

Contemporary Brazilian young adult poetry (2010-2020): state of the matter /

Poesia juvenil brasileira (2010-2020): estado da questão

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ABSTRACT

The article aims to present, in a partial way, the current state of Brazilian young adult poetry through six works, published between 2010 and 2020: *Diário da Montanha (Manat)*, by Roseana Murray (2012); *Poesia é Fogo, é Terra, é Água, é Ar! haicais (Rocco Jovens Leitores)*, by Sandra Lopes (2013), illustrations by Janaina Tokitaka; *Futurações (Projeto)*, by Caio Riter (2014), illustrations by Ana Gruszynski; *Caderno veloz de anotações, poemas e desenhos (Melhoramentos)*, by Ricardo Azevedo (2015); *Cotidiano, paixões & outros flashes (Lê)*, by Luís Dill (2019), illustrations by Silvana de Menezes; *Poemas para jovens inquietos (L&PM)*, by Sérgio Capparelli (2019). The objective is to investigate this production's modes of manifestation - themes and forms - and establish a counterpoint to the question of the noun "young adult". Through the analysis of poetry, the article observed the evolution and trends of Brazilian young adult poetry in the literary system and, therefore, partially exposed its current state.

KEYWORDS: Brazilian young adult poetry; Contemporary Poetry; Themes and forms.

RESUMO

O artigo propõe apresentar, de modo parcial, o estado da questão da poesia juvenil brasileira, a partir de seis obras, publicadas entre 2010 e 2020: *Diário da Montanha (Manat)*, de Roseana Murray (2012); *Poesia é Fogo, é Terra, é Água, é Ar! haicais (Rocco Jovens Leitores)*, de Sandra Lopes (2013), ilustrações de Janaina Tokitaka; *Futurações (Projeto)*, de Caio Riter (2014), ilustrações de Ana Gruszynski; *Caderno veloz de anotações, poemas e desenhos (Melhoramentos)*, de Ricardo Azevedo (2015); *Cotidiano, paixões & outros flashes (Lê)*, de Luís Dill (2019), ilustrações de Silvana de Menezes; *Poemas para jovens inquietos (L&PM)*, de Sérgio Capparelli (2019). O objetivo é investigar os modos de manifestação – temas e formas – dessa produção e estabelecer um contraponto à questão do adjetivo "juvenil". O artigo, por meio da análise de obras de poesia destinadas aos jovens, contempladas pelo

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corpus, no recorte temporal proposto, observou a evolução e as tendências da poesia juvenil brasileira no sistema literário e, por conseguinte, expôs parcialmente seu estado da questão.

PALAVRAS-CHAVE: Poesia juvenil brasileira; Estado da questão; Temas e formas.

1 Introduction

The academic production concerning child and young adult literature is – in terms of its history – quite recent. Up until the end of the twentieth century, the bibliography about children’s and young adult literature was scarce, with theoretical and critical production about the genre only becoming public in the last three or four last decades. When noticing, specifically, the studies concerning young adult literature, the bibliography becomes substantially smaller, given the major focus on children’s literature, which has its specificity. Within the studies concerning young adult literature, the theoretical production about poetry is similarly smaller in comparison with scholarly criticism on narrative, as Aguiar and Ceccantini remark:

[...] researchers have occupied themselves very little with the poetry dedicated to the new generations, which can be noticed in any scientific survey about it. Books, articles, essays and theses privilege narrative in its varied forms, perhaps due to the familiarity of the verse which has always been present in everyone’s imagination. In other words, everyone would understand child poetry; there would be nothing more to be said about it. There is, however, a gap to be filled in literary studies, since familiarity with poetic text doesn’t guarantee specific knowledge of its nature, of its expressive resources and its aesthetic value. (AGUIAR; CECCANTINI, 2012, p. 08).

This scientific context shows the importance of studies about the literary production aimed at young people and, especially, the poetic work in this production.

