

*The lyrics of the songs “Coco livre” e “Taquarulua”: poetry,
culture and imaginary /*

*As letras das canções Coco livre e Taquarulua: poesia, cultura e
imaginário*

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ABSTRACT

This article analyzes the lyrics of the songs “Coco Livre”, on the CD *Brasis: as canções e o povo* (1998), by Genésio Tocantins, and “Taquarulua”, on the CD *Taquarulua* (2009), by Dorivã, exploring the words that relate to local culture, poetry and the imaginary of Tocantins. Genésio Tocantins began his musical career in the 1970s and Dorivã a decade later, around the 1980s. The two artists have been active in the art and culture of the state of Tocantins for over 40 years, participating in and winning several song festivals in the state and around Brazil, as well as being invited to international events to represent Tocantins and the Brazilian music. The guiding question asks whether the lyrics of the analyzed songs address regional themes and can be considered representatives of regional music. Furthermore, it is our intention to discuss how these themes can be acknowledged as identity and cultural representations present in the imaginary of the state of Tocantins. Thus, the main objective is to present the two Tocantins musicians and their musical productions, specifically the lyrics of the songs mentioned above, observing if their music can be considered

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regionalist and if it can be part of the representations of the identity and culture of this Brazilian state. The theorists that support this reflection are: Cândido (1995), Compagnon (2001), Hall (2015), and Moraes (2000).

KEYWORDS: Tocantins; Song lyrics; Poetry; Culture; Imaginary.

RESUMO

*Este artigo analisa as letras das canções *Coco Livre*, do CD *Brasis: as canções e o povo* (1998), de Genésio Tocantins e *Taquarulua*, do CD *Taquarulua* (2009), de Dorivã, explorando as palavras que se relacionam com a cultura local, a poesia e o imaginário tocantinense. Genésio Tocantins começou sua carreira musical na década de 1970 e Dorivã, uma década depois, por volta dos anos 1980. Os dois artistas militam na arte e cultura tocantinense ininterruptamente por mais de 40 anos, participando e vencendo vários festivais da canção no estado e no Brasil, sendo convidados também para eventos internacionais para representar a música tocantinense e brasileira. A questão norteadora indaga se as letras das canções em tela abordam temas regionais e podem ser consideradas representantes da música regionalista. A partir disso pretende-se discutir como essas temáticas podem ser recepcionadas como representações identitárias e culturais presentes no imaginário do estado do Tocantins. Assim, o objetivo principal é apresentar os dois músicos tocantinenses, suas produções musicais e sua relação com a cultura regional tocantinense, observando se sua música pode ser considerada regionalista e se pode fazer parte das representações da identidade e da cultura do estado brasileiro. Os teóricos que embasam essa reflexão são: Cândido (1995), Compagnon (2001), Hall (2015), Moraes (2000).*

PALAVRAS-CHAVE: Tocantins; Letras de canções; Poesia; Cultura; Imaginário.

“De um lado vem você com seu jeitinho
Hábil, hábil, hábil
E pronto!
Me conquista com seu dom”
(Luiz Tatit)

1 Foreword

This article analyzes the lyrics of the songs¹ “Coco Livre”, on the CD “Brasis: as canções e o povo” (1998), by Genésio Tocantins, and “Taquarulua”, on the CD “Taquarulua” (2009), by Dorivã, by exploring the words related to the local culture, poetry, and imaginary of the state of Tocantins.

The leading question inquires if the lyrics of the songs under study address local themes and what their relationship is to the regional culture of Tocantins. Following that, we intend to discuss how those themes can be acknowledged as identity and cultural representations that are part of the imaginary of the state of Tocantins.

The main goal is to present the two musicians from Tocantins and their musical productions, specifically the lyrics of their songs, trying to analyze the words relating to the local culture, poetry and imaginary of Tocantins. The methodology employed in this research is bibliographical and documentary, as the song is used as a source of research, and data collection was done by means of an interview with the two artists from Tocantins.

¹ The term “song” refers to music and lyrics combined.

In this article we work on the interaction between literature and music, not as specific or distinct areas, but keeping a hybrid approach, in which we establish a proximity between poetry and music. The poetic-literary production of the aforementioned composers presents a rich work of aesthetic creation in their compositions, in an arrangement in which each word gets a new vesture in the poetic and musical universe.

The two musicians from Tocantins who are introduced and analyzed in this article have their careers marked by awards and the acknowledgement of public and critics, inside the state and at a national level. Genésio Sampaio Filho has adopted the artistic name Genésio Tocantins. He was born in the city of Goiatins, in the state of Tocantins, moved as a child to Araguaína, with his family, and later on to Ceres, in the state of Goiás. He learned to play the guitar when he was still a child, by himself, by playing and singing. His father worked the land and was a lyric and cordel² poet. His mother was a very devote catholic, who always participated in *Folia* and *Divino* celebrations. Within this family context, and from these religious influences, incorporating several popular elements, the very peculiar authorship of Genésio Tocantins was born. He is a composer, a singer, and an instrumentalist. He works as a musician, composer and singer since the late 1970s. He began his career in regional festivals in Tocantins and neighboring states. His first LP, “Rela bucho”, was released in 1988, by RGE, and won him the II Sharp Music Award, for which he got the Dorival Caymmi Award of the Year, for Brazilian Regional Music Best New Artist. In 1990, he won the Fiat Prize. In 2000, he was one of the nominees at the Brazilian Music Festival, held by Globo TV, with the song “Baião internauta”, composed together with his partner Beirão. In this same year, he took part in the New Talents Festival with the song “Nóis é jeca mais é jóia”, which was composed together with Juraídes da Cruz. This song became a hit with both critics and public, and quickly became famous in the whole state of Tocantins. Throughout his career, Genésio was involved in several partnerships, among which we mention especially Fagner, Pena Branca and Xavantinho, Rolando Boldrin, Juraídes da Cruz, and Braguinha Barroso, amidst many others. As for his artistic production, the following CDs are some examples: “U cantante” (1996), by the label Mercantante; and “Brasis –as canções e o povo” (1998), by MCK. Genésio also took part in some national music projects, like: Pixinguinha Project (2006); Terça Musical, within the Project called “Música do Brasil Central e Brasil Clássico Caipira”, broadcasted as a series.

² Translator's note: *Cordel* is a literary genre written in rhyme.

