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PROVA DE LÍNGUA ESTRANGEIRA / INGLÊS

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Candidato(a) (escreva somente o nº do RG): _____

Linha de Pesquisa: LINHA 1

LINHA 2

Data: 05/09/2016.

Corrigida por:

INSTRUÇÕES:

1. Esta prova é constituída por 01 (um) texto em língua inglesa seguido por 5 (cinco) questões abertas, totalizando, juntamente com esta folha de rosto, 6 (seis) páginas. Qualquer problema identificado, solicite a substituição da prova.
2. Leia atentamente o texto e responda as questões propostas, respeitando o limite de linhas pré-definido para as respostas de cada questão. As questões deverão ser respondidas EM PORTUGUÊS, A TINTA e em LETRA LEGÍVEL.
3. A duração da prova é de 4 (quatro) horas.
4. É permitido o uso de dicionário impresso (impresso editorial não fotocopiado). O candidato deverá utilizar seu(s) próprio(s) exemplar(es).
5. Os rascunhos deverão ser entregues aos examinadores juntamente com a prova.
6. Responda as questões tomando como parâmetro as informações contidas no texto.

ORGANIC IN CASCADIA: A SEQUENCE OF ENERGIES

What if poetry were not some realm of personal accomplishment, open field day race for critics to judge, or animal breeding show - ... but a record of what we are, like the record of what the earth is left in the rocks, left in the language?

- Robert Duncan to Denise Levertov

It's an interesting concept to ponder in this paradoxical era. We live in the age of late capitalism, but also an age in which North American culture is addled as never before (and perhaps never more than any other culture in the history) by the tenets of the mechanistic stance toward reality. We live in a time of extremes and none is more extreme than the industry-generated (or corporately-generated) culture and the urge toward control and dominism, an extension of colonialism. With the planetary ecosystem in the balance because of this way of life, the stakes become considerably higher than the topics typically covered in this type of essay, but such a stance is welcome in the bioregion known as Cascadia¹. Duncan's notion of poetry as track of individuation, expressed in 1955 in a letter to Denise Levertov, is a product of a man who was as process-oriented as any North American poet of the 20th Century. To dedicate one's life to a craft that has very little value in a culture where money is divinity is a completely radical act. To employ a writing process that is a minority view and a use of speech at its "least careless and least logical", is another marginalizing aspect of his work and approach. Duncan's life can be viewed in this way as the complete antithesis of the industry-generated culture and a heroically political act of resistance, more so than the typical poet because of this dedication to process. Levertov's absolute opposition to "the U.S. war of aggression in Vietnam... to further the strategic ends of a government whose enormous power has destroyed the morality of its members" is notable in this era of torture, endless war and the endless war economy which continues to drain resources away from human needs, torture at a much slower pace. These are two poets who have helped set a visionary course for an Organic Cascadian poetics.

That Duncan was led to a) a spontaneous method of composition and to b) the ultimate manifestation of this approach via the serial poem is a very unique accomplishment and has served as an inspiration to innovative poets throughout the world, but with special resonance to those poets in the area between San Francisco and Vancouver B.C. In addition to Duncan, key practitioners of the serial poem composed organically include: Robin Blaser, Nate Mackey, Michael McClure, Jose Kozer, Sam Hamill, George Stanley and George Bowering, with all of these save Kozer and Hamill as peers, students or (in Mackey's case) poets highly influenced by Duncan and his poetics.

Duncan - Levertov

The friendship of Robert Duncan and Denise Levertov is unlike any other 20th Century literary friendship, as it was conducted mostly by letter, and as such gave us a record of how their unique poetics developed. It is my contention that their work peaked during their correspondence, suggesting that they each were never better than when they were each the best reader of the other poet's work. That they both had strong ties to Cascadia and that they, in their correspondence, referred to their own approach (for a time anyway) as *Organic* is part of what fuels my interest. Taking from the open form tradition in North American poetry, building on the work of Walt

Whitman, H. D., William Carlos Williams, Charles Olson and others, they extended the concepts into an original stance toward poem-making that, for me, is one of the defining characteristics of the best innovative poetry from this bioregion. A honing of the perception to the inherent “form in all things (and in our experience) which the poet can discover and reveal”.

Cascadia

Robert Duncan never lived in Cascadia, *per se*, but was a huge influence on poets in Vancouver, BC, in the early ‘60s and visited there annually for many years. Denise Levertov chose to live out the final years of her life in Seattle, writing many poems in homage to Tahoma (Mt. Rainier) and is buried here in a cemetery with a view of the Cascade Mountains. They both attended the legendary Vancouver Poetry Conference of 1963, which continues to resonate throughout Cascadian poetry (and elsewhere). To view this region not as the Pacific Northwest (it includes southwestern Canada, for example) but as Cascadia is also a political act. To view regions based on bioregional factors rather than political ones suggests some obvious priorities as alternatives to the military-industrial complex and the failures of colonialism.