This article proposes the analysis of poetry aimed at young people, published between 2010 and 2020. The analysis, by surveying themes and form, attempts to register the evolution and trends of young adult poetry in the Brazilian literary system and partially discuss its “state of the matter”.

From theoretical and methodological assumptions that subsidize the development of critical acceptance and reading practices that strengthen and renew ways of reading for young people, this article seeks, in reading young adult poetry, a glimpse at this production focusing simultaneously on its history and aesthetic.

To go over the noun “young adult”, one must first pay close attention to the noun, “poetry”. The lyric genre has the condensing of imagery and symbols as a principle, its language is connotative, there is not, necessarily, the intent to represent reality.

Introspection is greatly demanded in poetry since it concentrates many meanings in a quite limited graphic area. The introspection movement, according to Bordini (1986), happens mainly by the essential incompleteness of the imaginary universe drawn by the verbal text, i.e. in the fictional text, the characterization of beings and the space-time does not reconstruct reality fully, since the poet is limited by graphic space, hence gaps and empty spots emerge and are then filled in by the reader.

Another fundamental aspect of poetry is its close relationship with games, as remarked by Huizinga (1971), who, observing this relationship in primitive societies, recognized principles of poetry making in holy games, always full of joy and amusement. According to the author, poesis itself is a ludic function; it is beyond seriousness, under a primitive domain, like the one belonging to a child, the animal, and the idealist, in the scope of imagination, fascination, and satisfaction. Huizinga (1971) says the poetic language fundamentally plays a game with words, organizing them in a harmonious way and applying mystery to them, so that every image “contains the solution to an enigma” (HUIZINGA, 1971, p. 149).

The ludic activity is close to the creative process, which is beyond logic, extrapolating any imposition or pre-established standard, just like games. The proximity between art and ludic generates creative freedom, which “reorganizes the word, through rhythmic or symmetric order, not always following the order manifested in the real world” (MARTHA, 2012, p. 47).

The assumptions that substantiate the lyric genre are equally basic to poetry aimed at young people, with special attention to some negative aspects, which historically generate prejudice that surrounds the production, such as moralization, infantilization, excessive pride, among others that are a reflection of authoritarianism in literature.

Pedagogical influence, more latent in the production destined to children, may also permeate that addressed to the young adult. Literature, if conceived by a pedagogical purpose, as noted by Zilberman e Magalhães (1982), excludes the subject from the unconscious, which allows the child – in this case, the young person – to know themselves, once they don’t recognize themselves in the offered paradigm.

One must, therefore, think of the noun “young adult” not as excluding other audiences, but as an attribute of literature that, without thematic or formal restriction, respects and is in

consonance with the intellectual and emotional phase of a said young person, and may present recurring themes and forms according to the spatial and temporal context of the young adult to whom it is dedicated.

2 Corpus analysis

Considering the synchronic cut of the article between 2010 e 2020, these publications were selected for analysis, in chronological order: Roseana Murray's *Diário da Montanha* (2012, Manat); Sandra Lopes' *Poesia é Fogo, é Terra, é Água, é Ar! haicais* (2013, Rocco Jovens Leitores), illustrated by Janaina Tokitaka; Caio Riter's *Futurações* (2014, Projeto), illustrated by Ana Gruszynski; Ricardo Azevedo's *Caderno veloz de anotações, poemas e desenhos* (2015, Melhoramentos); Luís Dill's *Cotidiano, paixões & outros flashes* (2019, Lê), illustrated by Silvana de Menezes; Sérgio Capparelli's *Poemas para jovens inquietos* (2019, L&PM).

In Roseana Murray's *Diário da Montanha* (2012), The poetic act is intimately connected to nature, from observation, which is portrayed as poetic accounts in a paper about life on the mountains.