Dorivã, known by the nickname “Passarim do Jalapão”, was born as Dorivan Borges da Silva, name picked by his mother, Doralice. He assumed the artistic name Dorivã after a consultation with a numerologist, who advised him to change it. Dorivã took part in festivals in Tocantins in the 1980s. They comprised about three editions in Gurupi, Paraíso and Araguaína, and two editions in Porto Nacional, as well as four editions in Dianópolis. In the state of Tocantins, these festivals occurred at long intervals of time between them. Dorivã has participated in musical events in Brazil and abroad, and he still does it. He represented the music of the state of Tocantins in France, amidst the Project called Year of Brazil in France, developed by the Ministry of Culture, with the support of the Government of the State of Tocantins. His main partners are: José Gomes Sobrinho, Gilson Cavalcante, Ronaldo Teixeira, Osmar Casagrande, Léo Pinheiro, J. Bulhões, Tião Pinheiro, among others. The CDs he released are: “Passarim do Jalapão” (2000), recorded in Rio de Janeiro, under the musical direction of Carlos Fuchs, and the participation of the group Pedro Luis e a Parede, from Rio de Janeiro; in 2005, in Fortaleza, Ceará, he recorded his second work, named “Num pé de serra”, under the direction and musical production of Manassés de Souza, containing re-recordings of classics from the Brazilian musical style called *forró pé-de-serra*. In 2007, Dorivã recorded the third creation with his own songs, under the production and direction of Luis Chaffin; in 2009, he recorded “Taquarulua”, and in 2015, “Folia Dourada”. In 2016 the Caixa Cultural Initiative in São Paulo exhibited Dorivã, representing the music of Tocantins, and the composer Roberto Mendes, representing the music of the state of Bahia, in two presentations within the “Brasil Musical” project. Since Dorivã started his career in 1980, he already totals more than 40 years of a successful path among the public and critics. The musician works as a songwriter, composer, singer, and teacher, using his art as a social contribution in an itinerant program visiting schools. He is also the administrator of a cultural organization where he maintains classes of Tocantins and Brazilian popular music, especially percussive music. Dorivã's musical compositions address local identity, the traditional culture of Tocantins, always on the foundations of Brazilian popular music.

A rising interest of researchers on regional music and literature can be noticed, what can become helpful in promoting the production of regional artists and extending it to other social domains, as, for example, the academic one. Our reflection confirms this interest, since it was the theme of the course named “Brazilian Literature and Regionalism”, offered in July 2020 by Professors Roseli Bodnar and Juliana Santana, as part of the Graduate Program in Languages in Porto Nacional, Tocantins. During the course, the artists Genésio Tocantins and Dorivã made a

speech about authorial music and regionalism in their work. The professors organized a soirée at the end of the course and, in the event, we decided to play and sing Genésio Tocantins' song “Nóis é jeca mais é joia”. After getting in contact with the musicians, their stories and themes, we made the decision to develop a study based on their songs as our final work in the course.

2 | I sing, you sing, they sing Tocantins: poetry, culture and imaginary

This article is dedicated exclusively to analyzing song lyrics, and not musical structure. Therefore, the lyrics are examined regarding language, world view and/or ideology, as well as social and historical aspects within them.

The word “song” has a double meaning here: it refers to song – of singing Tocantins, its people, its culture and imaginary; but it also refers to “corners”³ as refuges, places of affection, identity and memory, mentioned by both artists in their lyrics.

The lyrics, regarded as literature, are the output of a social and ideological context, much broader than the writer's or artist's individual universe. In his production, the musician starts from a social background, from individual and collective memory, from the construction of an imaginary, be it local, regional, national, or universal.

For Antonio Cândido, literature works as a system which allows it to be an element in the construction of identity, be it local, regional, or national. Specifically, when regarding how much literature (and, by extension, music) humanizes us, he says it is a:

[...] process that confirms in man traits that we consider essential, such as the exercise of reflection, the acquisition of knowledge, the good disposition towards others, the refinement of emotions, and the capacity to access life problems, the sense of beauty, the perception of the complexity of the world and its beings, the cultivation of humor. Literature develops in us our share of humanity, inasmuch as it makes us more understanding and open [...] (CÂNDIDO, 1995, p. 249)⁴.

³ Translator's note: The word *canto* (song, in Portuguese) can also mean “corner”, and is in Portuguese related to a safe space, a comfortable spot where one is secluded from danger and adversity.

⁴ From the original in Portuguese: [...] processo que confirma no homem traços que reputamos essenciais, como o exercício da reflexão, da aquisição do saber, da boa disposição para com o próximo, o afinamento das emoções e capacidade de penetrar nos problemas da vida, o senso da beleza, a percepção da complexidade do mundo e dos seres, o cultivo do humor. A literatura desenvolve em nós a quota de humanidade na medida em que nos torna mais compreensivos e abertos [...]

The fact is also highlighted by Antoine Compagnon (2001, p. 165), who says that “the experience of reading, like all human experiences, is inevitably a dual, ambiguous, divided experience: between understanding and loving, between philology and allegory, between freedom and constraint, between the attention to others and the concern for oneself”⁵.

It is not different with music. In music, the lyrics refer to the text of the vocal compositions, which are sung or recited, depending on the musical genre. In this sense, the lyrics materialize in the song, and the song materializes when it is sung and heard.

The word *canção* (“song” in Portuguese) originates from Latin *cantio*. Several meanings are derived from the word *canção*. For Massaud Moisés (2004, p. 62) “it designates every poetic composition that is destined to be sung.”⁶

[...] the lyrics of a song, that is, the “voice that sings” or the “sung word”, takes on a different interpretative feature and agency, and should be understood like that, not to distance itself from its intimate musical relationships. The relative distancing between the lyrics and the musical structure should be taken only with an analytical intention, since the elements of poetics indicate important ways and signals to understand not only the song, but also part of the reality around it (MORAES, 2000, p. 215).⁷

José Geraldo Vinci de Moraes (2000, p. 204), while studying popular song and music, considers that “[...] they could be seen as a rich source to understand certain realities of popular culture, and to unveil the history of parts of society that are less remembered in historiography”.⁸

When he mentions the countless musical forms, Moraes says that:

[...] the popular song (verse and music), in its several variations, is certainly the one that cradles and follows the diverse human experiences the most. [...] a song is an artistic expression that withholds a strong power of communication,

⁵ From the original in Portuguese: [...] a experiência da leitura, como toda experiência humana, é fatalmente uma experiência dual, ambígua, dividida: entre compreender e amar, entre a filologia e a alegoria, entre a liberdade e a imposição, entre a atenção ao outro e a preocupação consigo mesmo.

