas*" [Between Mirrors and Stars] (1953). Poetry has the power of publicly expressing what is in our innermost thoughts, or simply eternalizing meaningful moments. Thus, conveying and sharing her love for her son, as a writer, couldn't be more appropriate and natural. The poem interlaces recollections of the author's life in different scenarios, by the river, under the moonlight, enjoying the smells of flowers. Such remembrances are always revisited in a longing tone. One may conclude she effectively had such experiences considering they are memories elicited by the view of the Potomac River. The *river* – extremely meaningful and symbolic element from the nature for Amazonian people – emerges here, as the point of connection where past and present conciliate through memories recoveries and through cultural translations.

Once in an interview, when asked about love she described scenes and not particular people. That, again, strengthens the nostalgic melancholy about her nature-related origins.

The following poem reveals a distinct and peculiar profile of Adalcinda – the romantic and erotic woman.

10. Poem: Farewell

Farewell is the last poem selected for the purpose of our study. It is part of the trio of poems. Written entirely in English, it presents a romantic-erotic, though melancholic, character. The word "erotic" has a Greek origin and derives from the god Eros. It means to desire ardently or to burn with love in carnal relationships. Although the author showed religious devotion, she was also able to show fragility and lack of sexual appetite in this poem.

Farewell was written while Adalcinda was living in Washington D.C. and is part of the issue "Folhas" (1979). It can be understood as an act of justice towards the country, culture, and language which have welcomed her and fraternized her. The poem has only one stanza with eleven lines forming a hendecasyllable; it does not present metrics and rhymes. The verses are irregular regarding the number of syllables varying from two to seven syllables – a characteristic of a poem with heterometric verses.

At the time the poem was written, Adalcinda's husband, Líbero Luxardo, had already returned to Brazil to undergo health treatment. It is not known, for sure, to whom the poem was offered, but the romanticism and eroticism it conveys is very clear and sharp. It is a short poem with few words but loaded with meanings and feelings.

¹⁴FAREWELL

*1 You asked for something
2 From me
3 Something of my secret self
4 That could recall my body,
5 Or be the image of my soul.
6 I had nothing to give you
7 And as only darkness enveloped
8 My eyes, shoulders,
9 And womb,
10 I offered you
11 My endless aimless night!*

¹⁴Camarão, Adalcinda. *Antologia Poética*. Belém: Cejup, 1995, p. 255.

The reader effortlessly realizes that the verses were dedicated to someone who asked her for a carnal involvement. She employs the pronoun “You”, very directly. It sounds like there flections over on eutopian or real (?) romantic night with someone who asked and expected more than she could really offer... something unspeakable...secret. Something that could demand her physical surrender tosex, but she also confesses her inner emptiness andlackofsexualdesire as a suffering soul... “I had nothing to give you”, “only darkness enveloped”. It describes a farewell scene... the end of an affair or the possibility of such thing. Unable to give him something from her soul, she offers him her “endless aimless night!”. An endless night may be understood as a metaphor for the darkness which dominated her life, whereas an aimless night could be interpreted as the lack of definition she faced at the moment. The two adjectives carrying the suffix “less” emphasize the sense of emptiness permeating the entire poem. The last verse may as well be understood as a denial to a romance proposal, she was not willing to engage in.

11. Final Considerations

Adalcinda, categorically, shows wisdom in dealing with words. By reading the selection of poems in this study we reaffirm the diversity of themes Adalcinda wrote about. While the first five poems had only a few words in English allowing us to perceive the characteristics of hybridism of cultures and lexical foreignness, the last three poems were written entirely in English manifesting the author's total immersion in the American culture and searching for cultural equivalences at times. Pires (2000) mentions that different cultures cannot be considered in a scale of values that determine the superiority of one over the other.

It is highly likely and naturally expected thatdifferent readersdetect distinct features not covered by this work or interpret poems through different lenses or even spot other literary characteristics of the poetess, unnoticed by the authors of thisresearch.

The objectives, which initially served as a guide to the construction of this paper, were to reflect on the author's peculiar style, perceiving phenomena such as cultural hybridity and the presence of foreign expressions in her poems. The selection of the corpus was strategically made with the purpose of offering the reader a mix of themes, reinforcing the versatility of AdalcindaCamarão. We started by investigating and reporting on the occurrence of foreignness and the possible reasons that led her to write in two languages at the same time and in one same text. The analysis, through the comparative method, allowed us to understand and make inferences accounting for her choice to merge languages.

In the poems analyzed, different aspects of religiosity, longing, family, history, love, and politics were identified. The religious aspect of the author emerges more vividly when describing the celebration of a mass in one poem and stating, vehemently in another poem, pride of being Roman Apostolic and Brazilian Catholic. Longing was identified in the poem “Aquele Terra, Aqueleorgulho”, where Adalcinda mentions what matters most to her and alsoin the poem *skylap*, where the author describes a blouse with the expression “Made in Brazil” printed andwearsa patchouli brooch on it, or when remembering the Amazon scenes in the poem *Answering*. It was also in the poem *Answering* that it was possible to identify the “family” themeasthe author tries to answer her son's questioning about the definition of love.

In the poem *January 91*, it was possible to identify historical and political aspects along the year 1991. Another theme present in the poems was love (missing the beloved one). In the poem *Nos bancos que me descansam – O Mar...* it was possible to analyze how much the lyricist missed someone and how important that person was for her. Many years had gone by and she was unable to forget or disconnect from his presence. In *Farewell* it was also possible to identify the theme of love. Melancholy is a permanent feature in all poems.

In all the poems analyzed, the theories discussed throughout the work were intertwined, working as support in an attempt to answer the questions presented in the objectives of our research. The discussions on cultural hybridity, cultural translation, memory, identity, and other theories were a fundamental part in the analysis of the poems.

The present study is part of a larger research still underway, which covers in a wider perspective, the work of Adalcinda Camarão. This kind of study – blending poetry analysis, cultural translation and comparative literature – has inspired and, hopefully, the readers of this paper to develop a deeper appreciation of works produced by the “local” intellectuality. Searching for authors who are still not well known and observing peculiarities of their writings is no doubt a stimulating and authentic researching path. It might open up new cultural universes to the world. Such rich material found in Adalcinda Camarão’s production may still give rise to other scientific works that focus, for example, in the translation of her poems written in Portuguese or the literary analysis of other poems of her artistic collection.

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