*É frágil a trajetória
dos pássaros:
caminham sobre a superfície
das suas notas musicais,
voam nos intervalos
do tempo.
Com suas asas
constroem castelos
e casulos
de sonho
para que nós,
rastejantes humanos,
possamos respirar.
[It is fragile the trajectory
of the birds:
they walk of the surface
of their musical notes,
fly on the intervals
of time.
With their wings
build castles
and cocoons
of dreams
so that we,
crawling humans,
can breath.]*

(MURRAY, 2012, p. 15).

There is, in these verses, the careful eye of the speaker to the environment and the being around it, describing its perception, full of poetics, like the image of the birds walking over the music they produce. In the end, a scene condensed with meanings is presented: wings that build castles and cocoons of dreams, which allows a human conscience to form; it is collective, once the speaker assumes plurality by the pronoun “we”.

The observation, predominant in this piece, is not an obstacle for the lyricism, which many times radiates, like in the first stanza of the poem “Mãos e pés”:

*Ainda jovem eu pulava
as pedras do rio, sentia
sua dureza em meus pés,
as nuvens corriam junto
comigo, céu e terra
me esmagavam em seu abraço
e meu corpo latejava
com os dias que ainda existiriam.*
[When I was young I used to jump
the river stones, feel
their hardness under my feet,
the clouds ran along
with me, sky and earth
crushed me in their embrace
and my body pulsed
with the days that would still exist.]
(MURRAY, 2012, p. 35).

In this excerpt, the eye turns to the subjective and to the feelings of the speaker, which reveal the grief of reality, the harsh and severe side of nature. The verses are in enjambement, a significant aspect present throughout the piece, providing the reader with continuity of meanings.

In Sandra Lopes' *Poesia é fogo, é terra, é água, é ar!* (2013), one can notice the effects and sensations caused and evoked by the four elements of nature, either in one's own body or in someone else's – by observation. Through the poetic form of haikai, the publication is conceived, in a structure free of fixed metrics and with themes quite connected to Brazil, like, in the following verses, where the “motto” is the Amazon:

*Amazônia sagrada.
Do teu chão
sobe a floresta em oração.*
[Sacred Amazon,
from your ground
the forest rises in prayer.]

(LOPES, 2013, p. 46).

Intertextuality is a relevant characteristic of the publication, which dialogues with varied texts of Brazilian culture, recreating them and giving them, many times, a critical overtone, regarding one of Brazil's most important fortunes, its biodiversity. As an example, two poems, the first built upon a popular proverb, "a bird in the hand is worth more than two flying", reinventing it:

*Mais vale
um pássaro aventureiro
do que dois no cativoiro.*
[an adventurer bird
has more value
than two in captivity.]
(LOPES, 2013, p. 44).

While the second is a recreation of the initial verses of Gonçalves Dias' "*Canção do Exílio*", built by questioning the original values of the poem, therefore providing the thought.

*Minha terra sem palmeiras.
Onde canta o sabiá?
Lá no estrangeiro... Será?
[My homeland has palm trees.
Where does the thrush sing?
Abroad... maybe?]*
(LOPES, 2013, p. 46).

Lopes' haicais possess a pattern in its rhyme scheme, which consists in a final rhyme between two verses, regardless of order (ABB, ABA, AAB), granting them musicality.

In Caio Riter's *Futurações* (2014), humorous poems are presented, added to Ana Gruszynski's illustrations, which encompass the text, reinforcing its possible meanings and/or suggesting new readings and perspectives about the verses, which shows the artistic character of the illustrations as a part of the piece; in other words, the illustrations are not mere graphical representations of the text but a relevant part of the art piece – the combined artistic work. The illustrations take over more of the physical space in the book; each opening has a page occupied by the text, and another by the illustration, which often trespasses into the poem page. Regarding themes, aspirations, fears, questionings, among other parts of young adult reality are portrayed:

Clique

*O quarto são paredes de solidão,
mas, na tela de luz do note,
basta um toque,
um clique, um site, um link,*

*e o mundo, espaço de amplitude,
vem pra perto, bem perto,
fica ao alcance da mão.*

[Click

The room is walls of solitude,
but, on the laptop lit screen,
a touch is enough,
a click, a website, a link,
and the world, space of amplitude,
comes closer, really close,
and gets within reach.]
(RITER, 2014, p. 20).