⁶ From the original in Portuguese: [...] designa toda composição poética destinada ao canto.

⁷ From the original in Portuguese: [...] a letra de uma canção, isto é, a “voz que canta” ou a “palavra-cantada”, assume uma outra característica e instância interpretativa e assim deve ser compreendida, para não se distanciar das suas íntimas relações musicais. O distanciamento relativo entre ela e a estrutura musical deve ser feito apenas com intenção analítica, pois os elementos da poética concedem caminhos e indícios importantes para compreender não somente a canção, mas também parte da realidade que gira em torno dela.

⁸ From the original in Portuguese: [...] poderiam ser encaradas como uma rica fonte para compreender certas realidades da cultura popular e desvendar a história de setores da sociedade pouco lembrados pela historiografia.

especially when it is spread around the urban universe, and reaches a broad dimension of social reality (MORAES, 2000, p. 204).⁹

Genésio's and Dorivã's songs present the culture and the imaginary of Tocantins in their lyrics. Both artists can be considered representatives of the popular music of Tocantins, although this label might be associated to several limitations, and leads to the question whether they produce regional music or not. Even considering labelling as being always limiting and dangerous, we believe we can maintain that they represent Brazilian popular music, as well as the music of Tocantins, and that they produce regional music, because one categorization does not necessarily invalidates the other. Moraes (2000, p. 212) supports this idea when he claims that “[...] music, especially the popular genre, can be understood as a constitutive part of a web, filled with contradictions and tensions, in which social subjects, in their relationships as well as in collective and individual practices, and by means of sounds, (re)build parts of social and cultural reality”.¹⁰

For Stuart Hall (2015), national cultural identities cause a reaction to the process of homogenization, in an attempt to strengthen the so-called origin cultures. Globalization weakens national cultural identities, due to the global market, and to communication and technological systems, because they disseminate a global culture which ends up encouraging a homogenization of local cultures; on the other hand, this can also increase the appeal for what is local, thus becoming a new market niche.

Twentieth century music was greatly influenced by entertainment and consumption markets. Songs that were not created under this logic of consumption and capitalism cannot be completely disconnected from it now. Therefore, it becomes a paradox, since the artist must keep a dialogue with the consumption society and the media, either as a composer, a songwriter or an interpreter, but he/she must not surrender to capitalist commercial interests and should produce his/her art with subjectivity and freedom. This is even more visible in the 21st century, in times of the COVID-19 pandemic, when the artist really has to reinvent himself/herself, and searches for

⁹ From the original in Portuguese: *[...] a canção popular (verso e música), nas suas diversas variantes, certamente é a que mais embala e acompanha as diferentes experiências humanas. [...] a canção é uma expressão artística que contém um forte poder de comunicação, principalmente quando se difunde pelo universo urbano, alcançando ampla dimensão da realidade social.*

¹⁰ From the original in Portuguese: *[...] a música, sobretudo a popular, pode ser compreendida como parte constitutiva de uma trama repleta de contradições e tensões em que os sujeitos sociais, com suas relações e práticas coletivas e individuais e por meio dos sons, vão (re)construir partes da realidade social e cultural.*

other spaces and other forms of performing, like, for example, live streaming, in order to get on with their work and with performances to the public.

Therefore, we can sustain that the musicians considered here can be regarded as regional musicians, because they produce their music in Tocantins; but they can also be seen as producers of national and universal music, since musical language, as universal art, breaks the barriers of nationality, language, and culture.

2.1 *Genésio Tocantins - CD “Brasís: as canções e o povo” (1998)*

The CD “Brasís: as canções e o povo” (1998), from Genésio Tocantins, comprises 14 authorial songs, named: “Coco Livre”; “Rela Bucho”; “Forró do Ano”; “Olê olê sabiá”; “O dodoi”; “Beijo transparente”; “Quem ama perdoa”; “Lira do povo”; “Frutos da terra”; “Rita Medeiro”; “Canto de arribação”; “Baião internauta”; “Nóis é jeca mais é joia”; and “Hino ao Tocantins”. As a sample, we analyze only the lyrics of the song “Coco Livre”.