Residents of Seattle and Vancouver have more common with each other than they do with cities “back east” like Toronto, Ottawa, New York and Washington, D.C. (One Seattle man’s license plate holder would resonate just about anywhere in this bioregion, but not so much elsewhere just yet: “Yard work is for people who don’t kayak.”) Yet the 49th parallel border, only 145 years old, separates the two halves of Cascadia in an inordinate manner, especially since 911 as the government of the United States has reverted to a “circle the wagons” mentality. The wall being built on the U.S. border with Mexico is more extreme than what is happening at the 49th parallel, but the border with Canada is being tightened and that has an effect on how the two cultures interact.

One example, ironically, is Mexican culture. During the first Cascadia Poetry Festival in Seattle in March 2012, Canadian poets were stunned to see the taco truck across the street from the festival. They commented that Mexican food, for the most part, tends to stay south of the Canadian border and is never as inexpensive as the \$5 dollar chorizo burrito in Seattle.

But the separatist mentality fostered by industry-generated culture is only a by-product of mechanism, or reductionism. We see this in everything from *USAmerican*² foreign policy to allopathic medicine. Essentially the unofficial ethos is “find the bad part and kill it”. Canadians are not *USAmericans*, is the view, and as such are somehow not as important. (I am reminded of the *South Park* song “Blame Canada”). The antidote to mechanism is an organismic approach and the implications inherent in Duncan’s stance toward poem-making (and Olson’s McClure’s, Bowering’s, Wah’s & c.) and the organismic paradigm is what I am after here.

Besides those referenced here, Blaser, Bowering, Hamill, Levertov and Wah, the other significant model for a Cascadian poetics is not a poet, but whose personal gesture was as deep as it gets from this part of the world and that would be the visionary painter Morris Graves. A Cascadia native, he lives here almost his entire life, and his process as described by Kenneth Rexroth suggests many parallels with the organic and the serial form. After likening Graves paintings of the early ‘40s to “tracks of force... to the whorls of iron filings in a magnetic field” one of the most vivid representations of how fields work, he goes on to compare Graves to the 15th Century Japanese artists Sesshū, suggesting:

The picture space is thought of as a field of tangled forces, a complex dynamic web. The brush strokes flow naturally in this medium, defining it by their own tensions... In Graves there is... a deliberate formal mysteriousness, a conscious seeking for uncanny form, analogous to that found in primitive cult objects -- sacred stones and similar things.

Rexroth, writing in 1955, explains that Graves and other West Coast artists of the time owed more to Asian culture than European culture, a fact that continues to define the best art from this part of the world. Influences of Buddhism, Hinduism, Zen and other Eastern wisdom cultures have a stronger hold and appeal here, though these are by now global realities. Yet in 1955, not so much.

But Rexroth points out that, like the Organic poets mentioned above:

The function of the artist is the revelation of reality in process... His duty is to keep open the channels of contemplation and to discover new ones. His role is purely revelatory.

Compare this to Levertov's notion of Organic form as:

...a method of apperception, i.e., of recognizing what we perceive, as is based on an intuition of order, a form beyond forms, in which forms partake, and of which man's creative works are analogies, resemblances, natural allegories. Such poetry is exploratory.

Notes

¹ For the demarcation of Cascadia, I rely on the boundaries created by David McCloskey, stretching from Cape Mendicino, California to Mt. St. Elias, Alaska and east to the continental divide, including part of Northern California, most of Oregon, Idaho and British Columbia, all of Washington and part of Montana and Alaska.

² I use the George Bowering practice of referring to U.S. citizens as "USAmericans" so as to differentiate them from their neighbors in this hemisphere, breaking from the practice of calling them "Americans" which is symptomatic of the cultural provincialism.

REFERÊNCIA

NELSON, Paul. *Organic in Cascadia: a sequence of energies*. 2. ed. São Paulo: Lumme Editor, 2015, p. 47-55.

QUESTÕES

1) Em seu ensaio, como Paul Nelson compreende a delimitação geográfica do território da biorregião da Cascádia? Quem estabeleceu tais fronteiras?

2) Por que, segundo o autor, a vida de Robert Duncan pode ser vista como uma antítese perfeita de uma cultura de geração industrial (corporativa/capitalista/materialista/mecanicista)?

3) Segundo Paul Nelson, em que período os trabalhos literários de Robert Duncan e Denise Levertov atingiram o seu ápice?

4) Qual a razão do uso do termo “*USAmericans*”, criado por George Bowering e citado pelo autor em seu ensaio?

5) Por que, segundo Kenneth Rexroth, o pintor Morris Graves e outros artistas da Costa Oeste dos Estados Unidos dos anos 50 deviam mais à cultura asiática do que à cultura europeia?