In this poem a sort of antithesis between the “room” and the “laptop screen” is built, the perspective of the room as a lonesome space is counterposed to the perspective of the laptop screen as a space of amplitude – which brings a tacit value of companionship by contacting domains exterior from the room. This opposition is broken by the “click”, which integrates the young person into the world.

Still, in this example, it is noticeable the connection between form and content. The brevity of the third verse, “a touch is enough”, represents formally the brevity of the “click” – evidence of the literary and aesthetical quality of the text.

Regarding form, it is predominant the construction of poems with verses in enjambement, fully punctuated – in which the syntactic elements are all separated by commas, as is dictated by *Brazilian Grammatical Nomenclature* (Nomenclatura Gramatical Brasileira). The language is informal, with many contractions and neologisms, such as the title of the book, “Futurações” (Futuractions).

In Ricardo Azevedo’s *Caderno veloz de anotações, poemas e desenhos* (2015), work with experimental tones is created, mixing poemas with intense meanings and surrealist paintings. The “notebook” deals, unrestricted, with identity, love, and politics, maturely and lyrically.

*Penso em sexo aqui e ali
principalmente onde andas.*

*Trago na palma da mão
a linha inevitável do vespeiro.*

*Viajo vida afora, eu sei,
entre o chão o céu
e o despenhadeiro.
[I think about sex here and there
especially where you walk.*

I bring in the palm of my hand
the inevitable line to the wasp's nest.

I travel about, I know,
between ground and sky
and cliff.]
(AZEVEDO, 2015, p. 35).

In these verses, the speaker, naturally subjective, exposes, under the theme of love, its desires, which voices the constant thought of teenagers – sex – and their, many times, confused and undefined condition, expressed in the relation between the “ground”, the “sky” and the “cliff”.

Azevedo's poetry is conceived in total freedom in theme, as it is in form, and his poems, amongst each other, follow no rhyme pattern and some creations even escape the verse structure.

Preciso contar o que aconteceu foi no corpo foi na alma foi tudo ao mesmo tempo não é nada disso vou começar de novo preciso contar o que aconteceu palavra por palavra ponto por ponto não tenho nada a esconder eu não sabia ninguém me avisou minto eu sabia é melhor nem lembrar quase perdi o chão não consigo falar não tenho certeza preciso contar o que aconteceu cheguei a chorar mas não sofri cheguei a sofrer mas não chorei quer dizer chorar chorei sofrer sofri é difícil encontrar as palavras está meio confuso imaginava tudo diferente não dava para imaginar coisa nenhuma deixa eu explicar direito preciso contar o que aconteceu deu vontade de abrir um buraco no chão e sumir e voltar e cantar e rir e brincar e sentir medo e gritar sem entender nada sem saber se era mentira se era verdade se era mentira de verdade [...].

[I have to speak about what happened it was in the body it was in the soul it was all at the same time not that's not it I'll start again I have to speak about what happened word by word point by point I have nothing to hide I didn't know nobody told me that's a lie I knew it's best not to remember I almost lost my footing I can't speak I'm not sure if I should speak about what happened I even cried but I didn't suffer I even suffered but i didn't cry I mean I did cry I did suffer It's hard to find the words it's kinda confusing I imagined everything different I couldn't imagine anything let me explain I have to speak about what happened I wanted to open a hole in the ground and disappear and go back and sing and laugh and play and feel afraid and scream without understanding anything without knowing if it was a lie if it was truth if it was a true lie (...)] (AZEVEDO, 2015, p. 31).