Coco livre – *Genésio Tocantins*

<p>A minha mãe quebrava coco pra comer E hoje em dia, eu canto coco pra viver A minha mãe quebrava coco pra comer E hoje em dia, eu canto coco pra viver Olha o coco! Quem vai querer? Olha a cocada! Quem vai querer? Olha o coco! Quem vai querer? Olha a cocada! Quem vai querer? Já cantei coco, quebrei coco e ralei coco Conquista, cantando coco do oco do maracá Meu camará coco de roda ciranda Minha língua não desanda, no pandeiro e no ganzá Mistura e manda, no pandeiro e no ganzá Mistura e manda, no pandeiro e no ganzá Um coco bossa, cabeça, coco cabano Coco sul-americano, tucumã, ouricurí Coco xodó, macaúba, buriti Um coco que quebra queixo, coco do queixo cair Mistura e manda, no pandeiro e no ganzá Mistura e manda, no pandeiro e no ganzá Solta esse coco, bota coco na cocada Rebola na embolada, enrola a língua lhá ga lhá Jeca total, capiau, chapéu de palha Criança também trabalha, para o coco libertar Mistura e manda, no pandeiro e no ganzá Mistura e manda, no pandeiro e no ganzá Parte, e reparte, eu falo que a melhor parte É quando se parte com arte, a parte que nos tocou</p>	<p>O coco livre nos alegra mais um pouco O coco livre nos alegra mais um pouco Babaçuê, meu amor, babaçuá Babaçuê, meu amor, babaçuá Meu cacete quebra coco, faz o machado cantar Meu cacete quebra coco, faz o machado cantar Pra quebrar o coco, o cacete tem que ser duro Pra quebrar o coco, o cacete tem que ser duro Pra quebrar o coco, o cacete tem que ser duro Pra quebrar o coco, o cacete tem que ser duro A minha mãe quebrava coco pra comer E hoje em dia, eu canto coco pra viver A minha mãe quebrava coco pra comer E hoje em dia, eu canto coco pra viver Olha o coco! Quem vai querer? Olha a cocada! Quem vai querer? Olha o coco! Quem vai querer? Olha a cocada! Quem vai querer? Coco, mamãe Coco, mamãe Coco, mamãe É coco, mamãe Coco, mamãe Coco, mamãe É coco, mamãe Coco, mamãe Coco, mamãe É coco, mamãe Coco, mamãe</p>
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<p>O epicarpo, o mesocarpo, o endocarpo Todo mundo Policarpo, brasileiro sim senhor Essa é a Maria tico-tico e onde ela põe a boca o beija-flor põe o bico Essa é a Maria tico-tico, onde ela põe a boca o beija-flor põe o bico Alegria do pobre sem a tristeza do rico Alegria do pobre sem a tristeza do rico Preciso libertar esse coco, preciso libertar esse coco</p>	<p>Coco, mamãe É coco, mamãe Coco, mamãe Coco, mamãe É coco, mamãe Coco, mamãe Coco, mamãe Pra quebrar o coco, o cacete tem que ser duro Pra quebrar o coco, o cacete tem que ser duro</p>
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<p>My mother broke coconut to eat¹¹ And nowadays I sing coco to live My mother broke coconut to eat And nowadays I sing coco to live Coconut! Who wants to buy it? Coconut candy! Who wants to buy it? Coconut! Who wants to buy it? Coconut candy! Who wants to buy it? I have already sung coco, broken coconut, and grated coconut Triumph, singing the coco from the hollow of the maracá My <i>camará</i>, coco circle dance My tongue does not go astray, on the tambourine or the shaker Mix and boss around, on the tambourine and the shaker Mix and boss around, on the tambourine and the shaker A cool and clever coco cabano South American coconut, <i>tucumã</i>, <i>ouricuri</i> <i>Bocaiúva</i>, <i>macaúba</i>, <i>buriti</i> A jaw-breaking coconut, a jaw-dropping coconut Mix and boss around, on the tambourine and the shaker Mix and boss around, on the tambourine and the shaker Drop that coconut, put it in the coconut candy Wiggle at the <i>embolada</i>, twist your tongue lhá ga lhá Total bumpkin, countryman, straw hat Children also work to free the coconut Mix and boss around, on the tambourine and the shaker Mix and boss around, on the tambourine and the shaker Split and share, I say the best part Is when you split it with art, the part that really touched us The epicarp, the mesocarp, the endocarp Everybody is a Policarpo, Brazilian for real This is Maria tico-tico, and wherever she puts her mouth the hummingbird puts its beak</p>	<p>The free coconut makes us a littler happier The free coconut makes us a littler happier <i>Babaçuê</i>, my love, <i>babaçuá</i> <i>Babaçuê</i>, my love, <i>babaçuá</i> My club breaks the coconut, makes the ax sing My club breaks the coconut, makes the ax sing To break the coconut, the club has to be hard To break the coconut, the club has to be hard To break the coconut, the club has to be hard To break the coconut, the club has to be hard My mother broke coconut to eat And nowadays I sing coco to live My mother broke coconut to eat And nowadays I sing coco to live Coconut! Who wants to buy it? Coconut candy! Who wants to buy it? Coconut! Who wants to buy it? Coconut candy! Who wants to buy it? Coconut, mom Coconut, mom Coconut, mom Coconut, mom It's coconut, mom Coconut, mom Coconut, mom It's coconut, mom Coconut, mom Coconut, mom Coconut, mom It's coconut, mom Coconut, mom Coconut, mom Coconut, mom It's coconut, mom Coconut, mom Coconut, mom To break the coconut, the club has to be hard To break the coconut, the club has to be hard</p>
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¹¹ Translator's note: The lyrics are translated literally, in order to give the reader some comprehension of what is sung.

<p>This is Maria tico-tico, wherever she puts her mouth the hummingbird puts its beak The joy of the poor without the sadness of the rich The joy of the poor without the sadness of the rich I need to free this coconut, I need to free this coconut</p>	
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The lyrics of this song refer to the coconut breakers' lives, indigenous workers who are still very present in Tocantins nowadays, especially in the region known as *Bico do Papagaio* and in towns in the states of Maranhão, Piauí, and Pará. Genésio sings: “I have to free this coconut, I have to free this coconut/The free coconut makes us a little happier” (*Preciso libertar esse coco, preciso libertar esse coco/O coco livre nos alegra mais um pouco*) and “Children also work to free the coconut” (*Criança também trabalha, para o coco libertar*). The babaçu coconut is very important for indigenous and quilombola communities, as well as for small-scale extractive populations, like the coconut breakers. “Freeing” the coconut can be understood in two different senses: firstly, as the need for removing boundaries, giving the coconut breakers access to the extraction, even inside private lands; secondly, freeing the coconut from its skin, since it constitutes a barrier between the coconut breaker and her livelihood. Coconut breakers are part of the imaginary of Tocantins, as gold diggers who search for gold in nature on a daily basis.

The babaçu palm tree is found in Brazil and in other countries in Latin America. In Brazil, it is found especially in the regions of the Amazon, the Atlantic Forest, the Cerrado, and the Caatinga, and it can reach up to thirty meters in height. Its largest reserves are held in the states of Maranhão and Tocantins, and it is called *coco-de-macaco* (monkey coconut).

Babaçu is a kind of palm tree which belongs to the Arecaceae botanical family, and is present in several countries in Latin America. In Brazil, its use is widely spread in the Amazon, the Atlantic Forest, the Cerrado and the Caatinga, where it occurs spontaneously in several states. Babaçu is well known among traditional Brazilian populations and, depending on the region, it can also be called: *coco-palmeira* (palm coconut), *coco-de-macaco* (monkey coconut), *coco-pindoba* (pindoba coconut), *baguaçu*, *uuaçu*, *catolé*, *andaiá*, *andajá*, *indaia*, *pindoba*, *pindobassu*, among other names. There are many species of babaçu, but the best known and widespread are *Attalea phalerata* and *Attalea speciosa*. In those regions, babaçu is found especially in formations known as *babaçuais*, which cover around 196 thousand square kilometers of the Brazilian territory, occurring in a concentrated way in the states of Maranhão, Tocantins and Piauí, in the region known as *Mata dos Cocais* (Coconut Forest), which is the transition between the Caatinga, the Cerrado and the Amazon. (CARRAZZA; SILVA; ÁVILA, 2012, p. 13).¹²

¹² From the original in Portuguese: *O babaçu é um tipo de palmeira da família botânica Arecaceae, presente em diversos países da América Latina. No Brasil, seu uso é bastante difundido na Amazônia, na Mata Atlântica, no*

It is a plant from which almost everything is exploited, since the trunk is used in rustic buildings or as a personalized detail in contemporary architecture; the straw is used by craftsmen to weave baskets and jewelry; the leaves are used to cover houses, shops, and resting areas; coal is made from the skin, for cooking and baking; from the nuts we get oil, coconut milk and soap, as well as substances used in cooking, medicines, cosmetics and cleaning products. From the mesocarp, underneath the epicarp, it is also possible to extract highly nutritional flour, rich in starch.

In the lyrics Genésio mentions the coconut as part of his imaginary, his memories, and describes it as a craft connected to the livelihood of extractive families. He also regards it as knowledge, which is transmitted from generation to generation, as we can infer from the line: “My mother broke coconut to eat/And nowadays I sing coco to live /The epicarp, the mesocarp, the endocarp” (*Minha mãe quebrava coco para comer/ E hoje em dia, eu canto coco para viver/ O epicarpo, o mesocarpo, o endocarpo*). As he sings the coconut breaker mother's craft, Genésio eternalizes the history of these extractivists' struggle to the free coconut, or the coconut without owners or fences. The coconut breakers had to fight for the right to enter large properties to extract the babaçu coconut, since they were halted by farmers and, many times, suffered threats and violence. The singer says: “To break the coconut, the club has to be hard/My coconut breaker club makes the ax sing” (*Pra quebrar o coco, o cacete tem que ser duro/ Meu cacete quebra coco, faz o machado cantar*), alluding to the extractivists' hard life, and to the life filled with difficulties the coconut breakers lead, working from sunrise to sunset for less than ten reais a day, which was already spent at the end of the day on essential items like rice, flour, coffee and sugar. To work with babaçu one has to use an ax and a kind of club made of hard wood; the coconut is placed against the ax blade and is hit several times with the club until it drops the nut.

Among the extractives there is no shortage of joy, friendship, companionship, conversations, and singing. The coconut breakers sing during their work to ease their tiredness,

*Cerrado e na Caatinga, onde ocorre espontaneamente em vários estados. O babaçu é muito conhecido entre populações tradicionais brasileiras, e dependendo da região, pode ser chamado também de coco-palmeira, coco-de-macaco, coco-pindoba, baguaçu, uauaçu, catolé, andaia, andajá, indaia, pindoba, pindobassu ou ainda vários outros nomes. Existem muitas espécies de babaçu, mas as mais conhecidas e que tem o uso mais difundido são *Attalea phalerata* e *Attalea speciosa*. Nessas regiões, o babaçu é encontrado principalmente em formações conhecidas como babaçuais que cobrem cerca de 196 mil km² no território brasileiro, com ocorrência concentrada nos estados do Maranhão, Tocantins e Piauí, na região conhecida como Mata dos Cocais (transição entre Caatinga, Cerrado e Amazônia).*

and to alleviate their hunger. Genésio sings this reference to the coconut as a means of survival, and as a way of living and coexisting: “Triumph, by singing coco from the hollow of the maraca/My camará, coco circle dance/My tongue does not go astray, on the tambourine or the shaker/Wiggle at the *embolada*, twist your tongue lhá ga lhá” (*Conquista, cantando coco do oco do maracá/Meu camará, coco de roda ciranda/Minha língua não desanda, no pandeiro e no ganzá/Mistura e manda, no pandeiro e no ganzá/ Rebola na embolada, enrola a língua lhá ga lhá*). According to the researchers Ana Cristina Marinho Lúcio and Diógenes André Vieira Maciel (2000, p. 09-12),

The coco is a popular dance strongly attached to the rhythmic strength of the verses and the music. Dance and poetry intertwine like the two sides of a coin: while the first contributes for the constitution of verses, poetry inherits from dance the fundamental laws for its organization.¹³

The researchers explain that although the coco (poetry, music, and dance) occurs in festivals, it can also be present in daily life, “[...] while one deals with the crops or household chores, the lines keep emerging in memory along these daily activities” (LÚCIO; MACIEL, 2000, p. 09-12).¹⁴

Two iconic names in this “coconut breakers movement” are Father Josimo Moraes Tavares and Raimunda Gomes da Silva, nationally and internationally known as Dona Raimunda – Coconut Breaker. Father Josimo worked in the communities preaching the gospel and land reform. This struggle in the country, along with the Interstate Movement of the Babaçu Coconut Breakers (MIQCB), alarmed farmers and land stealers, which led to his murder in 1986, ordered by ruralists.

In Pará, the attention goes to Father Josimo Moraes Tavares. A peasants' son, he was born in Marabá, in the state of Pará. As a child, he moved with his Family to Xambioá, in the state of Tocantins. When he was 11 years old, he went to a seminary in Tocantinópolis to study; then he moved to Brasília and Aparecida do Norte, in the state of São Paulo, and reached Petrópolis, in the state of Rio de Janeiro, to study at the Franciscan seminary, where the theologian Leonardo Boff was a teacher. When he finished his studies in Petrópolis he returned to Xambioá, in the state of Tocantins, to dedicate to the campesino cause. In Xambioá he was appointed priest, in 1979. Four years later, he went to work in the region called Bico do Papagaio, in Tocantins, where he would become one of the organizers of the Pastoral da Terra Commission

¹³ From the original in Portuguese: *O coco é uma dança popular fortemente atrelada à força rítmica dos versos e da música. Dança e poesia entrelaçam-se como duas faces de uma mesma moeda: enquanto a primeira contribui para a constituição dos versos, a poesia herda da dança as leis fundamentais para a sua organização.*

¹⁴ From the original in Portuguese: *[...] enquanto se lida com a lavoura ou nas tarefas domésticas, os versos vão surgindo na memória para acompanhar estas atividades cotidianas.*

(CPT) – that region was historically known for its intense conflicts of land dispute. According to Carneiro and Cioccarri (2011), on May 10th, 1986, the same day when the ruralists were getting organized in order to keep their structure by creating the UDR (Democratic Ruralist Union), at the end of the military dictatorship era, Josimo Moraes Tavares, “the black priest in shabby sandals”, was murdered. He died in the city of Imperatriz, in the state of Maranhão, shot in the back while he climbed up the stairs of the local CPT headquarters, in which was the second attempt to kill him. Father Josimo was then 33 years old. (SILVA, 2014, p. 31)¹⁵

Raimunda¹⁶ was a great feminine leader in Tocantins and in Brazil; she was one of the founders of the Interstate Movement of the Babaçu Coconut Breakers (MIQCB), which presently includes over three thousand extractive women, coming from states where there is still babaçu growth, like Tocantins, Pará, Piauí, and Maranhão.