The absence of punctuation doesn't affect comprehension, which is aided by a syntactical parallelism, in which every clause starts either by verbs “*preciso contar (o que aconteceu) – preciso contar*” [(I) have to speak (about what happened – (I) have to speak] , or by conjunctions “*e (sumir) – e (voltar) – e (cantar)*” [and (disappear) – and (go back) – and (sing)],

“se era (verdade) – se era (mentira) – se era (mentira de verdade)” [if it was (a lie) – if it was (truth) – if it was (a true lie)].

In Luís Dill’s *Cotidiano, paixões & outros flashes* (2019), the publication is composed entirely by haicais, or “haiquases”, as expressed by the byline of the book. In total, there are 186 poems, disposed of two by two over 97 pages, in which Silvana de Menezes’ illustrations fill the layout.

In form, the haicais present white and free verses, whose syllable sum varies between eleven and twenty-nine per haikai, which shows a lack of care about the metrics in the composition. The language used is simple, the poems have neither title, nor capital letters at the beginning, and the punctuation is minimal.

The work thematically presents small poetic portraits, whose central figure is the young person, their daily life, desires, and family relations. The theme also passes by nature, capturing moments of the four seasons, as it is customary to *haiku*¹.

*aos olhos do menino
o mistério da vizinha
na tela de fechadura*
[to the boy’s eyes
the neighbor girl’s mystery
at the keyhole screen]
(DILL, 2019, p. 75)

This haikai captures a moment of curiosity from the boy while spying on the neighbor girl through the keyhole, typical in older systems, where there is no cylinder to insert the key. By this hole, which becomes a screen, the boy observes the unknown. Each verse introduces a new element to the scene, composing, by the end, the captured moment. This descriptive essence of the verses is also a characteristic of *haiku*, which attempts, by observation, to describe the external to the self, as to capture a moment.

*seu biquíni
pinga no varal
o fim do verão*
[your bikini
drips in the clothes line
the end of summer]
(DILL, 2019, p. 58).

¹ We will use, in this article, the term “*haiku*” for the classical form of the traditional Japanese genre, and the term “haikai” for the form used in Brazilian literature.

In this excerpt it is possible to observe the *kigo*, the word or expression which references a season in nature, allowing the reader to establish emotional relations to the season while facing the concrete scene. In these verses, besides the word “summer”, explicitly the time of the year, the word “bikini” also reminds us of the season, allowing us to recognize it as a *kigo*.

*no primeiro minuto do ano
a imensa chuva
afoga todos os fogos*
[in the first minute of the year
the heavy rain
drowns all the fireworks]
(DILL, 2019, p. 50).

In the example of this haikai, we can notice the figure of speech as a recurring element in Dill's work (2019), the figurative description of the rain “drowning” the fireworks is a stylistic resource that grants poetic imagery to the captured moment.

As the seasons advance and move during the publication, the moments of the day also alternate, it is noticeable the separation between haikai set in daylight and haikai set in the moonlight. The marking between the different moments happens also in the graphic work, in which, in the nocturnal ambiance, the pages have a dark background and the font goes to lighter tones in contrast.

Silvana de Menezes' artwork follows the meaning of the verses throughout the publication, partially representing the text from the artist's point of view. The drawings are done with “hairy lines”, a technique that reinforces the informal characteristic of the haicais.

*à neta sentença:
é preciso viver mais
e postar menos*
[to the granddaughter she sentences:
one must live more
and post less]
(DILL, 2019, p. 74)

The topicality of the verses is often revealed in the relationship with technology, as the usage of social networks, which is warned by the grandmother, in this haikai. Family relationships are present and are described as scenes of daily life.

Regarding genre², although Dill's haikai (2019) have a relation with the poetic process of *haiku*, by the descriptive essence, relationship with nature, etc., in many moments they distance themselves from these characteristics, which might be the reason for the byline to express "haiquases".

*as maiores maldades
se ocultam
nas melhores pessoas
[the biggest malices
hide
within the best people]*
(DILL, 2019, p. 90).

In these verses example, we verify the total absence of observation of a concrete scene. In this case, the "haikai" consists only of a sentence divided in three lines, whose composition resembles a proverb.