Following this struggle led by Dona Raimunda and other extractive women, a legislation called “Coco livre”, law number 1.959, from August 14th, 2008, was created, and published in the Official Journal of the State of Tocantins on August 15th, 2008.

Art. 1 Prohibits the burning of babaçu coconut, whole or in natura, for any purposes, as well as the falling and predatory use of its palm trees in the State of Tocantins; also forbidden are the practices that may harm the babaçu productivity or its life. **Art. 2** The native woods constituted by babaçu coconut palm trees, whether in public or granted lands, are given free access and use to extractive populations, as long as these populations explore the lands under a family or community economy regime, according to what is of use in each region. **Single paragraph** in private lands, the exploration is conditioned to the celebration of an agreement between the regularly constituted associations of babaçu coconut breakers, or the traditional communities, and the respective owners. **Art. 6** The value of the fine imposed in this law will be reverted to the Environmental State Fund, and used for the recovery of babaçu palm tree areas

¹⁵ From the original in Portuguese: *No Pará, o destaque é para o Padre Josimo Moraes Tavares. Filho de camponeses, nasceu em Marabá/PA. Ainda criança mudou-se com sua família para Xambioá/TO. Aos 11 anos de idade foi estudar em um seminário em Tocantinópolis, passando por Brasília e Aparecida do Norte/SP até chegar a Petrópolis/RJ, onde cursou o seminário franciscano, que tinha no seu quadro de professores o teólogo Leonardo Boff. Encerrando os estudos em Petrópolis voltou para Xambioá no Tocantins para se dedicar à causa dos trabalhadores rurais. Em Xambioá foi ordenado padre, em 1979. Quatro anos depois, foi trabalhar na região do Bico do Papagaio no Tocantins, onde viria tornar-se um dos coordenadores da Comissão Pastoral da Terra (CPT) – tal região era conhecida historicamente por intensos conflitos de disputa pela terra. Segundo Carneiro e Cioccarri (2011), em 10 de maio de 1986, mesmo dia em que os ruralistas se organizavam para manter sua estrutura por meio da criação da UDR (União Democrática Ruralista), já em fins da ditadura militar, Josimo Moraes Tavares, “O padre negro das sandálias surradas.” foi assassinado. Morreu na cidade de Imperatriz/MA com um tiro nas costas no momento em que subia as escadas da sede local da CPT em seu segundo atentado. Padre Josimo tinha então 33 anos de idade.*

¹⁶ Raimunda Gomes da Silva was born in 1940 and died in 2018, when she was 78 years old. She was a great feminine leadership in Tocantins; a community leader, rural worker, babaçu coconut extractive, Brazilian political activist for the rights of women to work and to better life conditions. In 2005, she was nominated for the Peace Nobel Prize and, in 2009, she was awarded the doctor honoris causa title by the Federal University of Tocantins (UFT).

and the development of public policies in favor of the babaçu coconut breaker and traditional communities. (BRASIL, 2008)¹⁷

This law regulates the prohibition of burning, falling and predatory use of the babaçu coconut palm trees. It states that native woods, public or private, are given free access to the extractive populations, as long as agreements are established between the owners and the coconut breakers. It also provides other arrangements, like applying the fines collected from offenders to the recovery of babaçu areas, and in favor of extractive communities.

We established that the legalization of the movement, the approval of the Law no.1.959, from August 2008, known as “Free Babaçu Law” in the state of Tocantins (in the other states there are similar laws, also known as “free babaçu law”, only at a municipal level), and the insertion of products from the babaçu palm tree in the market have significantly marked the history of the movement. We have recognized possibilities of negotiation between the movement organized by women, civil society, and the federal government, by means of projects and councils. (SILVA, 2014, p. 09)¹⁸

A documentary named *Raimunda Quebradeira de Coco*¹⁹ (Coconut Breaker Raimunda), from the filmmaker Marcelo Silva, produced by Public, tells the story of Dona Raimunda and the struggle of coconut extractive women in the region called *Bico do Papagaio*, in Tocantins. It is interesting to notice that the documentary mentions the oral and popular culture disseminated by the coconut breakers when doing their work, the *lida*, as they say: “My *camará*, coco circle dance/My tongue does not go astray, on the tambourine or the shaker/Mix and boss around, on the tambourine and the shaker/Mix and boss around, on the tambourine and the shaker/A cool and clever coco, *coco cabano*

¹⁷ From the original in Portuguese: **Art. 1º** São proibidos a queima do coco babaçu, inteiro ou in natura, para qualquer finalidade, a derrubada e o uso predatório de suas palmeiras no Estado do Tocantins, vedadas ainda, as práticas que possam prejudicar a produtividade ou a vida do babaçu. **Art. 2º** As matas nativas constituídas por palmeiras de coco de babaçu, em terras públicas ou devolutas são de livre uso e acesso das populações agroextrativistas, desde que as explorem em regime de economia familiar e comunitário, conforme os costumes de cada região. **Parágrafo único.** Em terras privadas, a exploração é condicionada a celebração de termo de acordo entre as associações regularmente constituídas de quebradeiras de coco de babaçu ou de comunidades tradicionais e os respectivos proprietários. **Art. 6º** O produto da arrecadação da multa instituída nesta lei é recolhido ao Fundo Estadual do Meio Ambiente e revertido para a recuperação de áreas de babaçuais e para o desenvolvimento de políticas públicas em favor das comunidades de quebradeiras de coco de babaçu e das comunidades tradicionais.

¹⁸ From the original in Portuguese: *Constatamos que a legalização do movimento, a aprovação da Lei nº 1.959, de agosto de 2008, conhecida como “Lei Babaçu Livre” no estado do Tocantins (nos demais estados o que temos são leis análogas, também conhecidas como “lei babaçu livre”, mas a nível municipal) e a inserção dos produtos derivados da palmeira de babaçu no mercado comercial, marcaram significativamente a história do movimento. Observou-se possibilidades de interlocução entre o movimento organizado de mulheres, a sociedade civil e o governo federal, por meio de projetos e conselhos (SILVA, 2014, p. 09).*

¹⁹ Year 2007. Documentary Genre. Direction: Marcelo Silva. Public Productions. Palmas – TO. Available at: <https://youtu.be/m26P_NZx1C4>.