In Sérgio Capparelli's *Poemas para jovens inquietos* (2019), poems from three books published by the author between 1994 and 2004 are gathered and some unpublished compositions are added to them. The cover and graphic design were done by Ana Gruszynski, who personalized the titles of the poems according to the theme.

Capparelli's poems (2019) do not present a fixated form of composition, the metrics, rhyme scheme, stanza volume, size and disposition of the verses in the page do not follow structural patterns, each poem is a unique creation, whose form is based on the content, and intended effects.

The book is divided in four parts: "*Apenas o começo*" [Just the beginning], bringing poems from *Restos de arco-íris* (1992); "*Os mequetrefes contra os cheirosos*" [The good-for-nothing against the good-smelling], with unpublished poems; "*Duelo*" [Duel], originated in *Duelo de Batman Contra a MTV* (2004), book winner of the Jabuti award; "*Para o seu governo*" [Just so you know], compiling unpublished poems with texts from *33 ciberpoemas e uma fábula virtual* (1996).

In the first part, the poems deal with the inside of the speaker, its feelings, and the perception of itself and others. In chronological sequence, the young speaker expresses his love for Mariana.

² We understand, in this article, the haikai as a literary subgenre within the lyrical genre and not as mere form (three verse arrangement).

*Bebemos em silêncio
enquanto Mariana ajusta um grampo nos cabelos
e se joga em mimos para o Alfredo.
O chocolate queima, chumbo quente,
que desce goela adentro,
Mariana, Mariana, não te entendo!*
[We drank in silence
while Mariana adjusts a hair clip
and throws herself into spoiling Alfredo.
The chocolate burns, hot lead,
going down the throat,
Mariana, Mariana, I don't understand you!]
(CAPPARELLI, 2019, p. 23).

In this stanza, from the poem “*flores de plátano*”, while having coffee with friends, the speaker describes Mariana’s actions and its anguish because of her interactions with Alfredo. The speaker’s feelings are in the forefront and its thoughts are exposed, allowing the reader to feel closer.

The first part of the book is enriched by also presenting, alternatively, Mariana’s perspective.

*Não pense que não notei
o modo que me olhava
e os gritos que você,
mudo, me enviava.*
[Don't think I didn't notice
the way you looked at me
and the screams that you,
silently, sent my way.]
(CAPPARELLI, 2019, p. 28).

In this stanza, from “*Segundo bilhete de Mariana*”, the young woman reveals her feelings and her point of view about the looks she covertly received. The perceptions of one about the other are exposed without a third party’s judgment or voice in the text, which contributes to the reader’s emancipation in their interpretation.

In all parts of the book, there are poems with an evident ludic aspect, formed, for example, by structures and repeated verses in the beginning and/or end of a stanza, which resembles a motto.

***O vento monta um cavalo
de ferro
e galopa feito cavaleiro
cego.***

O vento monta um cavalo

*de mármore
e zune na cabeleira
das árvores.*

O vento monta um cavalo

*de aço
e desembesta por onde
eu passo.*

[The wind rides a horse

*of iron
and rides like a horseman
blind.*

The wind rides a horse

*of marble
and buzzes in the mane
of the trees.*

The wind rides a horse

*of steel
and runs out everywhere
I go.]*

(CAPPARELLI, 2019, p. 31, bolded by us).

In the second part of the publication, the theme turns to a soccer match between the teams of the “*Mequetrefes*”, meaning good-for-nothings, against the “*Cheirosos*”, meaning good-smelling. From the perspective of a young man, the events that happened and arouse memories, aspirations, and pride in the speaker.