/South American coconut, *tucumã, ouricurí /Bocaiúva, macaúba, buriti*”(Meu camará, coco de roda ciranda/Minha língua não desanda, no pandeiro e no ganzá/Mistura e manda, no pandeiro e no ganzá/Mistura e manda, no pandeiro e no ganzá/Um coco bossa, cabeça, coco cabano/Coco sul-americano, *tucumã, ouricurí/Coco xodó, macaúba, buriti*).

The coconut breakers sing, dance, and tell stories while they work; they create and perpetuate imaginaries while creating and perpetuating images in our minds, and the musician Genésio immortalizes them in the lyrics of the song. The word game with “coco”, the reference to the circle, to the singing, and to the several kinds of fruit in the north of the Amazon set the tone for the poet’s song. Tucumã, ouricurí, macaúba and buriti are plants of the Amazon region; distinct species of palm trees, whose fruits are all coconuts, which are used for medicinal purposes and for preparing food, like coconut milk or dried coconut. The documentary also refers to the popular festivity in the north and northeast of Brazil, a coco circle dance, which was probably originated in the sugar mills and spread around the country. This song may have been first sung by coconut extractives, and is usually accompanied with clapping, which sets the rhythm, and, sometimes, with percussion instruments like shakers, drums, scrapers, and friction drums, many of them handcrafted by the popular dancers themselves. In the lyrics the poet sings this tradition: “Wiggle at the *embolada*, twist your tongue *lhá ga lhá*” (*Rebola na embolada, enrola a língua lhá ga lhá*); in the lines he addresses the festivity, the circle dance, and its singing: “This is Maria tico-tico, and wherever she puts her mouth the humming bird puts its beak/This is Maria tico-tico, wherever she puts her mouth the humming bird puts its beak/The joy of the poor without the sadness of the rich/The joy of the poor without the sadness of the rich” (*Essa é a Maria tico-tico e onde ela põe a boca o beija-flor põe o bico/Essa é a Maria tico-tico, onde ela põe a boca o beija-flor põe o bico/Alegria do pobre sem a tristeza do rico/Alegria do pobre sem a tristeza do rico*). As well as in the lines: “The free coconut makes us a little happier/The free coconut makes us a little happier/*Babaçuê*, my love, *babaçuá/Babaçuê*, my love, *babaçuá*” (*O coco livre nos alegra mais um pouco/Babaçuê, meu amor, babaçuá/Babaçuê, meu amor, babaçuá*).

The regionalist traces of the song emerge in the language used, which is poetic, with rhyme, rhythm, and melody, along with many local expressions used in everyday language, in the simple language of the people, where the poet posits himself as well as a holder of that knowledge, singing his own origins as a coconut breaker: “I have already sung coco, broken coconut, and grated coconut/Triumph, singing the coco from the hollow of the maracá” (*Já cantei coco, quebrei coco e ralei coco/Conquista, cantando coco do oco do maracá*). The words used address the work

with the coconut and the products made of it: “Coconut! Who wants to buy it? / Coconut candy! Who wants to buy it?” (*Olha o coco! Quem vai querer?/Olha a cocada!/Quem vai querer?*).

The poet refers to Policarpo Quaresma in the lyrics of the song: “Everybody is a Policarpo, Brazilian for real” (*Todo mundo Policarpo, brasileiro sim senhor*), probably making allusion to the novel *O Triste Fim de Policarpo Quaresma* (1916)²⁰, from Lima Barreto, in which the character Policarpo, who was a notable patriot and read many books, decided to learn how to play the guitar and dedicated himself to the study of the tupi-guarani language, as well as advocated for the land reform in Brazil.

2.2 Dorivã – CD “Taquarulua”

The CD “Taquarulua” (2009), from Dorivã, consists of twelve songs, among authorial songs and interpretations of compositions by other musicians, like Chiquinho Chocolate, Regina Reis, Tião Pinheiro, Paulinho Pedra Azul, and Marcelo Jiran. The names of the songs are: “Nem tchum”; “Mãe Romana”; “Taquarulua”; “Artistas da Terra”; “Ciranda Rosa”; “O poder da palavra”; “Feira de cá”; “Poema para calmaia”; “Calmaia”; “Imperador Tocantins”; “Entreaberta”; and “Passarinha seresteira”.

From the CD “Taquarulua”, we are analyzing the lyrics of the song with the same name.

Taquarulua – Dorivã

<p><i>Taquaruceu taquarusol taquaruçu</i> <i>Taquaramatazul</i> <i>Taquarucêu taquarusol taquaruçu</i> <i>Taquaramatazul</i> <i>O sol que sobe a serra</i> <i>Iluminando o vale</i> <i>Brilha no sorriso das crianças</i> <i>Eu vi ah, eu vi os passarins</i> <i>Lavando as asas</i> <i>Nas cachoeiras e cascatas</i> <i>Foi tudo infância e coração</i> <i>E ai... Ah, e ai</i> <i>Me desdobrei em natureza</i> <i>Pra contemplar essa beleza</i> <i>Na poesia da canção</i> <i>Taquaruceu taquarusol taquaruçu</i> <i>Taquaramatazul</i></p>	<p><i>E a lua no mirante</i> <i>E os grilos cantantes</i> <i>Salve a luz de Jorge e oxalá</i> <i>Ouvi ah ouvi um ancião</i> <i>Contando histórias</i> <i>São páginas vivas na memória</i> <i>Do povo humilde do lugar</i> <i>E ai... Ah, e ai</i> <i>Provai quem quer tão indo agora</i> <i>Rios vegetais gotas de aurora</i> <i>Vale, cacimba de alua.</i> <i>Taquaruceu taquarusol taquaruçu</i> <i>Taquaramatazul</i> <i>Taquarucêu taquarusol taquaruçu</i> <i>Taquaramatazul</i></p>
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²⁰ This novel was first published as a series of leaflets, in the newspaper *Jornal do Comércio*, along the year of 1911, and only about five years afterwards it was published as a book.

Taquarucéu taquarusol taquaruçu Taquaramatazul	
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Taquarusky, taquarusun, taquaruçu Taquarabluewoods Taquarusky, taquarusun, taquaruçu Taquarabluewoods The sun that climbs the mountain range Lighting up the valley Shines in the children's smiles I saw, ah, I saw the birds Washing their wings In the waterfalls and cascades It was all childhood and emotion And ah... Ah, and ah I unfolded into nature To contemplate this beauty In the poetry of the song Taquarusky, taquarusun, taquaruçu Taquarabluewoods Taquarusky, taquarusun, taquaruçu Taquarabluewoods	And the moon on the lookout And the singing crickets Hail the light of Jorge and oxalá I hear, ah, I heard an Elder Telling stories They are living memories Of the humble local people And ah... Ah, and ah Those who want should taste it, they are going now, the rivers now flowing Are vegetable drops of dawn Ok, cacimba de aluá Taquarusky, taquarusun, taquaruçu Taquarabluewoods Taquarusky, taquarusun, taquaruçu Taquarabluewoods
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In this song the poet sings his unconditional love for Taquaruçu (Taquarussu)²¹: “And ah... Ah, and ah/I unfolded into nature/To contemplate this beauty/In the poetry of the song” (*E ai...Ah, e ai/Me desdobrei em natureza/Pra contemplar essa beleza/Na poesia da canção*), thus making poetry with this part of Tocantins' inland, and building the imaginary about this place, known and recognized as a place of cultural preservation and of contact with nature, with a rich and varied culture, and which nowadays presents several elements and characters of the local imaginary. The poet affectively imprints his love for this place, describing it as idyllic and of exuberant nature. The musician is known by the public by his nickname *Passarim do Jalapão* (Jalapão Bird), because there are several references to birds in his songs. It is not different in this song, where the poet sings: “I saw, ah, I saw the birds/Washing their wings/In the waterfalls and cascades” (*Eu vi ah, eu vi os passarins/ Lavando as asas/Nas cachoeiras e cascatas*).

The name of the song and of the CD, *Taquarulua*, can be considered a kind of ode²² in honor of Taquaruçu. In this song the poet sings his connection to the township and distinguishes it as an important page of the history of Tocantins, when he declares: “They are living memories/Of the humble local people” (*São páginas vivas na memória/Do povo humilde do lugar*). Dorivã sings:

²¹ This name can have two different spellings because it is a word of indigenous origin. *Taquaruçu/Taquarussu* means *Taboca Grande* (Big Bamboo), which is also the name given to a nearby river.

²² Odes are poetic compositions made to be sung or recited, accompanied by musical instruments.

“Hail the light of George and oxalá/I hear, ah, I heard an Elder/Telling story/They are living memories/Of the humble local people” (*Salve a luz de Jorge e oxalá/Ouvi ah ouvi um ancião/Contando histórias/São páginas vivas na memória/Do povo humilde do lugar*). The poet identifies the place as protected by the sacred, and uses the Portuguese term *oxalá*, which means “hopefully”, or “May God’s will be done”, referring to the poet’s wish of listening to the stories told, his personal memories and remembrances of the place, narrated by the older people.

Palmas, the capital of Tocantins, presents a fundamental relationship with Taquaruçu (former Taquaruçu do Porto)²³, because in order that the new capital could exist, the administrative center was transferred from the city of Taquaruçu to Palmas. After this, Fenelon Barbosa, from Taquaruçu, became the first mayor of Palmas; Taquaruçu do Porto was called only Taquaruçu from then onwards, and became a district of Palmas.

The name Taquaruçu²⁴ is of indigenous origin, and means a kind of bamboo, very common in the region. The district, about 30 km away from the capital, is located in a mountainous region, with milder temperatures at night; during the so-called beach time, from June to August, it has fresh nights with several super moon events. A place with lots of waterfalls, of clear cold waters, even for the state of Tocantins, with its high temperatures. A quiet countryside district, with happy and hospitable people, houses in the colonial Portuguese style, and many lodges, which attracts tourists who live in Palmas and around, as well as in other states of Brazil, and even foreign visitors.

The song celebrates the district of Taquaruçu. The lyrics of the song have poetic language, rhythm, rhyme, and figures of speech. They display rhymes, in the words of the sections: “And the moon on the lookout/And the singing crickets” (*E a lua no mirante/E os grilos cantantes*) and “I unfolded into nature/To contemplate this beauty” (*Me desdobrei em natureza/Pra contemplar essa beleza*); rhythm at the alternance of stressed and unstressed syllables: “Taquarusky, taquarusun, taquaruçu/Taquarabluewoods” (*Taquaruceu taquarusol Taquaruçu/Taquaramatazul*); figures of speech are used, like personification, or prosopopoeia, in: “The sun that climbs the mountain range” (*O sol que sobe a serra*), and in the metaphors: “Shines in the children’s smiles” (*Brilha no sorriso das crianças*) and “I unfolded into nature” (*Me desdobrei em natureza*).

²³ For more details, turn to the site “IBGE cidades”. Available at: <https://cidades.ibge.gov.br/brasil/to/palmas/historico>.

²⁴ For further information, see the reference: SAMPAIO, Teodoro (1987).

The poet makes up words, using a stylistic and literary effect; with neologisms, making up a new word from two or three that already exist, which united take on another meaning, very rich and poetic, as in: “Taquarusky, taquarusun, taquaruçu/Taquarabluewood/Taquarusky, taquarusun, taquaruçu/Taquarabluewoods” (*Taquaruceu taquarusol taquaruçu/Taquaramatazul/Taquarucéu taquarusol taquaruçu/Taquaramatazul*) and *cacimba de alua*. He fixes his view as the one of a child, dazzled by so much beauty, as in the ellipsis: “It was all childhood and emotion/And ah... Ah, and ah” (*Foi tudo infância e coração/ E aí...Ah, e aí*).

As a conclusion, we understand that the musicians Genésio Tocantins and Dorivã, both representatives of the music of Tocantins and of Brazilian popular music, present a rich musical work, which is produced within a constant dialogue with the place (Tocantins), by singing the land, the knowledge and doings, the imaginary, fragments of the official history and its characters, many of whom are common people from the countryside of Tocantins.

We notice that the lyrics of the songs of both artists are rich in aesthetic experimentation, mixture of rhythms, references to cultural manifestations, and the use of poetic language, using several colloquial and regional expressions, thus drawing nearer to the speakers of this part of Brazil. In this sense, it can be said that there is a Tocantins identity present in Genésio's and Dorivã's work, since according to Hall (2015, p. 38), identity is unstable and fragmented, being built along time, by means of unconscious processes.

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