*É um instante só, entendeu? Um instante em que a bola
rola no ar e vem pelo alto, você prepara o pulo exato
e, pedalando, voa. Sim, você voa. Flutua. Plana.
Por um segundo só, nada mais, mas você plana,
com miragens de gol, de ânsia e de fé na chuteira ilusória.
[It's just an instant, got it? An instant when the ball
rolls in the air and comes high, you prepare the exact jump
and, pedalling, fly. Yes, you fly. Float. Glide.
For a second only, no more, but you glide,
with mirages of goal, of anxiety and faith in the illusory cleat.]
(CAPPARELLI, 2019, p. 45).*

The verses with short clauses give agility to the reading and evoke the feeling of the speaker in the game, its emotions reveal pleasure. The soccer match, beyond the competition, becomes a space for social connection, of belonging to a team, to a group.

In the third part, the poems turn to the daily life of the young adult and their family relationships. The speaker exposes daily thoughts, conflicts, joys, and reflections.

*De longe,
de muito longe,
ouço uma voz:
Quem é que vai lavar louça?*

*Eu nem escuto.
Eu, hein, como escutar,
aqui do fundo?*

*Pois sempre,
depois do almoço,
sou submarino:
fecho escotilhas
e afundo.
[Far,
far away,
I hear a voice:
Who's gonna do the dishes?*

*I don't even listen.
Me, huh, how could I,
out here in the back?*

*For, always,
after lunch,
I'm a submarine:
close my hatches
and sink.]
(CAPPARELLI, 2019, p. 55).*

Lightly, scenes from daily life are presented, mixing fantasy and “reality”, the speaker creates metaphors to express and justify its point of view. Although the parents’ voices are present in the poems, it is the perspective of the young adult that prevails.

In the fourth part, the virtual universe passes all poems. The language is modern, full of neologisms, including the usage of hashtags,

*Jogos, flashes, luzes, bangles,
o tempo se acelera,
e o espaço se contrai,
a distância mora ao lado,
ela é o novo vizinho,
servamos-lhe um cafezinho,
Tóquio, Manhattan, Xangai,
Moscou e Katmandu,
ciberchegados que partem
pra Luanda e Tombuctu,
estamos no fim do mundo
com bits e bytes nas mãos,
vagarilhos, vagamundos,
dessa cibercivilização.*

[Games, flashes, lights, bangs,
time speed up,
space contracts,
distance lives next door,
she is the new neighbor,
let's serve her some coffee,
Tokyo, Manhattan, Shanghai,
Moscow and Kathmandu,
cyberacquaintances that leave
to Luanda or Tombuctu,
we are in the end of the world
with bits and bytes in hands,
wanderers, vagaworlds,
of this cybercivilization.]
(CAPPARELLI, 2019, p. 107).

The brief descriptions reflect the restlessness of the young adult before a world constantly transforming, whose technological limits are yet unknown. The speaker, as it tries to find itself in the cybernetic world, invites the reader – given the use of the first person plural – to reflect on the changes of time which go by fast in the virtual universe.

Final considerations

From a study of aesthetic and thematic aspects in the five publications that form the corpus of this article, we noticed strong formal freedom concerning creation style, that is, there is no preoccupation about fixated forms of compositions, which does not influence the significant sonorous, rhythmic and visual work in the pieces, intertwining form and content; We also highlighted the different thematic, with the presence of themes historically frowned upon because of pedagogical influences in child and young adult literature, such as “sex”, “nudity”, “death”, among others. Based on evolutions and tendencies exposed in this partial production, by surveying themes and forms, we revealed, in a way, the state of the matter of Brazilian contemporary young adult poetry.

Since we are dealing with Brazilian young adult poetry, it is worthy to mention that we should not think of the noun “young adult” as excluding other audiences, but as an attribute of literature that, without form or theme restriction, respects and is in consonance with the intellectual and emotional state of the young adult.

Concerning the study developed, lastly, we pondered over the empirical character of the comprehensions presented in the analysis of the pieces, coming from determined formal

elements to base the comprehension and interpretation of the texts that compose the corpus of the article, which does not eliminate any other starting point, from other formal elements, that may allow different comprehension or interpretation. The readings were done to constitute a possibility of interpretation and not the revelation of one single truth hidden in the text.

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